



SEAMUS

2018

at the **University of Oregon**

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Dean's Welcome to SEAMUS 2018

Dear SEAMUS Conference Attendees:

I am excited to welcome the Society for Electro-Acoustic Music in the United States to the University of Oregon School of Music and Dance for its 2018 National Conference. The SEAMUS 2018 conference will be presenting an exciting and diverse range of electro-acoustic music including fixed media electroacoustic works, real-time interactive performance compositions, works that combine sound and video, sound installations, and exciting papers and scholarship related to electro-acoustic music.



The School of Music and Dance at the University of Oregon has developed hugely-successful and energetic degree programs centered in music technology at the bachelor's, master's, and doctoral levels, so the 2018 conference offers a wonderful opportunity for our students to immerse themselves in the very best that the discipline has to offer. Because SEAMUS promotes the composition and performance of electro-acoustic music and has established a world-wide profile that creates professional opportunities for its members and musical experiences for a broader audience of listeners, the work of SEAMUS is widely appreciated and vastly influential.

Since SEAMUS was originally the conception of Jon Appleton, a University of Oregon School of Music graduate and distinguished alumnus, hosting the National Conference for SEAMUS for the second time in my tenure as dean is a special honor and privilege. I hope you will enjoy the great electro-acoustic music delivered to you by outstanding composers and expressive performers while simultaneously taking a moment to absorb some of the natural beauty that envelops the University of Oregon and Eugene.

My sincerest wishes to you for a great SEAMUS 2018 Conference,

Brad Foley, Dean, School of Music and Dance

President's Welcome to SEAMUS 2018

On behalf of the Board of Directors, welcome to SEAMUS 2018 and the University of Oregon in Eugene, Oregon! I want to thank our co-hosts Akiko Hatakeyama and Jeffrey Stolet, as well as all of their staff, students, and colleagues for the endless hours, days, and months of preparations that go into making this conference possible. I am looking forward to enjoying three days of fantastic music, presentations, and social activities, thanks to their generous contribution of time and energy.



This year we honor SEAMUS Past-President, composer, and educator Scott Alan Wyatt, with the 2018 SEAMUS Award. We recognize his achievements as a creative and scholarly voice in the field and as a champion for others in the electro-acoustic community through his tireless service. I am excited that we have the opportunity to honor him this weekend.

Finally, I would like to extend my sincerest gratitude to the SEAMUS Board of Directors: Linda Antas, Ico Bukvic, Kyong Mee Choi, Eli Fieldsteel, Elizabeth Hinkle-Turner, Steven Kemper, Joo Won Park, Tae Hong Park, Steve Ricks, Mark Snyder, Heather Stebbins, Jeffrey Stolet, Adam Vidiksis, and Mark Zaki. It is their energy and dedication that keeps our organization operating and responsive to the needs of our members. It is important that we recognize them for all of their work this past year and for all the work that awaits them in the year ahead.

SEAMUS' mission to promote the creation and presentation of electro-acoustic music in the U.S. is as important as ever. Please share with me and with Board members your ideas for how we can continue to improve SEAMUS and best serve the membership.

Cordially,

A handwritten signature in black ink, appearing to read "Scott L. Miller".

Scott L. Miller, President

Welcome and Acknowledgements

It is with great pleasure that I welcome you to the School of Music and Dance at the University of Oregon. I hope that the stunning beauty of the Pacific Northwest can provide a magnificent environment for you to partake of an exciting array of new electro-acoustic and video works.

Organizing and realizing a conference the scale of SEAMUS 2018 is an enormous undertaking with many individuals contributing their effort and time to help in the conference's realization. First and foremost among this group is Dr. Brad Foley, Dean of the School of Music and Dance at the University of Oregon. It was his strong initial support that made all subsequent aspects of the conference possible. Thank you. For the design and fabrication of the SEAMUS website and conference program guide I must thank Director of Communications Steve Fyffe and Communications Editor, Erin Zysett. Steve's expert knowledge guided me in the early conceptualization of the website while Erin, compiled my massive text file of program notes and biographies into an organized, readable document while constantly updating the conference website prior to the conference. The acquisition of space at the School of Music is difficult, and for solutions to these challenges I turned to David Mason, Assistant to the Dean. Rapidly, professionally and with a smile he provided the conference with all the spaces it needed to present its concerts, lectures and receptions. In addition, David assisted me with special staff allocation and security that was required for the conference. Much special knowledge and skill was required to execute the production of SEAMUS 2018 and included the considerable talents of Lance Miller, Audio Engineer, Thor Mikesell, Productions Manager, Ceci LaFayette, Coordinator of Finance and Operations, Guy Eckelberger, Director of Information Technology, Brooke Cagno, Events and Scheduling Coordinator, and Mike Reiter, Piano Technician. The conference would not be possible without their significant contributions.

To review and rank the many submitted works in the audio/video and paper/panel categories a diverse group of distinguished adjudicators were chosen. These reviewers worked diligently and quickly to provide their evaluations of over 400 submissions: Alyssa Aska, Elizabeth Baker, Mark Ballora, Matt Barber, Brian Belet, Christopher Biggs, Courtney Brown, Lou Bunk, Gil Dori, Frank Ekeberg, Jason Fick, Lyn Goeringer, Akiko Hatakeyama, Aurie Hsu, Simon Hutchinson, Nick Hwang, Grace Leslie, Paola Lopreiato, Barry Moon, Benjamin O'Brien, Ryan Olivier, Olga Oseth, Melissa Pausina, Sean Peuquet, Baljinder Sekhon, Jacob Sudol, Ben Sutherland, Dan VanHassel, Jorge Variego, Kirsten Volness, Chi Wang, Kristina Warren, Emilie Weibel, and Mark Zaki. I am deeply indebted for their hours of dedicated and conscientious effort and their



sophisticated artistic insights in ranking all of the SEAMUS 2018 submissions. They did a fantastic job.

I would also like to thank Professor Pius Cheung and Dr. Sean Wagoner, of Percussion Studies at the School of Music, who arranged for the conference to have access to all the required percussion instruments for the concerts. Advising us and promptly responded to many email to help in navigating the maze of SEAMUS conference challenges was Scott Miller. Ten thousand Thank Yous!!

Finally, I must acknowledge the corporate sponsorship that ultimately made the

difference in us being able to execute all that we had to do. These corporations are Genelec Inc., Natick, MA; Oakland, CA; Sweetwater Sound, Inc., Fort Wayne, IN. These companies have stepped forward to support our work for your conference and we ask that you consider supporting each of them with your future business.

Please join me in thanking all these individuals for the huge contributions they have made. I look forward to a great and exciting conference.

Akiko Hatakeyama and Jeffrey Stolet,
Co-hosts, SEAMUS 2018



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Conference Schedule at a Glance

Thursday, March 29

Concert 1	10:30 a.m.-12:30	Thelma Schnitzer Hall — School of Music (163)
Concert 2	1:30 p.m.-3:30	Aasen-Hull Hall — School of Music (190)
Concert 3	3:30 p.m.-5:30	Thelma Schnitzer Hall — School of Music (163)
Member Meeting	5:30 p.m.-6:30	Beall Concert Hall — School of Music
Concert 4	7:30 p.m.-9:30	Aasen-Hull Hall — School of Music (190)
Concert 5	10:00 p.m.-11:30	School of Music (172)

Friday, March 30

Building Mini Synthesizers Workshop	9:00 a.m.-10:30	School of Music (167)
Paper Presentations	9:00 a.m.-10:30	Beall Concert Hall — School of Music
Concert 6	11:00 a.m.-1:00	Aasen-Hull Hall — School of Music (190)
Concert 7	2:00 p.m.-4:00	Thelma Schnitzer Hall — School of Music (163)
Concert 8	4:30 p.m.-6:30	Aasen-Hull Hall — School of Music (190)

Saturday, March 31

Provocative Paper Presentations	9:00 a.m.-10:30	Beall Concert Hall — School of Music
Concert 10	10:30 a.m.-12:30	Aasen-Hull Hall — School of Music (190)
Concert 11	2:00 p.m.-4:00	Thelma Schnitzer Hall — School of Music (163)
Concert 12	7:30 p.m.-9:30	Aasen-Hull Hall — School of Music (190)



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About SEAMUS

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

SEAMUS Board of Directors

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Mark Snyder, Conference Recruitment Officer



2018 SEAMUS Adjudicators

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

SEAMUSonline.org/national-conference-adjudication-process/

Alyssa Aska, Elizabeth Baker, Mark Ballora, Matt Barber, Brian Belet, Christopher Biggs, Courtney Brown, Lou Bunk, Gil Dori, Frank Ekeberg, Jason Fick, Lyn Goeringer, Akiko Hatakeyama, Aurie Hsu, Simon Hutchinson, Nick Hwang, Grace Leslie, Paola Lopreiato, Barry Moon, Benjamin O'Brien, Ryan Olivier, Olga Oseth, Melissa Pausina, Sean Peuquet, Baljinder Sekhon, Jacob Sudol, Ben Sutherland, Dan VanHassel, Jorge Variego, Kirsten Volness, Chi Wang, Kristina Warren, Emilie Weibel, and Mark Zaki.





2018 SEAMUS Award

The SEAMUS Award (renamed from the SEAMUS Lifetime Achievement Award) acknowledges the important contributions of its recipients to the field of electroacoustic music. The recipient is selected by the Board of Directors of SEAMUS. The prize was first awarded in 1987. A list of past recipients is posted at: SEAMUSonline.org/seamus-award

This year, we are pleased to present the 2017 SEAMUS Award to Scott A. Wyatt. Professor Emeritus of Music Composition, Scott A. Wyatt, a respected composer, teacher, and champion of electronic/computer music for more than four decades through his teaching of music composition, music theory, electroacoustic music techniques, and audio engineering techniques, and as Director of the Experimental Music Studios at University of Illinois at Urbana-Champaign, retired from the University of Illinois School of Music in May 2016. During his many years at the University of Illinois, Scott Wyatt continually served as an inspired teacher and dedicated mentor to more than 3700 students. Many of his former students now serve as directors of university computer music centers and engineers within academic music and the commercial audio industry.





During his time as director of the University of Illinois Experimental Music Studios (one of the oldest and largest electronic and computer music centers as established by a university in the Western Hemisphere and founded by Lejaren Hiller), Scott Wyatt commissioned more than 85 compositions by students and faculty, with their compositions being recorded on 5 vinyl records and 10 compact discs released from the University of Illinois Experimental Music Studios and mailed to colleges, universities, and contemporary art centers worldwide.

Scott Wyatt's electroacoustic music, research, and creative interests have remained focused on innovative microphone techniques, clean engineering, multi-component sound design for both concrete and synthesis, and the development and application of positional three-dimensional audio imaging for multi-channel audio, as well as their compositional relevance. He has composed works for voice, chorus, acoustic instruments, orchestra, electronically synthesized sound, computer-generated sound, and for a variety of performance realms including modern dance, documentary film, television, video, computer animation, and large laser and video projection presentations. His concert art music compositions are recorded on 24 commercial recordings including CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings. While Wyatt has remained dedicated to the concert art music world, he also worked quietly in the field of commercial music having written and recorded music for numerous national and regional advertising campaigns over 40 years. Additionally in 1985, Wyatt was requested to create a special finale involving synchronized custom music and pyrotechnics for Willie Nelson's nationally televised first Farm Aid Concert.

Among other honors that he has received, Scott Wyatt was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music Competition in Bourges, France, and a finalist in the 1989 Bourges Competition. Wyatt was awarded the University of Illinois University Scholar Award as part of the University's "first class" of University Scholars in 1985 to acknowledge nationally and internationally recognized achievement and distinction as a faculty member of the University. In 1997, he was awarded the University of Illinois College of Fine and Applied Arts Outstanding Faculty Award, and in 1998 he was appointed as an Associate in the University of Illinois Center for Advanced Study.



Scott Wyatt also served as an invited adjudicator for several ICMC, SEAMUS, and the Bourges International Electroacoustic Music competitions and conferences. In 2008, he received a Creative Research Award for the collaborative composition/performance of *Risky Business*: a tribute to Nikola Tesla, composition for electroacoustic music with live Continuum performance and two eight-foot tall 900,000 Volt Tesla Coils.

Scott Wyatt has been an active participant in and anjnm strong advocate for the Society for Electro-Acoustic Music in the United States for more than 30 years. Wyatt served as president of the Society for Electro-Acoustic Music in the United States (SEAMUS) from 1989 until 1996, and he remained on its Board of Directors, while also continuing to serve as director, engineer, and producer of the Music from SEAMUS compact disc recording series (25 compact disc recordings) until May 2016.

Scott Wyatt wishes to express his appreciation to his composition teachers: Herbert Brün, Thomas Fredrickson, Ben Johnston, Salvatore Martirano, John Melby, Larry Nelson, and Paul Martin Zonn. More importantly, he wishes to very sincerely thank his wife, Marian Wyatt, for her 29+ years of unwavering support and patience!

Scott Wyatt continues composing and expanding his research with multi-channel spatialization audio performance techniques, while also archiving his 40+ years of music. Some of his electroacoustic music can be found and downloaded at:

Music.illinois.edu/scott-wyatt-composition-archive

2018 ASCAP/SEAMUS and Allen Strange Awards

The ASCAP/SEAMUS student composer commissioning program encourages young composers to pursue creative endeavors in electro-acoustic music as well as student participation in SEAMUS activities. The program is administered by SEAMUS and funded by the American Society of Composers, Authors and Publishers (ASCAP). The first and second prize commission winners will be announced at the 2017 SEAMUS National Conference banquet.

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

2018 ASCAP/SEAMUS Student Commission Finalists:

Louis Goldford
Chris Ozley
Timothy Roy
Brian Sears

2018 Allen Strange Winners:

Benjamin Damann and Autumn Frykholm



Installations and Listening Room

Listening Room

I/O (...a manifesto, a lecture, an interview...)

Audio Fixed Media

William Price

Church of the Broken God

Audio Fixed Media

Seiyoung Jang

Radio Click Suite

Audio Fixed Media

Dave O Mahony

Leave No Trace

Sean Peuquet

Critical Tension

Audio Fixed Media

Mitch Weakley

Installations

Metamorphose

Mei-ling Lee and Jefferson Goolsby

Miniature opera project #1: UNKNOWN, a journey

Marco Buongiorno Nardelli,
Ken Eklund and Franklin Cerasoli

Installations and Listening Room Program Notes

• ***Radio Click Suite*** is a culmination of five movements undertaken in 2017 as part of my PhD research based on the psychology of creativity and the use of brainwaves to modulate a Eurorack modular synthesizer. Audio material is being semi-stochastically accessed and played using an Interaxon Muse Brainwave Interface and Eurorack modular synthesizer to determine start position, pitch, playback speed, spatialization and duration. The brainwaves are further used to modulate Eurorack effects and to introduce timbral material. Temporal elements and sound events in the composition are influenced by the composer's brainwaves at 'runtime' and as such each iteration of the performance is unique. Real time audio events were generated using an iPad and gestural movements (used for triggering sound and shaping timbrality) are heavily influenced by Wishart's *Imago*.



• ***The Miniature Opera Project: UNKNOWN, a Journey***
for pre-recorded soprano and fixed media

Space as the score: *The Miniature Opera Project*. In the Miniature Opera Project, space becomes an interactive score; its audience creates unique musical sequences by making choices about connective paths on a physical art piece. Each project installation centers on a large “game board” made of an array of light-sensitive tiles. Strategically positioned on the array, and illuminated from within, are “word nodes” or “character nodes” formulated to create a “stage of possibility” for an operatic libretto. In each iteration of the short opera, an audience member (or members) engage with the work by placing or tossing beanbags to create paths that connect the nodes, in a way that expresses the story they want to hear. As they cover each light sensor in a tile, they trigger a unique musical gesture, shaped by its place in the sequence; if they complete a path from one node to another, a story-defining moment is added to the work. The miniature opera project installations are “games” for their audiences, which invite each audience to play with the ideas of story told through music and of scores created by manipulating space. It engages them with the simple fun ludic challenge of playing “beanbag toss” while at the same time provoking a critical thinking on issues as varied as Science, Art, Innovation, the Future, the Universe, Energy, Climate, Poverty and Inequality, Love and Relation, etc., or just a simple story.

UNKNOWN, a journey (for pre-recorded soprano and fixed media) [soprano: Adria Le Boeuf]. This miniature opera was conceived at the Djerassi Resident Artists Program in July 2017 by Marco and Ken who were resident artists there (and in collaboration with other residents as well). In this miniature opera, we are asking participants to express their own ideas about the steps and progress of a creative journey into the unknown. On the array, we place nodes that describe different moments of the creative process in Science and/or Art, and the audience undertakes sense making by connecting (all or just some of) the nodes to represent their own creative process. The libretto for the miniature opera **UNKNOWN, a journey** is composed by the following words: TRANSFORM, ILLUMINATE, FLOURISH, SYNTHESIZE, EVOLVE, LISTEN, ENVISION, STEW, PITCH, FAIL, PRUNE, and DIG.

• ***Metamorphose*** is a large scale, exterior, site-specific installation of sonic composition and projection mapping. Metamorphose uses generated illumination patterns to create optical illusions that destabilize landscapes. The designed patterns illuminate foliage (trees, shrubs, grasses, etc.) in a way that the viewer’s perception alternates between perceiving the literal, illuminated objects and the abstracted, moving patterns that are textured and colored by the underlying source materials. Sonic arrangements are



composed to accentuate, contrast, or reinforce various visual pattern movements.

Papers Presentations and Workshops

Friday, March 30

Workshop: 9:00 a.m. - 10:30 a.m., School of Music, 167

Building Mini Synthesizers

Douglas Geers

Paper Presentations: 9:00 a.m. - 10:30 a.m., School of Music, Beall Concert Hall

AEMI: The Actuated Embedded Musical Instrument

Nick Hwang

Texture, Materiality, and Sensation in the Digital
Production of Electronic Dance Music Subgenres

Caroline Miller

Saturday, March 31

Paper Presentations: 9:00 a.m. - 10:30 a.m., School of Music, Beall Concert Hall

Why SEAMUS?: a grumpy ol' man's rant
on the future of our organization

Stephen David Beck

What is Wrong with This Picture? Considering Issues of
Gender and Ethnicity within SEAMUS

Panel: Linda Antas, Kyong Mee Choi, and Maggi Payne, moderated by Douglas Geers

Surrendering Your Art: Interdisciplinary Collaboration

Jon Bellona, John Park



BOYER COLLEGE OF MUSIC AND DANCE



The Music Studies department at Temple University's Boyer College of Music and Dance is dedicated to the highest standards of creative and scholarly work both in the achievements of its faculty and in its focus on teaching. The department's various courses and degree programs challenge students to meet the demands of the ever-changing landscape of musical creativity and research. Our faculty have international reputations in their fields, and have received awards for teaching, creativity, and research.

Students have many opportunities for professional development. Our two student-run organizations — ConTemplum (composition) and THEMUS (theory and musicology) — organize professional-level events, including concerts of music by student composers and an annual national graduate student conference for theorists and musicologists. Student composers receive high-quality performances and recordings of their music by a wide range of ensembles, including the New Music Ensemble and the Temple Composer's Orchestra. And, the weekly Music Studies Colloquium features students, faculty, and guest speakers, as well as workshops on topics that help students prepare for career opportunities.

Many recent graduates from our degree programs in Music Studies have won prestigious awards — such as the Marshall Scholarship and the Pew Fellowship in the Arts — and have successful teaching and administrative careers in universities around the globe.



BACHELOR'S PROGRAMS

- B.M. Composition
- B.S. Music
- B.M. Music History
- B.S. Music Technology
- B.M. Music Theory

MASTER'S PROGRAMS

- M.M. Composition
- M.M. Music History
- M.M. Music Theory
- M.A. Music
- M.S. Music

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- Ph.D. Music (Music Studies)
- Ph.D. Music (Music Theory)



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within an Artist Collective

Brad Garner and Jeremy Schropp

CONCERT ONE | MARCH 29 10:30 a.m.-12:30 p.m. Room 163

Apop

Data-driven instruments

Isaac Schankler, performer

Isaac Schankler

Almost

Audio Fixed Media

Yunze Mu

On the Ends of Good and Evil

Soprano and electronics

Caroline Kouma, soprano

Daniel Sitler

Iridescent Wenge Fugue

Audio Fixed Media

Stephen Weigel

Seven, Fixed Media for Seven Channels

Audio Fixed Media

Niloufar Iravani

Pivot

Viola and electronics

Jonathan Morgan, viola

Dan VanHassel

Intermission

Maybe Metaphors Are Easier

Voice and live electronics

A.D. Carson and Ryan Maguire

Rust

Audio Fixed Media

Eli Stine

Unboxing Helena

Audio Fixed Media

Fernanda Navarro

Roh.

Guitar, Sarod, Vocals & electronics

Rohan Shirali, performer

Leo (Hyun Jung) Chang

“Red” for Csound, Vocaloid and Elaine

Audio Fixed Media

Joseph Chen

Chief Sky

Audio/Video Fixed Media

Israel Neuman

Verdacht

Viola and electronics

Seth Thorn



Seth Thorn, viola

CONCERT ONE Program Notes

- **Apop** is an electroacoustic audiovisual improvisational framework in which human performers interact with cellular automata that create complex musical and visual patterns from simple rules. *Apop* asks how we as listeners derive musical meaning from patterns, and in larger sense, how we decide what information is relevant to us.

- **Almost** – “I woke up when I almost saw the truth.” *Almost*, a meditative sound experience brings you on an immersive journey to and through self-discovery. The composer strikingly juxtaposes traditional meditative elements, like Tibetan singing bowls, creating a unique, and occasionally dark atmosphere. Through this piece, the composer suggests questions about the nature of meditation and the motivations behind it, inviting the listener to share in this deeply personal, intimate, and engaged experience.

- **Iridescent Wenge Fugue** enhances traditional forms of counterpoint, but with timbre and texture changes that suggest a contemporary xenharmonic understanding. The octatonic scale used here in 21-equal has three kinds of steps, imitating the diatonic scale at several instances (41341314). This scale is home to some extremely xenharmonic intervals, and of particular interest was an interval that could sound like a major third or a perfect fourth to Westerners, although it is really neither. Thus, the sounds incorporated, both pitched and non-pitched, used spectral features that would agree with this ‘third-fourth’. Stretto and point of imitation are used extensively because I wanted the listener to be able to hear obvious cues, as the xenharmonic context is new. Controlled reverbs between manipulated sounds springboard the movement between sections, as the entire fugue is formally episodic. Transitions between timbres also are constructed to enhance whatever the four parts are currently playing pitch-wise.

- **Seven, Fixed Media for Seven Channels**, by Niloufar Iravani is composed based on seven modes of Iranian classical music; Shur, Mahur, Esfahan, Bayat-e-tork, Dashti, Afshari, and Chahargah. Short representative melodies of each mode performed by Setar, Iranian instrument, as well as excerpts from the composer’s solo for flute, Fusion, were used as the source materials. The data from both sources were processed with Studio One and Pure Data Extended (Granular Synthesis) to create new sounds, designs, and characters. The order of presenting the Iranian modes throughout the work is meaningful. An example is the mode of Mahur, the nearest mode to the Western major, that purposely initiates the piece to prepare the non-Iranian minds. Iranian modes provide diversity with modal and rhythmic variations while the flute excerpts, with no



significant modal transitions, create unity. The work presents a unique fusion of tradition and technology by the integration of Iranian traditional music and Western music and the synthesis of acoustic and electronic sources. The focus on number seven (seven minutes, seven modes, and seven channels), makes it clear that the composer considers the numerical approach used by many famous composers of the twentieth century.


- **Pivot** for viola and live electronics begins as an exploration of color and rhythm with the viola acting as a percussion instrument and electronics controller. At a certain point, pitched notes begin to appear and the piece shifts gears. A lyrical melody emerges, accompanied by a slow-moving harmonic progression created by electronic loops of notes from the melody. Using custom-designed software, the violist directly controls the playback of a variety of samples while playing, combined with live processing that melds the acoustic and electronic into a hybrid super-instrument. Samples are taken from recordings of Steve Reich, James Brown, Helmut Lachenmann, Michael Jackson, Miles Davis, Ravi Shankar, George Lewis, Sly and the Family Stone, John Luther Adams, and Buddy Rich.

- **Maybe Metaphors Are Easier** – When violence is enacted against certain bodies, language breaks down. Perhaps language does not provide enough distance from such subjects to articulate them clearly. *Maybe Metaphors Are Easier* explores what it means to create distance, by way of metaphor and sound, to make some conversation, any articulation, possible.

- **Rust** begins on a beach, serene with crashing waves and gulls. Deep below the surface an impact shakes the waters and disturbs the coast. The source of this impact gets louder and louder until it breaches the surface of the ocean, pulling the listener down with it. The listener explores the strata of sonic environments of the ocean while ascending to its surface. Back on the beach, the sonic landscape is the same but forever changed by knowing what lies beneath the waves.

- **Unboxing Helena** – *Boxing Helena*, a movie directed by Jennifer Lynch, was stuck in my memory for many years, bothering, gaining new meanings, losing its “bizarre aura” and getting stronger as an emotional and creative provocation. I thought about rebuilding Helena, un-boxing her, being aware that the fractures would never be erased and the reconnected fragments would never be considered as an untouched whole. However, these glued shards could be re-signified, could gain potential and become something cohesive, with integrity, even though resulting from many fragments united in an uncomfortable way. I've prepared every key of a piano: the lower strings were prepared with screw and nuts, bolts, rubber, wood, shakers. The mid-low strings were prepared with tape, marbles and chains. In mid-high strings I used an E-Bow, sometimes with a





guitar slide or with a plastic sphere to produce contrasting vibration. The highest strings were prepared with different kinds of dampers: felt, cloth, paper, rubber, foam. After preparing the piano I played it and recorded several sounds that generated the concrete material for the composition of this piece. Every sound used in *Unboxing Helena* is generated by the prepared piano. This piece is dedicated to Helena, my mother.

• **Roh.** holistically treats Rohan Shirali, a folk-inspired singer-songwriter and a close friend, as the sole boundary for what I could do in the piece. I explored all the possibilities within Rohan's multi-instrumental sonic palette, and synthesized them into an electro-acoustic composition based on my perspective of Rohan's identity and lived experiences. Rohan was also the intended player for the recording and premiere of the piece, which forced me to remedy the inherent discomforts he felt while performing outside his stylistic habitus. I helped Rohan express extensions of techniques that he is familiar with within an unfamiliar, "experimental" compositional approach. Collaborating with Rohan in this way proved to be the most rewarding part of this music-making process for me.

• **Verdacht** is an iteration of Alto, the total hardware and software substrate of a system based on the custom "alto.glove" controller. The system consists of an ever-growing and evolving suite of interconnected, intensive signal processing applications that generate sonic responses according to multivalent layers of first-, second-order, and metaphorical feature extraction. As a physical-digital system that aims to produce as much nuance and continuous variation as the violin and viola themselves, glove metrics are allowed to (and do) spill beyond their anticipated input limits, adding richness and unexpected depth to the system during actual performance. The system reflects and is reflected in philosophies of translatability, genealogy, and the aesthetics of failure. It is in the concrete configuration of its hardware, software, and performance that Alto reveals those affordances discovered in practice that have intrinsically greater artistic merit than idealized representations of the body in sensor data rooted in epistemology. This latent potential and its revelation is "gestural poetics" in which a notion of truth as a primary disclosure supplants truth as "correctness," veritas. It is in the interstices of gesture, not in categories a priori, that sensor data opens up those subterranean layers of expression, at once both real and virtual, of the historical performance practices of



the violin and the viola.

CONCERT TWO | MARCH 29 1:30 p.m.-3:30 p.m. Room 190

Étude No.1, for Curve

Data-driven instrument

Nathan Asman, performer

Nathan Asman

The Curved Line in the Garden

Audio Fixed Media

Mark Vaughn

Some Writings of Spring

Audio Fixed Media

Julius Bucsis

Ecosystemic Improvisation System No. 3

Data-driven instrument

Michael Musick, performer

Michael Musick

The Warmth of the Nebula

Piccolo and electronics

Sarah Pyle, piccolo

Annie Hui-Hsin Hsieh

Intermission

A Strange Diversion

Data-driven instruments

Brian Belet and Stephen Ruppenthal, performers

Brian Belet and Stephen Ruppenthal

Subsong

Audio Fixed Media

Caroline Miller

Transmission I

Audio Fixed Media

Sunglae Park

Wu Ren Kan Ji

Cello and electronics

T.J. Borden, cello

Tao Li

When Rooms Were Rung

Fixed Media

Kramer Elwell

Saudade Study

Saxophone and electronics

Drew Whiting, saxophone

Nathan Edwards




CONCERT TWO Program Notes

• My **Étude No.1, for Curve** is the first of many pieces I hope to write for my custom-built interface, Curve. Being the first ever composition using this new interface, it imbued a unique set of qualities to the compositional process; accordingly, I am calling this piece an étude. To study and explore the control and performative possibilities and affordances that this new interface offered me, I needed to study the options that Curve provided. However, I did not simply want to compose a study using the interface, but a substantial musical piece in its own right. To that end, the piece is broken up into four different sections, each highlighting a specific and unique performative technique that I developed for the instrument. Each section is denoted by a different method of physical interaction with the instrument, as well as a unique lighting mode designed to correspond and emphasize each performative technique.

• **Some Writings of Spring** was inspired by Igor Stravinsky's composition *The Rite of Spring*. The composition is not an attempt to recreate the Stravinsky masterpiece but rather draws from it to present some of its concepts in a different way. Several themes by Stravinsky were subjected to Schenkerian analysis and then the resultant material was transformed through various audio processing techniques. Attention was also given to form. The piece incorporates repeating motifs and the juxtapositioning of unrelated musical elements. It is constructed of three distinct sections. It was composed in 2013 in response to a call for works by Lewis University for their Fall 2013 musicBYTES: Stravinsky's *The Rite of Spring* concert. The piece was accepted for the concert and presented at the university in Romeoville, Illinois. The piece was also accepted into WOCMAT 2013 held in Luzhu, Taiwan, the 14th Biennial Symposium for Arts and Technology 2014 held in New London, Connecticut, the New Horizons Music Festival 2014 held in Kirksville, Missouri, the Electroacoustic Barn Dance 2014 held in Fredericksburg, Virginia, CICTeM 2015 held in Buenos Aires, Argentina, and SEAMUS 2018 held in Eugene, Oregon. It is scheduled to be released by PARMA records in 2018.

• **Ecosystemic Improvisation System No. 3** – The Ecosystemic Improvisation Environment is a creative improvisation instrument that generates emergent music by exploring connections made in complex, feedback-based systems. This environment adapts techniques of energy relationships and ecosystemic balance from installation compositions of the composer's Sonic Spaces Project. A performance in this system begins with the improviser creating sonic energy through acoustic means. This energy is analyzed by agents in the system, and used by them to live; making their own music. The emergent music of the system's digital agents and performer is further





used as energy by additional digital agents. Unlike the installation based compositions from this project where the system slowly optimizes itself over time, in a performance with this system the composer actively alters not only the output mix of digital agents, but specific properties of these agents as well. This is accomplished through both controllers and the acoustic contributions of the composer. A performance of this environment will include playing of agents and plays with the digital agents. Through controlled feedback processing, otherworldly textures and rhythms emerge, unique to each physical space and performance. Borrowing from interests in nature, and natural environments, the goals in performance are to find harmony with space, music, and energy.


• ***The Warmth of the Nebula*** came instinctively as an imagined scenario that is as vividly imprinted in my mind as it is physically felt. A certain timelessness of this environment engulfs one's sense of a beginning and an end, almost as if one suddenly finds herself surrounded by a vaporous blanket of fog that quietly seeped in, thickens, encapsulates and wraps one within. Then the gently burning glows glisten all around, within reach yet not to be captured.

• ***A Strange Diversion*** is a real-time composition for two synthesis systems: Stephen Ruppenthal performing on a vintage Buchla Music Easel analog synthesizer and Brian Belet performing using the Kyma digital sound design system. Following a time line score of gestural and episodic styles, the performers improvise within a consistently evolving soundscape. What is presented here is therefore an aural snapshot of one incarnation of this composition. The title is an homage to Allen Strange (1943-2008), a good friend and mentor to both Ruppenthal and Belet.

• ***Transmission 1*** is part of short film projects. All of the samples are from SSTV (Slow Scan Television) transmission and audio processed in a Live. The static image source still can be found through SSTV receiver. The scene: A generation ship encounter "ghost signal" that has been orbiting around Sagittarius A, the decoder shows the slides of images (Images are from Voyager 1 golden record) and the last slide shows unknown local group coordination.

• ***Wu Ren Kan Ji*** is a work for solo cello and fixed media derived from my art song *Gu Yan Er* originally for soprano, clarinet, and cello. While I extract and further develop musical ideas from the original art song, this new piece is another interpretation of the poem. As reflected by the title *Wu Ren Kan Ji* – translated to English "no one to give to" – emphasizes the isolation and desperation of the poet at the loss of her husband and the realization that she will live the rest of her life in loneliness.





• ***When Rooms Were Rung*** was conceived as a companion piece to Bruce Hamilton's Ringing Out the Room. Both pieces were constructed (mostly) from source materials that were gathered from a concert hall recording of MindMeld- an improv ensemble founded by Bruce Hamilton that we both participated in. Though the similarities between the two pieces are the source materials only. *When Rooms Were Rung* is my own take on the same existing material and spun in a very different way. The piece tries to mimic the usual MindMeld sound, which would typically go from subtle, mellow, and “tinkly” to straight up chaos and noise and back again at the turn of a hat. It serves as a fun homage to past mentors, peers, and friends that effectively served as the foundation for the weirdo composer I am today.

• ***Saudade Study*** – Prior to writing this piece, I experienced a series of dreams that were foggy and undefined, leaving me with a feeling that was difficult to pinpoint. The dreams prompted me to search for a word to best define this lingering emotion. In the process, I discovered the intriguing Brazilian Portuguese word, saudade, which translates as, “A deep emotional state of melancholic longing for a person or thing that is absent.” This piece strives to capture the feeling of when specific details of a memory are elusive, but the emotions linger. The melody of the saxophone and harmony of the electronic instruments are blended and blurred through use of delay and reverberation in order to communicate this mood. Additionally, the saxophonist can rearrange their melodic phrases over the fixed electronic recording in order to create variability in the structure of each performance. The listener is invited to ease into the ambient texture of the piece and is encouraged to explore their own sense of saudade.



Concert 3 | MARCH 29 3:30 p.m.-5:30 p.m. Room 163

Channeling Rachmaninoff

Data-driven instrument

Steve Joslin, performer

Steve Joslin

ERRAI

Audio/Video Fixed Media

Ewa Trebacz

Skeuomorph No. 2

Accordion and electronics

Paul Thomas, accordion

Paul Thomas

Vortex

Audio/Video Media and Live Electronics

David Dow, performer

David Dow

Mandala

Audio/Video Fixed Media

J. Cecilia Wu

Intermission

Plurality Spring

Data-driven instrument

Simon Hutchinson and Paul Turowski

Simon Hutchinson, performer

A Coarse Morning

Audio/Video Fixed Media

Carter Rice

Hassle-Free Packaging

Data-driven instrument

Martim Galvão

Martim Galvão, performer

Transmission I

Audio Fixed Media

Sunglae Park

...a darker dawn

Trumpet and electronics

Jacob Sudol

Sarah Viens, trumpet

Glass (excerpts)

Audio/Video Fixed Media

Kate Ladenheim and Peter Van Zandt Lane

In His Hands

Voice and electronics

Lucas Smith



Lucas Smith, voice

Turning and Turning in the Widening Gyre

Cello and electronics

Charles Mason

T.J. Borden, cello

CONCERT THREE Program Notes

• ***Channeling Rachmaninoff*** – Rachmaninoff's *Prelude in C# Minor* is deconstructed using light. Data derived from a player piano roll of Rachmaninoff's *Prelude in C# Minor* is used to reinterpret an audio recording of the composer performing his piece. In this way, Rachmaninoff is mapped onto a recording of Rachmaninoff - performing Rachmaninoff. All sounds were derived solely from the audio recording of this composition. Visuals elements are controlled in real-time. The Lux Codex (light code) is a type of projector that uses three colors of light to reinterpret music from paper rolls made for player pianos. By detecting projected light through these rolls, the Lux Codex transforms the physical code from the piano roll into robust data streams used to control aspects of the sonic and visual elements of the live performance. Steve designed the Lux Codex for the sole purpose of reinterpreting piano rolls in real-time.

• ***Errai*** is an immersive audiovisual composition combining Ambisonic sound with a 3-dimensional visual space. It is based on encounters of spaces and encounters of artistic personalities, where the entire physical and perceptual space, including the audience, is considered the resonance box of a single instrument. Selected immersive technologies are combined together in an attempt to challenge our perception of the real and the imaginary. The premiere at the 52nd International Festival of Contemporary Music "Warsaw Autumn" included live performance (soprano – Anna Niedźwiedz and French horn – Josiah Boothby), stereoscopic video projection interacting with live light animation designed by Polish artist Robert Sowa, and a full 3D speaker system for reproduction of periphonic sound. The 2D video version presented in this concert has been re-edited from the original 3D animation, and includes the elements of the original performance and is meant to mimic the impression as viewed by someone during the 3D projection. The process of creating the audio layers started with a series of on-site Ambisonic recording sessions. The sites were chosen for their unique acoustic properties. The improvising musicians were directed to explore the acoustic and artistic potential of these spaces, which was registered as several *3-D stamps* of the spaces. The live performance during the concert then creates a response, traveling through layers of memory with a reference to here and now. The fixed media version submitted here



includes elements of the live performance during the premiere. While the sound fills the entire physical space, and even extends it, the visual layers focus the visual perception at certain moments, events, and selected parts of the time-space. Spaces overlap. Sound and imagery compete for audience attention demanding at times an extreme focus and willingness to stretch the borders of perception.


- **Skeuomorph No. 2** is one piece of a series of works for a variety of instrument/s and computer. A skeuomorph is an object that imitates the design of a similar artifact made from another material. Skeuomorphic design, particularly in graphical user interfaces, enables users to more easily interact with new technology by imitating familiar physical objects. The series of Skeuomorph pieces considers musical elements such as clear rhythmic pulse and moments of tonality skeuomorphically in order to invite the listener to newer and unfamiliar sound worlds.

- **Vortex** is composition for animation, stereo sound and live performer. The video was created first and music is composed to the video. The sounds were recorded and manipulated with various synthesis techniques. Some granular and string synthesis was used. It is mainly an ambient electronic composition.

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

- **Hassle-Free Packaging** draws inspiration from unboxing videos on YouTube, in which people record themselves opening (or 'unboxing') items they've purchased online. The videos highlight a performative kind of consumerism, in which the item itself is only a prop for the ritual of the unboxing. The sound of boxes being torn open, the satisfaction of seeing products untethered from neatly constructed plastic and cardboard enclosures, and the often mundane but nonetheless comforting reassurances from the unboxer provide a vicarious sense of satisfaction for the viewer, however short-lived. The manufacturers and online retailers, meanwhile, are the real winners. Far from 'neutral' or 'passive', these entities actively promote the brand of commodity fetishism found in unboxing videos. Ultimately, both consumer/unboxer and manufacturer/retailer lose sight of the physical product as it transforms into something much more elusive: likes and profit.





• **...a darker dawn** for trumpet and live electronics takes some of its inspiration from the works of one of my favorite American authors – Don DeLillo. Similar to DeLillo’s fiction, the composition has multiple loosely connected fragments that often present a sustained feeling of unresolved foreboding. The title, although not directly taken from DeLillo’s work, reflects some my own current sense of unease in the face of many developing current events. This work was written for the trumpeter Andrew Kozar and who premiered it at the Florida International University Miami Beach Urban Studios as part of the 2017 International Contemporary Society of Music New Music Miami Festival on April 6, 2017.

• **Glass** is work for dance and electronic sound. The work began as a collaboration in 2015 between choreographer Kate Ladenheim and composer Peter Van Zandt Lane at the Pocantico Center as part of their Composers Now collaborative residency. The text for *Glass* was written by Olivia Clare. Cinematography is by Chelsea Robin Lee.

While the work began as a piece about communication barriers, it evolved over the course of political events in 2016-17 into an exploration of gender inequalities. In the choreographer’s words:

“Through meticulously controlled movements, wild emotional gestures, “power poses” and even nail painting, the cast communicates the fight for status, confidence, and attention that women engage in their careers and personal lives. Notions of competitiveness or cattiness play out, too. The performers walk the fine line between standing in solidarity with fellow females and perpetuating the very misogyny they stand against.”

Glass was premiered as an installation at Performance Arcade festival in Wellington, New Zealand in February 2018, and will run as a multimedia live performance at Triskelion Arts Center in Brooklyn in April.



CONCERT FOUR | MARCH 29 7:30 p.m.-9:30 p.m. Room 190

Sarin (2018 Allen Strange Winner)

Flute, narration and electronics

Benjamin Damann and Autumn Frykholm

Tori Calderone, flute, Autumn Frykholm, narrator

As the Flames Grow Higher

Flute and electronics

Patrick Reed

Linda Jenkins, flute

Dreams Unwind (2018 ASCAP/SEAMUS Finalist)

piano and electronics

Brian Sears

Fake News

Audio Fixed Media

Mark Phillips

Electronic Etude No. 1

Trumpet and electronic

Ben Robichaux

Sarah Viens, trumpet

Intermission

isolated-disintegrated*

Flute and electronics

Ania Sundstrom

Daria Binkowski, flute

Deep Pocket Music

Audio Fixed Media

James Caldwell

Medical Text p.57

Voice and electronics

Nathan Haering

Lucas Marshall Smith, voice

Black Ice

Audio Fixed Media

Maggi Payne

¡Carnaval del Diablo! matachinesque ritual

Clarinet and electronics

Felipe Tovar-Henao

Colleen White, clarinet

** The performance of "isolated-disintegrated" is made possible by the Adam Mickiewicz Institute and the Polish Culture in the World Grant.*



CONCERT FOUR Program Notes

- **Sarin** – On April 4, 2017, amidst an ongoing civil war, Syrian President Bashar Al-Assad issued an attack on Khan Shaykhun in which more than 80 civilians, notably children, were killed by the colorless and odorless chemical nerve agent sarin. Horrific videos of innocent people choking and suffering in the streets were widespread on social media for days. In “Sarin,” a Syrian child with PTSD talks to a dead fish that represents not only the children in Syria that looked like fish out of water trying to breathe, but also the way in which our sympathy and prayers can run dry when we don’t know how we can help and when pain only exists on a small screen in our hands.
- **As the Flames Grow Higher** was inspired by my many childhood memories of spending time camping in the woods, and sitting around a campfire—one of my favorite activities. In *As the Flames Grow Higher*, I try to recreate these scenes, using the flute to create a narrative supported by the electronics. The piece creates a loose timeline of sitting around a fire though the night: it goes from the excitement of roaring flames to the hazy, dreamlike moments of dozing off, to the sensation of waking up from a loud burst from the campfire or nearby wildlife.
- **Dreams Unwind** is a piece centered around the feeling of disillusionment, as well as confusion at where time has gone, and how things have ended up the way they are now. Contrasting with the dissonant furious energy of the opening gesture, a child-like and sparse melody is presented both as shimmering hope, and mocking contempt. Never really finding resolution, the piece ends with the feeling of looking towards an uncertain future.
- **Fake News** is a fixed media composition derived from a single sound source, albeit a rather large and complex sonic event -- a live performance recording of my composition for wind ensemble entitled *Breaking News*. That piece, with a duration of over 18 minutes is my idiosyncratic reflection on our modern era of media fragmentation, citizen journalism, and crowd-sourced news; on the jarring, interrupting effect of headlines from all over the world intruding on our lives as we exercise our unalienable right to the pursuit of happiness; and on the prominent rhythms and themes that have emerged from several big news stories of the past few years. Sometimes the connection is obvious, sometimes more oblique, and sometimes downright obscure. With a duration of 6:43, *Fake News* compresses and distorts the original in a number of ways. At times the approach is one of heightened realism; at other times it’s more like covering it with graffiti -- all the while, maintaining a clear connection to the original.



• ***isolated-disintegrated**** is a piece dedicated to Rwanda Genocide of 1994. The world premier took place in 2014 during the Audio Art Festival in Cracow, Poland; the year of the 20th Anniversary of Rwanda Genocide. *isolated-disintegrated* was conceived while researching the music of Simon Bikindi, a Hutu during the Rwanda Genocide who is the only person ever tried for incitement to genocide through his music. The piece presents two opposing forces: individual freedom as speech based sounds and outside force as non-speech sounds. These two forces push and pull at one another throughout the work, one eventually overtaking the other. Rhythmically, *isolated-disintegrated* uses structures based on those found in Bikindi's song Nanga Abahutu and presents them in contracted, original, and extended versions. Each of the five cycles in the piece builds up on a previous one, layering upon each other to create a dense network of sounds, exacerbating the tension between the opposing forces.

* *The performance of "isolated-disintegrated" is made possible by the Adam Mickiewicz Institute and the Polish Culture in the World Grant.*

• ***Deep Pocket Music*** is the third set of small *musique concrète* pieces. The original set was made with sound sources that came out of my pockets. This set uses a pair of finger cymbals, a pencil run over the rungs on the back of a chair, dresser handles, the bag from a bunch of apples from the grocery store, and marbles poured into the bottom of a hand drum. The processes include Tom Erbe's "SoundHack" and Michael Norris's "Soundmagic Spectral" plugins.

No. 11 (1:24)

No. 12 (0:42)

No. 13 (0:50)


No. 14 (1:48)

No. 15 (1:34)

No. 16 (0:42)

• ***Medical Text p. 57*** is an aggressive, virtuosic, and remarkably vulnerable piece crafted around selections of text found in the educational tome *Cyclopædia of Practical Medicine Vol. 7* published in 1845. The chapter that this piece addresses is on the topic of age and its effects on the body through multiple stages of life, beginning with nascent burgeoning growth and advancing to the eventual unerring onset of decay. This piece manipulates the coherence of text and plays off of humanities want to comprehend speech in voices, often crafting phones and consonants that are similar to speech but contorting them beyond understanding. When juxtaposed with recognizable text and married with a plethora of timbre driven gestures and extended vocal techniques, smooth transitions between nonsense and meaningful text help to drive the piece through continuums of obfuscation and clarity.





• **Black Ice** is an exploration of space and time, and especially of depth and height. Layers frequently shift, as demonstrated in the beginning where crackling is so present—almost seeming to emanate from the listener. The underlay provides a distanced atmosphere, almost a nebula, that moves towards, through, then past the listener, passing through the crackles while modifying their molecular structure and turning them to mist as they slowly recede. The sounds in *Black Ice* are almost tactile, tangible, immersing the listeners so they experience the sound from the inside out. All of the sounds are generated by a Moog IIIp analog modular synthesizer. Many are raw; some are further actively eq'd to provide a further dynamic quality to the work. As with any fine instrument, the Moog fundamentally remains the same, but the way one approaches the instrument changes considerably over time. Its open architecture has allowed quite varied aesthetic and technical approaches to the instrument over the decades since it was first built. Conceived as a discrete four-channel work with complex phase relationships defining the space, *Black Ice* is best heard as originally intended, diffused over a minimum of four channels.

• **¡Carnaval del Diablo!** – Every two years, a six-day carnival is held in a small Colombian town called «Riosucio». A carnival in which the Devil himself is the main figure and host; not as the commonly known biblical and malign force, but rather as a satirical, hedonistic, and irreverent being who welcomes everyone to join in for celebration: a celebration that, in its core, is as structured as any other ritual or ceremony. It is then, in the spirit of capturing the excitement and eccentricity of this weird festivity, that «¡Carnaval del Diablo!» is brought to music and pays tribute — in a very strange



manner — to diversion, euphoria and pleasure.

CONCERT FIVE | MARCH 29 10:00 p.m.-11:30 p.m. Room 172

Improvisations 2018

Live electronics

Michael Wittgraf

Michael Wittgraf, performer

Peaceful

Audio Fixed Media

Jesse Guessford

Teka-Mori

for belly dancer, Remote electroacoustic
Kinesthetic Sensing (RAKS) system
and computer-generated sound

Aurie Hsu and Steven Kemper

Aurie Hsu, dancer

Peaceful (Redux)

Audio Fixed Media

Jesse Guessford

Fragmented Realities

Ted King-Smith, Michael Miller, Eli Houglund and Russell Thorpe, performers

Mnemosyne Quartet

Concert 5 Program Notes

• **Improvisations 2018** is an ongoing series of free improvisations featuring a variety of performers working with the composer since 2013. This series is an exploration of the possibilities that arise when the sounds of musicians are electronically manipulated by other musicians in a live, freely improvised setting.

• **Teka-Mori**, for belly dancer, Remote electroAcoustic Kinesthetic Sensing (RAKS) system, and computer-generated sound, features an interactive, bi-directional relationship between movement and music that connects choreographic gestures and sonic outcomes. Teka refers to the vocalization of two different drum strokes on a doumbek. Mori, adapted from the Latin phrase memento mori, evokes the idea of lifelessness and decay. The piece conveys a dystopian, “broken-machine” aesthetic through noisy, distorted sonic materials. The choreography in Teka-Mori is rooted in belly dance, which originated in the U.S., but is derivative of Raqs Sharqi (Middle Eastern dance). Controlled torso and hip isolations and upper and lower body layering are a few characteristics of the movement vocabulary. The RAKS system is a wearable wireless sensor interface designed specifically for belly dance movement, consisting of a flex sensor,



accelerometer, and programmable LEDs.

• ***Fragmented Realities***, is an immersive performance installation, where the sonic properties of favorite Kansas City locales are recontextualized inside a gallery space. These environments are then enhanced and augmented through electronic manipulation and live improvisation. Those in attendance are given the option to participate in the performance, by streaming and projecting a unique audio track from their mobile devices. The piece features a split narrative, differentiated by the attendees' level of participation. The journey of the passive observers will be projected from the house speakers, where the active participants journey will be projected from their mobile device. As the piece begins, passive observers find themselves on a train embarking for the Kansas City Zoo. Shortly after their arrival, the train is tragically derailed by a stampede of angry animals, causing an explosion. This leaves its passengers with no option but to leave the safety of the train and embark on foot. The active participant's journey begins already at the zoo, taking in the sights by foot. This second group bears witness to the stampede and runs to assist the passive observers. Both groups try to reconcile the carnage and devastation left in the wake of the train's explosion, as evident in their separate audio tracks. Most passive observers have been injured and are forced to remain with the train, while active participants wander around the zoo looking for help. At this point in the journey, another character enters—the train itself—whose own audio personification is interspersed throughout. These often-violent sonic interruptions represent the train's birth of consciousness, as it struggles to repair itself. Eventually the train is repaired, and both groups of passengers climb aboard, departing the zoo on a fully conscious train. The end. . .



CONCERT SIX | MARCH 30 11:00 a.m.-1:00 p.m. Room 190

unFamiliar

Data-driven instrument

Zachary Boyt

Zachary Boyt, performer

CODE APTITUDE

Audio Fixed Media

Sean Russell Hallowell

050517_Silo

Audio Fixed Media

William Morrison

***Behind the Back* (2018 ASCAP/SEAMUS Finalist)**

Pipa and electronics

Timothy Roy

Hong Hong Gianakon, pipa

Err29-KB98712

Audio Fixed Media

JP Lempke

Guitar Construction #3: Hg-Cr-As

Audio Fixed Media

David Gedosh

Intermission

Pipe Duet

Data-driven instruments

Hua Sun and Jinshuo Feng

Jinshuo Feng and Hua Sun, performers

what I am not

Audio Fixed Media

Heather Stebbins

hatch

Audio Fixed Media

Christopher LaRosa

Tempest in a Teakettle

Audio Fixed Media

Kyle Vanderburg

Hipster Hunter

Audio Fixed Media

Chad Powers

Karma is a Cruel Mistress

Bass and electronics

Brad Decker



Brad Decker, Bass

CONCERT SIX Program Notes

- **unfamiliar** is a musical journey inspired by the familiar yet exotic imagery produced by scanning electron microscopes. Source material for this piece was derived from recording everyday environments using an ambisonic microphone, producing a full-sphere surround sound recording. In this way, the natural spatialization and timbral qualities of the sound has been preserved, while the combination of the Gametrak entertainment controller and Symbolic Sound Kyma system allows the performer to explore, dissect, and narrate a level of microsonic detail otherwise unheard.
- **Code Aptitude** meditates on the relationship between periodicity and intentionality through the filter of sonic materiality. Its form emerges from recorded sounds of a cricket chirping arranged in counterpoint with those of a telegraph signaling. This preexistent material is transformed by means of techniques derived immanently from the analog audio devices that transduce it, as well as via digital effects of pitch and duration. The resulting imbrication of concrete signals is then ornamented with a synthesized drone characterized by changing ratios that mirror those of the digital effects. By educating perceptual affinities obtaining between sounds coded culturally as “artificial” and “natural,” the periodic qualities common to both come to the fore. These ideally challenge in turn our rote categorization of certain sounds under the umbrella of intentionality to the exclusion of others of like morphology.
- **Behind the Back** – The musical inspiration for this piece comes from my fascination with the murals of the Mogao Caves in Dunhuang, China. The artwork famously depicts musicians performing while dancing and flying through the air. One image – that of a woman playing pipa behind her back – is so iconic that many Chinese dancers train in order to recreate her graceful pose. *Behind the Back* alludes to the ceremonial atmosphere of the Mogao murals while imagining the sort of music provided by the acrobatic women depicted within – a music which incorporates passages suggestive of dance and aerial maneuvers. Also present are oblique references to Jimi Hendrix, a consummate virtuoso who was known to play guitar with the instrument slung behind his back. At all times, the virtuosity and lyricism of the pipa is the focal point of the work. *Behind the Back* was composed for Su-Yun Han of The Little Giant Chinese Chamber Orchestra and was premiered June 26, 2016, at the National Theater and Concert Hall Auditorium in Taipei, Taiwan.
- **Err29-KB98712** – All in theory: Pockets of sound defined by stability/stasis, variegations in attack density, synthetic vs. real sources, and limited linearity/motion coalesce into a mostly cohesive whole. Abrupt breaks with ongoing material cut strange, blocky formal



chunks out of otherwise smooth spectral shapes. The often small sections are either lightly varied or grossly contrasting. Rude interjections may or may not be expected, and the timing, placement, and volume of computer-generated sine and square waves could possibly induce discomfort and/or revulsion. In all, two sets of machine-like sounds, one digital and one mechanical, coexist within the same framework, their interactions suggesting not a gadget in working order, but an apparatus failing to operate properly.

• **Guitar Construction #3: Hg-Cr-As** – Heavy metals are generally defined as metals with relatively high densities, atomic weights, or atomic numbers. The criteria used varies depending on context. While some are essential nutrients, others are toxic, while still others are liquid at or near room temperature.

• **hatch** /hɑCH/ *verb* 1. (of birds, reptiles, fish, insects) to come forth from an egg. 2. (of drawing) to shade with parallel and/or perpendicular lines to create texture, value, and the illusion of light. 3. to devise a plan. *Noun* 1. a small door or opening, leading from one vicinity to another. 2. an entryway in a submarine, airplane, or spacecraft. 3. an opening in the deck of a ship that allows passage to a cabin or cargo hold. [I created *hatch* with processed recordings of a metal guiro, a reco-reco, sand paper, pasta shells, and balloons. I invite you into a sonic experience on the ambiguity of the titular word.]

• **Tempest in a Teakettle** – The title suggests the small problems we consider on a daily basis, waiting as they build within us. ‘Waiting’ is explored in several ways throughout, and uses the medium to augment these daily dramas until we will allow ourselves to view them center-stage. After being introduced to the teakettle in which we’ll be experiencing the storm, the noise of rain and wind quickly begin to fill the sonic space. Soft rains and distant thunder churn over one another in a tempest, finally giving way to cautious harmonies fashioned from the wail of a storm siren. Through these elements, we explore the sense of obsession that comes from being kept constantly on alert. We wait for the storm, wait for it to pass, and are waiting for what comes next.

• **Karma is a Cruel Mistress**, if she exists. I began this work soon after the November 2016 election, but it evolved into a reflection upon current events. We are taught to believe that there is a balance between good and evil. Is that so? Do love and hate have a symbiotic relationship? Beauty can be found in a world of dark, dissonant moments. This essence is our source of hope. The bass is out of tune because the world is imperfect. The A and G strings have been detuned a quarter step flat. This creates interesting relationships between harmonic overtones for each string, and certain portions of the piece exploit these dyads.



CONCERT SEVEN | MARCH 30 2:00 p.m.-4:00 p.m. Room 163

Striate (2017 ASCAP/SEAMUS 1st Place Winner) Timothy Page
for solo timpani-enhanced cello, objects, electronics, and video
T.J. Borden, cello

Vesper Carolyn Borcharding
Audio Fixed Media

in surge Rob Seaback
Audio Fixed Media

Amygdala Miguel Espinel
Flute and electronics
Cassie Lear, flute

The Mirror Jose Martinez
Audio Fixed Media

Intermission

Within, Above and Beyond Russell Pinkstona and Yuliya Lanina
Data-driven instrument
Yuliya Lanina, dancer

in excess Robert McClure
Audio Fixed Media

The Fiction of Time Destroyed (2018 ASCAP/SEAMUS Finalist) Louis Goldford
Was Trio/Today's Presentation is Fixed Media

Photosynthesis Chet Udell
Data-driven instrument - Optron
Chet Udell, performer

Distension (2017 ASCAP/SEAMUS 2nd Place Winner) Andrew Babcock
Audio Fixed Media


Ouroboros (2018 ASCAP/SEAMUS Finalist) Chris Ozley
Audio Fixed Media



CONCERT SEVEN Program Notes

- **Striate** is an audiovisual exploration in instrumental hybridity. It is dedicated, with gratitude and admiration, to cellist Tyler J. Borden and SEAMUS.
- **Vesper** is named after the evening bell, or vesper bell. The work uses short points of sound, primarily bell tones, balanced with silence to create a greater sense of space around the audience. This space is torn down as the piece continues. Points of sound coalesce into longer gestures, invading on the silence, while density increases and disrupts the listeners' sense of space. At the end, what was torn down is rebuilt and services as a reminder of the beginning.
- **The Fiction of Time Destroyed** was written in homage to a dear friend, whose time came too soon. Despite only knowing him recently, having only met him on few but truly uplifting occasions, I feel as though I must have known this person in a previous life. In the aftermath, I'm left with a feeling of sudden loss and plenty of questions relating to time. My immediate feeling of urgency could only be absolved by taking seriously this question of time and its perceived linearity. This piece is simultaneously a remembrance and an expression of hope. The piece's Spanish title ("Desbaratada la Ficción del Tiempo") is a line from one of my favorite poems by Jorge Luis Borges, *Amorosa anticipación*, calling to mind my friend's spouse, who I've kept in my thoughts these days.
- **Amygdala** – The amygdala is an essential part of the brain that regulates emotional memory and response. It can directly affect the motivation and drive of a live being, alter the body's heart rate, blood pressure, and respiratory rate. Although the amygdala can also be responsible for balancing aggression and calmness, this piece is specifically inspired by its involvement in stress and fear responses. The flute part is processed live with a mobile device and occasionally plays over processed pre-recorded short improvisations on different instruments.
- **Within, Above and Beyond** is a journey inside the mind of an artist. In an attempt to make sense of her fragmented memories, the artist writes in a journal. She is sucked into the uncanny and bizarre world that is a reflection of her creativity. There she meets her alter ego who leads her on a tour of her subconscious. The piece explores the symbiotic relationship that can exist between the artist and her work. Through creativity, the artist is able to explore the depth of tragic experience by unlocking the hidden parts of her subconscious that lay dormant in its wake.
- **in excess** explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of





luxury in the consumer. This plastic packaging served as the primary sound producing material. This work was written in conjunction with the oboe solo, “struggling”. The two pieces can be performed simultaneously under the title, “struggling, in excess”. Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for “in excess”.

• **Photosynthesis** is an etude for Optron that essentially explores the musical/visual performance capacities of the instrument. It begins by acknowledging its origins as an ordinary, if somewhat buzzy, florescent lamp. Development of this idea leads to compressing the light into a ‘white sprite’ - signified by a combination of glitchey vocal, electro-static, and metallic textures. The white sprite is ripped apart into red, green, and blue sprites (when combined in equal parts forms white) with each color associated with the above respective sound textures (i.e. red both affects and reacts with the vocal sounds, etc). Components are further developed until the sprites fuse together and explode into a rainbow gradient pattern. A Shepard Spiral sound illusion (a sensation of continually rising pitch while remaining still, not unlike Penrose steps) is paired with the continually looping rainbow spectrum. A ‘dark’ sprite emerges with strumming gestures on the Optron, swallowing up bits of the rainbow. Raising the Optron vertically in the air causes the sound and light to bleach out and intensify, fully saturate, and explode in a final conclusive gesture.

• **Distension** uses source recordings from 2014 and 2016 residencies at the Atlantic Center for the Arts to elicit a phantasmagorical environment replete with tiny creatures and microtonal swells. *Distension* was composed as part of the 2017 ASCAP/SEAMUS Student Commission Competition, in which the composer received Second Prize.

• **Ouroboros**, the ancient symbol of the snake eating its own tail, is often taken nowadays to symbolize self-reference and circularity. In this piece a small collection of sounds are used, which are referenced again and again, using differing temporal scales (sometimes occurring simultaneously). At certain key moments, even the entire piece up until that point is heard at a faster time scale. The central idea of the work stems from nested, self-referential (even fractal) recursions of sounds, which at once are both evolving and repeating. The center channel (in the 5.1 system) plays an integral part in the piece, serving as the mouth of the snake from which nothing can escape.



CONCERT EIGHT | MARCH 30 4:30 p.m.-6:30 p.m. Room 190

Performer-curated Concert featuring Wired and SEAMUS Award Recipient Scott A. Wyatt

Exergy Bubblebath

Peter Van Zandt Lane

Year Without a Summer

Kirsten Volness

Branches

David Ibbett

solm

Mischa Salkind-Pearl

Epidermis

Dan VanHassel

Amy Advocat, bass clarinet

Matt Sharrock, marimba

(Pause)

In the Arms of Peril (2001, revised 2011) [10:00]

Scott A. Wyatt

fixed media electroacoustic music designed for eight-channel performance

*On the occasion of the 10th anniversary, this work was remastered,
and is now dedicated to the memory of the victims of the 9/11 attacks.*

On a Roll (2004) [8:31]

Scott A. Wyatt

fixed media electroacoustic music designed for eight-channel performance

Time Mark (1983, revised 2000) [8:43]

Scott A. Wyatt

composition for solo percussion with two-channel electroacoustic accompaniment

Crystal Chu, percussion

CONCERT EIGHT Program Notes

• **Transient Canvas** presents **Wired**, a portrait of technology's integration into modern life. As people try to emulate computers and we build computers that emulate people, the question of who is controlling whom becomes ambiguous. With musical inspiration ranging from Aphex Twin to electronic dance music, this program features music by David Ibbett, Peter Van Zandt Lane, Mischa Salkind-Pearl, Dan VanHassel, and Kirsten Volness.



• ***In the Arms of Peril*** – As we proceed with our lives, hopes and dreams, and the daily ventures of life, we are at times exposed to increasingly dangerous provocations, threats, and serious challenges. This is true now more than ever. For some, the real issue is survival. In this work, through the use of sonic environments and events, such confrontations are relived with the persistent search for threads of relief, from the shadow of being *in the arms of peril*. Ironically, *In the Arms of Peril* was originally completed just a few months prior to September 11, 2001. On the occasion of the 10th anniversary, this work was remastered and is now dedicated to the memory of the victims of the 9/11 attacks. - SAW

• ***On a Roll*** is a work designed specifically for, and recorded in an eight-channel environment and was realized within the University of Illinois Experimental Music Studios. Custom designed miking and channel distribution techniques, along with three-dimensional encoding techniques were incorporated to enhance the spatialization and sonic imaging for the piece. Sonically, the obvious is not what it seems. As a challenge to myself with regard to sound design, the art of Foley was used to create illusions of rolling objects (sonic icons) that you may recognize (requiring more than 1000 hours to realize); hence there are no recordings of actual rolling objects or any other recognizable acoustic sound sources (other than voice) until the last few seconds of the piece. - SAW

• Within ***Time Mark*** (commissioned by percussionist Kathleen Kastner), are specific considerations including a continuum of timbre, thus providing for an integration of electroacoustic and live sounds without the loss of individuality, and spatial disposition, wherein the location from which sounds emanate within the host performance space is also a parameter for composition. Originally realized in 1983 with concrète and Buchla modular voltage-controlled synthesis techniques (including a large amount of analog tape editing requiring hundreds of hours splicing), the electroacoustic portion of the composition was remastered to reduce the inherent analog tape hiss and was then digitally re-recorded in 2000. On a personal note, this piece was composed at a time when I was “marking time” in my life, hence the title. - SAW

CONCERT NINE | UNREALIZED

Through unexplained acts of nature, Concert Nine has dissolved to nothingness and into the enlightenment of infinity.



CONCERT TEN | MARCH 31 10:30 a.m.-12:30 p.m. Room 190

Wimal

Audio Fixed Media

Christopher Jette

only through fractures may light shine

Contrabass and electronics

Christopher Poovey

Josh Lambert, Contrabass

...a handful of dust

Audio Fixed Media

Ben Fuhrman

Exile

Audio Fixed Media

G. Blake Harrison-Lane

Spirit of Sword

Flute and electronics

Mengjie Qi

Alexis Evers, flute

Intermission

As a Kind of Knowing

Audio Fixed Media

Eric Chasalow

Tomorrow, When I Grow Up: i. the empties

Voice and electronics

Becky Brown

Becky Brown, voice

Home (Breath Replaced)

Audio Fixed Media

Tom Williams

Dirt

Violin and electronics

Robin Cox

Robin Cox, violin

CONCERT TEN Program Notes

• ***Wimal*** uses the acoustic signatures and reports of recorded sounds to impart a dynamically morphing volume of space. The goal is to represent the acoustic experience of the six (or more) bounding walls of a given room changing position and altering their substance. Textual sonic gestures activate this dynamic virtual acoustic space and are punctuated with procedurally organized percussive events. This piece is largely based



on prerecorded material; a weathered piano, a reyong, slate chips and an all pass group delay synthesis technique. I am indebted to Ethan LaForge for the reyong samples, Fernando Lopez-Lezcano for inspiring the deployment of mechanical bugs on to a disemboweled and well-weathered piano and Elliot Kermit Canfield-Dafilou for the All Pass Group Delay Synthesis material.

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

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

- **Exile** is a reflection on the feeling of being out of place, swept about by a current directed by uncontrollable forces, staring into the possibility that we all may be irredeemably alone and never properly understood. As the piece progresses it moves from entirely synthesized sounds to purely recorded sounds. The piece was written in the fall of 2016 using Logic Pro X.

- **Spirit of Sword** was inspired from a Chinese Kungfu novel written by Jin Yong. The heroes in the novel help the poor and the disabled, they sacrifice themselves to resist the enemy, but they always live in seclusion after their mission accomplished. The sword represents the power and martial spirit of Chinese martial arts; it combines the life attitude of Confucianism and the real reclusion of Daoism philosophy. This martial spirit stems from Chinese traditional cultures in the ancient history. The composer represents the inner peace and solitude of the spirit with low and air sound in an empty space, while the actions are depicted by the sound clusters in both flute part and electronic music part.



• **As a Kind of Knowing** – These three movements were composed over two of the three weeks I spent in July of 2014 at the Camargo Foundation in Cassis, France. I knew before traveling that I wanted to make use of instrumental sounds, and to be able to carry my instruments on the plane, chose to restrict myself to mandolin and penny whistle. I started composing this kind of “super musique concrète” back in the 1970’s, and I am constantly amazed and delighted that we are now able to work with such a tiny setup. This year, mine consists of nothing more than a miniscule DPA mic, a 13” laptop, and a portable interface. The slow, outer movements deconstruct and stretch the instrument sounds, resulting in an evolving, plastic music. In retrospect, it is unsurprising that I created this kind of music while staring off into the Mediterranean day after day. The middle movement is more rhythmic, drawing on a repertoire of slightly bluesy, pitch-shifted mandolin riffs, layered in a few places with the sound of the cicadas that were always in the background as I worked that July.

• **Tomorrow**, When I Grow Up: i. the empties – Somewhere between watching the whole day pass from under the covers, the future a thing that spits the pause button out of my throat; between rich dreams that I am wading through, gripping whole handfuls, watching them pour between my fingers, a few pocked pearls rolled by my burning palms; between the steps that push me forward, and backward, and forward again, progress built with footsteps built with words that walk their plosives and fricatives and sibilance, delicately, over the steps of the tips of my teeth.

• **Home (Breath Replaced)** explores the inner, intimate sonic life of the body as home through electroacoustically transformed recordings captured from binaural recordings of the breath of dancers dancing. All the composed sound material that is heard in the piece was originally either of the dancers breathing or the extraneous sounds of their movement as they work in the space. The sonic imagery emphasizes breathing and resting, waiting and weight, alongside emergent abstract transformations. Giving space and evoking movement at play, here the body (in movement) is conceived as (an ever changing) home. This piece is part of an ongoing collaborative project with the dancer and dance academic, Vida Midgelow.

• **Dirt** is an exploration of grit and tension in an expansive soundscape coupled with a massive violin presence. The violin eventually emerges as a melodic and musically idiomatic character, but remaining juxtaposed to a menacing metallic chamber.



CONCERT ELEVEN | MARCH 31 2:00 p.m.-4:00 p.m. Room 163

Ivana Kupala

Data-driven instrument

Olga Oseth

Olga Oseth, performer

Re:Cursive

Audio Video Fixed Media

Phillip Sink

SID 6581

Violin and electronics

Aaron Hynds

Abderrahmán Anzaldúa, violin

Light Angle Sieve

Audio Video Fixed Media

Jonathan Wilson and Timothy David Orme

Origin

Data-driven instrument

Fang Wan

Fang Wan, performer

Intermission

ち — *chi*

for candles, live voice, and sounds

Akiko Hatakeyama

Akiko Hatakeyama, performer

The Frost Performs its Secret Ministry

Audio Video Fixed Media

Scott Miller, Mark Zaki (video)

Short Ride in a Used '98 Honda

Audio Fixed Media

Eli Fieldsteel

The Beautiful Feather

Audio Fixed Media

Mei-ling Lee and Jefferson Goolsby

Ljos

Soprano saxophone and electronics

Brian Topp

Justin Massey, soprano saxophone

Capsule

Audio Video Fixed Media

Jeffrey Hass



CONCERT ELEVEN Program Notes

• ***Ivana Kupala*** – The instrument that the audience sees from stage is in a shape of two flower wreaths. In the Ukrainian tradition, young unmarried girls would make these wreaths out of ribbons and wild flowers that are found in the prairies. They would wear them as part of traditional attire for celebrations. As you can imagine, for young girls, ribbons are lots of fun to play with, so I thought it would be fun to truly “play” them. There are total of four sensors embedded in the ribbons, two pressure sensors and two bend sensors. These sensors send data via Arduino microprocessor to Symbolic Sound’s Kyma to control sound in real time. The structure of this composition imitates a day in the prairie, where you can find peacefulness, sunshine, flowers and an occasional cloud covering the sun.

• ***SID 6581*** was written for the 2017 SPLICE Institute, and for the awesome violinist Abdel Anzaldúa. The work is loosely based on the MOS Industries Sound Interface Device Chip, which was the primary sound chip for the earlier runs of the Commodore 64 computer. This work is performed as a dialogue between two instruments: the amplified violin, and an approximation of the *SID 6581* chip built in SuperCollider and operated live by the composer.


• ***Light Angle Sieve*** – Light, space, time, and blur are all activated via a fractal pattern in this short film that explores the depth of the cinematic frame. The images in this film were shot on a multi plane camera and driven by the imperfections that might break their own strict structuralist principles.

• ***Origin*** is an interactive composition based on audio recordings of various Chinese percussion instruments. By using the pen and touch controls of the Wacom Tablet to control the sound-producing algorithms contained in the Kyma creation environment my musical ideas unfold as musical journeys that are both dramatic and nuanced as the sonic material develops.

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

ち - *chi* is a live interactive performance piece. A custom-made instrument called *myaku* placed on a table senses luminance. The intensity variant of each light source, a candle, is translated to the amplitude of each sound. The performer controls the sound and the





visual by lighting and moving candles. Candles portray various cultural meanings, and they may evoke unique memories for everyone including myself. The performance is a way of purification through a ritualistic sharing of the space, time, and experience being in the environment. The warmth, smell, sight, and sound all speak to us. The title ち - *chi* could mean blood, earth, knowledge, lateness, planting, and more in Japanese.

• ***The Frost Performs its Secret Ministry*** was written for flutist Linda Chatterton and guitarist Jesse Langen. The title is the first line from Samuel Taylor Coleridge's poem *Frost at Midnight*. This work explores the continuum of noise to pitch that each instrument possesses, through a gradual movement towards the intended method of performing the instrument. Digital processing allows for intense magnification and dissection of each instrument's sound, revealing beautiful inner rhythms and harmonies which mark the path towards producing a pitch. In this case, the path is much like frost's fractal growth that occurs under the cover of night. Mark Zaki created the video to accompany the music in 2017, and the combined work can be presented either as fixed-media audio-video, or live cinema.

• Originally inspired by Max Weber's 1915 Cubist painting, *New York At Night*, ***Short Ride in a Used '98 Honda*** began as a commission to accompany the artwork from the Blanton Museum of Art, but the piece quickly developed a life of its own and grew into a three-movement work. The composition is loosely modeled after elements of urban life, particularly chaotic, unpredictable, and fast-paced experiences on the road. The sounds of the piece were derived from recordings of automobiles, motorcycles, and crowd noise, as well as simple generated waveforms.

• ***The Beautiful Feather*** is a sonic composition with short story in 4.0 sound. The story is of a young girl who tells fantastical stories of experiences and adventures that may or may not be true, to the frustration of her village. Touching on themes of independence and personal voice, *The Beautiful Feather* weaves sonic motifs into a message about the power of one's own story.

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



• **Capsule** is a ballet-based video with 3D graphics and original computer music. The video, prepared using green screen (chroma key) techniques and the Cinema 4D graphics application, places a ballerina in unexpected contexts and environments, including a floating chrome capsule that reappears throughout, an antique syringe, popsicle fireworks, a movement-mirroring pin sculpture, steel eyeballs and so forth. The music, in parallel, incorporates the environment's foley (sound effect) cues into the compositional texture, which formally is a series of timbrel and textural variations on several musical ideas presented early on. While I have worked with dance for a long time as a composer, even with video, adding the element of 3D space and structure for me was like the proverbial old dog learning new tricks. Serving as both composer and videographer allows for a greater creative link between sound and sight. Being my third 3D work, I am ever-excited to continue on with dance in imaginary environments, particularly as the dance world become more and more interested in dance on screen as an art form of its own and my own graphics skills evolve. I was thrilled to work with my Indiana University faculty colleague and choreographer Michael Vernon and with dance major Ryan McCreary. Also special thanks to graphic artist Nikolaus Schatz for his guidance in creating several of the 3D models, and Christian Claessens for providing additional choreography. *Capsule* was commissioned by the Trustees of Indiana University and the Jacobs School of Music in celebration of the 100th anniversary of the founding of the IU Department of Music (2011) and the 100th anniversary of the founding of the IU School of Music (2012).



CONCERT TWELVE | MARCH 31 7:30 p.m.-9:30 p.m. Room 190

Peony Garden

Data-driven Instrument

Chi Wang

Chi Wang, performer

Inharmonic Fantasy No. 4

Audio Fixed Media

Hubert Howe

Red Plastic Bell Abstract

Audio Fixed Media

Andrew Walters

Polyvalence I

Piano and electronics

Mikel Kuehn

Daniel Koppelman, piano

canzona quello non è là

Audio Fixed Media

Mark Zaki

Intermission

Liquid Desires Reborn

Data-driven Instrument

Michael Pounds

Michael Pounds, performer

Train of Thoughts

Audio Fixed Media

Kyong Mee Choi

Chasing Alse Young

Drumset and electronics

John Thompson

Matt Fallin, drumset

Two-way Song

Euphonium and electronics

Eric Lyon

Jay Crone, euphonium

Sisyphus in Situ

Audio Fixed Media

Paul Koonce

Mosaicing

Flute and electronics

Panayiotis Kokoras

Elizabeth McNutt, flute



CONCERT TWELVE Program Notes

• **Peony Garden** a multichannel real-time interactive performance for four suspended Wiimote controllers, OSCulator, custom Max/MSP software and the Kyma sound synthesis system. *Peony Garden* is inspired by the Chinese traditional Kun Opera *The Peony Pavilion* by Tang Xianzu. The *Peony Pavilion* is a play written by Tang Xianzu in Ming Dynasty. It has traditionally been performed as Kunqu opera. Through the performance of the opera, the story's spirit shines through the lyrics with nuanced sensitivity and a persistent tone of youthful optimism. In *Peony Garden*, the performer uses four suspended Wiimote controllers that contain buttons and three-dimensional accelerometers to shape a reimagined restructuring of the essential elements of the original Kun Opera. Two phrases used in this composition are “不到园林怎知春色如许” (You never know how spring looks like if you don't come to the garden); “踏草怕泥新绣袜，惜花疼煞小金玲” (Miss Jinling attempts to walk in the grass, afraid of the wet mud and dirtying her new knitted socks.)

• **Inharmonic Fantasy No. 4** is based on complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. The partials are all compressed into the very small acoustic space a perfect fifth. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately. The piece was written in 2014 and synthesized using Csound.

• **Red Plastic Bell Abstract** allowed me to utilize some of the programs that I have recently installed on my computer and iPad. It uses sine waves generated from Max/MSP and recordings of a red plastic tube that I bought from a teacher's supply store in St. Louis. This piece was partially inspired by the small abstract paintings of Hope Miller LeVan.

• **Polyvalence I** is an improvisation-based work for piano and interactive electroacoustics. The title alludes to the core concept of the piece, that each realization will have a slightly different formal shape with musical content and details changing significantly for each performance. The performer is given musical “building blocks” and suggestions for textural ideas. The electronics provide a kind of “ghost template” of sonic alteration and generation, the outcomes of which change on each performance based on what the pianist plays (or doesn't play). The electronics are created only from the sounds of the piano in an attempt to exhibit the meta sound world of the concert grand piano. The process is a kind of collective feedback loop between machine and human that



results in a continually changing musical landscape. *Polyvalence I* was written for, and is dedicated to, pianist Daniel Koppelman and was inspired by attending several of his performances over the years.

- ***canzona quello non è là*** - (the song is not there) is a fixed media piece that derives all of its sounds from a single human voice. Dancing across the boundary between transformed sound and corporeal utterance, gestures that are amplified through manipulation are slowly reduced to reveal their unadorned sources. Sounds that are understood initially as purely sonic events, can gain reference and meaning when eventually seen through the lens of recognizable human expression. Vocal inflections become the focal point of activity, which are heightened in the absence of any text. The source material comes from unused takes of a 1995 recording session in New York City with soprano Dana Hanchard for another work entitled *On the Ayre*. Initial processing and construction of *canzona quello non è là* was done primarily in Csound, and realized in my own studio in New Jersey. Final work was completed at the University of Sheffield Sound Studios in the United Kingdom.

- ***Liquid Desires Reborn*** is a reimagining of a very old fixed media piece, performed live using a Keith McMillen QuNeo controller. The original composition, entitled “Liquid Desires” and inspired by the Salvador Dali painting “Birth of Liquid Desires,” was completed in 1995 using hardware synthesizers of that era. In the new piece, the original material has been sliced up and is remixed live with signal processing that is controlled in real time. This new piece was created for a concert honoring Cleve Scott, my teacher at the time the original piece was composed.

- ***Train of Thoughts*** is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment. In the piece, the initial train sound morphs into various sonic gestures that represent thoughts. Over time, thoughts are intruded upon and triggered by ambient sounds such as a siren and city noise. *Train of Thoughts* describes how our mind travels through our present moment via sonic events.

- ***Chasing Alse Young***, for drum set and fixed media, was written for percussionist Matt Fallin. Matt approached me with ideas for composing a work that would treat the drum set in the manner as one might treat a battery of percussion instruments ... while still giving homage to the drum set proper. Happily, we were able to create such a work. Working with him was a pleasure, and I hold him in high regard. In the composition there are two principle motivic ideas that are presented independently and later combined. The first is a polyrhythmic figure that first appears as a five-note pattern with four against three rhythmic presentation. The “four” is played on the cymbals (with



a five-note sticking pattern), the “three” is played on the woodblocks (in a five-note pattern). The second motivic idea is presented on the toms, with the woodblock setting the pace. The title *Chasing Aise Young* alludes to the source of this second motivic idea, a song from 1981. The curious listener is challenged to hunt for that connection.

- Given the lyrical nature of the euphonium, the compositional focus in ***Two-way Song*** is on long lines, harmonious structuring, and directness of expression. Rather than employing computer pyrotechnics and aggressive short-term interaction, in *Two-way Song* the computer enables the euphonium player to create a rich drop backdrop for melodic expression.

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



Composer and Presenter Biographies

- All music is sound. But is/can/should all sound be music? Using this question to frame his work, **Nathan M. Asman** is a musician, composer, music technologist, and instrument designer. His musical and artistic endeavors reside mainly within the electronic/digital realm, where he specializes in data-driven instrument creation and sound generation. Focusing on the intersection of popular and academic music, he strives to unite the two musical styles utilizing the endless musical and artistic opportunities afforded him by the world of music technology and computer-based music. Nathan hopes to create new and unheard sounds, performances, and instruments from the ground up by employing innovative and alternative instrument and sound designs in his compositions and performances. His goal is to apply his knowledge and skills to further the field of music technology and produce music that can be appreciated by both the academic and casual listener.

- **Andrew Babcock** is an electroacoustic composer and scholar based in Gainesville, Florida. He received a Ph.D. in music composition from the University of Florida, an M.A. in music composition from the University at Buffalo, and a B.A. in music from Hamilton College. Prior to his graduate studies, Andrew worked in New York City as a composer, sound designer, and recording engineer for television and film. Currently, his research centers on the transmission and perception of vocalicity in the electroacoustic medium and its relationship to intersubjective listening in our everyday environments. His works have received several international prizes and honors, including CICHEM (Monaco, 2016), Città di Udine (Italy, 2016), Metamorphoses (Belgium, 2012), Música Viva (Portugal, 2015), Prix Destellos (Argentina, 2015), Prix Russolo (France, 2017), SCI/ASCAP (United States, 2016), ASCAP/SEAMUS (United States, 2017), and Sound in Space (United States, 2011). Andrew's work is available on the ICMA, Musique & Recherches, SEAMUS, and Taukay Edizioni Musicali labels.

- **Stephen David Beck** is Associate Vice President as well as the Derryl & Helen Haymon Professor of Music. He holds a joint appointment at the Center for Computation & Technology, where he previously served as the Area Head for the Cultural Computing focus area and Director of the AVATAR Initiative in Digital Media. He was also Interim Director of the center from 2008-2010. As AVP, he represents research and creativity activity within the arts, humanities, social and behavioral science disciplines. He is also responsible for the organization and management of the Council on Research, or CoR, funding and award programs, ongoing assessment of research administrative procedures, research policy development and implementation, faculty development




workshops and proposal development, facilitation of interdisciplinary research activities, various aspects of the federally mandated research compliance program as well as certain centers that report to ORED. Dr. Beck received his Ph.D. in music composition and theory from the University of California, Los Angeles, in 1988, and held a Fulbright Fellowship in 1985-86 where he was a researcher at the *Institut de Recherche et Coordination Acoustique/Musique* (IRCAM) in Paris, France. His current research includes sound diffusion systems, high-performance computing applications in music, and music over networks, and laptop orchestras. His current research includes sound diffusion systems, high-performance computing applications in music, music over networks and laptop orchestras. Beck's music has been performed throughout the world, including performances at Weill Recital Hall, Sao Paulo Bienal '91, SCREAM Radio Series, Concert Band Directors National Association Biennial, North American Saxophone Alliance, New Music America, World Harp Congress, and on the Triforium Series in Los Angeles. His music and writings have been published by G. Shirmer, MIT Press, and the Computer Music Journal, and his music has been recorded on the SEAMUS, EMF and Gothic record labels.

- **Brian Belet** lives in Campbell, California, with his partner and wife Marianne Bickett. He performs with the ensemble **SoundProof** using Kyma, viola, and bass. A CD containing ten of his computer music compositions, *Sufficient Trouble*, was published by Ravello Records (PARMA Recordings) in July 2017. His music is also recorded on CDs published by Capstone, Centaur, Frog Peak Music, IMG Media, Innova, SWR Music/Hänssler Classic, and the University of Illinois labels; with research published in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and *Proceedings of the International Computer Music Conference*. To finance this real-world Dr. Belet works as Professor of Music at San Jose State University, where he was named President's Scholar in 2017.

- **Carolyn Borcharding** is a Graduate Assistant at Western Michigan University pursuing a master's degree in music composition and is currently studying with Dr. Lisa Coons. She assists with teaching electronic music classes and music theory. Her compositional interests involve exploring the potential musical relationships between acoustic instruments and electronics, and experimenting with the creation of space in fixed media works. She received her undergraduate degree in Music Media and Production at Ball State University in Indiana.

- **Zachary Boyt** is a multimedia artist, composer, and cellist based in Eugene, Oregon. He is currently pursuing doctoral studies at the University of Oregon in music performance of data-driven instruments.





• **Becky Brown** is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. Currently, she is pursuing a doctorate in composition at the University of Virginia, is the Technical Director of the Electroacoustic Barn Dance, and recently worked as a Music Technology Specialist at the University of Richmond. Her music has been performed at SEAMUS, SCI National/Regional, Third Practice New Music Festival, Ball State New Music Festival, and in Beijing, China. Hold Still, her work for live art and electronics, will be released on the SEAMUS label in August 2017. She is a 2015 Music and Computer Science graduate of the University of Mary Washington, studying electroacoustic composition with Dr. Mark Snyder, and harp performance with Dr. Grace Bauson.

• **Julius Bucsis** is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 100 juried events, including six consecutive Society for Electro-Acoustic Music in the United States conferences, 5 consecutive Electroacoustic Barn Dance festivals, and at numerous other events across North America, Europe, Asia, South America, and Australia. He is the recipient of the Excellent Achievement Prize from the Musicacoustica Beijing 2012 composition competition, sponsored by the China Central Conservatory of Music, for his fixed media composition *I Am Who Am I*. His fixed media composition, *The Message*, was included in the Electronic Masters Volume 5 CD released by Ablaze Records in 2016 and has also been selected for inclusion in a CD to be released by RMN Classical in late 2017. His fixed media composition, *In the Interest of Time*, has been selected for inclusion in the Electronic Masters Volume 6 CD scheduled for release by Ablaze Records in late 2017. His fixed media composition *Some Writings of Spring* has been included in the METropolis Volume 2 CD released by Beneficence Records in 2017. His composition for solo violin, *Convection*, has been performed at several Society of Composers Incorporated events, including the 2014 National Conference and has been included in the Miniatures CD released by the Italian record company Soundiff in 2014. He has performed his original music for electric guitar and computer processing at numerous national and international events. Two of the compositions from this set, *Quintessence's Breath Among the Branes* and *A Choice Once Made*, have been included in the Electro-Music record label's Sampler 2015 and Sampler 2016 CDs respectively. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He has an associate's degree in music, a bachelor's degree in music composition, a master's certificate in music production and technology, and a master's degree in computer music composition. He is currently pursuing a doctor of arts in music degree at Ball State University.



• **James Caldwell** is Professor of Music Composition and Theory at Western Illinois University. A native of Michigan, he earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. In 2015 he received the CoFAC Award for Excellence in Creative Activity. He was named the 2009 Distinguished Faculty Lecturer. For thirty years he has been co-director of the Western Illinois University New Music Festival, which has hosted more than 200 composers for performances of their music. For fifteen years he has been curator of an annual concert of electroacoustic music, ElectroAcoustic Music Macomb. In 2004 he began studying studio art as a way to stretch creatively and to reacquaint himself with the experience of being a student, and earned a BA in Art from WIU in 2014.

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• **A.D. Carson** is a performance artist and educator from Decatur, Illinois. He received a Ph.D. in Rhetorics, Communication, and Information Design at Clemson University doing work that focuses on race, literature, history, and rhetorical performances. A 2016 recipient of the Martin Luther King, Jr. Award for Excellence in Service at Clemson, Carson worked with students, staff, faculty, and community members to raise awareness of historic, entrenched racism at the university through his See the Stripes campaign, which takes its name from his 2014 poem. His dissertation, “Owning My Masters: The Rhetorics of Rhymes & Revolutions,” is a digital archive that features a 34-track rap album and was recognized by the Graduate Student Government as the 2017 Outstanding Dissertation. Carson is an award-winning artist with essays, music, and poetry published at a variety of diverse venues such as The Guardian, Quiddity International Literary Journal and Public-Radio Program, and Journal for Cultural and Religious Theory, among others. His essay “Trimalchio from Chicago: Flashing Lights and the Great Kanye in West Egg” appears in *The Cultural Impact of Kanye West* (Palgrave Macmillan, 2014), and “Oedipus—Not So Complex: A Blueprint for Literary Education” is in *Jay-Z: Essays on Hip Hop’s Philosopher King* (McFarland & Co., 2011). Carson has written a novel, *COLD*, which hybridizes poetry, rap lyrics, and prose, and *The City: [un]poems, thoughts, rhymes & miscellany*, a collection of poems, short stories, and essays. Carson is currently assistant professor in Hip-Hop and the Global South at the University of Virginia.

• **Frank T. Cerasoli** is a graduate student in Marco’s group at the University of North Texas, pursuing a PhD in Computational Physics. He is as enthusiastic about art as he is of science and he is responsible for the technical design of the electronics and part of the control software in the installation.

• **Leo Chang** is a composer of electroacoustic and acoustic new music. Lately, he has been focused on how listening practices may influence musical composition. He is currently pursuing his Master’s degree in Music Composition at New York University where he studies with Joan La Barbara and Tae Hong Park. He holds a Bachelor’s degree from Washington University in St. Louis, where he studied with Christopher Stark and Juri Seo. Leo has presented his music at various festivals: notably the Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference, and the New York City Electroacoustic Music Festival (NYCEMF) at National Sawdust. He has written for musicians with disparate backgrounds: from professional ensembles such as the JACK quartet and Musica Intima, to students from the Manhattan School of Music, Northwestern University, NYU, and any close friends who are willing to humor him and work with him in a creative capacity.



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


• **Joseph Chen** was born 1998 in Eugene, Oregon. He studied 2012-2015 at the Curtis Institute of Music and is currently studying at the University of Missouri, Kansas City, with Dr. Chen Yi.

• **Kyong Mee Choi**, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition and an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at kyongmeechoi.com.

• **Robin Cox** is a musician, multidisciplinary collaborator, and technologist addressing intersections of acoustic and electronic sound, visual media, and new listening methods and environments. He has also directed The Robin Cox Ensemble in over 170 performances, three CD productions, and numerous premieres of works by other artists. He has created the large-scale community dance participation event HOURGLASS, co-invented an immersive audio/video performance venue called BIG TENT, produced mixed-media concerts as Director and Founder of Iridian Arts, and serves on faculty with the Department of Music and Arts Technology at IUPUI.

• **Benjamin Damann** is currently an undergraduate student at Eastern Illinois University where he studies percussion and composition with professor Jamie Ryan and Dr. Brad Decker respectively. His works focus on the preparation and electronic manipulation of acoustic instruments through Max/MSP and various trips to the hardware store.





Typically accompanied by other artistic media, his works have been commissioned and performed throughout the Midwest – most recently at Electronic Music Eastern and the Wright State Trombone Conference.

• **Brad Decker** is a composer, improviser, and educator in new music composition, multimedia, and sound art. He performs as a double-bassist and sound artist using structured improvisation and live computer processing in numerous capacities, namely solo works, group ensemble collaboration, video art installations, and film soundtracks. Notable performances have been in Mexico, Australia, Italy, France, Brazil, and Canada, as well as at numerous venues in the United States. He completed his Doctorate of Musical Arts in composition from the University of Illinois at Urbana-Champaign, and his Masters in Music composition and theory at the University of Tennessee, Knoxville. He currently teaches music composition and electronic music at Eastern Illinois University in Charleston, Illinois.

• **David Dow** is a composer, keyboardist, sound designer and educator. As a professor of music at Modesto Junior College in Modesto, California, he directs the Commercial Music Program there. Through his recording studio, Aurora Music Productions (www.auroramusicproductions.com), he produces music for theater, dance and video soundtracks as well as radio and television commercials. As a composer, he has well over one hundred compositions in many different styles.

• **Nathan Edwards** is a professor, recording engineer, musician, composer, and songwriter from Wisconsin, and is the Director of Recording Technology at the University of Wisconsin Oshkosh. He holds a Master's degree in Electronic Music and New Media Technology from Northern Illinois University. He has engineered and self-published numerous albums, including "The Music of Stephen Foster," which won the award of "The Year's best Tribute EP" by the website Cover Lay Down. He has also presented his original compositions at a number of conferences and exhibitions including Electronic Music Midwest at Lewis University, the CHAT Festival at the University of North Carolina, Dartmouth College, and the SEAMUS National Convention in St. Paul, Minnesota. As a musician and songwriter, he has also performed on the "White Wall Sessions" television program, South Dakota Public Radio, and Wisconsin Public Radio. His audio/visual work has been displayed at the Washington Pavilion Visual Arts Center in Sioux Falls, South Dakota, and has been featured at Northern State University and the North Dakota Museum of Art. He was also featured in the peer-reviewed online journal, "Harlot: A Revealing Look at the Arts of Persuasion."





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• **Ken Eklund** is an artist who works in immersive and collaborative play, informed by a career in game design. He creates “games for non-gamers” for museums, universities, cultural institutions, and public media. His games reflect his deep belief that participation and collaboration are transformative, and engaging people in play opens them to true learning. He is currently Visiting Artist at the School for the Future of Innovation in Society at Arizona State University, and librettist for the Miniature Opera Project. (writerguy.com)

• **Kramer Elwell** (b. 1990, Seattle) is a composer, technogogue, percussionist, electronic performer, sound designer, and conductor, currently based out of Seattle, WA. His music, both acoustic and electronic, strives to evoke and create massively rich timbral spaces and soundscapes, while also attempting to augment traditional performance with new experiments in notation and electronic implementations. Kramer’s music has been heard in concert halls and venues across the country, along with many great festivals such as: The Bellingham Electronic Arts Festival, The Northwest Electronic Inter-Exchange, Oregon Bach Festival, The SPLICE Institute, The LATEX Festival, The Electroacoustic Barn Dance, and many more. Kramer is also one of the founding members of The Cmd+Q Laptop Trio, along with composers Jon Fielder and Chris Ozley. A new electronic music ensemble, Cmd+Q seeks to bring a humanistic and musically varied touch to live, all digital electronic performances through the use of self-programmed software improvisation interfaces. He holds two Bachelors of Music degrees from Western Washington University (one in Composition and another in Percussion Performance) where he studied with Roger Briggs and Bruce Hamilton (Composition) and Rob Tucker (Percussion). He also holds a Masters degree in Composition from The University of Texas at Austin where he studied with Russell Pinkston, Bruce Pennycook, Don Grantham, and Yevgeniy Sharlat.

• **Miguel Espinel** (b. 1986) is a Venezuelan composer based in the United States. Espinel obtained his BA in Music and German from Texas A&M University, where he studied with composers Peter Lieuwen and Jeff Morris. He also worked on other composition projects with Marty Regan and David Wilborn. Espinel completed his MA in Music (Composition) at the University of North Texas, where he studied with Andrew May and Panayiotis Kokoras. At UNT, he had the chance to work in the largely collaborative intermedia installation Nanogalactic (2015), directed by David Stout. Espinel has presented works in the 2015 Electric LaTeX Festival at Rice University in Houston, TX, as well as the Society for Electroacoustic Music in the United States (SEAMUS) 2017 Conference held at St. Cloud State University in St. Cloud, MN. He is currently beginning his doctorate in Ethnomusicology, also at UNT, with a focus on sound studies, while also studying with



David Stout on collaborative biofeedback composition and sonification research. Espinel has also had the opportunity to participate in UNT's Nova, Gamelan, and Chinese music ensembles; directed by Elizabeth McNutt, Ed Smith, and Yuxin Mei, respectively. Espinel currently performs in the electroacoustic free improvisation duo Monte Espina, along with fellow Venezuelan improviser and visual artist Ernesto Montiel.

• **Jinshuo Feng** is a composer and a Ph.D. China. His current research and composition interests include interactive music, sound synthesis and design of data-driven instruments. He has won twice the first prize at the Electronic Music Composition Competition of MUSICACOUSTICA-BEIJING in China. In 2011 to 2013, he worked as research assistant in the China Ministry of Culture project – Interactive Music Light Sensitive Instrument. The installation was in exhibition during Beijing Design Week which is a major art festival in China. Jinshuo also specializes in film music. His sound track works include *Carpooling Shock*, *The Eighth House*, and *The Blue Knight*. He worked as an arranger of TV show music on a regular basis including such shows as *All Quiet in Peking*, *The Distance to Love*, *The Heaven*, and *The Last Shaman of East Ewenkj*.

• Dr. **Eli Fieldsteel**, serving as Director of the University of Illinois Experimental Music Studios since 2016, is a composer specializing in music technology with a diverse history of cross-disciplinary collaboration. He is the recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters' Academic Society of Japan and the Frank Ticheli Competition. His music has been performed nationally and internationally by ensembles such as the Dallas Wind Symphony, the North Texas Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble of Tokyo, and the University of North Carolina Chapel Hill Wind Ensemble. His music is published under Lovebird Music, and has been recorded on the SEAMUS and Aerocade Music record labels. Fieldsteel's music and research engages with the intersection between music technology and contemporary instrumental practice, focusing on topics such as human-computer improvisation, interactivity, sensor-driven music. Utilizing new technologies and real-time environments, his works are highly gestural, expressive, and richly detailed. As an active collaborator, he has worked closely with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique and site-specific installations and performances. He is fluent in several contemporary music programming languages, and maintains an active teaching presence online through a well-trafficked series of SuperCollider tutorials.



• **Autumn Frykholm**, an English Language Arts major and music minor from Eastern Illinois University, is originally from Joliet, IL and will be graduating from Eastern in the spring. A teacher-in-training but a musician at heart, Autumn hopes to continue collaborating on future musical and literary projects as she begins her teaching career at the secondary level. By the end of the year, Autumn is hoping to begin coursework aimed at receiving an ESL, or English as a Second Language, certification.

• Born in Lansing, **Benjamin Fuhrman** is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principle instructor was Mihai Craioveanu. He has had works commissioned from performers and organizations such as Grant Gould, Jack Kinsey, Mark Flegg, Shawn Teichmer, Ty Forquer, Jeff Loeffert, Barton Rotberg, Ryan Janus, Sam Gould, Nathan Bogert, Will Cicola, the H2 Quartet, University Reformed Church, Blacksoil Church, and the Magnolia West High School Wind Symphony. His works have been performed at the IMMARTS TechArts Festival 2007, Electro-Acoustic Juke Joint 2008 and 2009, the Digital Arts Week 2008 Diamond in the Mud Exhibition, the ARC Gallery, the 2009 World Saxophone Congress, the 12 Nights Electronic Music and Art Festival, University of Central Missouri New Music Festival 2010: Dualities, the Electro-Acoustic Barn Dance, SCENE&Heard Concerts, the STREET Festival, the 2013 SCI National Conference, the 2013 SEAMUS National Conference, the 2013 Studio 300 Festival, Colorado State University, Bowling Green State University, Oklahoma State University, and elsewhere in the US, Brazil, Switzerland, and Asia. He has also served as the composer in residence for ART342 in Fort Collins, Colorado. He maintains an active role as a performer and teacher of mandolin and computer music at the MSU Community Music School, Mott Community College, and Oakland University, and is the co-host of the podcast Patch In. His first solo album "Concrete Oasis" is now available on Amazon, BandCamp, CD Baby, Google Play, iTunes, and Spotify. For more information check out benfuhrman.com

• **Martim S. Galvão** is a composer, percussionist and multimedia artist. Much of his work is concerned with patterns, cycles and repetition. He is especially interested in exploring ideas related to consumerism and internet culture. Galvão's work has been shown at SPLICE Institute, NYC Electroacoustic Music Festival, Atlanterium AV Festival, the Granoff Center for the Creative Arts, Babycastles, and the Gelman Gallery at RISD. Galvão earned his bachelor's degree from Emory University. In 2014 he graduated from the Integrated Composition, Improvisation, and Technology (ICIT) MFA program at the University of



California, Irvine. He is currently pursuing a PhD in Computer Music and Multimedia at Brown University.

- **Dave Gedosh** is a composer whose works include acousmatic music, electroacoustic music with live performance, interactive computer music, video, and dance, and have been performed throughout North America and Europe. He has received awards from ASCAP, Ars Electronica Forum Wallis, Bourges International Institute for Electroacoustic Music (IMEB), Fresh Minds Festival, and the Greater Denton Arts Council.

- In the 1980s, when **Doug Geers** was a guitar-playing tween, a beige Atari computer changed his life. His parents refused to buy more than two video games for the Atari, but they did purchase the BASIC programming language. Doug, not knowing any better, assumed that the thing to do was to use BASIC to make his own games; and he did (although they weren't really so good.) The Atari, his guitar playing, and Doug's other love -- making comic "radio" shows with cassette recorders-- all seemed unrelated to each other until the day he stumbled into an electronic music class and was hooked. He finished his B.A. in Music and English at Xavier University, completed an M.M. in Composition at the University of Cincinnati Conservatory, and his doctorate at Columbia University, where he studied with Fred Lerdaahl, Brad Garton, Tristan Murail, and Jonathan D. Kramer. Today Geers continues to use technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works. He has also performed as an improviser, playing laptop and his own homemade electronic instruments. Reviewers have described his music as "glitchy... keening... scrabbling... contemplative" (*New York Times*), "kaleidoscopic" (*Washington Post*), "fascinating... virtuosic...beautifully eerie" (*Montpelier Times-Argus*), "Powerful" (*Neue Zuercher Zeitung*), "arresting...extraordinarily gratifying" (*TheaterScene.net*), and have praised its "virtuosic exuberance" (*Computer Music Journal*) and "shimmering electronic textures" (*Village Voice*). Geers is an Associate Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). There he is Director of the Center for Computer Music and the MFA program in Sonic Arts. He also serves on the Ph.D. composition faculty of the CUNY Graduate Center. For more information, please see dgeers.com

- **Jesse Guessford** received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei,



Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvilar, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Associate Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.

- **Louis Goldford** is a composer whose works mingle with auditory illusions, transcription, and psychoanalysis. Recent performances include those by Yarn/Wire, the JACK Quartet, Ensemble Dal Niente, Ensemble Modelo62, the Meitar Ensemble, the NOMOS Group, and Rage Thornbones. Louis was named the winner of the 2017 Suzhou (Chou's) Composition Commission. In 2018-2019, Louis will also take part in the IRCAM *Cursus* program for computer music composition. His music will also be performed at the upcoming Internationales Musikinstitut Darmstadt. His works have been featured at the Northwestern University New Music Conference (NUNCI2), the International Computer Music Conference (ICMC 2015/2016), June in Buffalo, Contemporary Encounters with Meitar Ensemble (CEME) and with members of Ensemble Modern in Tel Aviv, the Valencia International Performance Academy and Festival (VIPA) in Spain, the Society for Electroacoustic Music in the United States National Conference (SEAMUS), the Summer Institute for Contemporary Performance Practice (SICPP) at New England Conservatory, the Composit New Music Festival in Italy, and the New York City Electro-Acoustic Music Festival (NYCEMF). Louis has also performed as a saxophonist in Taiwan, Poland, and the United States. His work *Uncanny Valley* (2014) for large orchestra was given Honorable Mentions at the 2017 Minnesota Orchestra Composers Institute and the 2015 American Composers Orchestra / Underwood New Music Readings, and in 2014 Louis was the recipient of a Dean's Prize in Music Composition at Indiana University. Louis completed the Computer Music Workshop (*Atelier d'informatique musicale*) while studying at the IRCAM Académie and festival ManiFESTE. He was also a finalist in the 2013 ASCAP Morton Gould Young Composer Awards for his *Eric, Rising* (2012) for orchestra. Louis is currently pursuing his D.M.A. in Composition and is a Dean's Fellow at Columbia University, where he studies with Georg Friedrich Haas, George Lewis, Brad Garton, Fred Lerdahl, and Zosha Di Castri.



• **Jefferson Goolsby** is an intermedia artist working in moving and still image, sound, performance, and interactive installation. His work explores themes of geographic and cultural displacement and cross-cultural dynamics. His work has been presented throughout the United States and internationally, including the National Museum of Fine Art Taiwan Biennial; Maine Center for Contemporary Arts Biennial; International Symposium on Electronic Arts (Singapore, Belfast, Albuquerque, Vancouver); Kyma International Sound Symposium (Leicester, England), Jordan Schnitzer Museum of Art; and Portland International Experimental Film Festival. He currently lives and works in Oregon, U.S.A.

• **Nathaniel Haering** is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. He has collaborated with and had works performed by Grammy Award-winning Vietnamese performer and composer Vân Anh Võ, Ensemble Mise-En, Mivos string quartet, and members of WasteLAnd and Ensemble Dal Niente. A winner of the Ensemble Mise-En call for scores and official runner up for the Tribeca New Music Award, Nathaniel's work can also be found on Volume 27 of the SEAMUS CD. His pieces have recently been featured at the Toronto International Electroacoustic Symposium in Toronto Canada, Noisefloor Festival at Staffordshire University UK, VIPA in Valencia Spain, SEAMUS 2017 Conference in Saint Cloud Minnesota, Electronic Music Midwest in Kansas City, Root Signals Electronic Music Festival in Jacksonville Florida, SPLICE Institute in Kalamazoo Michigan, N_SEME at Louisiana State University, and NYCEMF in New York City. This summer he will be working with master artist John Gibson at the Atlantic Center for the Arts Residency in New Smyrna Beach Florida as well as presenting works in Valencia Spain. Nathaniel is a Masters student at Bowling Green State University studying with Dr. Elaine Lillios and Dr. Mikel Kuehn and completed his Undergraduate degree in Music Composition at Western Michigan University where he studied with Dr. Lisa R. Coons and Dr. Christopher Biggs.

• **Sean Russell Hallowell** is a musician and composer whose work explores the ontology of sound and the epistemology of time through the lens of a dialectic between compositional technique and material technology. Now serving as a Postdoctoral Fellow in the interdisciplinary Thinking Matters program at Stanford University, he received his PhD in 2013 from Columbia University, where he wrote his dissertation on metaphysical valences of compositional tradition in Europe from the 14th to 16th centuries. The influence of the Medieval musical worldview, itself founded on Pythagorean ideas concerning the relationship between sound, number, and time, is evident in his own compositions, which transfigure concrete aesthetic phenomena conceived *a priori* as endowed with



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morphological integrity by means of abstract modes of organization informed by the unique affordances of the electronic devices that actualize them. His music, which has been featured by such organizations as SEAMUS, The New Music Conflagration, and Vox Novus, may be heard online @ isorhythmic.org.

- **Harmonic Laboratory** is an award-winning art collective that has curated art festivals and developed works for stage, gallery, and common spaces since 2010. The group's mission is to inspire ideas and community through arts and technology collaborations. Harmonic Laboratory consists of choreographer Brad Garner, animator John Park, composer Jeremy Schropp, and intermedia artist Jon Bellona. <http://harmoniclab.org>

- **G. Blake Harrison-Lane** is a composer, audio engineer, and multi-instrumentalist currently based in Tampa, FL. His music has been premiered by prominent ensembles such as String Noise and the Quasar Saxophone Quartet. Blake is a Vox Novus Fifteen-Minutes-of-Fame winner for his solo trumpet piece "the way Rothko bled his edges" written for Kate Amrine and his work *Exile* for fixed media playback was featured at NSEME 2017. As an audio engineer, Blake has toured throughout the continental United States and worked at a variety of venues in the greater Nashville and NYC areas. He began playing the violin at the age of four and has studied many different playing styles, including classical, jazz, and Scottish fiddle. Blake has studied composition under the tutelage of Lewis Nielson and holds a B.A. in Music Composition and a B.M. in Music Recording Technology from Lebanon Valley College, where he studied with Scott Eggert. Currently, he is pursuing a M.M. in Music Composition at the University of South Florida (USF) under the instruction of Baljinder Sekhon and Paul Reller. At USF, Blake serves as a teaching assistant for Professor Reller for the "Introduction to Electronic Music" and "History of Blues and Rock" classes, is a member of the Student Advisory Board to Karen Bryan, the director of the USF School of Music, as well as being the vice-president and technical director of the USF New-Music Consortium, a student-run organization which promotes the performance of contemporary music.

- **Jeffrey Hass** (composer/videographer) is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He has composed many works for electronics with live instruments and ensembles, as well as new works for contemporary dance. A Fellow of the Institute for Digital Arts and Humanities, he has investigated new interfaces for live interaction between music, video and dance, and created hybrid video/computer music works with 3D motion graphics. Mr. Hass has served on the faculties of Rutgers University and the Interlochen Center for the Arts. His acoustic compositions have been premiered by the Louisville Orchestra and Memphis Symphony, and been performed



at Lincoln Center. His works have also been performed at numerous national and international festivals for both music and dance, including SEAMUS, ICMC, NYCEMF and NIME and the World Dance Alliance International Conference.

• **Akiko Hatakeyama** is a composer/performer of electroacoustic music and intermedia. She explores the boundaries between written music, improvisation, electronics, real-time computer-based interactivity, and visual media. Storytelling, memories, and nature play an important role in Akiko's work, and she most often finds beauty in simplicity. Akiko's research focuses on realizing her ideas of relations between the body and mind into intermedia composition, often in conjunction with building customized instruments/interfaces. It is a form of nonverbal communication with her inner self and with the environment, including the audience. By somatically actuating perceptions with sound, light, and haptic objects, her ideas of relations between the body and mind become embraceable. Her exploration in embodying time - in the form of memories, emotions, and personal experiences - is realized. As a result, the exploration brings therapeutic effects. Sharing this special experience only achievable by creating and performing music is an important part of Akiko's research and teaching. Akiko obtained her B.A. in music from Mills College and M.A. in Experimental Music/Composition at Wesleyan University and completing her Ph.D. at the MEME program at Brown University. She joined the Music Technology program at the University of Oregon as an assistant professor in 2016. Her instructors include Alvin Lucier, Anthony Braxton, Ronald Kuivila, Maggi Payne, Chris Brown, Jim Moses, Todd Winkler, and Butch Rovin. Akiko is a founding member of OPENSIGNAL, a collective of artists concerned with the state of gender and race in experimental electronic-based sound and art practices.

• **Hubert Howe** recently retired from the Aaron Copland School of Music at Queens College of the City University of New York, where he had taught since 1967. In addition to composing, he is now Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle.

• **Aurie Hsu** (auriehsu.com) is a composer, pianist, and dancer. She performs with the Remote electroAcoustic Kinesthetic Sensing (RAKS) system, a wireless sensor interface for belly dance developed with composer Steven Kemper. Aurie has presented at NIME, ICMC, MOCO, SEAMUS, SIGCHI, Pixelerations, Third Practice Festival, the Logos Foundation, and the Cité International des Arts. She received a Ph.D. in composition and computer technologies from the University of Virginia and holds degrees from Mills College and Oberlin Conservatory. Aurie is an Assistant Professor in Technology in Music and Related Arts (TIMARA) at the Oberlin Conservatory.




• Born in Taiwan and raised between New Zealand and Australia, **Annie Hui-Hsin Hsieh's** interest in composition focuses on the notion of space in musical, personal, and physical resonances. Her works have been commissioned and performed by entities such as the Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, BBC Scottish Symphony Orchestra, Arcko Symphonic Ensemble, Syzygy Ensemble, Ensemble Dal Niente, Platypus ensemble, Quartetto Maurice, The Mivos Quartet, Red Fish Blue Fish, ELISION Ensemble, and Thin Edge New Music Collective. Additionally, Annie's music has been performed in festivals including Beijing Modern Music Festival, Metropolis New Music Festival, OzAsia Festival, The National Gallery of Victoria 'Melbourne Now' exhibition', Mise-en Festival, Wien Modern, NUNC!2 (Chicago), Tectonic Festival 2016 (Adelaide), ISCM World Music Days 2016 (Tongyeong, Korea), Royaumont Noix Nouvelle academy and EUREKA! Musical minds of California (Cal State Fullerton) 2017. Annie is currently a doctoral candidate at the University of California, San Diego, working with Lei Liang and Katharina Rosenberger.

• **Simon Hutchinson** is a composer, new-media artist, and mad scientist who combines traditional music with digital technology and creative electronics, composing new music that engages with the relationships between art, technology, and society. Hutchinson's works have been performed across North America, Europe, and Asia, including at music festivals and conferences such as the International Double Reed Society (IDRS) Conference, the International Clarinet Association's (ICA) ClarinetFest, and the North American Saxophone Alliance (NASA) Conference; as well as new media conferences such as the New Interfaces for Musical Expression (NIME) Conference, the Kyma International Sound Symposium (KISS), the Society of Electro-Acoustic Music in the United States (SEAMUS) Conference, and Miso Music Portugal. He is currently assistant professor of Music Technology at the University of New Haven.

• **Nick Hwang** is a composer and sonic artist whose work explores connections in art, technology, and interaction. He is currently an Assistant Professor at the University of Wisconsin-Whitewater. Nick earned his PhD and Masters in Music Composition from Louisiana State University and B.A. in Composition from the University of Florida. Nick has written music for a variety of ensembles and configurations. Performances and presentations include North American Saxophone Alliance; Guthman New Musical Instrument Competition; ISEA; New York City ElectroAcoustic Music Festival; the International Computer Music Conference; the International Society of Improvised Music Conference; the Society of ElectroAcoustic Music in the United States; New Instruments of Musical Expression; National Student Electronic Music Event; and Fulbright Science and Technology Conference in New Orleans. His research interests include live electronic/





acoustic instrument performances, laptop ensembles, physical/gestural musical controls, and interactive musical systems. His on-going research projects include musical control involving touch surfaces, networked musical communication, laptop orchestra development, and programming for sound diffusion in loudspeaker orchestras. Nick is always interested in collaborating with other artists and scholars.

• **Aaron Hynds** is a Nebraska-based performer, composer, and improviser. His work explores the continuum between analog and digital, with his primary instruments being the tuba and the computer. He has a special love for science fiction, video games, comic books, and computer programming, and these elements are all present in his creative output. He is a doctoral candidate from Bowling Green State University, and he is also the Sound Production Coordinator for the University of Nebraska at Kearney.

• **Niloufar Iravani** is a composer of acoustic and electroacoustic music. She received the Bachelor of Piano Performance and the Master of Music Composition from University of Tehran, Iran. Iravani achieved several national honors including the second rank in the field of Musical Arts at the National Master Degree Examination before starting the PhD in Music Composition at Louisiana State University, under the supervision of Prof. Dinos Constantinides. She is now a graduate teaching assistant and the coordinator of the Composers Forum at LSU. Her Music has been performed in Iran, Greece, and the USA by great ensembles and soloists. Athanasios Zervas, Maria Asteriadou, Kostas Tiliakos, Angela Draghicescu, and Amalia Sagona, to name a few, are the soloists who performed Iravani's music. Summer 2017 concert series at Baton Rouge libraries, conducted by Prof. Constantinides, featured her work, *Shadows in Chase*, for String Quartet. The performance of *DIR*, for solo violin, at LMTA 65th Annual Convention at the University of New Orleans and the performance of "Seven", Fixed Media for Seven Channels, at the University of Tennessee Contemporary Music Festival, are part of Iravani's recent activities.

• **Seiyoung Jang** (b. 1993) is a Korean-American composer and maker currently based in San Leandro, CA. She aims to celebrate manifestations of organic forms in resistance of thoughtless sterility, with a focus on inter-/intrapersonal psychological processes, communication, and coloration. She has studied with Matthew Burtner, Judith Shatin, Ted Coffey, Peter Bussigel, Luke Dahl, Pauline Oliveros, John Bischoff, and Laetitia Sonami, among others. Seiyoung's works have been performed at the 2017 SEAMUS National Conference at St. Cloud State University, MN, as well as the 2017 NSEME at Louisiana State University, LA. Seiyoung is currently pursuing a M.A. in Composition from Mills College in Oakland, CA and previously obtained a B.A. in Psychology and Music from the University of Virginia in Charlottesville, VA.




• **Christopher Jette** is a curator of lovely sounds, creating work as a composer and new media artist. His creative work explores the artistic possibilities at the intersection of human performers/creators and technological tools. Christopher's research details his technical and aesthetic investigations and explores technology as a physical manifestation of formalized human constructs. A highly collaborative artist, Jette has created works that involve dance, theater, websites, electronics, food, toys, typewriters, cell phones, instrument design and good ol' fashioned wood and steel instruments. In addition to creating concert music, Christopher explores Creative Placemaking through site-specific and interactive work as a core-four member of the Anchorage based Light Brigade. In 2015-16 he was the Interdisciplinary Grant Wood Fellow and currently is the Technical Director of the Max Lab at CCRMA. On the interwebs cj.lovelyweather.com

• **Steve Joslin** is a percussionist who performs and composes in algorithmic, electronic, and progressive rock genres. His work ranges from meditative to visceral and incorporates technology in interesting ways. Steve earned a BFA in Performing Arts Technology and MA in Media Arts from the University of Michigan in 2011 and 2013. Currently, he is completing work towards a DMA in the Performance of Data-driven Instruments at the University of Oregon. Steve performs live as a solo artist, ensemble drummer, performer/composer, and with his band. He is an equally talented visual artist employing 2D and 3D animations and visual effects that are generated live and that interact with his audio compositions.

• **Steven Kemper** (stevenkemper.com) creates music for acoustic instruments, instruments and computers, musical robots, dance and video. His compositions have been presented at numerous concerts and festivals around the world, and he has received awards from Meet the Composer, the Danish Arts Council, and the International Computer Music Association. Steven's research has been presented at ICMC, NIME, and KEAMSAC, and published in *Organized Sound* and *Leonardo*. He is a co-founder of Expressive Machines Musical Instruments, a collective dedicated to designing, building, and composing original music for robotic instruments. Steven received a Ph.D. in composition and computer technologies from the University of Virginia and is currently Assistant Professor of music technology and composition in the Music Department at the Mason Gross School of the Arts at Rutgers University.

• **Panayiotis Kokoras** is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI (Center for Experimental Music and Intermedia) director at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece



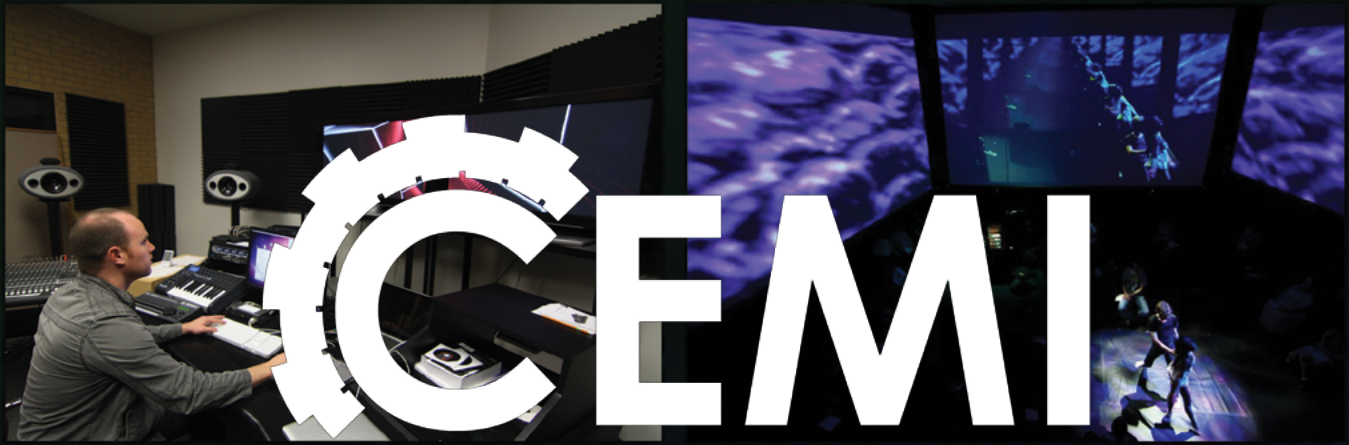


and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness. More information at panayiotiskokoras.com

- **Paul Koonce** (b. 1956, U.S.A.) studied composition at the University of Illinois and the University of California, San Diego where he received the Ph.D. in Music. His music focuses on issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, focusing on tools for exploring the parallels between musical and environmental sound phenomena. His software has been used at an international range of universities, and his music covers a range of styles from introspective works exploring sound, spectra, just intonation, and micro-tonality to eclectic works distinguished for their surreal weave of environmental sounds with popular and modern musical styles. He has worked with the design and performance of virtual instruments and alternative data glove controllers, exploring the human-to-machine connection in electroacoustic composition and performance. Current research includes development of software and music for use with a portable 24-channel Wave Field Sound Synthesis speaker array. He is the recipient of fellowships from the Guggenheim and McKnight Foundations and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD and DVD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records. He holds the position of Professor of Music at the University of Florida.

- **Mikel Kuehn** (b. 1967) has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), the Fromm





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Foundation at Harvard, the Guggenheim Foundation, the International Contemporary Ensemble (ICE), the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. Professor of Composition at Bowling Green State University, Kuehn holds degrees from the Eastman School of Music and the University of North Texas. Recordings of his works appear on ACA Digital, Centaur, Erol, ICMA, MSR Classics, Perspectives of New Music/Open Space, and New Focus labels.

• **Kate Ladenheim** is a choreographer and arts producer based in Brooklyn, NY. Her choreography has been praised as «stunning... an interplay of oppositions... pure, unbounded physicality meeting intricate, balletic delicacy» (*the Dance Enthusiast*). She was recently named one of Dance Magazine's "25 to Watch" in 2018. Her work has been presented across the northeast, most notably at Symphony Space, The Boston University Dance Theater, The Invisible Dog, Gowanus Loft, National Sawdust, and HERE. Internationally, her work has been shown at the Edinburgh Fringe Festival and will be presented at New Zealand's Performance Arcade in 2018. Kate's work has been commissioned by the Juventas New Music Ensemble (*HackPolitik*), the Juntos Collective and Rider University. Kate has been a Leimay Fellow at CAVE since 2014, and is the winner of the 2015 Rider University Emerging Choreographer Competition. The People Movers have been awarded residencies at White Wave Dance, University of Georgia, and the Pocantico Center.

• **Christopher LaRosa's** music exhibits a fascination for temporal perception, human aggression and compassion, natural phenomena, and technological advancements. His music has been described as "deftly crafted" by the Boston Classical Review and "charismatic, well scored, and positively received" by the Hartford Courant. LaRosa has received commissions from the American Guild of Organists, Atlantic Coast Conference Band Directors Association, and Hartford Symphony Orchestra. His music has been performed throughout North America, Europe, and Asia by ensembles such as the Seattle Symphony Orchestra, Hartford Symphony Orchestra, United States Marine Band, Boston New Music Initiative, CEPROMUSIC, Genesis Chamber Singers, and NOTUS. His electronic music has received performances at Electronic Music Midwest, Society of Electro-Acoustic Music in the United States, and the Seoul International Computer Music Festival. LaRosa is currently pursuing a Doctor of Musical Arts at the Indiana University Jacobs School of Music, where he serves as an associate instructor for the theory department. He has studied electronic music creation and critique at IRCAM in Paris. LaRosa earned a Master's degree from Boston University, and completed his undergraduate studies at Ithaca College. He has studied with Claude Baker, David Dzubay, John Gibson, Jeffrey Hass, P.Q. Phan, John Wallace, and Dana Wilson.




• **John Paul “JP” Lempke’s** output includes solo, chamber, and large ensemble pieces with or without electronics, as well as acousmatic works. He draws much of his aesthetic from the odd materials and procedures of contemporary artists, which reflect his recent turn to embodying the absurd, out-of-place, and purely bizarre within peculiar soundscapes laced with disruptions. Old technology, like analog televisions, cassette recorders, reel-to-reels, and other obsolete forms of video, audio, and telecommunication pique his interest, and he often incorporates them into musical settings, sometimes as instruments in their own right. Originally from Wallace, Nebraska, he earned his Bachelor of Music in Composition and Piano Performance with Pedagogy at the University of Nebraska – Kearney in 2016. His Master of Music in Composition is in progress at Arizona State University, where he operates as the co-director of the laptop orchestra (LORkAS) and the electronic studios monitor. His works have been premiered at the University of Nebraska – Kearney New Music Festival and the Delian Academy for New Music on Mykonos, Greece. Vocalist Kanae Mizobuchi has cooperated with him as part of a theatrical collaborative experiment during his stay on Mykonos. His instructors have been Darleen Mitchell, Anthony Donofrio, Jody Rockmaker, Garth Paine, and Kotoka Suzuki, with additional lessons from Panayiotis Kokoras and Dmitri Papageorgiou. Additionally, he continues to perform piano, electronics, and found percussion in the desert Southwest as part of his newly created group, the RSL Trio, and also researches systematic applications of theory to new music.

• Taiwanese-born composer Dr. **Mei-Ling Lee’s** work integrates contemporary western music with traditional Chinese culture. Her work regularly draws inspirations from western and Chinese poetry. Dr. Lee received her Ph.D. degree in Composition with supporting area in Intermedia Music Technology from the University of Oregon. At the University of Oregon she studied under Dr. Jeffrey Stolet, Dr. Robert Kyr, and Dr. David Crumb. Her work has been performed internationally and throughout the United States.

• **Tao Li** is a composer, percussionist, conductor and pianist from China. She is an honors graduate from the Central Conservatory of Music in Beijing (CHN) and DePaul University in Chicago (IL) with degrees in music composition. She is the recipient of the Charles A. and Jackie Swenson Scholarship, the Music Dean Scholarship and the Global Corner Scholarship from the University of Oregon. She is currently pursuing a Ph.D. in Music Composition at the University of Oregon. She was the winner of the 2013 Kleinman Composition Competition. Her pieces have been performed internationally by Fifth House Ensemble, the DePaul University Orchestra, the Oregon Percussion Ensemble, the TaiHei Ensemble, the Ova Novi Ensemble and Implosion Percussion Ensemble. Her music has been heard at several events including the Oregon Bach Festival Composer





Symposiums 2014/16 (OR), the Music Today Festival 2017 (OR), WOCMAT 2015 (TWN), the New Music on the Bayou 2016/17 (LA) and Kyiv Contemporary Music Days 2016 (UKR). Chinese traditional culture profoundly influences her music. She often uses ancient Chinese ideology combined with contemporary Western techniques to create her own distinct musical language. Through these techniques, she attempts to deeply explore the inner connections between composer, performer and instrument.

• **Eric Lyon** is a composer and computer music researcher. His work focuses on articulated noise, spatial orchestration and computer chamber music. His 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”, which explicates the process of designing and implementing audio DSP externals. In 2011, Lyon was awarded a Giga-Hertz prize from ZKM, resulting in the creation of the 43-channel computer music composition *Spirits*. His 124-channel composition *The Cascades* was premiered in the Cube at the Virginia Tech Center for the Arts, and performed on the BEAST system at BEAST FEaST 2015 in Birmingham. His multichannel composition *Spaced Images with Noise and Lines* was selected for MUSLAB 2015, and his computer music composition *Light Rain, Laganside* was selected for the International Society for Contemporary Music’s 2016 World Music Days festival. Lyon has composed for such artists as The Biomuse Trio, Margaret Lancaster, The Noise Quartet, Ensemble mise-en, String Noise, The Crash Ensemble, Esther Lamneck, Kathleen Supové, Marianne Gythfeldt, and Seth Parker Woods. Lyon has taught computer music at Keio University, IAMAS, Dartmouth College, Manchester University, and Queen’s University Belfast. Currently, he teaches in the School of Performing Arts at Virginia Tech, and is a faculty fellow at the Institute for Creativity, Arts, and Technology.

• A doctoral candidate in Composition and Computer Technologies at the University of Virginia, **Ryan Maguire** grew up in and around Milwaukee where he earned his B.A. in Physics and taught mathematics after graduation. He later moved to Boston and completed postgraduate degrees at the New England Conservatory of Music and Dartmouth College in Music Composition and Digital Musics, respectively. His work connects composition with improvisation, analog with digital, acoustic with electronic, and lo-fi with high tech. On a given day you might find him playing stringed instruments or programming computers, molding materials or building circuits, writing essays or singing songs, and enjoying vegan food or the outdoors.

• **Yuliya Lanina** is a Russian-born American multimedia artist. Her projects are not confined to one art form, but exist at the intersection of visual and performing arts, technological innovation, and social issues like gender perception, sexual objectification




and violence, loss, and motherhood. Lanina's works have been exhibited in such museums and institutions as the Seoul Art Museum, Korea; Moscow Museum of Modern Art, Russia; Ludwig Museum, Cologne, Germany; Cleveland Institute of Art, OH; Museum of Human Achievement, Austin, TX and Galapagos Art Center, Brooklyn, NY. Her multimedia works and performances have awarded her invitations to many art fairs, festivals and conferences, including the SIGGRAPH Asia (Japan); 798 Beijing Biennial (China); Seoul International Media Art Biennial (Korea); KunstFilm Biennale (Germany), Fusebox (TX) and the Creative Tech Week (New York City). Her work has been featured in *Brooklyn Rail*, *Houston Press*, *Glasstire*, *Art Review*, *Bloomberg News*, *Austin-American Statesman*, *Australian Art Review*, *NYArts Magazine*, *PS 1*, *Beijing Today* and can be found in several national and international private and corporate collections. *Revolt Magazine* chose Lanina as one of their top ten New York City artists of 2013. Lanina's honors include fellowships and scholarships from Headlands Art Center (California); Yadoo (New York), Marble House Project (Vermont), CORE Cultural Funding Program (Austin, TX); ArtSprinter (New York City), BluePrint/COJECO (New York City); TEMPO (TX) and an honorable citation from New York State Assembly. Lanina holds MFA in Combined Media from Hunter College, CUNY, New York, NY and a BFA in Painting and Drawing from Purchase College, SUNY. yuliyalanina.com

- **Dave O Mahony** is a PhD student at the University of Limerick, Ireland. His compositions have been performed at the Sines & Squares Festival (Manchester, UK), The Hilltown New Music Festival (Ireland) and as part of the Daghdha Gravity & Grace Festival (Limerick). He is a member of Irish Sound Science and Technology (ISSTA) and has an interest in modular synthesizers. He holds a BA in English and New Media (Hons) and an MA in Music Technology (Hons) from the University of Limerick.

- **José Martínez's** music incorporates a wide range of influences from Colombian folk tunes to avant-garde Western art music, while borrowing from Latin music, heavy metal, and progressive rock. His works range from solo pieces with electronics, to orchestral works, passing through chamber ensembles, electroacoustic pieces, and collaborations with dancers. For several years he was a heavy metal drummer, and now is also active as salsa percussionist in the Austin area. He has written for ensembles such as Alarm Will Sound, Spanish ensemble Taller Sonoro, LA based chamber group Wild Up, Grammy award winning quartet Third Coast Percussion, and Colombian percussionist Alejandro Ruiz, among others. José is a recipient of the 2013 Sinefield Composition Prize, and of three national composition prizes in his home country, Colombia. An alumnus of National University of Colombia as both a percussionist and a composer, he pursued an MM in composition at the University of Missouri and is currently a DMA composition student at The University of Texas at Austin.





• **Charles Norman Mason** has been recognized for his originality and attention to color. Steve Smith of *The New York Times* writes “‘Additions’ offered a nearly seamless integration of electronic and acoustic sounds...” Peter Burwasser of Fanfare writes Mason’s music speaks in a “boldly, original voice”. High Performance Review states the music is “full of invention... funky and colorful... consistently ingenious.” Charles Norman Mason: Among his awards are the 2006 Prix de Rome, a Dale Warland Prize, an American Composers Orchestra “Playing it Unsafe” prize and the FETA Cellotronics audience favorite prize, and was an invited guest composer for the Visiones Sonoras 2015 festival in Mexico. His music has been performed throughout the world including the FORO INTERNACIONAL DE MUSICA NUEVA, Quirinale in Rome, piccolo Spoleto, the Aspen Summer Music Festival, and Nuova Musica Consonante. His music has been featured several times on “Performance Today” on NPR. Dr. Mason is chair and professor of composition at the Frost School of Music at the University of Miami. charlesnormanmason.com

• **Robert McClure**’s music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure’s works. His work has been featured at festivals including the New York City Electronic Music Festival, the Sonorities Festival of Contemporary Music, the Toronto International Electroacoustic Symposium, SEAMUS, and ICMC (International Computer Music Conference). Recently, his work for large orchestra titled, Warning Colors, was selected for performance by the Hong Kong Philharmonic as part of the 2016 Intimacy of Creativity Festival where he was a Composer Fellow. Desert Miniatures: Insects for three bassoons was named a winner in the 2015 Bassoon Chamber Music Composition Competition. His works may be found through ADjective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE and Albany Record labels. In addition to his composition activities, Robert is the host/producer of the ADjective New Music podcast, Lexical Tones; a weekly conversation with a guest composer, performer, and/or artist creating new works of contemporary art/music that focuses on aesthetics, technique, process, meaning, perception, and the musical origins of the featured guest. The podcast can be found on iTunes and Soundcloud. Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University. For more information, please visit robertwmclure.com




• **Caroline Louise Miller**'s music is devoted to the exploration of affect, biomusic, labor, tactility, and glitch. Her 2017 work *Vivarium* was commissioned by and premiered at Denmark's SPOR festival as part of the European Capital of Culture. *Vivarium* is a grotesque spectacle for two performers operating with medical instruments on amplified, magnified pomegranates. Her latest work *subsong*, composed in summer 2017, is a fixed media piece that draws on aesthetics of post-dubstep, glitch, and acousmatic practices. Caroline is the founder and curator of *Immersion@Birch Aquarium*, an annual freeform concert in dreamy aquatic galleries that has drawn over a thousand people from San Diego County since its inaugural event in Spring 2013. Her music regularly appears across the U.S. and internationally. She has enjoyed performances by Synchrony, SPLICE, Kallisti, Forest Collective, WasteLAnd, Wild Rumpus Ensemble, and the Inoo-Kallay Duo; and her works have appeared at festivals such as SPOR, Subtropics, SeAM-Festival für Elektroakustische Musik, NYCEMF, SEAMUS, and Hear Now Festival of Los Angeles Composers. *Elliptic* for percussion, piano and electronics is published on populist records, and *Jungles: Remix* will appear on the album *Sound Check Seven*, curated by Tom Erbe. C.L.M. is a Ph.D. candidate in music composition at UC San Diego. Her internal committee consists of Katharina Rosenberger, Miller Puckette, and Amy Cimini.

• **Scott Miller** is a composer of electroacoustic, orchestral, chamber, choral and multimedia works described as 'high adventure avant-garde music of the best sort' (Classical-Modern Music Review) and 'inspir[ing] real hope & optimism for the future of electroacoustic music.' (5against4.com). Known for his interactive electroacoustic chamber music and ecosystemic performance pieces, Miller has twice been named a McKnight Composer Fellow, he is a Fulbright Scholar, and his work has been recognized by numerous international arts organizations. Recordings are available on New Focus Recordings, Panoramic, Innova, Eroica, CRS, rarescale and SEAMUS, and his music is published by ACA (American Composers Alliance), Tetractys, and Jeanné. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is currently President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). He holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

• **Mnemosyne Quartet (Ted King-Smith, Michael Miller, Eli Hougland and Russell Thorpe)** was formed in Summer 2014 and gave their first performance at the inaugural Art in the Loop Foundation's Downtown Kansas City Street Art/Placemaking Pilot





Project at Oppenhein Park. Mnemosyne Quartet is one quarter of the way through our third year as a performance ensemble. In this short amount of time we have performed over 25 shows in a multitude of different contexts, ranging from traditional concerts on concert hall stages; to performances in bookstores, city parks, and libraries; to collaborations with visual artists in museum galleries. We created a hybrid movable stage utilizing elevators, taught an artificial intelligence how to play music, and most recently performed in the newly created Kansas City streetcar. We are all performer/ composers who use Mnemosyne Quartet as an outlet of creating and performing new music.

- **William Morrison** is an independent artist who works in a variety of forms including video, sound, sculpture, and photography. His current work focuses on the intersections of sound, place, and space, with a praxis grounded in field recording and contemporary *concrete* composition. This work is conceptually informed by certain currents in human geography, anthropology, and landscape studies, but ultimately, in its heart, aspires to be a kind of aural design fiction. William holds an MFA in Art (1996) from the University of California Santa Barbara, and has studied electronic composition at the University of Nevada Reno with Jean-Paul Perrotte. In addition to the SEAMUS 2018 Conference, he has had his sound work exhibited at the 2017 NYCEMF. From 2002 to 2015 he was a founding partner of Feel Good Anyway, a design and animation studio in Portland, OR. A selection of his work is available at consolidatedanomaly.com. He currently lives in Reno, NV.

- **Yunze Mu** is a Chinese composer based in Cincinnati, Ohio. He is currently pursuing a Master in Composition at the College-Conservatory of Music, University of Cincinnati. A native of China, Mu holds a Bachelor's degree in music composition from Central Conservatory of Music. His music has been performed at different events and venues in China, and Poland.

- **Michael Musick** is a media artist, creative technologist, composer, performer and improviser. His current practice and research is collected under The Sonic Spaces Project which aims to create, explore, and define sonic space ecosystems; a type of eco-art and interactive music system. This project aims to explore principles of complex systems, natural ecosystems, cybernetics, and emergence, through interactive music systems. Michael has additional research interests in installation art, soundscape, and creative improvisation. As a performer, he uses a computer as his instrument to understand, process, amplify, and play with any sounds occurring within the performance space. Michael is currently at the University of Montana as an Assistant Professor of Media Arts. In addition to continuing his own research, Michael is teaching courses within Digital



Arts and Technology. These courses focus on preparing students to contribute to an evolving world using code and modern technology as creative extensions for their own artistic voices and ideas. Prior to Montana, Michael was at New York University, where he earned a PhD in Music Technology. There, he was part of the Computer Music Group within MARL (NYU's Music and Audio Research Lab) and the Citygram research group. Prior to NYU, he earned an M.A. in Media Arts from the University of Michigan, where he began his work with performance systems while continuing his studies in creative improvisation and multi-media performance. Michael also has a background in tuba performance and recording arts; holding performance degrees from The University of Southern California (M.Mus '09) and The University of Colorado (B.Mus '07). Originally from Arvada, Colorado, Michael is a lover of the mountains, snow, and wandering among the aspen or pine trees. For more information please visit his personal site at michaelmusick.com

• **Marco Buongiorno Nardelli** is composer, flutist and University Distinguished Research Professor of Physics at the University of North Texas. He is a member of CEMI, the Center for Experimental Music and Intermedia, and iARTA, the Initiative for Advanced Research in Technology and the Arts; a Fellow of the American Physical Society and of the Institute of Physics; a founding member of the AFLOW Consortium; and a Parma Recordings artist. He is the composer and the artistic director of the Miniature Opera Project. materialssoundmusic.com

• **Fernanda Aoki Navarro** is a composer born in Brazil based in San Diego, California. She works with acoustic and electroacoustic music and has been exploring performance art and multimedia installations. Fernanda had works performed in Europe, Brazil, Argentina, Canada and the U.S., and participated in several contemporary music festivals such as Darmstadt Summer Festival, Visiones Sonoras and Harvard Summer Festival. She's engaged with promoting experimental and contemporary music and worked as producer/curator of concerts and music festivals such as FIME (Festival Internacional de Música Experimental) and SpringFest (UCSD). She enjoys working in collaboration with soloists and has worked with Ine Vanoveren, Matt Kline and Mario Del Nunzio. She had pieces performed by ensembles such as Talea, Yarn/Wire, Platypus, Gnarwhallaby, Paramaribo and ICE. She's a PhD candidate at UCSD, studying with Rand Steiger and Roger Reynolds. Fernanda doesn't like to be reduced to a gender, doesn't know how to samba, procrastinates to write program notes, doesn't know how to react to compliments or critiques, goes to the cinema every week, drinks coffee every day.



• **Israel Neuman** received a Ph.D. in composition, a M.A. in jazz studies and a MCS degree at the University of Iowa as well as a B. Mus in jazz studies at the University of Hartford. He studied composition with Lawrence Fritts, John Eaton, David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer, Diana Gannett, Volkan Orhon, and Anthony Cox. He serves as digital media instructor at Iowa Wesleyan University. His paper “Generative Grammars for Interactive Composition Based on Schaeffer’s TARTYP” received the ICMC 2013 Best Paper Award. His composition Turnarounds for horn and tape received an Honorable Mention Award from the International Horn Society and was selected for inclusion in the CD series of the Society of Composers Inc. His work was presented at the 2010 and 2012 SEAMUS National Conference (Minnesota, Wisconsin), 2011 Annual Electroacoustic Barn Dance (Virginia), 2011 STUDIO 300 Digital Art and Music Festival (Kentucky), 2008 Electronic Music Midwest Festival (Illinois), and at the 2007 (Indiana) and 2008 (Iowa) Midwest Composers Symposium.

• **Olga Oseth** is an interactive media composer/performer, pianist and accompanist. Olga received her Bachelor of Music in Piano Performance and Bachelor of Arts in New Media and Composition from St. Cloud State University, MN. She received her Master of Music in Intermedia Music Technology from the University of Oregon. Her native country is Ukraine, where she started taking piano lessons at the age of 5. Olga’s works have been performed at SEAMUS (2015-2017), KISS (2014, 2016), WIMT (2016) and ICMC (2016) conferences. Recently she had her work published on SEAMUS volume 26 CD. She is a recipient of Outstanding Music Student award, Graduate Scholar award, and several scholarships. Miss Oseth is attending University of Oregon and working towards her Doctor in Musical Arts degree in Data-driven Instrument performance.

• **Chris Ozley** (b. 1983, Atlanta) is a composer, percussionist, teacher, audio editor and conductor, currently based out of Austin, TX. His works have been recognized and awarded by ASCAP, SCI, and SEAMUS, and they have been heard in concert halls in Australia, Southeast Asia, Europe, and North America. Chris has also worked with several important artists including virtuosic pianist and pedagogue Dr. Richard Masters (Virginia Tech), world-renowned sitarist Ustad Nafees Ahméd (National Academy of Performing Arts, Karachi, Pakistan), and dynamic percussionists and educators Dr. Adam Groh (Western Carolina University, Cullowhee, North Carolina) and Dr. Chris Lizak (LBJ High School, Austin, Texas). Recently, his work entitled *In the City* was recorded by Los Angeles saxophonist, Dr. Andrew Harrison, for release as the album’s title track. His work *Plunge*, for saxophone ensemble, was released on the Austin Saxophone Ensemble’s debut album in the spring of 2017. Chris holds a Bachelors of Arts degree in Music Education



from Jacksonville State University, where he studied with Mike D'Ambrosio (Composition) and Clint Gillespie (Percussion). He also holds a master's degree in Music Composition from The University of Texas at Austin where he studied with Russell Pinkston, Bruce Pennycook, Donald Grantham, Dan Welcher, and Yevgeniy Sharlat. Chris is currently finishing his doctorate at The University of Texas and assisting film composer Graham Reynolds at Red House Studios to produce music for television and film.


- Chicago-born composer, musician, and performance artist **Timothy Page** creates works that revolve around play with style and context, body, physical materials, and space. After a brief career in physics, Page left the U.S. for Finland to study composition at the Sibelius Academy. He wound up putting down roots and establishing himself in the Nordic music scene, but currently splits his time between Helsinki and his birthplace, where he is completing a PhD at University of Chicago. Page is a founder and co-director of Dayjob - a Helsinki-based collective devoted to investigating meeting points between contemporary music and performance art. In 2017 he received 1st prize in the SEAMUS/ASCAP Student Composition Commission Contest.

- **Sunglae Park** is from South Korea and currently a 3rd-year student at the Peabody Conservatory (of Johns Hopkins), studying (for a double major of) computer music and recording arts. One of his pieces was publicly presented at SEAMUS in the past, in the listening room at SEAMUS 2015. Currently, he is preparing for his senior recital project, which will include 3D film integrated with computer music.

- **Maggi Payne** composes music for concert presentation, video, and dance, and is a video artist, photographer, recording engineer, flutist, and Co-Director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area, where she teaches composition, electronic music, and recording engineering. Her works have been presented in the Americas, Europe, Japan, and Australasia. She received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts; video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program; and six honorary mentions from Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges and one from Prix Ars Electronica. Her works appear on Aguirre, Innova, Lovely Music, Starkland, The Label, Asphodel, New World (CRI), Root Strata, Centaur, Ubuibi, MMC, Digital Narcis, Music and Arts, Frog Peak, and/OAR, Capstone, and Mills College labels. www.maggipayne.com

- **Sean Peuquet** is an independent composer, digital artist, scholar, programmer, and music hardware developer based in Denver. Over the past decade he has presented his work regularly at national and international venues like the International Computer





Music Conference, Society for Electro-Acoustic Music in the U.S. New York City Electronic Music Festival, Society of Composers, Inc., Toronto International Electroacoustic Symposium, Korean Electro-Acoustic Music Society Annual Conference, Electronic Music Midwest, and many others. From 2012 to 2014, Sean served as Visiting Professor of Digital Arts at Stetson University while completing his Ph.D. in Music Composition at the University of Florida, under the advisement of Paul Koonce. His dissertation work focused on developing both a theory and practice of composing site-conditioned music, and led to the development of a selection algorithm for structuring generative music. He earned his MA in Electro-Acoustic Music from Dartmouth College, where he studied under Jon Appleton, Larry Polansky, Charles Dodge, Newton Armstrong, Ge Wang, and Marina Rosenfeld. Sean did his undergraduate BA in Music, Psychology and Astronomy at the University of Virginia, where his principle composition instructors were Judith Shatin and Matthew Burtner. His current research interests include generative music for multi-channel audio environments, self-reflexive listening practices, and new paths for art as a socio-cultural determinant. In addition to his creative and scholarly work he is currently the Program Director and Lead Music Mentor for the interdisciplinary artist accelerator Madelife in Boulder, CO. He is also co-founder of RackFX, a cloud-based platform for analog signal processing.

- Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. His *Violin Power* was voted onto the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered his *What If* for 101 saxophones in 2015. His music has been performed at Carnegie Hall, the 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 2005 Memphis premiere, his *Dreams Interrupted* has received performances across the country. He has received orchestral performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at coolvillemusic.com.
- **Russell Pinkston** currently resides in Austin, Texas, where he is Professor of Music Composition and Director of Electronic Music Studios at The University of Texas at Austin. He is a founding member and former President of SEAMUS, and has served as a Regional Representative for the Americas for the ICMA. His music is recorded on Boston Skyline, Centaur, Folkways, Koch International, New Dynamic, Ravello, and Summit Brass Records, and published by Rein Free Press (ASCAP). <http://www.russellpinkston.com>



• **Christopher Poovey** (b. 1993) is a composer based in Denton Texas who strives to create music utilizing formalized structures to enhance its poetic goals. Christopher's music has been played by Indiana University's New Music Ensemble, So Percussion, and Indiana University Brass Choir. He has also been recognized by the Society for Electro-Acoustic Music in the United States, the International Computer Music Association, Voices of Change New Music Ensemble, and the National Student Electronic Music Event. In addition to his reconditions, Christopher he has taken courses at the Institut de Recherche et Coordination Acoustique/Musique, at Princeton University in the Só Percussion Summer Institute, has attended the Atlantic Center for the Arts and is currently holds a bachelor of music in composition at Indiana University Jacobs School of Music and is pursuing a Masters in Music Composition at University of North Texas. Christopher has studied with distinguished composers such as John Christopher Nelson, Aaron Travers, Sven-David Sandström, and Jeffery Hass.

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

• **Chad Powers** is currently an adjunct instructor at Indiana East University, and a graduate assistant and instructor at Ball St. University in Muncie, In., pursuing a DA in Theory/Composition. Recent achievements include acceptance into the SEAMUS National Conference, NY Electronic Music Festival, Bowling Green State University Graduate Conference, Ball State New Music Festival, N_SEME at the University of Oklahoma, Electronic Music Midwest, the 5th House Ensemble Call for Scores, Bowling



Green State University Remix, METropolis CD Project: Beneficence Records, and the International Contemporary Ensemble (ICE) Call for Scores.

• **Mengjie (Maggie) Qi** is currently a doctoral student at Central Conservatory of Music studying with Professor Zhang Xiaofu and visiting scholar at CUNY- Brooklyn College under the supervision of Professor Douglas Geers. In 2015, she received her master degree at the Central Conservatory of Music, studying electroacoustic music composition under Professor Ping Jin. She strives to make electroacoustic music with Chinese characteristics and study computer music, she participated in the interactive installation program Sound*Beijing in the same year. She received her Bachelor degree at National Academy of Chinese Theater Art in 2012, majored in Sound Design Department to study sound recording arts and designing. Her electroacoustic music works have won many awards on noted competitions, such as *Spectral Color* won an Honorary Mention (2011), *Echoes of Woodblock* from Peking Opera won the First Prize (2012), *Dances with Crystals* won the First Prize (2014) at MUSICACOUSTICA COMPOSITION COMPETITION, and *The Road to Krakow* won the third prize of The Competition of Oskar Kolberg (2014). She has been commissioned by festivals and ensembles, such as *Autumn* - for violin and electroacoustic music (2013), *Linchong Fled at Night* for Peking opera singer and electronic music (2016) at MUSICACOUSTICA-BEIJING. She is also the residency composer of Love for Music Ensemble in Beijing. Her works been performed widely at the festivals around the world, such as Audio Art Festival in Bunkier Sztuki (Poland, 2012), Hungary, Slovakia, WOCMAT (Taiwan, 2013), CIME (USA, 2014, Moscow, 2017), ICMC (Netherlands, 2016), International Electronic Music Festival (New York, 2017), Summer Institute for Contemporary Performance Practice (Boston, 2017). She is also enthusiastic for music translation job and has served as translator for lectures of MUSICACOUSTICA Festivals and served as assistant for Professor Marc Battier's and Professor Jeffrey Stolet's workshops.

• **Patrick Reed** is a native of Dallas Texas. As a composer and educator he hopes to foster and teach an interested and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions, to works written for beginners and young band ensembles. His work has been performances at SCI conferences, SEAMUS, and NSEME national conferences. Reed earned his Master in Music in composition at Bowling Green State University in 2017, where he has studied with Elaine Lillios, Christopher Dietz and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.



• **Carter John Rice**, a native of Minot, North Dakota, is a composer, audio engineer, and music educator currently based in Kalamazoo, MI. Rice was drawn to music through a desire to instill knowledge in others. He is passionate about music education, and enjoys teaching music at all levels. As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance. Rice currently serves as the editor of the SCI newsletter, and previously served as the national student representative. During his time in that position, he revived and hosted the National Student Conference at Ball State University. Rice has also organized and served as the technical director for a variety of other conferences, including the Ball State University Festival of New Music, the Threshold Festival, and the SCI National Conference. Rice holds a Bachelor's degree in music theory and composition from Concordia College, a Master's degree in music composition from Bowling Green State University, and a Doctor of Arts in music composition from Ball State University. He has studied with Elaine Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela. Rice currently works as a visiting adjunct professor of music at Western Michigan University.

• **Ben Robichaux** (b.1991) is a dedicated composer whose interest for expanding his compositional style has always been a top priority. His compositions include works for band, choir, string quartet, solo piano, electronics, and several chamber ensemble combinations. His music has been performed at the 2017 Atlantic Music Festival, the Electrobrass II Conference, the 2017 SCI Region IV Conference, the 2016 NACUSA/SCI Snapshot Conference, and the 2016 Society of Composers, Incorporated National Conference. His band music has been performed by the University of Georgia Concert Band, the Nicholls State University Wind Ensemble, the E.D. White Catholic High School Band, and the Bayou Community Band. His choir music has been performed by the Academy of Voices of Minneapolis, Minnesota, the Dekalb Choral Guild of Atlanta, Georgia, and the Repertory Singers of the University of Georgia. He received his Bachelor's Degree in Instrumental Music Education at Nicholls State University in Thibodaux, Louisiana in 2014. He received a Master's Degree in Music Composition at the University of Georgia in Athens, Georgia in 2016. He has studied composition with Natalie Williams, Leonard V. Ball, Peter Van Zandt Lane, and Adrian Childs. He is currently pursuing a DMA at the University of Georgia. He is published by Noteworthy Sheet Music, LLC and is affiliated with BMI.



• **Timothy Roy** composes music steeped in imagery and allusion, which often seeks to conjure a sense of time, place, and feeling. His work has been presented nationally and internationally, with performances at the Music Biennale Zagreb, Birmingham ElectroAcoustic Sound Theatre (BEAST), National Theater of Taipei, Bowling Green New Music Festival, June in Buffalo, Toronto Electroacoustic Symposium, International Computer Music Festival, Center of Cypriot Composers, Society for Electro-Acoustic Music in the United States National Conference, Electronic Music Midwest, and the International Electroacoustic Music Festival of Chile, “Ai-maako.” He has received honors from the International Competition of Electroacoustic Composition “Prix Destellos,” the Ninth International Musicacoustica-Beijing Composition Competition, Sigma Alpha Iota Inter-American Music Awards, the First International Jean Sibelius Composition Competition, Frame Dance Composers Competition, and the International Composition Competition “Città di Udine.” He is currently a doctoral student at Rice University’s Shepherd School of Music, where he serves as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS). Timothy’s primary teachers have been Kurt Stallmann, Karim Al-Zand, Pierre Jalbert, James Mobberley, Paul Rudy, and Chen Yi.

• **Stephen Ruppenthal** is Principal Trumpet and Contemporary Music Advisor for the Redwood Symphony, and has been Guest Artist-in-Residence at numerous universities in the US, holding courses in Electronic Music Studio Arts, Sound Poetry, and Composition at the Center for Experimental and Interdisciplinary Art (SFSU). Stephen was a founding member of the *Electric Weasel Ensemble*, and more recently, *SoundProof*, and is known internationally for his performances and writings on text-sound composition and sound poetry. *Flamethrower*, a CD of electroacoustic works for trumpet and flugelhorn performed by Stephen is currently available from *Ravello Records*.

• **Isaac Schankler** is a composer, accordionist, and electronic musician living in Los Angeles. His music has been described as “powerful” (*Sequenza21*), “delightful” (*I Care If You Listen*), “ingenious” (*The Artificialist*), “masterfully composed” (*Boston Musical Intelligencer*), and “the antidote to sentimentality” (*LA Times*). Schankler’s recent performances and commissions include works for the Nouveau Classical Project, the Ray-Kallay Duo, Friction Quartet, gnarwhallaby, the Los Angeles Percussion Quartet, Lorelei Ensemble, Juventas New Music Ensemble, flutist Meerennai Shim, and bass-baritone Nicholas Isherwood. Recent honors include awards and grants from Meet the Composer, the National Opera Association, the American Composers Forum, the Atlantic Center for the Arts, and the American Prize. He is a past winner of the USC Sadye J. Moss Composition Prize and the ASCAP/Lotte Lehmann Foundation Art Song Competition.



As a composer for video games, Schankler has written music for critically acclaimed and award-winning independent games, including *Ladykiller in a Bind*, *Analogue: A Hate Story*, *Hate Plus*, *Redshirt*, and *Depression Quest*. As a writer and researcher, Schankler has written numerous articles for *NewMusicBox*, the multimedia publication of *New Music USA*, and in 2013 was a winner of the ASCAP Deems Taylor Award for excellence in music journalism. His writing has also appeared in the *International Journal of Arts and Technology*, *Computer Music Journal*, and the proceedings of various international conferences. Schankler is the artistic director of the concert series *People Inside Electronics*. He holds a Doctor of Musical Arts degree in composition from the University of Southern California, as well as Master of Music and Bachelor of Music degrees in composition from the University of Michigan. He is currently Assistant Professor of Music at Cal Poly Pomona, where he teaches composition, music technology, and music theory.

- **Robert Seaback** (b. 1985) composes acousmatic music, mixed works for instruments and electronics, and sound installations. He is interested in exploring the tensions between materiality and informational abstraction, both in the technical construction of sounds and in their extrinsic significance; generating sound worlds that blur the boundaries between real, mediated, and artificial. Seaback is currently a Ph.D. candidate at the University of Florida, where he also holds the position of 2017-18 Composer-in-Residence at the Harn Museum of Art.

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



Institute, and the Summer Institute for Contemporary Performance Practice at New England Conservatory.

• **Phillip Sink** is currently Assistant Professor of Music Theory and Composition at Northern Illinois University where he teaches courses in theory, composition, and electronic music. Phillip received bachelor's degrees in music composition/theory and music education from Appalachian State University and master's degrees in music composition and music theory pedagogy from Michigan State University where he served as a graduate assistant in music theory. Phillip was a doctoral fellow at the Jacobs School of Music where he earned a doctoral degree (DM) in music composition with minors in electronic music and music theory. At Indiana University, he served as an associate instructor of composition where he taught courses such as Free Counterpoint, Notation, and Composition for Non-Majors. In 2016-2017, he was a Post-Doctoral Fellow of Music Composition at University of Missouri. At Mizzou, he taught courses in electronic music and composition and served as the director of the Electronic Music Studio. He studied electronic music with Jeffrey Hass and John Gibson and acoustic composition with Don Freund, Claude Baker, David Dzubay, Aaron Travers, Sven-David Sandström, Ricardo Lorenz, Jere Hutcheson, and Scott Meister.

• **Daniel Sitler** (BMI) is a midwestern composer and string bassist. His musical style employs a wide variety of techniques in order to bring out the best in performers and other collaborators in instrumental, vocal, and electroacoustic mediums. His music has been featured at various SCI Conferences, N_SEME, Ball State University Festival of New Music, and Charlotte New Music Festival. His music has been performed by members of 5th House Ensemble, Beo String Quartet, and Violet. He has studied with Eleanor Trawick, Michael Pounds, Keith Kothman, Daniel Swilley, Eli Fieldsteel, and Amelia Kaplan.


• **Lucas Marshall Smith** is an American composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois. Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society for Electro-



Acoustic Music in the United States) National Conferences (2015-16), the New York City Electroacoustic Music Festival (2015-16), the 46th Annual Ball State Festival of New Music, the 2016 RED NOTE New Music Festival, the SCI (Society of Composers, Incorporated) Student National Conference (2016), and the National Student Electronic Music Event (2017). Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en. Smith's composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Eli Fieldsteel, Elaine Lillios, and Scott A. Wyatt.

• **Heather Stebbins** is an internationally performed composer of acoustic and electroacoustic works with a background as a cellist. At the core of her music is a deep fascination with the inner structures and intricacies of sound. Whether they emanate from an instrument, an object, or a computer, Heather uses sounds that strike her viscerally and intellectually as the germinating elements of her music. Heather's music has been performed at festivals and conferences in North America, Australia, Asia, and Europe, including SEAMUS, FEMF, NYCEMF, ICMC, BEAMS, MANTIS, and the Third Practice Festival, where she has been a technical assistant since 2005. She has worked with ensembles such as eighth blackbird, loadbang, Ensemble U:, the JACK Quartet, the Wellesley Chamber Ensemble, Dal Niente, Sound Icon, Ensemble L'Arsenale, the Richmond Symphony Orchestra, and the SUNY Purchase Percussion Ensemble. Heather's principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve, with whom she studied during a Fulbright Fellowship to Tallinn, Estonia, from 2014-2015. Heather completed her Doctor of Musical Arts degree in 2016 at Boston University, where she was a Center for New Music Doctoral Fellow, and taught classes in electronic music, MaxMSP, and aural skills. Heather graduated from the University of Richmond with degrees in Music Theory /Composition and Cello Performance in 2009. She has participated in masterclasses with such composers as Beat Furrer, Tristan Murail, Philippe Leroux, Salvatore Sciarrino, Olga Neuwirth, and Mario Davidovsky. Working in music and composition has led Heather to teach and tutor students from grade 3 to graduate school. She is passionate about helping others explore new modes of creation. In addition to composing and teaching, Heather enjoys running, yoga-ing, reading, knitting, and exploring new places and spaces with her partner Mike, their son Elliott, and their four-legged companion, Rowan.





• **Eli Stine** is a composer, programmer, and media designer. Stine is currently pursuing a Ph.D. in Composition and Computer Technologies as a Jefferson Fellow at the University of Virginia. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology in Music and Related Arts and Computer Science. Stine's work ranges from acoustic to electronic composition, and frequently incorporates multimedia technologies and collaboration, seeking to explore the intersections between performed and computer-generated art. Festivals and conferences that have programmed Stine's work include the International Computer Music Conference, Society for Electroacoustic Music in the United States conferences, International Symposium on Computer Music Multidisciplinary Research, Conference on New Interfaces for Musical Expression, New York City Electroacoustic Music, Third Practice, Studio 300, and Threshold festivals, the Muestra Internacional de Música Electroacústica, the Spatial Music Workshop, and the International Sound Art Festival Berlin. Most recently Stine created sound design for a VR adaptation of Kafka's Metamorphosis at the Goethe Insitut Prag. More information and work may be found at elistine.com.

• **Jacob David Sudol** writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. His music has been performed over one hundred times by many prestigious ensembles and performers across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Netherlands, Singapore, China, Thailand, Japan, and Cambodia. His compositions are regularly selected for the most prestigious annual national and international computer music and electronic music conferences. Dr. Sudol is currently writing a chapter on his music for a future book to be published by Oxford University Press. In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. At FIU he directs the FLEA (Florida Laptop Electro-Acoustic) Ensemble and in Taiwan he directed CLOrk (Chiao-Da Laptop Orchestra). He also regularly collaborates on interdisciplinary projects with architect Eric Goldemberg, visual artist Jacek Kolasinski, and Cambodian dancer/choreographer Chey Chankethya. He has also worked as a recording engineer and producer for albums released on Mode, Albany, Bridge, and Centaur Records. Dr. Sudol was awarded a Fulbright Fellowship to teach and research at National Chiao Tung University in Taiwan for the Academic 2015-16 Year and is currently an Assistant Professor of Music Technology and Composition and the Music Technology Area Coordinator at Florida International University. Access more about Jacob Sudol at: jacobsudol.com or soundcloud.com/jacob-david-sudol




• **Hua Sun**, a Chinese electronic musician and audio engineer in China National Opera and Dance Drama Theater. Hua received Master of Music at University of Oregon in United States and Bachelor of Arts at Xing Hai Conservatory of Music in China. His works include opera *Phyllis Lin*, *Peasant Takes a Wife*, *Horn*, *Sparks of Fire*, and dance drama *Zhaojun Outside the Frontier*, *Confucius* and *Sacrifice*. Hua's music presentation includes International Computer Music Conference, Kyma International Sound Symposium, Beijing Muisacoustica Festival, Electronic Music Midwest of United States, and Digital Audio China (Shanghai).

• **Ania Sundstrom** (Ania Stachurska) is a composer, performer and music educator. She received her Doctorate and Master's degree from the University of Washington in Seattle, where she studied with Joël-François Durand, Juan Pampin, and Josh Parmenter. She earned her BA in Music Composition at the Academy of Music in Kraków, Poland where she studied with Zbigniew Bujarski and Krzysztof Meyer. Her musical accolades include prizes at the I Controlled Composition Competition in Radom, Poland in 2013, the Composition Competition in Kraków, Poland in 2008, the William Bergsma Endowment for Excellence in Music Composition Fellowship, the Brechemin Family Foundation Scholarship, and the Davis Fellowship among others. In 2014 Ania Sundstrom received a grant from Polish Institute of Music and Dance as part of the "Collections – Composition Commissions 2014-2015" program for a piece isolated-disintegrated for flute solo and live electronics. Sundstrom's music has been played in the United States, and across Europe by performers such as Daria Binkowski, Pascal Gallois, JACK Quartet and Talea Ensemble among others. ***Ania Sundstrom is supported at SEAMUS 2018 by the Adam Mickiewicz Institute in Poland.***

• **Paul David Thomas** is an assistant professor and coordinator of music theory at Texas Woman's University in Denton, TX. Paul's acoustic and electronic music has been presented at venues, conferences, and festivals throughout the United States and Europe. His wide range of compositional interests include writing for performer and live electronics, group improvisation, and choral ensembles of all skill levels. Additionally, Paul is an active new music performer, regularly performing his own works for accordion and computer. Originally from northeastern Ohio, Paul holds degrees in composition from Bowling Green State University (MM) and the University of North Texas (PhD). Paul's choral music is published through Carl Fischer and BriLee Press.

• **John Thompson** is a composer of electroacoustic music and electroacoustic audio-visual music. His recent audio-visual works feature a tight coupling of sonic and visual components. John is an advocate for music that explores otherness, contemplation and





alternate paths toward beauty. He co-founded and co-directs the annual Root Signals Festival of Electronic Music and Media Art in 2014. In 2009, he began the Channel Noise concert series, which features an international selection of electroacoustic works. John directs the Music Technology program at Georgia Southern University where he is Professor of Music. He teaches courses ranging from audio programming to interactive media. He is currently an At-Large Director for the International Computer Music Association. John received his PhD from the University of California, Santa Barbara where he studied music composition and media arts with JoAnn Kuchera-Morin, Curtis Roads, William Kraft, Stephen Travis Pope, and Marcos Novak. As a National Science Foundation Postdoctoral Scholar, he investigated interactive systems in the California Nanosystems Institute's Allosphere, a large space for immersive and interactive data exploration.

• **Seth Thorn** is an electroacoustic composer-performer, violist, hardware designer, and scholar of aesthetic theory and continental philosophy. His works explore digital augmentation of string instruments and hybrid analog-digital systems. Seth has been invited to perform at ICMC, NIME, NYCEMF, and was recently a fellow in music composition at the iPark Foundation in East Haddam, Connecticut. Seth holds a bachelor's degree in philosophy from Northwestern University, where he also studied viola with Roland Vamos. He has graduate degrees in political theory from the Goethe-Universität Frankfurt am Main, where he was a Fulbright Scholar in philosophy, and in German studies and music from Brown University. Seth is finishing his dissertation in computer music and multimedia at Brown University, and is currently a faculty associate at Arizona State University, where he teaches advanced synthesis, real-time systems, and hardware design.

• **Brian Topp** is Vancouver-based composer, sound designer, performer and creative programmer. His works have been performed and premiered across North America and Europe including the Electric Spring Festival, Edinburgh Fringe, Splice! Festival, Shattering the Silence, Sonic Boom New Music Festival, the Further Series, the Bang! Festival and many others. Brian has had the pleasure of working with such groups as the Victoria Symphony, Quatuor Bozzini, Ensemble Contemporain de Montreal (ECM+), the Microcosmos String Quartet, the Bathurst Chamber Players, Colleen Richardson and the UWO Wind Ensemble, as well as a diverse array of solo performers include Paul Hung, Keith Kirchoff, Chris Eagles, Justin Massey and Marina Hasselberg. His main interests lie in electronic and electroacoustic music; developing interactive systems for real-time audio processing and creation, and developing new ways to create and interact with music and technology. Currently, Brian is pursuing a doctorate in Music



Composition at the University of British Columbia with Dr. Keith Hamel, including the development of live performance software at the Institute for Computing, Information and Cognitive Systems (ICICS). As a media composer, Brian has had the pleasure of scoring several films, including Ajani Dharmapala and Carlie Finch's 'YOUTH 3000' which premiered at the 2017 Cannes Film Festival, and has been presented at the 2017 Stockholm Film Festival, Brooklyn Film Festival and Melbourne Film Festival. Brian is also the audio director for IronSky Studios, a Vancouver based mobile games developer, where he serves as the lead composer, sound designer, dialogue editor as well as audio implementation.

- Characterized by a strong interest in engaging the audience on multiple perceptive levels, the music of Colombian-born composer **Felipe Tovar-Henao** (b. 1991) has been consistently awarded and performed throughout his emerging professional career. He has received commissions from various institutions and performers, such as the Colombian Ministry of Culture, the Colombian Contemporary Music Circle (CCMC), Periscopio New Music Ensemble, IU New Music Ensemble, Andrés Orozco-Estrada (Houston Symphony), EAFIT Symphony Orchestra, among many others. In 2016, he attended the Institut de Recherche et Coordination Acoustique/Musique (Ircam - Paris, France) for the CIEE Summer Contemporary Music Creation + Critique Program. Among his main teachers are Andrés Posada-Saldarriaga, Claude Baker, Marco Alunno, Don Freund, and P.Q. Phan. He has also actively participated in master classes and received private lessons with internationally renowned composers such as Javier Álvarez (Mexico), Tansy Davies (UK), Kamran Ince (Turkey-USA), Nina Young (USA), Víctor Agudelo (Colombia), Jeffrey Hass (USA), Elizabeth Ogonek (USA), among many others. He is currently pursuing a D.M. degree in Composition at Indiana University - Jacobs School of Music, while serving as an Associate Instructor of the Composition Department.

- **Ewa Trębacz** (pronounced "Eva Trembatch") is a Polish-American composer, digital artist, and violinist living in Seattle. Her current artistic explorations are oriented towards immersive media. She often uses space as a catalyst for improvisation, working through Ambisonic recording sessions in acoustically inspiring spaces. Her works range from purely instrumental compositions, to compositions with computer realized sound with live performance, to sound tracks for animated films, to experimental stereoscopic video. Ewa comes from Kraków, Poland, where she studied Composition with Bogusław Schaeffer at the Kraków Academy of Music (Master's degree, 1999). In 2004 she became a doctoral student at the University of Washington Center for Digital Arts and Experimental Media (DXARTS), where she studied computer music with Richard Karpen and Juan Pampin, graduating with a Ph.D. in 2010. Currently she works



at DXARTS as a Research Scientist. She has been a recipient of stipends and grants from the Mid Atlantic Arts Foundation / USArtists International, the City of Kraków, and the Polish Ministry of Culture, as well as commissions from the Academy of Fine Arts in Kraków, Poland (1998-2005), the Klangspuren Festival in Austria (2005), the 50th International Contemporary Music Festival “Warsaw Autumn” (2007), Polish Composers’ Union (2012), the University of Washington School of Drama (2015), and Seattle Modern Orchestra (2016). In 2009, her large-scale work *things lost things invisible* for Ambisonic space and orchestra was recognized by the 56th UNESCO International Rostrum of Composers in Paris, associated with the International Music Council and representing 27 radio stations, which was soon followed by multiple radio broadcasts around the world. Her monographic CD, including two chamber works and three orchestral works, was released in 2013 by the Polish Radio, Polish Composers’ Union and Polish Music Information Center (polmic.pl). Website: ewatrebacz.com

- **Paul Turowski** is a composer, performer, and Lecturer in Music for Digital Games at the University of Liverpool. His research examines intersections of game design/ gameplay and musical composition/performance. This includes the employment of digital games as interactive musical scores as well as the creation of video games that afford musical authorship to the player. His creative work has been performed by ensembles such as Dither, Ekmeles, and Voxare; has been presented at events such as the annual conference of the Society of Electro-Acoustic Music in the United States, the Kyma International Sound Symposium and the conference on Technologies of Notation and Representation; and has been featured on such websites as Cycling74.com and animatednotation.com. He has also given talks on game music at events like the North American Conference on Video Game Music. Paul has served as programmer and technical consultant on several collaborative projects—most recently, Judith Shatin’s *Black Moon* for orchestra and conductor-controlled electronics, which was commissioned by Carnegie Hall and the American Composers Orchestra. He enjoys improvising on various instruments and currently performs with the Merseyside Improvisers’ Orchestra.

- From the ancient cypress swamps of Wewahitchka, Florida, **Chet Udell** earned a PhD in Music Composition with Electrical Engineering from the University of Florida and now serves as Assistant Professor of Biological and Ecological Engineering at Oregon State University. He is Director of the Openly Published Environmental Sensing Lab. His music is available on the Summit and SEAMUS record labels. Creative interests encompass electroacoustic and acoustic music composition, designing new wireless gestural control interfaces for musical instruments, mobile performance technologies,




and constructing autonomous robotic musical agents (robots). His dissertation research on novel musical interface design resulted in a registered U.S. patent and a technology startup company, eMotion Technologies. See more at open-sensing.org

- 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 (like a teakettle that turns into a thunderstorm), his acoustic works feature catchy melodies and too many time signatures. He writes music he hopes his parents will like. Kyle's music has been heard abroad in the usual venues, but some of the recent interesting performances have been presenting music based on the work of painter Ed Ruscha and sonifying climate data at the National Weather Center Biennale. He enjoys trying new compositional tactics such as tracking color via webcam to manipulate sound and using cloud computing to allow real-time audience collaboration, but he still develops musical ideas at a piano. 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. He has previously taught at the University of Oklahoma, Rose State College (OK), and Randall University (OK), and will be teaching at North Dakota State University in 2017. When not composing, Kyle researches the creative process as it pertains to music, and runs the musical workshop NoteForge through which he creates and maintains a variety of projects such as Liszt, a web-based conservatory management application. He'd be delighted if you checked out KyleVanderburg.com for more information.

- The music of composer and multi-instrumentalist **Dan VanHassel** (b. 1981) has been described as “energizing” (*Wall Street Journal*), “a refreshing direction” (*I Care If You Listen.com*), and “an imaginative and rewarding soundscape” (*San Francisco Classical Voice*). His works create an evocative sound world drawing from a background in rock, Indonesian gamelan, free improvisation, and classical music. Recent performances include the Talea Ensemble at the MATA Festival, the International Computer Music Conference, Shanghai Conservatory Electronic Music Week, Bang on a Can Summer Festival, UC Davis Music and Words Festival, and the Wellesley Composers Conference. He has received grants from Chamber Music America, the Barlow Endowment, and New Music USA. Also active as a concert producer and performer on piano and electric guitar, Dan was a founding member of contemporary chamber ensemble Wild Rumpus and artistic director through 2016. Currently residing





in Boston, Dan has degrees from the University of California Berkeley, New England Conservatory, and Carnegie Mellon University.

- **Peter Van Zandt Lane** (b. 1985, New York) is an American composer of acoustic and electroacoustic concert music, with a widely performed catalog of works that revel in a wide array of vernacular, avant-garde, and traditional musical influences. His electroacoustic ballet, *HackPolitik* (now available on Innova Records), was a New York Times Critic's Pick, hailed as “angular, jarring, and sophisticated . . . Ballet needs live music, and this one offered it at the highest level.” (*Boston Musical Intelligencer*) He has been composer-in-residence at Copland House, Yaddo, MacDowell Colony, the Atlantic Center for the Arts, and VCCA. Recent commissions include works for Atlanta Chamber Players, American Chamber Winds for a concerto for acclaimed trombonist Joseph Alessi, two Barlow Endowment commissions (most recently *Chamber Symphony* for Equilibrium Ensemble), and the Sydney Conservatorium Wind Symphony. Peter's music has been recognized by the American Academy of Arts and Letters, Composers Now, the American Prize, Lili Boulanger Memorial Prize (finalist), the SEAMUS/ASCAP commission (finalist). He is currently Assistant Professor of Composition and Director of the Roger and Phyllis Center for New Music at the University of Georgia.

- **Mark Vaughn** is currently pursuing his Ph.D. in Music Composition at the University of North Texas. Originally from Southwest Montana, he studied composition and music technology at Montana State University with Dr. Jason Bolte and Dr. Linda Antas before moving to Denton, Texas to study composition. In his music, he is currently interested in the interactions between language, music, and subjective associations; perceptual continuity through disjunct sonic terrain; and the interaction between spatial patterning and variable rates of speed. His music has been performed in venues and concerts throughout the United States.

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




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

• **Chi Wang** is a composer and performer. Chi enjoys making music and intermedia art that involve Computer Human Interaction. Her current research and composition interests include data driven instruments and sound design. Chi's compositions have been performed internationally, including International Computer Music Conference (2015, 2016, 2017), Musicacoustica in Beijing (2011, 2012, 2013, 2014, 2015, 2016, 2017), Society for Electro-Acoustic Music in the United States (2015, 2017), New York City Electroacoustic Music Festival (2017), Kyma International Sound Symposium (2012, 2013, 2014, 2015, 2016), Future Music Oregon Concerts (2009, 2010, 2011, 2014, 2015, 2016, 2017), I. Paderewski Conservatory of Music in Poland (2015), International Confederation of Electro-Acoustic Music (2014), and International Workshop on Computer Music and Audio Technology in Taiwan (2013). Chi is also an active translator for electronic music related books. She is the first translator of *Electronic Music Interactive* (simplified Chinese) and *Kyma and the SOS Disco Club*. The book *Kyma Xitong Shiyong Jiqiao* is published by Southwest China Normal University Press. Chi received her M.Mus. in Intermedia Music Technology from the University of Oregon and previously graduated with a BE in Electronic Engineering focusing on architecture acoustic and psychoacoustics from Ocean University of China. She is currently a D.M.A candidate at the University of Oregon.

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





• **Stephen Weigel** has a Bachelor of Science in Music Media Production at Ball State, and is currently attending Ball State for a Master's in Music Composition. As a graduate assistant, he teaches aural skills, and supports the Chamber Choir and Choral Union ensembles. Stephen's work has been featured at EMM 2016, SCI Nationals 2016, The National Audience Awards 2014, UnTwelve Microtonal Camp 2016, in various online video games, and at numerous other BSU concerts. He has worked at CRS, WCRD, for CEI films, IPR's show *The Scene*, and at various churches as a pianist. His instruments of choice are piano, voice, guitar, and saxophone. He has sung in Chamber Choir, Choral Union, Statesmen, and Concert Choir, as well as some barbershop. His favorite subjects in music theory are xenharmonics (microtonality), philosophy, and composition, and he is currently the President of the BSU Xenharmonic Music Alliance (XMA), as well as the treasurer and secretary of Ball State's SCI chapter. Other enjoyable subjects for him include mathematics, art and its connection to aesthetics, and instrument building. His most notable accomplishment to date has been the addition of important numerical principles to the set-theory canon (all-scalar set theory), of which he has presented at many planned professional lectures at BSU, Muncie Kennedy Library, and Michigan.

• **Tom Williams** is an award-winning electroacoustic music composer. His song cycle 'Like Oranges' received numerous international performances and broadcasts and was recorded on the Kitchenware label; 'Ironwork' for piano and tape was an ALEA III 1993 prizewinning work. His acousmatic work 'Can' won the Italian music medal 'Città di Udine' (2010) and 'Shelter' received an honourable mention at IMEB, Bourge, 2006, and 'Break' was shortlisted for the 2004 Musica Viva competition. Recent collaborations are with the dancer Vida Midgelow on two video works: 'Voice (a Retracing)' and 'Home (a Replacing)', and also with the New York cellist Madeleine Shapiro on the composition for cello and electronics, 'Dart'; Ms Shapiro gave the world premiere in New York in 2012 and the UK premiere at the INTIME 2012 Symposium; 'Dart' was nominated for the British Composer Awards 2013 and is now recorded on Albany Records, New York. The recent acousmatic work *Home (Breath Replaced)* was performed at MUSLAB2015 (Mexico City). Other performances in 2016 include ICMC (Utrecht), Sonorities (Belfast), NYCEMF (New York) CMMR (Sao Paulo) and 'Can' at Diffrazioni Festival, Florence, and MUSLAB2016. Performances of his song cycle with live electronics for Juliana Janes Yaffé, 'Meditations on a Landscape' have included NYCEMF2017 and Sound+Environment 2017, Hull. This April he is featured at Sound Junction, Sheffield University, and where Sarah Watts will premiere his new work for contrabass clarinet and electronics, *Weighed Down by Light*. Tom Williams studied at Huddersfield and Keele Universities and received a doctorate in composition from Boston University. Currently he is a principal lecturer at



Coventry University, UK, where he is the director of music, and chair of INTIME music research group.

• **Jonathan Wilson** is a recent graduate of the University of Iowa and former adjunct faculty member at St. Ambrose University. His works have been performed at the Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, the 2015-2017 SEAMUS National Conferences, the New York Center Electronic Music Festival (NYCEMF), the National Student Electronic Music Event, 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 and a runner-up for the 2014 Donald Sinta Saxophone Quartet National Composition Competition. With a Master of Music and Bachelor of Music degrees in music composition from Western Illinois University, Jonathan has studied with Josh Levine, David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition to composition, Jonathan has studied conducting under Richard Hughey and Mike Fansler. He is a member of the Society of Composers, Inc., SEAMUS, the Iowa Composers Forum, and the American Composers Forum.

• **Michael Wittgraf** is a composer who works in both electronic and acoustic genres. He explores mathematical systems, live manipulation of feedback, interactive improvisation, and time as data. His music has been performed in North America, Europe, Asia, South America, and Australia, and appears on the Eroica, New Ariel Recordings, and SEAMUS labels. Awards, commissions, and recognition from ASCAP, Modern Chamber Players, National Symphony Orchestra, Tempus Fugit, Louisiana State University, University of Minnesota, University of North Dakota, Florida State University, PiKappa Lambda, Zeitgeist, Chiara String Quartet, Bush Foundation, North Dakota Council on the Arts, and more. Mike is a multi-instrumentalist, performing as a bassoonist, in a number of rock-and-roll bands on keyboards, saxophone, and electric bass, and as a solo and collaborative performer on computer. His newest venture is with the live electronics improvisational dance/club music trio Gemstone Debris. He holds the title of Chester Fritz Distinguished Professor at the University of North Dakota. His teaching specialties are music technology, composition, theory, and bassoon.

• Originally from Beijing, **J. Cecilia Wu** is a scholar, composer, multimedia performer, and audio engineer. Cecilia earned her Bachelors of Science degree in Design and Engineering in 2000. Upon winning the MTV Asian Beat contest, Universal Music Group identified her talent and hired her as a music producer in Hong Kong. She then worked



as a professional musician for ten years. In 2010, Cecilia produced her original album of spiritual electronic music, *Clean Your Heart*. In 2013, Cecilia obtained her Master's degree in Music, Science, and Technology at Center of Computer Research in Music and Acoustics (CCRMA) at Stanford University, where she focused on computer-assisted composition and audio engineering. As an audio engineer, she received a research grant award from Audio Engineering Society. As a musician, she received an award from the California State Assembly for being a positive role model in sharing Chinese culture. As a multimedia artist, she received the "Young Alumni Arts Project Grant Award" from Stanford University. As a scholar, she has been awarded a UC Central Campus Diversity Fellowship, a UC Central Campus Humanities Research Fellowship, as well as a National Academy of Sciences Sackler Student Fellowship. Currently, she is a Ph.D. candidate in Media Arts and Technology at UC Santa Barbara.

- Building on his many diverse interests, composer and violinist **Mark Zaki's** work ranges from historically informed and traditional chamber music to electroacoustic music, mixed media composition, and music for film. He is an associate professor at Rutgers University Camden where he is the director of the Music Program and the Rutgers Electro Acoustic Lab (REAL). In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. He also has served as the president of the Society for Electro Acoustic Music in the United States (SEAMUS).

Performer Biographies

- A 'Chilangohuense-di' by heart (Mexico City, Chihuahua and Morelia), **Abderrahmán Anzaldúa** currently lives in New York City with his wife, composer Valeria Jonard. Raised in a chaotic mix between Mexican and Egyptian families, his Mexican-Sunni theologian father and Egyptian-Shia mother created a faithfully agnostic free-thinking son.

Abderrahmán Ben-Mohammad Anzaldúa El-Samkary, known loosely as 'Abdel', is an active multimedia artist with a high interest in contemporary music. He completed his studies in a variety of institutions which on some unconscious level inspired his lust for music and knowledge. Abdel loves playing music, collaboration projects, meeting new people and drinking beer and tequila.

- **Amanda DeBoer Bartlett**, DMA, is an Omaha-based classical soprano who specializes in the work of living composers. Along with her solo repertoire, she is a member of Ensemble Dal Niente, Hasco Duo and Quince Contemporary Vocal Ensemble. Recent and upcoming premieres and performances include operas by Katherine Young,




Eliza Brown, and Frederick Gifford, a performance of David Lang's "love fail" at the Kody Festival in Poland with Quince, the Ear Taxi Festival in Chicago, as well as music by Holly Herndon, Marcos Balter, Christopher Cerrone, noise rock band Deerhoof, Erin Gee, and Natacha Diels. Ms. DeBoer is featured on albums with Holly Herndon, Deerhoof, Ensemble Dal Niente, Quince Contemporary Vocal Ensemble, Christopher Wild, and Hasco Duo. Outside of her performance work, Ms. DeBoer is also the founder and director of an experimental performance festival called Omaha Under the Radar, which has presented nearly 200 individual artists from around North America during its first four seasons. Born and raised in Omaha, NE, Ms. DeBoer moved to Chicago to study at DePaul University where she received a Bachelor of Music. She received a Master's degree from the University at Buffalo, where she studied with acclaimed contemporary interpreter Tony Arnold, and a Doctorate of Musical Arts from Bowling Green State University.

- Versatile and adventurous, flutist **Daria Binkowski** is active in a wide range of musical performances around the world. Binkowski has held principal flute positions with the China National Center for the Performing Arts Orchestra in Beijing and the Hyogo Performing Arts Center Orchestra in Japan, as well as performing with the Hong Kong Philharmonic Orchestra, the St. Louis Symphony and the Seattle Symphony. She has worked with Ludovic Morlot, Jaap van Zweden, Lorin Maazel, and Herbert Blomstedt, among others. As a contemporary music specialist, Binkowski has performed with the Talea Ensemble, the East Coast Contemporary Ensemble, the Aspen Contemporary Ensemble, and Signal, among many others. She has been a featured performer at the Darmstadt International Summer Courses for New Music, the Newport Jazz Festival, the Beijing Modern Music Festival and the Audio Art Festival in Krakow.

- A dedicated purveyor of modern music, **Tyler J. Borden** has performed with contemporary luminaries such as the JACK Quartet, Tony Conrad, Steve McCaffery, and Ensemble Offspring (Australia). He has performed at Alvin Lucier's 85th Birthday Festival (Switzerland), Musikprotokoll (Austria), June in Buffalo, Darmstadt Ferienkurse für Neue Musik, VIPA Festival (Valencia, Spain), Queens New Music Festival (NYC), and the MATA Interval Series (NYC). Tyler has worked with established composers like Brian Ferneyhough, Josh Levine, La Monte Young, and Alvin Lucier, but he maintains a particular interest in the music of his generation has worked extensively with a younger generation of composers such as Jason Thorpe Buchanan, Paul Hembree, Justin Murphy-Mancini, Catherine Lamb, and Rob Phillips. Currently, he is core member of [Switch~ Ensemble], which focuses on the performance of electroacoustic works and has worked closely with many composers, including Philippe Leroux, James Bean, and Timothy





McCormack. As a creative force, Tyler regularly collaborates in various capacities, most of which are heavily improvisational. He has performed in that capacity throughout North America and Europe and his improvisations were included in Guggenheim Fellow Kasumi's film *Shockwaves*. Tyler J. Borden grew up in Rochester, NY and studied at Ithaca College and SUNY Buffalo, where his primary cello teachers were Elizabeth Simkin and Jonathan Golove, respectively. He is currently pursuing his DMA at UC San Diego with Charles Curtis.

• **Crystal Chu** is a D.M.A. student in Percussion Performance with a secondary area in Wind Conducting at the University of Oregon, where she held a Graduate Teaching Fellowship (2013-2016). Her teachers are Pius Cheung and Rodney Dorsey. Most recently, Crystal was engaged as a guest artist for the Space City New Music Festival in Houston, Texas (2018). As part of her doctoral research, "Approaching 21st-century interdisciplinary repertoire: A course designed to equip students to engage in creative performance practice," Crystal launched a series of collaborative performance projects with colleagues in visual art, poetry, and dance. She aimed to find the connections between art forms that do not traditionally perform together, collect data on the connections, and transform them into a pedagogical approach to music.

• **Jay Crone**, professor of music, joined the Virginia Tech faculty in 1994. Mr. Crone is currently the Principal Trombone of the Roanoke Symphony Orchestra, Opera Roanoke, the Wintergreen Festival Orchestra, the Shenandoah Valley Bach Festival Orchestra, and also performs regularly with the Richmond Symphony (VA). Crone has appeared as a soloist and chamber musician in the United Kingdom, China, and Ecuador, and has performed as a soloist and chamber musician at many conferences and festivals, including the American Trombone Workshop, Southeast Regional Horn and Tuba/Euphonium Workshops, Wintergreen Performing Arts Festival, and the Shenandoah Valley Bach Festival.

• **Alexis Evers** is currently performing and teaching in Eugene, Oregon. She is the principal flutist for the Eugene Concert Orchestra, second flutist/piccoloist for the Oregon Mozart Players, and third flutist/piccoloist with the Rogue Valley Symphony Orchestra of southern Oregon. She has previously been a member of Orchestra NEXT and is a substitute performer with the Eugene Symphony Orchestra. An avid performer of new music, she was recently a guest performer for the 2016 Oregon Bach Festival Composers Symposium, which included a featured performance of George Crumb's *An Idyll for the Misbegotten* for the Performer's Showcase, as well as multiple premieres of new works by up-and-coming composers. Previously, she was a performance fellow




at the New England Conservatory's Summer Institute for Contemporary Performance Practice (2015) and at the nief-norf Summer Festival (2014). Early in 2015, she was a featured performer at the Oregon Conference for Graduate Musicians as well as a featured performer in the 2015 Music Today Festival. She is also a frequent collaborator with members of the Oregon Composers Forum. She received her Bachelor of Music degree from the University of Illinois Urbana-Champaign, where she studied with Dr. Jonathan Keeble. During her studies there, she was a James Scholar and a member of the acclaimed Illinois Wind Symphony, as well as a winner of the prestigious Thomas J. Smith Scholarship Competition (2012). She recently earned her Master of Music degree from the University of Oregon, where she was a student of Molly Barth.

- **Matt Fallin** is Professor of Percussion at Georgia Southern University. He received the Doctor of Musical Arts degree in Percussion Performance from the University of Miami in Florida. Matt is a versatile solo and orchestral percussionist performing classical, jazz, and rock music. He frequently performs with the Hilton Head Orchestra, Hilton Head Choral Society, Savannah Philharmonic Orchestra, and freelances with various ensembles in and around the region. He is endorsed by The Vic Firth stick and mallet company, as well as the Jupiter/Mapex/Majestic instrument company.

- **Hong Hong Gianakon** is currently a doctoral student at University of Missouri-Kansas City, double majoring in Music Composition (DMA) and Music Theory (MM). Born and raised in Hong Kong, a city frequently described as "East Meets West," Hong Hong was constantly exposed to both the traditional Chinese and Western cultures. She sees herself as a bridge connecting the two cultures. She loves to explore different cultures through music. She plays pipa (a traditional Chinese lute), oud (a traditional Middle Eastern lute), violin, and piano. Since she moved to the US in 2012, she has been actively introducing traditional Chinese music to Americans. She was one of the presenters at TEDxWyandotte in 2015. She was an International Student Ambassador at UMKC in 2015-2016. Hong Hong earned her Bachelor of Arts in Music from Hong Kong Baptist University in 2010, majored in traditional Chinese music study. In 2014, she graduated from Northern Illinois University with her Master's degree in Music Composition. As a composer and pipa performer, Hong Hong has been actively collaborating with professional music organizations including Kansas City Electronic Music and Arts Alliance, Electronic Music Midwest Festival, newEar Contemporary Chamber Ensemble, Collegium Musicum Hong Kong, and Feng Consort.

- Flutist **Linda Jenkins** is an avid collaborative musician in the Eugene area, where she frequently performs with a variety of ensembles. She specializes in contemporary





chamber music and has premiered numerous works through the Oregon Composers Forum. This season, Linda can be found playing flute and piccolo with Orchestra Next, as well as other symphonic orchestras in the area. She holds degrees from the University of Oregon and Bowling Green State University, and has studied with Molly Barth, Dr. Conor Nelson, and Natalie Syring. Linda is excited to be participating in her first SEAMUS conference this March.

- Born in New York and raised in California, **Daniel Koppelman** has gained experience with many different musical traditions—classical and popular, composed and improvised, acoustic and electronic—which has led him to explore their intersections in search of new possibilities for performing, teaching, and creating music. Koppelman's current performance interests include digital signal processing of acoustic piano and improvisation with various real-time controllers in conjunction with Cycling '74's Max/MSP and Ableton Live software. He has recorded for CRI, New World Records, Neuma Records, Capstone, SEAMUS, C74, Everglade, and Innova. His 2005 2-disc CD/DVD set of 21st century music for piano and electronics, "Escapement", was hailed by *Keyboard Magazine* as "engaging, intelligent, and unpretentious." Koppelman holds degrees from San Francisco State University (B.M.), Indiana University (M.M.), and the University of California at San Diego (Ph.D.), where he was a Regents Fellow; his piano teachers have included Wayne Peterson, James Tocco, Cecil Lytle and Aleck Karis. Currently Professor and Director of Music Technology at Furman University in Greenville, South Carolina, Koppelman has been a resident artist at STEIM in Amsterdam, the Institute of Sonology in The Hague, and the Center for Research in Computing and the Arts in La Jolla, CA. In 2008 he was awarded a Fulbright Scholarship to teach courses in Odessa, Ukraine in contemporary American music and the creative use of new technological tools. In 2009 his Fulbright was extended to provide for lecturing and concertizing across Ukraine. Koppelman combines with Ruth Neville to form duo runedako; their recent CD "Recombinant Nocturnes" features music for piano and electronics by Benjamin Broening.

- **Caroline (Carrie) Kouma**, soprano, is an emerging artist establishing herself in opera, oratorio, and new music. Originally from Nebraska, Caroline was the recipient of the Gary Jones Memorial and Opera Omaha Guild awards at the Nebraska district Metropolitan Opera auditions, and was named District Winner in 2014-15. In Nebraska, she appeared with *Lincoln's Symphony Orchestra* and *Abendmusik*, where she was soprano soloist for such works as Bach's *Magnificat*, Meador's *Stabat Mater*, and Poulenc's *Gloria*. She recently sang the role of "Nurse" in the world premiere of *Strangers from Paradise*, a new opera by Nevada Jones and Kevin Lawler, with Opera Omaha. She has previously




sung with the Detroit area chamber choir, **sounding light** and is a founding member and vocalist for **N/A (ensemble)**, a new ensemble dedicated to the performance of experimental and avant-garde contemporary music. Caroline looks forward to making her opera debut with Ohio audiences as Fiordiligi in *Così fan tutte* at Bowling Green State University, where she is currently pursuing a Master of Music degree in Vocal Performance. She is a 2017 graduate winner of the BGSU Concerto Competition and will be featured with the Bowling Green Philharmonia this spring. Caroline is proud to have served with the United States Peace Corps from 2010-12 in Azerbaijan and recently achieved a life goal when she visited her 30th country.

- Double Bassist **Josh Lambert** was born and raised in Salt Lake City, Utah. He received a Bachelor's degree from Brigham Young University where he studied with Prof. Eric Hansen and is currently a Doctoral student at the University of North Texas, where he is a Teaching Fellow for world renowned double bass pedagogue, Jeff Bradetich. He has participated in many music festivals including the Orford, Ravinia, and Brevard. Josh Lambert has performed internationally as a soloist, chamber player and orchestral musician. He has performed with many celebrated artists such as Yo-yo Ma, Michael Tilson Thomas, Bryn Terfel, Lynn Harrell, and Marc Andre Hamelin and has been taken part in many major recordings including with the Deutsche Grammophon label. Additionally, he recently won the NFMC solo competition and has commissioned and premiered several solo and chamber works. As an orchestral musician, he performs regularly with the Fort Worth, Arkansas, Charleston, and New World symphony orchestras. Other teachers include Tom Zera (Utah Symphony), Eugene Levinson (Principal Bass of the New York Philharmonic), and Joel Quarrington (Principal Bass of the London Symphony).

- **Jesse Langen** is a guitarist who specializes in new music. He works with living composers regularly and premieres dozens of pieces every season. Equally comfortable on classical and electric guitar, he seeks to push both the technical boundaries and the conceptual functions of the instrument. He can be heard regularly in Chicago, throughout the US, and abroad as a soloist, as the guitarist for Ensemble Dal Niente, in the trio Pesejet with Mabel Kwan and Carrie Henneman Shaw, as half of Hasco Duo with Amanda Deboer Bartlett, and in duo with harpist Ben Melsky. A passionate and committed teacher of high school musicians, his students populate the finest conservatories and programs throughout the world, and have won international competitions and commissions. Jesse and his brother Tim also grew up learning Canadian fiddle tunes from their grandfather Clarence, and he plays Irish music regularly in pubs and at sessions throughout Chicago.





• **Cassie Lear** is a flutist and teacher based in Seattle, Washington. In 2017 Cassie won first place at the Seattle Flute Society Young Artist Competition and the Maverick Flute Competition. She has performed at the International Computer Music Conference, LaTex Electronic Music Festival, and the New York City Electroacoustic Festival. Cassie spent this last summer playing chamber music and opera at two music festivals in Italy, and looks forward towards recording some newly-written chamber music for flute and French horn this coming May. She is also a member of SoundPoint, a flute and marimba duo who perform music both new and old in Seattle, WA. Cassie completed studies at the University of North Texas and at the University of Oregon.

• **Ginjiro Manda**, known as Minami no Teio, is a fictional character known for his coolness and power. His personal value system leads him to make decisions that challenge moral and ethical misdeeds, always arriving on the scene at just the right moment to execute the proper and necessary actions. Manda is fearless, often facing danger, with his hands deeply planted in his pockets and his back turned away. He frequently adjusts his sunglasses and modulates his chin position. Manda is vastly inspirational.

• Canadian saxophonist **Justin Massey** is a contemporary artist currently based out of Morgantown, West Virginia. Passionate for new music, Justin strives to present modern music in all his performances, often performing on the entire battery of saxophones. To this end, Justin constantly seeks out new repertoire and enjoys working with composers in order to recreate their visions into live performances. Recently, Justin premiered two pieces by Bowling Green composer Jason Charney at the 2015 World Saxophone Congress in Strasbourg, France, featuring saxophone and live electronics. Justin has collaborated with several composers and will be premiering new works by Warren Enstrom and Jacob Sachs-Mishalanie for saxophone and live electronics. Justin has competed in several international saxophone competitions, and has placed first in the 2013 Canadian Music Competition. In addition to constantly performing around local venues, Justin has performed in the North American Saxophone Alliance Biennial and Regional Conferences, the 2012 and 2015 World Saxophone Congresses, and has performed concerts with New Music Edmonton. Justin is currently pursuing his Doctorate of Musical Arts Degree at West Virginia University. He has also studied at the Conservatoire de Bordeaux, and has earned degrees from Bowling Green State University and the University of Alberta. His primary teachers have included Dr. Michael Ibrahim, Marie-Bernadette Charrier, Dr. John Sampen, Dr. Allison Balcetis, and Dr. William Street. Justin has received grants from the Edmonton Arts Council, the University of Alberta, and is a recipient of the Government of Alberta Arts Graduate Scholarship. In addition, he is a multi-year recipient of the Winspear Fund Scholarship.



for Studies in Advanced Classical Music and the Friends of the Anne Burrows Music Foundation Scholarship.


- Flutist **Elizabeth McNutt** is a recitalist who primarily performs contemporary music. She has premiered hundreds of new works and performed widely in Europe, Asia, and the U.S. Her recordings include the solo CD pipe wrench: flute and computer and tracks on numerous other releases; her writing has been published in Organized Sound, Music Theory Online, and the Flutist Quarterly. Her chamber music activities include the Calliope Duo and the Tornado Project; she is also director of the Sounds Modern series at the Modern Art Museum of Fort Worth. McNutt holds a DMA in contemporary music performance from the University of California San Diego. She is on the faculty at University of North Texas, where she teaches flute and directs the new music ensemble Nova.

- **Sarah Pyle**, flutist, is a founding member of the Seattle and Portland-based contemporary chamber ensemble Sound of Late, where she has premiered more than forty works by American composers at concerts throughout the Northwest. As a piccolo specialist, she was awarded first place at the 2015 Kujala International Piccolo Competition in Chicago. She has played flute and piccolo with the Oregon Mozart Players and has played substitute flute and piccolo with the Seattle Symphony and the Eugene Symphony Orchestra. Sarah studied flute with Molly Barth, Michel Debost, and Kathleen Chastain. She holds master's degrees in flute performance and musicology from the University of Oregon as well as a B.M. in flute performance from Oberlin Conservatory and a B.A. in environmental studies from Oberlin College. She lives in Seattle and explores forests and fiber arts in her spare time.

- **Rohan Shirali** is a singer-songwriter with roots in Charleston, SC. Currently based in Boston, MA, Rohan draws on indie-folk styles of vocal harmony and incorporates string instruments from different cultures into his repertoire. Most recently, Rohan has sought to blend influences of Indian classical music with the sarod, southern American music with the upright dulcimer, and Peruvian music with the charango. With a lyrical focus on introspection and expression, Rohan has released one full-length album (*From Another Time*, 2014) and an EP (*Spring*, 2018) on Spotify and other online streaming services.

- **Transient Canvas** Hailed as “superb” by the Boston Globe, and “nothing short of fabulous” by the Boston Musical Intelligencer, Transient Canvas is elevating the roles of the bass clarinet and marimba by commissioning new repertoire that expands their limits and explores their seemingly limitless tapestries of color. Since 2011, the duo has commissioned over 75 works by emerging and well established composers from all





over the United States. In August 2017, TC released their first album Sift on New Focus Recordings to rave reviews. KLANG New Music called it “one of the more refreshing things I’ve heard in recent years.”

Dedicated to spreading their repertoire, Transient Canvas has performed across the United States and Europe. They have been presented by the Alba Music Festival (Alba, Italy), SoundNOW Festival (Atlanta, GA), Music at the Forefront (Bowling Green, OH), New Music Gathering (San Francisco, CA), Moore Hall Recital Series (Pembroke, NC), New Music at the Short North Stage (Columbus, OH), Music on Madison (Evanston, IL), New Music Nights at Spectrum (New York, NY), Clocks in Motion (Madison, WI), First Fridays (Providence, RI), New Hampshire Music Festival (Plymouth, NH), Society of Composers, Inc.(Orono, ME), New York City Electroacoustic Music Festival (New York, NY), Guerrilla Composers Guild (San Francisco, CA), and the Percussive Arts Society International Convention (Indianapolis, IN). In Boston, they are regularly featured on the Equilibrium, Original Gravity, Open Sound, and New Gallery concert series.

Equally dedicated to educating the next generation of performers and composers, Transient Canvas has presented masterclasses and composition workshops at James Madison, Rutgers, Northern Illinois, Franklin Pierce, Baldwin Wallace, Otterbein, Ohio Wesleyan, Kent State, and Kennesaw State Universities, the University of Maine, and the University of Wisconsin at Green Bay and Madison. They have also held residencies with the composition departments at Harvard, Northeastern, Brandeis, and Tufts Universities, the University of Georgia, the Vermont College of Fine Arts, the Boston Conservatory at Berklee, and the Alba Music Festival Composition Program. 2017-18 marks the inaugural season of the Transient Canvas Composition Fellowship, generously sponsored by the Harvard Musical Association’s George Henschel Community Award. Transient Canvas proudly endorses Henri Selmer Paris clarinets and Marimba One marimbas and mallets. For more information, visit www.transientcanvas.com.


• **Sarah Viens**, is Principal Trumpet of the Eugene Symphony and Instructor of Trumpet at the University of Oregon. Sarah performs regularly throughout the Pacific Northwest with groups such as the Seattle Symphony, Oregon Symphony, Portland Opera, Orchestra Next, and the Oregon Brass Quintet. During the summer, she is a member of the Sunriver, Astoria and Oregon Bach Festivals. As an administrator, Sarah co-founded Orchestra Next, a training orchestra and resident orchestra for the Eugene Ballet and serves as its general manager and principal trumpet. Sarah holds trumpet performance degrees from the Cleveland Institute of Music, B.M., and Temple University, M.M. Sarah has studied with esteemed performers such as James Darling, Michael Sachs, David Bilger, and Brian McWhorter.



• **Colleen White**, clarinetist, is an active performer and educator throughout the Pacific Northwest. She is second clarinet of the Rogue Valley Symphony, and a member of the new music ensemble, Sound of Late. An advocate of new music, Colleen has premiered numerous works with Sound of Late, Oregon Bach Festival Composers Symposium, Music Today Festival, and Oregon Composers Forum. In 2013, she performed Oscar Navarro's *Concerto for Clarinet and Wind Band* with the University of Minnesota Duluth Symphonic Wind Ensemble. Colleen has also performed with the Eugene Symphony, OrchestraNext, Oregon Bach Festival, Astoria Music Festival, Oregon Coast Music Festival, Duluth Superior Symphony Orchestra, Minnesota Ballet, and Lyric Opera of the North. She is Artist Associate of Clarinet at Willamette University where she teaches clarinet and coaches chamber music. In addition, she teaches clarinet at Corban University, and has a private studio in Eugene and Salem. Colleen has taught at the University of Oregon Summer Music Camp, and was Assistant Director of the North Shore Summer Music Experience. Colleen received a DMA in clarinet performance from the University of Oregon, a MM in clarinet performance from the University of Minnesota Duluth, and a BM in music education from Ithaca College. She served as a Graduate Employee in musicology and ethnomusicology at the University of Oregon, and held a Graduate Teaching Assistantship with the UMD band program where she served as Assistant Conductor of the Symphonic Wind Ensemble. Colleen has studied clarinet with Louis DeMartino, Michael Galván, Jennifer Gerth, and Theodore Schoen. Prior to pursuing to her graduate degrees, Colleen was a public school music educator in Minnesota and Wisconsin.

• Saxophonist **Drew Whiting** leads a multifaceted career as an educator, performer, and scholar. His diverse musical interests include the standard concert saxophone repertoire, jazz, transcriptions of borrowed works, commissioning new works, and improvisation. Drew is an accomplished chamber musician, having been awarded first place at the 2012 MTNA National Chamber Music Competition as a member of the Cerulean Saxophone Quartet. He currently performs with a variety of ensembles including the Coalescent Quartet, Water City Jazz Orchestra, Big Band Reunion, and Wisconsin Chamber Orchestra, as well as performing frequently as a solo artist. Drew has established himself as a champion of new and experimental music, regularly performing works from the 20th and 21st centuries in solo, chamber, and electroacoustic settings. He recently performed at the Toronto International Electroacoustic Symposium, Ball State University Festival of New Music, Third Practice Festival, and the Navy Band Saxophone Symposium, and presented the first ever Performer-Curated Concert at the 2017 SEAMUS Conference. He has worked closely with composers such as Betsy Jolas, Erik Lund, Ed Martin, John Mayrose, and Pauline Oliveros, and has premiered over thirty works by established







and emerging composers. In addition to performing, Drew is a dedicated and vibrant educator. He has presented masterclasses at Grand Valley State University, Illinois State University, Lawrence Conservatory, Ohio State University, and Oklahoma State University, and has previously taught on the faculties of Illinois Wesleyan University and Spring Arbor University. Currently, Dr. Whiting is a member of the music faculty at the University of Wisconsin Oshkosh where he teaches courses on music and culture, music theory, saxophone, and chamber music, and co-directs the experimental music ensemble Sounds Like Now. Drew received his Bachelors and Masters of Music degrees from the Michigan State University College of Music where he studied with Joseph Lulloff. He earned the Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign where he studied with Debra Richtmeyer. Drew is a Yamaha Performing Artist and a Vandoren Regional Artist, exclusively performing on Yamaha saxophones and Vandoren woodwind products.

• **Mnemosyne Quartet (Ted King-Smith, Michael Miller, Eli Hougland and Russell Thorpe)** was formed in Summer 2014 and gave their first performance at the inaugural Art in the Loop Foundation's Downtown Kansas City Street Art/Placemaking Pilot Project at Oppenstein Park. Mnemosyne Quartet is one quarter of the way through our third year as a performance ensemble. In this short amount of time we have performed over 25 shows in a multitude of different contexts, ranging from traditional concerts on concert hall stages; to performances in bookstores, city parks, and libraries; to collaborations with visual artists in museum galleries. We created a hybrid movable stage utilizing elevators, taught an artificial intelligence how to play music, and most recently performed in the newly created Kansas City streetcar. We are all performer/ composers who use Mnemosyne Quartet as an outlet of creating and performing new music.





Kyma International Sound Symposium 2018 6-9 September 2018 • Santa Cruz, California

KISS 2018: Altered States

State spaces, state of mind, state of the art, deep state, state machines, state of the nation, state variable filters, topological state, head of state, solid state physics, state of grace, state transitions, spin states, state of the union — whatever your definition of state, one thing is for certain: Sound and music can alter states.

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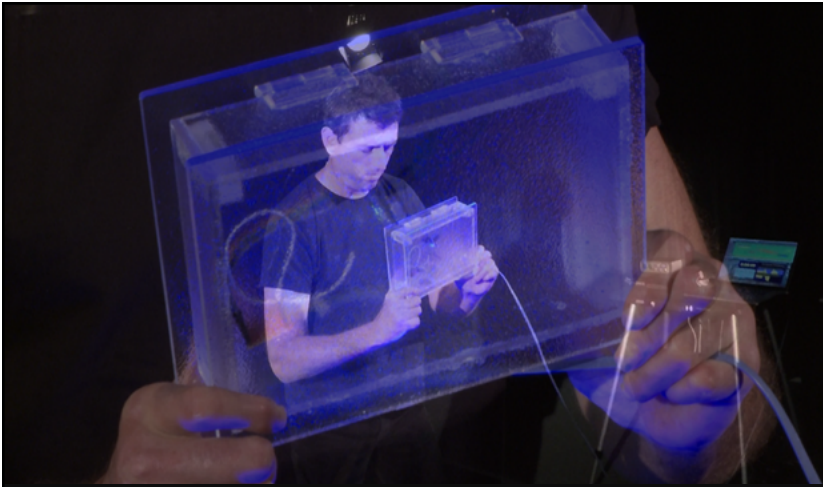


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