



*The Newsletter of the Society for Electro-Acoustic Music in the United States,  
providing news, interviews, and announcements.*

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## Interview with Jon Appleton

*Friend and former student Paul J. Botelho conducted the following interview with electronic music pioneer, SEAMUS cofounder, and creative spirit Jon Appleton. Jon shares some frank and insightful thoughts on creativity, academia, and SEAMUS itself.*

*Page 1*



Jon Appleton

### Departments

*From the Editor*  
**Page 2**

*2016 Conference  
Information*  
**Page 2**

*Letter from President*  
**Page 5**

*Members' News*  
**Page 12**

*SEAMUS Online*  
**Page 16**

*Advertising info*  
**Page 16**

*About the Newsletter*  
**Page 16**

*"I think that if you are a genuinely creative person, as a musician, you will find a way to express yourself...you won't be happy unless you are doing it."*

*—Jon Appleton*

PAUL J. BOTELHO: As a founder of SEAMUS, a pioneer and early proponent of the electro-acoustic idiom, and as someone who some have speculated as being the "inventor of music," (laughs) where do you see the future of electro-acoustic music and music in general going?

JON APPLETON: Well it was only in Yekaterinburg, Russia that I was supposed to be the inventor of...

*continued on page 3*



## FROM THE EDITOR

*Hello SEAMUS Members!*

*As we say goodbye to 2015 and welcome a new year, I hope you are well and are making/organizing some great sound(s).*

*I'm happy to feature an interview with SEAMUS cofounder and electronic music pioneer Jon Appleton, conducted by Paul Botelho, as the*

*lead piece in this newsletter. Jon gives some great advice, and provides some direct and poignant thoughts on pedagogy and composition, all with his typical wit and sense of humor.*

*Also, Scott Miller announces Pamela Z as the 2016 SEAMUS Award recipient in his letter on p. 5, as well as many other exciting developments within SEAMUS. Be sure to check it out!*

*Of course there is member news, as usual, and we look forward to SEAMUS 2016 at Georgia Southern University.*

*Best wishes for a happy and safe Holiday season! Hope to see you in 2016!*

*Sincerely,*

*Steve Ricks, SEAMUS Newsletter Editor*

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## SEAMUS 2016

Georgia Southern University

Conference Website:

<http://class.georgiasouthern.edu/seamus/>

Conference Directors John Thompson, Martin Gendelman, and Michael Olson welcome the SEAMUS community to Georgia from February 11 - 13 for concerts, papers sessions, and installations. Submissions are now closed and notification and program information will be forthcoming from the conference hosts. For questions, contact the hosts at:  
[seamus.georgiasouthern@gmail.com](mailto:seamus.georgiasouthern@gmail.com)

**Concert works** will be presented in a number of venues, including the Carol A. Carter Recital Hall (8.1 channel in ring configuration), the Center for Arts and Theater Black Box Theater (2.1 channel), the Emma Kelly Theater in downtown Statesboro (8.1 channel in double diamond configuration), the Averitt Center Black Box Theater in downtown Statesboro (7.1 channel), and the Georgia Southern University Planetarium featuring 5.1 sound and 8K projection providing an exciting alternative venue for fixed media works.

Works will be presented by the following faculty performers, in addition to other guest/featured performers:

Dr. Carolyn Bryan and Mr. Eddie Farr, saxophone (solo or duet)  
Dr. Linda Cionitti, clarinet  
Dr. Matt Fallin, percussion  
Dr. Jonathan Aceto, violin  
Dr. Brian Lockett, guitar  
Georgia Southern Electronic Music Ensemble (laptop ensemble +)  
Georgia Southern Chorale (Dr. Shannon Jeffreys, conductor)

(continued on p. 4)

I don't think they called me the inventor of music, they called me the inventor of electronic music. They said that without me Michael Jackson would not exist—I was very flattered by that, and I didn't deny it. But, where do I see electro-acoustic music going? Well, I still go back to what Steve Reich said many years ago, that electronic music will eventually merge with regular or whatever kinds of music. That's true for most kinds of music that use technology, you see it especially in commercial music. I wish there was more acousmatic music. I find it difficult to listen to traditional musical instruments combined with an electro-acoustic track, e.g. the Davidovsky paradigm. He was a pioneer but so many of those pieces don't work although I understand the reasons they seem so popular at SEAMUS. I really like the old European concept of electro-acoustic music, or, as they sometimes call it, sound art because it makes you think in new ways about sound materials. It takes me to a quite different sound universe.

PJB: Describe what you mean by the "old European electro-acoustic music."

JA: I mean musique concrète or acousmatic

sound art. Developing systems, developing new instruments, developing ways of organizing and creating sounds that are new and have not been tried before. They usually disappear as did the Synclavier – at least as a performance instrument. As Pierre Boulez said "the music world has a graveyard of musical instruments." I think that's true, but people have to keep trying. Sometimes they do it through software, sometimes through hardware. These days people are skilled at both. I just want to see people experiment with sound and not rely on fixtures such as the Davidovsky paradigm or even taking a musical instrument and processing key clicks or a bow on the back of the cello. Really, that's so unrewarding and unimaginative. The exception is extended vocal techniques that can be found in cultures worldwide for centuries.

PJB: So, it's not really that you're describing any particular thing, but you feel as though there's some kind of homogeneity in the approach to what is happening right now in terms of "serious electro-acoustic music?"

JA: I do. I bet that everybody at a SEAMUS

concert can't stand most of the music. That's how we feel about most music we hear. It's only rarely that something catches our attention and that's how it should be. But, I think there is a tendency for the SEAMUS judges to choose "safe pieces" and to program them because they happen to fit an existing paradigm. The conference organizers may happen to have a really talented violinist on their staff, so they promote pieces for violin and electronics. How about a really good piece for Hammond organ? Or, when you start to go through the categories of electro-acoustic music, how about guitar like Les Paul did? It seems to me that there are so many avenues of contemporary expression and older instruments, as well as the creation of new ones, that people fear trying. It's not safe. I think composers in the academic world today are looking for safe and I don't think that's the way for the art to prosper.

PJB: Why do you think that everyone is attracted to safe? Does it have to do with academia?

JA: I think that it does largely. It has to do with academia and it's not just in electro-acoustic music. Take for example, the number of

(continued on p. 7)

## SEAMUS 2016 - Conference

**Late night concerts** will be held at the Eagle Creek Brewery. These performances are an opportunity for longer form musical works that skirt or break the boundaries of traditional concert works and that exceed the duration limit of the concert hall venues. Late night works will be sets lasting approximately 20 minutes.

**Pop-up events** will be held at various places (including the Center for Art and Theater gallery spaces). The pop-up category encourages events that may not fit into the usual boxes provided by concert hall or late night venues. They will survive in an environment that does not include the hushed and captive audience of the concert hall.

**Audio-visual works** that integrate visual and audio media, that feature video projected on a flat screen, AND full-dome fixed media works specifically tailored for **planetarium** presentation will also be featured. The planetarium at Georgia Southern features 5.1 surround sound and 8K projection, providing an exciting venue for fixed media works.



Georgia Southern University Planetarium

In response to frequent requests from our performer membership, SEAMUS 2016 will include **performer-curated concerts**. These concerts provide an opportunity for an individual performer or group of performers to craft an entire program of works of their choosing. Programs may include current or historical works, and the represented composers are not required to be members of SEAMUS.

**SEAMUS 2016 looks to be another exciting event!**  
**The conference hosts look forward to seeing everyone soon!**

For more information, visit the conference website:

<http://class.georgiasouthern.edu/seamus/>

For names and pictures of conference venues, visit:

<http://class.georgiasouthern.edu/seamus/venues/>



## LETTER FROM THE PRESIDENT

Dear members of SEAMUS,

Welcome to the 31st year of SEAMUS, which I am pleased to say introduces some new membership features which emphasize ways to share what we do with the world.

A major new initiative, undertaken by VP of Programs Keith Kirchoff and Director of Technological Development Adam Vidiksis, is the Electro-Acoustic Repertoire Database. This is a publicly accessible database of SEAMUS member works, designed to introduce our music and assist in the presentation or scholarly use of it to performers, presenters, and the world at large. It will allow you to detail information about your work and presenting it, as well as linking to media. We look forward to this having a big impact on the dissemination of member work in the coming years and plan for it to help make SEAMUSonline a hub of information on electro-acoustic music in the U.S. This project was a tremendous undertaking, and Adam and Keith deserve many kudos for making this project become a reality.

Related to this, we have made great advances in the integration of conference submissions and the preservation (permanent digital archiving) of works presented at SEAMUS conferences by partnering with New York University's Electro-Acoustic Music Mine (EAMM) project to provide mechanisms and technologies for its archival, exploration, and access. This initiative is being led by Tae Hong Park, part of his work at NYU to establish a world class digital archive of electro-acoustic media and material. We look forward to this becoming the digital repository of SEAMUS material, past and present, in the near future.

SEAMUS 2016 is coming in February, hosted by John Thompson, Martin Gendelman, and Michael Olson at Georgia Southern University. <[class.georgiasouthern.edu/seamus/](http://class.georgiasouthern.edu/seamus/)> Submissions recently closed and notifications of programming will be going out in early December. One new conference programming event this year is the Performer Curated Concert, a half concert that is programmed by a performer or ensemble. This concert may include classics, future classics, or unknown classics of the electro-acoustic repertoire and is designed in response to requests from SEAMUS's performer members.

It is with great pleasure that I announce this year's SEAMUS Award Winner, who we will honor at the SEAMUS 2016 Banquet. This year, composer/performer Pamela Z will join us to receive the award and present her music on the conference. Pamela Z makes solo works combining a wide range of vocal techniques with electronic processing, samples, gesture activated MIDI controllers, and video. More information about her can be found at [www.pamelaz.com](http://www.pamelaz.com).





2016 SEAMUS Award Winner, Pamela Z, performing at Ars Electronica 2008 in Linz, Austria

It is also the time of year when we begin to host Elections for SEAMUS Board officers. This year, the positions of President, Vice President of Membership, and Member-at-Large are open. Information on the positions and a call for nominations will be coming soon. Please consider running for a position or nominating someone you believe would be a strong member of the board.

Finally, while we are still in the midst of preparations for SEAMUS 2016, I ask that members please consider hosting SEAMUS 2017 (or 18, etc). There are many great rewards to hosting SEAMUS, and while it is a tremendous amount of work, it is an even greater service to the organization and community.

Best wishes for a great start to the membership year. I look forward to seeing you at SEAMUS 2016 in February.

Scott L. Miller  
President, SEAMUS



active opera houses in the world, or let's say just in the United States. How many new composers are getting their operas produced? Yet, these are the very avenues that are pushed in academia because that is how their teachers were trained. These young composers instead of being adventurous, trying something new, going somewhere new, instead imitate what their teachers did. They have to write an opera. They have to write an orchestral sketch. What's wrong with just making up a new instrument or playing a new instrument in some way and getting good at it? As a teacher, you help students get better at something they imagine instead of telling them "how it should be" or "how you learned it." I never made my students do what I did. I noticed that some of them always liked to imitate what I did, particularly those programmatic pieces, but that doesn't lead them anywhere because I do it better than they'll ever do it.

PJB: (laughs)

JA: You know they're just poor imitations, but someone that comes to me with something original that, perhaps I can't understand, but I can tell that it is someone who is thinking about something

original. For example doing a piece with a deck of cards or recording spiders in their web or just making up sounds that have never been heard before or that are rarely heard. I still really admire the principle of Cage's Cartridge Music, to make music out of microscopic sounds that ordinarily we never heard before seems brilliant to me, a wonderful idea. Maybe it won't work, but young people, young composers, need to be encouraged to try new things. That's what they should be focusing on in school, not working to get a degree to take their teacher's place in twenty years.

PJB: One thing though, and I think this leads back to the problem of academia, is that many music programs across the country require that you play traditional instruments. What about someone, as you stated earlier, who makes up a new instrument and learns it. That kind of person could not get a degree in music.

JA: That's too bad. Your're right, I agree, but on the other hand I don't think there's any reason to get a degree in music except if you really want to be a teacher. Not to be a teacher as a sinecure, someone supporting but without having a deep desire to help

young composers discover their talent. If you want to be a teacher, then wonderful, go get a degree. I guess that you have to learn traditional musical skills, etc. But, if you just want to make music, then I don't know that academic life...I think it squelches creativity as a rule.

PJB: Do you think that students need the traditional? Do they need that background?

JA: I think they only need the traditional if they're going to write traditional music. I mean of course, you have to know how a cello works if you're going to write for cello.

PJB: But in your vision you describe students that take on and create new instruments. What does an education look like for someone like that?

JA: Well I think that anyone who is a sensitive musician is already quite educated in her or his head. They know how to think about music. They don't need to be able to know how to verbalize what they are doing, that's a big mistake. All these courses and degrees that require people to write in the English language what it is that they are doing with their music. Why?

Music is its own language and it works. It doesn't need to be translated into English. I really believe that strongly. How boring to write a paper on Bartok's fourth string quartet. Why not make that student sing the lines from the Bartok string quartet? Even if they don't read music, they memorize those lines by hearing them and they can sing the first violin part. That seems a music education to me.

PJB: Is the label electro-acoustic still relevant?

JA: Yes, it's relevant. It thrives in Europe, it thrives in China, at the Beijing Conservatory. I think that it is a valid concept, but I don't think that many people in academia recognize it as a form because it's so distant. Real electro-acoustic music is so distant from traditional music. Real electro-acoustic music explores new sounds. Popular music doesn't explore new sounds.

PJB: Well, we've gotten, at least through the popular music sphere, to a point

where almost all popular music, commercial music, is electro-acoustic in terms of its composition. So is the term relevant? No one says "I'm listening to popular artist X's electro-acoustic music," they say "I'm just listening to music." Right?

JA: We're using this term popular music rather loosely. If you look on the fringes of popular music, like Brian Eno, then I think that Steve's statement is correct. But...

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Canadian Electroacoustic Community (CEC)  
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# eContact!

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*eContact!* is the CEC's online journal  
for electroacoustics. Themed issues cover  
a range of topics related to EA.

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PJB: What about your friend Miley?

JA: Well, we do have the same agent, but we don't talk to each other (any more) because she really hates my music.

PJB & JA (laugh)

PJB: OK, let's shift gears. As someone who has been active in the electro-acoustic field for many years, a founder of SEAMUS, and as someone who has attended many SEAMUS conferences, what does SEAMUS get right and what does it get wrong?

JA: It allows mostly young composers to meet other young composers. I think that that's a very valuable, that's really the most valuable part of it: probably more important than the concerts or the occasional paper sessions.

What does it get wrong? Well, there's never been an attempt by the organization to reach out to others that aren't academics. It was founded on the principle that it was going to be inclusive of people who just made electronic music, whether they made it at home or whether they had academic positions. I know that people with academic positions often have the funds to travel to the meeting, but I just think that

the organization should broaden the base for it to meet its potential.

PJB: So how do you do that?

JA: Well that takes one-on-one contact. Everybody knows someone in her or his community that makes some kind of electro-acoustic music. I meet people even here on the island of Kauai who say "oh, I make electronic music." OK, fine, let's hear it. Mostly it's new age, but sometimes it's drum machines, but sometimes it's not. Those people wouldn't feel comfortable in an organization like SEAMUS because they're not traditionally musically educated and they lack the vocabulary to discuss their work. Yet, they have musical ideas that could very well be exchanged. I feel that it takes individual members to go out and try to convince someone to try it out.

PJB: All right, I have one more question for you. Recently you've been composing many purely acoustic works including your Scarlatti and Couperin Doubles and your soon to be released CD – Jon Meets Yoshiko. Maybe tell us a little bit about where you're going now as a composer and what we should be anticipating as an audience.

A: (laughs) OK, so this may be a little too long of an answer. I was trained rather poorly in music, it was my own fault, but in any case when I started writing so-called "serious music" in graduate school in Oregon and Columbia University the serial technique was considered the future. The pieces I wrote that way, well, they're OK, but I don't like them and I hated writing them. That didn't seem to me to express my musical soul. Then I stumbled upon electro-acoustic music, you know I worked in the Columbia-Princeton studio and worked with Ussachevsky who didn't teach much but was very encouraging. That's what teachers need to be: encouraging. I later found out that he wondered why I was such a conservative composer.

PJB & JA (laugh)

JA: But, in any case, I found a niche, whatever it was. It was programmatic electro-acoustic music, it told kind of a little story. I used voices, found sounds, electronic sounds and mixed it all together. I don't think that many people that I know were doing that at that time, at least from the music that I heard and I heard quite a bit. So, that's what I did and I loved doing it. I did it for many years. Then gradually, starting

about twenty years ago, I found that I was repeating myself, and not only repeating myself, but the pieces just weren't as good. I think that the last really good piece I did like that was Sheremetyevo Airport Rock. You know I think that young people sometimes have a spark of originality and I had it at that point and I did something unusual. That doesn't always follow. It doesn't always sustain, originality doesn't always sustain in a composer. By chance, I was teaching at the Theremin Center in Moscow and I met some wonderful instrumentalists who said "why don't you write for us?" So, I didn't want to write twelve-tone music, serial music, for them and I didn't want write minimal music because I

don't do that. I just wrote the kind of music I've loved all my life with my own little twist in it. It wasn't hugely original at all. But it was solid and that was good. So that's what I've been doing ever since. The latest CD that's coming out this December is four different piano pieces over the last four years that are played by a wonderful Japanese pianist, Yoshiko Kline. I like this music. I might get tired of it, but it's not why I do it. I do it just for the pleasure of writing it. And, of course, I love to hear it performed, but once it's performed I usually forget about it. I'm more interested in "what am I going to do next." So, right at this moment I'm writing a piece for children's choir. Not for professional children's choir, but an

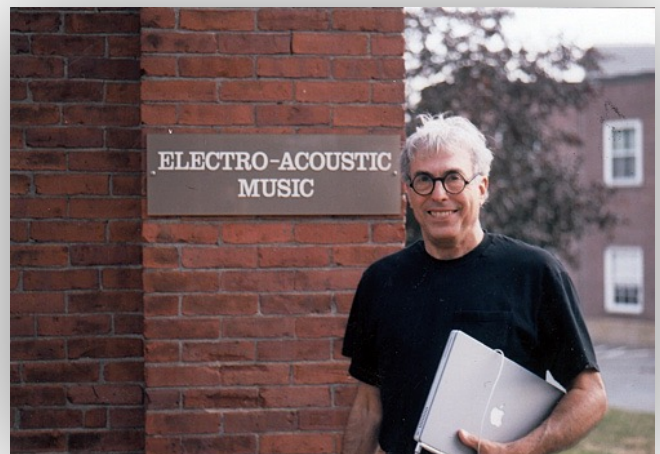
amateur children's choir with piano. That gives me a lot of pleasure. I've done a lot for children's choirs in the past and it's something I think I'm reasonably good at so I'll do that. I think that what we should value in people is the continued creative urge. I think there's nothing as sad as people who have given up composing. Why did they give up composing? Because they did not get the approbation that they wanted? They couldn't earn any money from it? OK, but, I think that if you are a genuinely creative person, as a musician, you will find a way to express yourself. In any case, you won't be happy unless you are doing it.

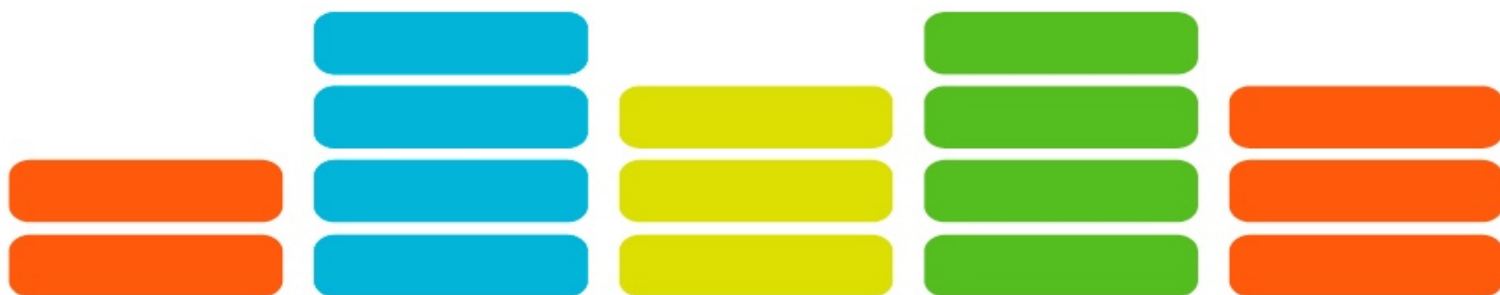
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With the First Synclavier at USC, 1978

At Dartmouth in 2007





# Member News

## Elizabeth Anderson

received a commission from l'Institut national de l'audiovisuel / Groupe de recherches musicales (INA / GRM) in Paris. Her multichannel acousmatic work *l'Heure Bleue: renaître du silence* will be premiered at the MPAA Auditorium Saint-Germain in Paris on January 22, 2016.

**Jon Appleton** presented the keynote address at a symposium at the Royal College of Music in Stockholm on November 5-6 honoring Swedish composer Lars-Gunnar Bodin, on the occasion of his 80<sup>th</sup> birthday. Bodin is an honorary member of SEAMUS, and Appleton presented an official letter of congratulations from current SEAMUS President Scott Miller as part of his keynote.

## Julius Bucsis'

composition *Blue* (fixed media) was selected for the 3<sup>rd</sup> International Csound Conference held in St. Petersburg, Russia in October. *The Message* (fixed media) and *Some Writings of Spring* (fixed media) were selected for CICTeM held in Buenos Aires, Argentina in September. *Convection* (viol in) was performed by Daniel Mihai at the Vox Novus Festival Romania held in Constanta, Romania in October. Quintessence's *Breath among the Branes* (guitar and computer processing) was released on the *Electro-Music 2015 Sampler CD* in September.

**James Caldwell** (Western Illinois University) was commissioned by the Quincy Symphony Orchestra Association (Illinois) to write a new ten-minute piece for orchestra with electronic sound. *Lazulian Circuits* was

premiered by the QSO October 11, 2015.

James Caldwell continues to celebrate ElectroAcoustic Music Month in November with his 14<sup>th</sup> annual ElectroAcoustic Music Macomb concert, November 18, 2015, at Western Illinois University.

The UNC Chapel Hill Wind Ensemble, conducted by Evan Feldman, will premiere **Eli Fieldsteel's** three-movement composition, "Singularity" written for wind ensemble and live electronic sound. The premiere will take place on Monday, November 23, 2015, at 7:30pm in Memorial Hall, 140 E. Cameron Ave, Chapel Hill NC. Fieldsteel's work was selected as the sole recipient of the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers.

**Eli Fieldsteel** received his doctorate from The University of Texas at Austin in 2015 and is currently an Assistant Professor of Music Theory/Composition at Ball State University, where he teaches acoustics, composition, and computer music.

In June, **Ethan Hayden** presented his suite of pieces for voice, electronics, and projections, "...ce dangereux supplément..." at the biannual E-Poetry festival and conference in Buenos Aires, Argentina (see photos [here](#) & [here](#)). In July, he toured the Midwest with the Null Point ensemble, and performed his own work alongside works by Dmitri Kourliandski, Colin Tucker, and Zane Merritt in eight Rust Belt cities. In August, his arrangement of Charles Ives' "General William Booth Enters into Heaven" was performed by the Buffalo-based new music ensemble Wooden Cities. Hayden also performed "...ce dangereux supplément..." at ICMC 2015 in Denton, TX.

**Charles Mason's** Flutter Arrhythmia was one of ten finalists in the Fresh Voices video competition this year. His composition Fast Break! for Flute, Clarinet, Violin, Cello, Piano and

Fixed media (on the Seamus label vol. 19 is being performed in October at Visiones Sonorus festival in Mexico by Onix Ensemble. His new work for Bassoon and Fixed Media, Swagger was performed in Miami, Tokyo, and at the Studio 300 conference. His composition for cello and interactive electronics Jason's ArcoKnots was one of five winners of the FETA Cellotronics competition and won the audience favorite award in Miami.

**Scott Miller** spent a month in residence at the Montalvo Arts Center this September. While there, he experimented with and began developing an ecosystemic work for Kyma, asymmetrical multi-channel audio, and theatrical lighting, to be installed in and around the glass sculpture studio on the Montalvo grounds. While there, he also gave a presentation of his experiments at the Montalvo Open Access program, and performed with Pat O'Keefe (as Willful Devices) on the sfSoundSalonSeries at the Center for New Music. October sees the continuation of Scott's new series with electroacoustic composer/performer Ted Moore, called Ars

Electroacoustica. Held once a month at Honey, in NE Minneapolis, the series features a different guest soloist who performs electroacoustic impro sets with Scott and Ted. Accretion, a work commissioned by Tallinn-based Ensemble U:, premieres in November at St. Cloud State University and at the Third Practice Festival. The work is based on spectral analyses of frozen water falls and ice flows in Grand Marais and the Grand Portage Trail in Minnesota.

**Robert Spalding Newcomb** presented a solo concert of sitar, guitar, and laptop music on November 11th Kerrytown Concert House in Ann Arbor, MI. The concert was also a CD release party for his new recording, "Confluence of Elders - New Sitar Music for the 21st Century."

**Charles Nichols** will present his composition Il Prete Rosso, for amplified violin, motion sensor, and computer, with violinist Sarah Plum, September 30 at the International Computer Music Conference in Denton, TX, November 5 at the College Music Society National Conference in Indianapolis, IN, and November 14 at the Society of Composers, Inc.



National Conference in Gainesville, FL, and his structured improvisation Community Trust, for laptop ensemble, with the Virginia Tech Linux Laptop Orchestra and director Ivica Ico Bukvic, October 3 at the Electroacoustic Barn Dance in Fredericksburg, VA and December 7 at the DISIS Concert in Blacksburg, VA. He'll present his composition Playground, for computer music and video of animation, a collaboration with media artists Amber Bushnell and Charles Raffety, October 17 at the Taukay Edizioni Musicali Contemporanea Festival in Udine, Italy, and compositions This Edge, for computer music and video, a collaboration with video artist Joan Grossman, and Sound of Rivers: Stone Drum, for sonified data, computer music, and video of animation and dance, a collaboration with choreographer Nicole Bradley Browning, animator and video artist Amber Marjorie Bushnell, poet and narrator Mark Gibbons, and dancer Allison Herther, based on research by limnologist Mark Lorang, October 17 on the Foundation for Emerging Technologies and Arts 12 Nights Concert Series in Miami, FL.

In August 2015, **Benjamin O'Brien** completed his PhD in Music Composition at the University of Florida where he studied under Dr. Paul Koonce. His work along the eaves was recently performed at ICMC 2015 in Denton, Texas and EMUFest 2015 in Roma, Italy.

Benjamin was named an International Audio Artist Finalist by the Radical dB Festival in Zaragoza, Spain, where he recently premiered a new work for electric guitar and interactive electronics. His chapter in The Oxford Handbook of Music and Virtuality, which offers a critical ethnography of laptop orchestras and ensembles that specialize in virtual music performance, will be available in early 2016. He recently moved to Marseille, France and is assisting local researchers in vidéomusique and sound spatialization with gestural controllers.

**Ryan Olivier** premiered his latest intermedia work, Three Artistic Glimpses, with the Relâche Ensemble on October 18th at the Fleisher Art Memorial in Philadelphia. The Relâche Ensemble, a mixed octet based in Philadelphia which specializes in new music, commissioned Ryan to write a new work for their first concert honoring the legacy

of Dina Wind, a Philadelphia artist and philanthropist. Ryan is currently working on a new intermedia work as the 2015 Fall Composer in Residence for BEEP (Boyer Electronic Ensemble Project).

**Adam Vidiksis** recently completed a piece for sho and live processing, Stillness Refracted, for renowned performer Naomi Sato. This work was premiered at the University of Louisville, and performed subsequently at the University of Pittsburgh. His piece Tachycardia, commissioned by He Sun for bass trombone and live processing, was performed at Peking University, in Beijing, China. Vidiksis performed his piece, Things that Live in the Whirligig, at the PARMA Music Festival in Portsmouth, NH, the Toronto International Electroacoustic Symposium, and the Root Signals Festival in Jacksonville, FL. He completed an electroacoustic score for the Renegade Company's 1-hour, two-mile theatrical production, Damn Dirty Apes, presented as part of the Philadelphia Fringe Festival in FDR park. Vidiksis presented his work, synapse\_circuit, at the International Computer Music Conference in Denton, TX. He performed a Faculty and Guest Recital

for percussion and live processing pieces at the Oberlin Conservatory this October with Joo Won Park. Vidiksis performed Whirligig at the Electroacoustic Barn Dance in Fredericksburg, VA, where he also performed a set on percussion and electronics with Eric Honour, saxophone, and Joo Won Park, electronics. Vidiksis has lectured on his music and research in live processing at the Universities of Louisville, Pittsburgh, and Oberlin Conservatory. Vidiksis presented a concert of music for violin and electronics as general manager of the Association for the Promotion of New Music in NYC. He continues to serve on the faculty of Temple University in Philadelphia, PA.



[photo by Beau Finley]

Adam Vidiksis performs with Eric Honour and Joo Won Park at the Electroacoustic Barn Dance in Fredericksburg, Virginia.



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