



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

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Winter 2018 Issue

**Guitarist**  
**Mart Soo**  
**and past**  
**SEAMUS**  
**President**  
**Scott Miller**



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“Working with ecosystemic programming has transformed the way I listen to sound in a space, and led me to an interest in activating performance spaces with sound in different ways. Increasingly, I am composing music that I describe as more patient. I am employing musical gestures that operate nearer the threshold of sound, and exploring how to transform sonic ecosystems with the addition of elemental musical materials that support, complement, or excite the ambient environment. While not all of my work is ecosystemic, the thinking behind it informs more and more of what I do.”

Scott L. Miller  
Former SEAMUS President  
SEAMUS Director of Recordings



*Scott Miller in Estonia*

*Interview begins on page 3*

## FROM THE EDITOR



*Hello SEAMUS Members,*

*We welcome our new board members, including SEAMUS President Ted Coffey, Vice President for Membership Konstantinos Karathanasis, and Member-at-Large Eli Fieldsteel. Thanks to all continuing and former board members and conference hosts—this is a*

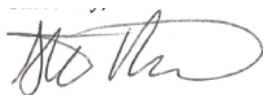
*volunteer organization and we all benefit from the work these colleagues do.*

*I've included President Coffey's welcome letter he sent previously by email as his "Letter from the President" in this issue. Included in that letter was the information that SEAMUS 2019 would be hosted by Berklee College of Music and the Boston Conservatory at Berklee, which is also reprinted here (to the right). We look forward to more information as the conference takes shape.*

*The feature story in this issue is an interview I conducted with outgoing SEAMUS President Scott Miller. I've appreciated getting to know Scott better the past several years through SEAMUS and other common friends and projects. It was great to dig deeper with him and hear more about his early influences, current projects, his interest in ecosystemic programming, and his thoughts about his time as President and the future of SEAMUS. I hope you enjoy it!*

*I hope it's been a good winter AND summer, and that fall has good things in store.*

*Sincerely,*



Steve Ricks

SEAMUS Newsletter Editor

## SEAMUS 2019 Announcement!

The Society for Electro-Acoustic Music in the United States (SEAMUS) 2019 National Conference will be held at Berklee College of Music and the Boston Conservatory at Berklee, March 21-23. More information from conference hosts Derek Hurst, Kari Juusela, and Jonathan Holland will be forthcoming.

Save the dates!





Interview with [Scott L. Miller](#) by Steven Ricks

## Introduction

I first met Scott Miller at SEAMUS 2013, hosted by McNally Smith College in the Minnesota Twin Cities area, not far from Scott's home in St. Cloud. I had been corresponding with him via email about the new "Electro-Acoustic Miniatures: Re-Caged" I had helped curate and judge, and enjoyed our virtual interactions, so I was pleased to share a couple meals with him and see him around the conference. When he ran for SEAMUS President I was happy to support him and enjoyed working with him as SEAMUS Newsletter Editor. We've both collaborated with pianist Keith Kirchoff, and seem to continue collecting common friends in the electro-acoustic music and composition world. I love Scott's personality and sense of humor, and appreciate his generous and gregarious nature. I think it has obviously led to many of his collaborative approaches to music, and I think it showed through in how he handled himself as President of SEAMUS. I appreciated sending him the following questions about his recent work and awards and hope you enjoy his thoughtful answers.

- SR

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SR: Where were you born and what are some of the earliest musical influences you remember?

SM: I was born in Beaufort, SC but grew up in NY. The earliest musical influences that really set me on the path of composing: discovering *Koyaanisqatsi* during spring break my freshman year, being introduced to King Crimson and prog-rock in general, Charles Mingus' album *Ah-Um*, Laurie Anderson's *O Superman*, and David Byrne's *The Catherine Wheel*.

SR: When and how were you first introduced to electronic music, and why do you think it took hold?

SM: I remember clearly in 6th grade music class being introduced to Hot Butter's version of "Popcorn" <<https://www.youtube.com/watch?v=YK3ZP6frAMc>> (you can clearly hear the connection to the music I write ;P). I was intrigued by the Moog modular on the album cover that our teacher showed us. It would be a long time before I had an opportunity to try my hand at one of those myself. I'm not so sure it took hold so much as I always thought of instruments you plug in as equal partners in the world of instruments and the music that resonated with me seemed to agree.

SR: You have THREE times been named a McKnight Composer Fellow—how did those awards come about and what opportunities did they provide for you?

SM: Yes, I was just awarded a 2018 McKnight Composer Fellowship, my third, quite a surprise and a great honor! These are for mid-career Minnesota composers; the first was in 2001 and it enabled me to build a home studio around a Kyma system, which really moved me 100% over to the "electronic music composer" category. The deep dive into Kyma led me to where I am now with creating a lot of music collaboratively, integrating improvisation and real-time computer performance/synthesis/coding into what I do. The first example of this is on my first CD, *Shape Shifting*, which is a concert length show I created with and for the ensemble Zeitgeist, poet and spoken-word performer Felip Costaglioli, and video artist Ron Gregg.

The second McKnight, in 2013, coincided with my establishing an electro-acoustic improvisational band, Fifth Column, which toured Minnesota performing with different local improvisers in each location—rock and jazz guitarists, the drummer from the Luv'n Spoonful, a DIY electronic instrument maker creating “folk music of the future,” and a band of robots. That McKnight also supported the composition of *Every Problem is a Nail* (commissioned and recorded by Keith Kirchoff < <https://store.cdbaby.com/cd/keithkirchoff4#.W1kb9fLFSCg> > < <https://youtu.be/DVo-kpcZVAE> >), it underwrote the recording of my CD *Tipping Point* < <http://www.newfocusrecordings.com/catalogue/scott-miller-tipping-point/> >, and provided a residency at Montalvo Arts Center, which itself led to so many things I've been busy with the past few years.

I'm in the planning stages of how best to make use of the most recent award. Work that I'm pursuing right now includes a new piece for VR and live music, which I am writing for soprano Tracey Engleman and Zeitgeist for premiere in November 2019; it will involve Minnesota-based imagery and the text is the poem, *The Blue in the Distance*, by Minnesota Poet Laureate Joyce Sutphen. I am just wrapping up a GPS/AR composition that changes the mix of different stem tracks based on the listener's location on the SCSU campus, the first piece of a new project exploring Sonic Augmented Reality (SonAR). The synthesized sounds are inspired by the dominant sound sources experienced in the summer at various campus locations. The listener downloads an app to their phone, and as they navigate the campus, they hear an evolving and unique mix of the composition, which also interacts with the ambient sonic ecology bleeding through the headphones (of course, noise

canceling headphones or damaging audio levels will defeat that element of the composition).

SR: What draws you to VR, and what do you feel is its most interesting creative potential?

SM: My original point of entry was driven by the interest of Ensemble U: to commission VR audio-visual works of iconic Estonian locations. This and the support from the SCSU Visualization Laboratory led to the creation of *Raba*. During the development of the piece, I was able to explore a variety of applications I'm now pursuing, and each is a different application of VR/AR technology to the creation and experience of music. One thing that is very important to me is that this includes music created or performed in realtime, for instance, synchronizing the experience with human performers, transforming sound based on the physical location of audience members, or generating sound based on the VR headset orientation of the audience members.

If we're thoughtful about it, I think VR and AR will open up new possibilities for sonic arts that still value human performance, collective experiences, and unique experiences that encourage repeated engagement.

SR: What tools do you use to create/edit sound for use with VR graphics?

SM: I'm working with Kyma, Pro Tools, DSP Quattro, and the assorted hard/software processors that I normally work with. This is because I am not (presently) interested in the kind of immersive audio experiences that seem most frequently associated with VR (e.g. Ambisonic

(continued on page 6)



## LETTER FROM THE PRESIDENT

Dear SEAMUS Members,

It is a great honor to serve as the society's 10th president. Due to effective, progressive leadership, to accumulating institutional wisdom, and to vital engagement from our membership, we are well positioned to meet the future. The recent conference at the University of Oregon, impeccably organized by Jeffrey Stolet, Akiko Hatakeyama, and their team, gave voice to a great variety of musicking practices. Among the peaks of glorious, rarified listening experiences was a concert featuring works by this year's SEAMUS Award winner, Scott Wyatt: congratulations and deepest thanks, Scott, for your dedication to our community and to Music.

Music from SEAMUS Volume 27, will be released later in the summer. Volume 28, featuring pieces selected at this year's conference by audience vote, will be released in 2019. FYI, in addition to serving as Immediate Past President, Scott Miller will serve as Director of Recordings. Stay tuned for calls for other album projects, as well as the publication of several issues of the Journal SEAMUS.

Scott (M.) and the board have done a lot of work to advance diversity and inclusion, not least by creating the board-level position of Diversity Officer and recruiting Elizabeth Hinkle-Turner to it. While ensuring continuity, I will put energy into building upon their work. This year we will contact you to collect data, to form a clearer socio-demographic picture of our membership. A newly formed committee will develop actionable ways to better serve our current members as well as to welcome new ones — through (for example) mentorship, recognition, community-building, and financial support.

Ah! The 2019 SEAMUS Conference will take place at Berklee College of Music and the Boston Conservatory at Berklee, March 21-23. Many, many thanks to our gracious future hosts Derek Hurst, Kari Juusela, and Jonathan Holland.

Finally, on a personal note, I would like to thank Scott Miller, the individual members of the board, and a host of SEAMUS folk elder and new, for welcoming me warmly to this role. I'm humbled, and honestly very excited about the mission. Please don't hesitate to contact me at any time, for any reason, with any idea.

Very Truly Yours,

Ted

[president@seamusonline.org](mailto:president@seamusonline.org)





(Scott L. Miller interview, cont.)

encoding of 360° audio/video recording for playback, or 3D audio in gaming environments). Unity3D is the VR environment I'm working in. So far I prefer the results I get from creating immersive audio for multichannel playback or headphones using the tools I have rather than the 3D audio processing I've experimented with in Unity. I think this may be as much about the music I make, as anything else.

SR: You once compared your approach to music composition with sexual fetishism :) ...without trying to be too crass, I thought it was a funny and interesting way to describe your focus as a composer—can you talk more about that? Your music, that is...

SM: That sure paints a picture, doesn't it? I'll skip directly to the relevant part. Most human beings enjoy music in some capacity or another: listening, performing, creating, or even just as an accompaniment to the day's activities. A lot of folks agree on certain musical styles, genres, and even specific compositions as that which they enjoy; they maybe are unaware of alternative choices, or reject them for lack of providing enjoyment, and that's okay. I've made peace with the reality that I enjoy making and listening to music that truly appeals to a niche audience with specific tastes or expectations, so my great challenge is remaining true to our collective aesthetic pleasures and figuring out how to connect with the audience for my music. In my experience, it tends not to conform to the expectations of most people.

SR: How did your Fulbright to teach at the Estonian Academy of Music and Theatre come about, and

what were the most memorable and important parts of the experience?



SM: I was looking into a Fulbright generally and reading about the different disciplines that various countries were interested in for that round. Whereas most countries simply identified “music” as an area of interest, Estonia stood out for very specifically requesting “electronic music composition,” which, as it so happens, is I was both qualified and looking to do! I really enjoyed my time in Tallinn and largely because of the vibrant, active, and welcoming new music community. For example, the Estonian Academy of Music supported me bringing in performer-collaborators (Pat O’Keefe, Nathan Hanson, and Anne Laberge) for a four concert series of my music while I was there. I was surprised to find an incredible experimental/improvisational scene in Tallinn, which I was able to engage with early in my stay. I was able to really exploit the ecosystemic improvisational programming I had been creating leading up to my residency there. One of the most memorable experiences was an improv concert with saxophonist Michel Doneda and electronic musician Taavi Kerikmäe at midnight in Niguliste, a medieval church which features an astonishingly long echo and active sonic

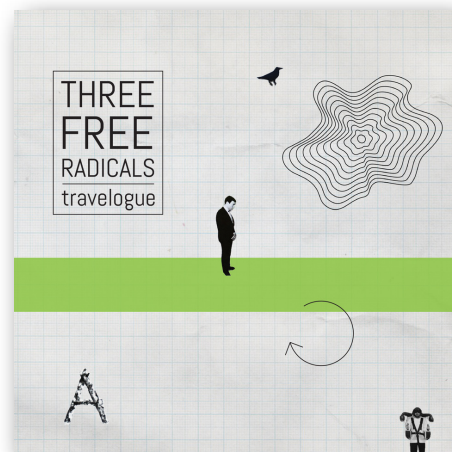
environment. We installed speakers throughout the sanctuary, adjacent rooms, and choir lofts and an ecosystemic method of spatializing Kerikmäe's electronic sound. Doneda's 60-minute improvisation was performed while navigating the perimeter of the sanctuary. What and where Doneda performed determined where Kerikmäe's sound would move to, or come from, itself influencing the spatialization in a tremendous, almost self-sustaining sonic ecosystem.

In addition to my work with pianist/improviser Taavi Kerikmäe, some other musically productive and lasting relationships I made were with the new music group Ensemble U: and guitarist/composer/improviser Mart Soo. Mart and I created a free improv duo, Three Free Radicals, which now has released two albums (*Diary of a Left-Handed Sleepwalker* and *Travelogue*) and we have a third in the can, which we recorded with harpist Liis Viira last August. We've performed on the *Improtest* series and *Kukemuru Ambient Festival*, and I would love to do a tour in the U.S.

My experience in Tallinn inspired me to establish a series of electroacoustic free improv concerts after returning home. I paired up with Ted Moore, an active composer and improviser in the area, who is now located in Chicago. Together, Ted and I presented 15 concerts over two seasons in Minneapolis and St. Paul as *Ars Electroacoustica*. The structure behind the series was the same as with *Fifth Column*, that each concert feature a different guest improviser, in order to attract audiences from each of our respective fan bases. We performed with guests from the Twin Cities and nationally.

SR: In the artist statement on your website you lead out with the following sentence: "My music is

characterized by collaborative approaches to composition, the use of electronics, and improvisation." How is this manifest in your recent *Three Free Radicals* release? And in other recent (or not-so-recent) works?



SM: *Three Free Radicals* is a true non-stop collaborative-composition/free improv relationship between Mart Soo and myself. Being separated by 8 time zones, each album and performance documents an unscripted meeting following a single rehearsal or soundcheck. My approach involves creating three or four collections of patches (Sounds) in Kyma, contained in a Multigridd which allows me to perform any or all of the patches at any moment. Some of the patches are ecosystemic, some process Mart's guitar/electronic sounds, some are synthesizers, and some sequencers. Given an idea of what might result from different kinds of input, my approach to improvising involves constructing a sonic world that Mart can enter into musically and transform with his own sound or find a coexistence within. The results are often less about formal structure and more about process. I'm especially interested in creating music that is texturally interesting, polyphonic, and dense with sonic information. Answering your question makes me realize that Mart and I have never really spoken about this, and

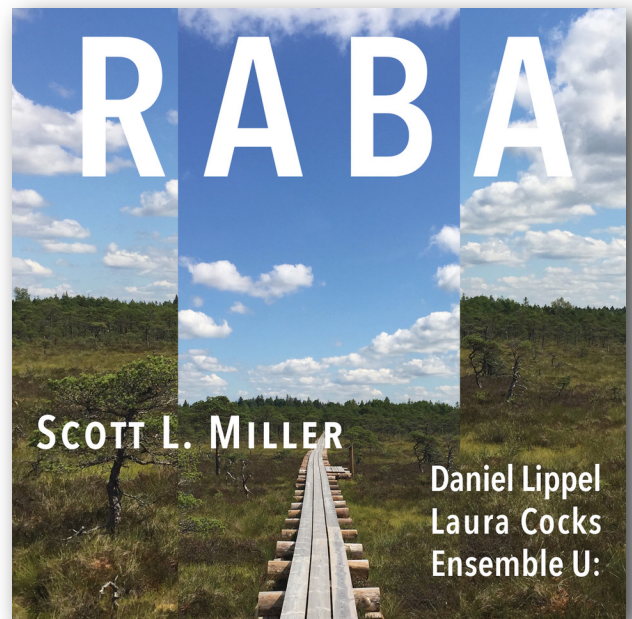
maybe we shouldn't; we've just let the musical interaction unfold. Sometimes, in the studio, we will do a second take of what we just recorded, usually when there's a particularly interesting idea that emerges but that would benefit from knowing in advance we are going to do it. Other times, we explore a good idea but for entirely too long, and so a second, focused take provides what we're looking for in a structure that isn't indulgent or just long-winded.



SR: Tell me more about your piece *Raba*—I know it represents years of development, research, and some perhaps unexpected intersections...

SM: I wrote *Raba* in 2015, inspired by a visit to a bog in Estonia (*raba* means “bog” in Estonian). This piece ultimately became the basis for a new collaboration and a new direction in format for my work: concert pieces for virtual reality/immersive media systems. In 2017 Ensemble U:, Maru VR, Mark Gill of the St. Cloud State University Visualization Lab, and I created, recorded, and produced the virtual reality concert version of *Raba*. <<https://youtu.be/kL2IJplekqw>> It is experienced by an audience seated in swiveling chairs, wearing VR headsets. Audience members

visually explore a 360° film of the Marimetsa Raba while Ensemble U: performs the music in sync with the film, located around the audience, creating an acoustic surround sound. What excites me about this is that the audience is immersed in the collective sonic reality of the space, while virtually immersed in the visual beauty of the Marimetsa Raba. There is tremendous creative potential for this format, and I think it is especially well suited for connecting with new audiences for my music. It has been well received and is programmed at the VRHAM Festival and the Baltoscandal Festival this summer.



*Raba* functions as a kind of touchstone for the trajectory of my creative life. Many of my compositions can be described as environmental sound art. This isn't to say they are activist oriented, overtly political, or reminiscent of recognizable territory, but more frequently they are ecosystemic in design. Ecosystemic music models the behavior of objects from the natural world in electronic sound. This modeling creates interactive ecosystems of sound, and a finished product that may include human performers, take place in a



concert hall, or on a hilltop. This is an approach to programming/creating electroacoustic music I was introduced to by Agostino DiScipio in 2004 at CCMIX.

Working with ecosystemic programming has transformed the way I listen to sound in a space, and led me to an interest in activating performance spaces with sound in different ways. Increasingly, I am composing music that I describe as more patient. I am employing musical gestures that operate nearer the threshold of sound, and exploring how to transform sonic ecosystems with the addition of elemental musical materials that support, complement, or excite the ambient environment. While not all of my work is ecosystemic, the thinking behind it informs more and more of what I do.



My recent work has followed two paths, which sometimes intertwine. The first path, which I discussed a little bit above, is actively performing and recording with a wide variety of improvising

artists. These activities frequently operate as a kind of proving ground for programming and synthesis that finds its way into my through-composed works. Frequently these involve ecosystemic programming, and presentations in a broad variety of venues and settings. The second path is that I've renewed and developed new collaborative relationships with film and video artists. Of great interest to me is developing work for virtual reality and augmented reality, such as in *Raba*. I think VR and AR will become major platforms for experiencing new music in the near future. VR offers me the opportunity to extend my ecosystemic principles into a virtual space, where I can define the relationship between audience and sonic ecosystem in wholly new and unexplored ways.

And so the piece, *Raba*, became the title track of my latest CD, *Raba*, which is a collection of audio visual works dating back as far as 20 years, which all have a connection to the environment whether as sound source, compositional conception, or ecosystemic programming. The videos are available on YouTube and limited edition DVD, and I must say that the liner notes, written by Brett Wartchow, are pure poetry. The album represents a point of compositional arrival, and I think also a point of departure. I have more to explore in this vein.

SR: How would you sum up your time as SEAMUS President, in 30 words or less. :) Just kidding. But seriously, what were some of your goals and expectations coming in, and how have those played out?

SM: My attitude has always been that SEAMUS is a membership organization, and that our purpose

should be to provide services and opportunities to our members that they value. One goal I had coming into the presidency was to respond to the needs of our Performer members. I'd been contacted as Vice President of Programs by several Performer members who wanted to talk about what we could do to directly meet their interests. As President, I was able to work with Keith Kirchoff (my successor as VP of Programs) to implement the Performer Curated Concert, which has now been a part of two National Conferences. Keith took the lead on this and his perseverance made it happen; we learned exactly how difficult it can be to implement something as seemingly simple as a 45' concert. But it was absolutely worth it, since we'd had a "Performer" member category for years but those members weren't necessarily feeling included in the opportunities we provided. A tangential program that came from this (at Keith Kirchoff's initiative) is the SEAMUS recording series "Interactions," for electro-acoustic music with a live performance component. I see in this exactly what we can do as an organization, which is listen to the membership and try our best to respond to their needs.

Listening to the membership led to the adoption of the SEAMUS Statement of Nondiscrimination <<https://seamusonline.org/statement-of-nondiscrimination/>> and establishment of a new board position, that of Diversity Officer. Again, I was contacted by some members about our policies regarding inclusivity, particularly where adjudication and programming were concerned for conferences. So I contacted SCSU's Office for Institutional Equity and Access to ask what our organization could do, positively, in this regard. Their recommendations included adopting a nondiscrimination statement, creating an appointed board position to provide leadership in this

endeavor, begin data collection about our membership, and ultimately revisiting the organization Mission Statement. Generally, their advice was to encourage change from the ground up, directly from members. The board adopted our Statement of Nondiscrimination, and have very seriously implemented policies regarding adjudication that are designed to include as broad a representation of our membership as possible. I appointed Elizabeth Hinkle-Turner to serve as our first Diversity Officer in 2017, and under her guidance, we are beginning to collect and analyze data about who our members are, which is a step in the direction of figuring out who we wish were participating and how to make them feel welcome. This is where identifying the services our members value can come into play. For many, having music programmed on the National Conference and attending it is the most valuable thing we offer. But for others in the electro-acoustic music community, it may be something else that we don't yet do but easily could, that would make being an active member of the organization important.

Finally, I am really pleased to have overseen the establishment of SEAMUS Records as an imprint of New Focus Recordings with worldwide distribution via Naxos. One of the important outcomes of this is our project re-releasing the first 25 years of Music from SEAMUS (the "Scott Wyatt Era" :)), which has been receiving international attention from reviewers and broadcasters. I am honored to have served as interim Director of Recordings the past year and to have been asked to stay on in this role by our new President, Ted Coffey. I hope we can continue to expand the opportunities and distribution of member music in the coming years.

SR: How has SEAMUS changed in your time as President--in both ways you wanted and perhaps facilitated, or just in unexpected ways?

SM: I think the greatest change has occurred in terms of our digital presence and how members and the world can interact with us on the web. The website was radically redesigned 4 years ago and along with it, we transformed the submission technology and process, much of which has been shouldered by Adam Vidiksis. Along with this is our transformation of the adjudication process in general, which I mentioned above. This was led very much by Eli Fieldsteel, with a lot of valuable input from Jeff Stolet, Adam Vidiksis, and Tae Hong Park over the past two years. These are all really important changes and I think SEAMUS is much stronger for them.

SR: What are your future wishes for SEAMUS and its members?

SM: More than anything, I want SEAMUS to continue to grow and develop as an organization that provides a variety of meaningful and unique services to a broad membership. I'm thinking of different kinds of music dissemination, including recordings, broadcasts, and performances, different kinds of networking we can facilitate, sharing opportunities, connecting musicians and presenters—I imagine there are a lot things we can do to make being a member of SEAMUS even more valuable. I'm also certain that we, as an organization, can do a lot to develop audiences for and increase participation in the music that we make, again, by harnessing the resources and stature of a national organization to offer services and coordinate activities to this end.







# Member News

**Brian Belet's** composition *Loose Canon*, for any three instruments and Kyma (2017), was premiered by the SPLICE Ensemble (Sam Wells, trumpet; Keith Kirchoff, piano, & Adam Vidiksis, percussion) at the 2018 SPLICE Festival on January 27, 2018, hosted by Western Michigan University, Kalamazoo, MI. Belet also presented a paper on the technical and aesthetic issues of the composition. The SPLICE Ensemble performed the composition again at the BEAMS Festival, Brandeis University, Waltham, MA on March 16, 2018.

*A Strange Diversion*, co-composed with **Stephen Ruppenthal** (2017), for Buchla synthesizer and Kyma system (from their 'BuchKyma Sequence'), was included on the "EM | 3" concert series at Ball State University, Muncie, IN on February 6, 2018. Belet and Ruppenthal performed the composition at SEAMUS 2018, University of Oregon, Eugene, OR on March 29.

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**Allen Strange's** *Misty Magic Land* (2004), for any number of performers and electronics (fixed

and interactive) was performed by Sarah Jones (violin), Brian Belet (viola), and Stephen Ruppenthal (flugelhorn), in San Jose, CA on April 10, 2018 at the Hammer Theater.

**Jeff Boehm** will be performing a new multimedia work during the Dance Screen Symposium at Bath Spa University (UK) in June. The work, "To be Watched While Eating an Orange" is a collaborative effort with Christopher Lewis-Smith, head of MA Dance at BSU. Jeff will be performing using Ableton Live/ Push 2 and his trumpet through a 5.1 array in accompaniment to Chris' screen dance movie. The recorded improvisation will then be mixed for binaural reproduction and will remain on 'display' with the movie (which is created for of a two-story media wall). . . and yes, the audience will be given oranges to eat during the performance.

**Julius Bucsis** performed a set of original music for electric guitar and computer processing at the OEM New Music Festival in Phoenix, Arizona in January. His

composition *Portraits of Nine Revolving Celestial Spheres* (fixed media) was selected for presentation at MUSLAB 2017 held in Mexico City, Mexico in November, at CICTeM 2017 held in Buenos Aires, Argentina in October, and at ICMC 2018 held in Daegu, South Korea in August. *The Dawn of Memory - Awakening of the Ancients* (fixed media) was also selected for presentation at CICTeM 2017, at EABD 2018 held in Jacksonville, Florida in February, and at the 2018 SCI Student National Conference held in Bloomington, Indiana in September. *Some Writings of Spring* (fixed media) was selected for presentation at SEAMUS 2018 held in Eugene, Oregon in March and at NYCEMF held in New York City in July. It was also selected for inclusion on a CD to be released by PARMA Records in 2018. *In the Interest of Time* (fixed media) was selected for inclusion on another PARMA Records CD titled *Mind & Machine Volume 1* to be released in 2018. *The Message* (fixed media) was included in the Foldover Radio playlist in November and was selected for inclusion on the *Electro Acoustic & beyond 3* CD released by RMN Classical in

December 2017. *Blue* (fixed media) was selected for inclusion on the *Electronic Masters Volume 6* CD released by Ablaze Records in May 2018. He also gave a poster presentation on improvisation at IMEA 2018 held in Fort Wayne, Indiana in January.

This spring, **Seth Cluett** joined Columbia University as the Assistant Director of the Computer Music Center and Sound Art Program and will focus on fundraising and facility design while teaching topic courses in sound art and computer music. In May, he'll leave his joint-appointed faculty position at Stevens Institute of Technology where for three years he has directed the Sensory Computation/ Experimental Narrative Environments (SCENE) Lab immersive media research group. In parallel to the move to the CMC, the residency he began at Nokia Bell Labs in the Experiments in Art and Technology program in Spring 2017 has been extended through summer 2018, when he will present a new work for the International Contemporary Ensemble using network-addressable 3D-printed instrument modifications.

**Ashkan Fakhrtabatabaie's** *Metamorphosis* got its fourth performance in VU2 Symposium in Park City, Utah last summer on July 18, 2017. On February 28, 2018 the Utah Philharmonia performed his orchestral piece *Five*

*Years* in Libby concert hall. It was the US premier of the piece and was conducted by Matthew Mainella along with other compositions by Beethoven, Debussy, Adams, and Bernstein. On March 10, 2018 he presented my paper called "*Critical Band: A Symbiotic Instrument that Plays Directly for the Central Auditory System*" in MOXsonic Missouri Experimental Sonic Art Festival. Finally, his Piano Trio received its premier by the NOVA Chamber Music series on April 29, 2018.



**Jon Fielder** was hired to a full-time position at SAE Expression College in Emeryville, CA, teaching electronic music, music theory and acoustics. He premiered *Think* (an acousmatic composition) at the University of Nebraska Kearny New Music Festival on March 9, 2018.

The opening of **Orlando Jacinto Garcia** Contemporary Arts Program (CAP)-commissioned installation at Vizcaya Museum and Gardens in Miami took place on December 5 and will continue running until April 2. The installation brings to life the instruments in the music room that given how old they are no longer playable. To "activate" the instruments, I created digital samples of each (a harpsichord, harp, and dulcimer) that are triggered by a motion sensor as the public walks by the room. The title of the work *Deconstructed Strings* refers to the juxtaposition of the samples. More information here <http://vizcaya.org/overload.asp>



On January 26 at Vizcaya Museum and Gardens, three virtuosi string players, violinist Mari-Liis Pakk, violist Chauncey Patterson, and cellist Jason Calloway, presented the premiere of my 40 minute site specific work titled *those at peace shall see their wake* for string trio, chimes, wine glasses, and electronics. The site specific work created as part of my Contemporary Arts Program (CAP) commission from the museum was performed from the pool grotto deck area at Vizcaya with the audience seated in the drained pool. The resonant frequencies of

the space were utilized in the creation of the work. More information here <http://miami.carpediem.cd/events/5527118-sold-out-pool-grotto-performance-members-exclusive-at-vizcaya-museum-and-gardens/>



Una Marea Creciente (A Rising Tide): An Interdisciplinary work was premiered on May 7 at the Faena Forum located in Miami Beach. A brief description follows:

A team of professional performing and visual artists and designers have developed a new way of expressing the nuances and complexities of sea level rise through the creation and production of an evening long large-scale site-specific interdisciplinary work. With the collaboration and support of the James L. Knight Foundation and Faena Art, this site-specific multimedia work is a fusion of architecture, movement, music, and light. During the work the audience will be invited to walk throughout the Miami Beach location of the Faena Art Forum while the piece is in progress, to experience sound and visuals spatially, from different vantage points. Musicians (instrumentalists and vocalists) and dancers will be

placed at several listening/performance stations each with a multi-speaker set up and accompanying video projections. The work will be divided into various segments occurring concurrently at each station. Each segment will address a different thematic related to sea level rise and will be experienced sequentially and/or randomly depending on how each of the audience members move throughout the space. Faena Art is providing the space and funding assistance as is the James L. Knight Foundation through its Arts Challenge grant program. The artistic team for the creation of the work consists of South Florida based innovators composer Orlando Jacinto Garcia, choreographer Augusto Soledade, poet Campbell McGrath, visual artist Jacek Kolasinski, and architect John Stuart. Although working together as a team for the first time, all 5 artists have collaborated together previously in numerous interdisciplinary works. <https://www.eventbrite.com/e/faena-forum-una-marea-creciente-a-non-narrative-opera-about-sea-level-rise-tickets-45145916652?aff=efbeventtix#>

News from **Lauren Hayes:**

LLEAPP is a cross-discipline researcher-led project that provides a forum for exploring shared issues around sound, visuals, movement, performance, and technology, and to foster collaborative, practice-based dialogue between faculty and doctoral practitioners at Arizona

State University and invited participants from the UK, USA, and Mexico.

LLEAPP was started by creative music practitioners and early career researchers at the University of Edinburgh, UK, in 2008. It provides a forum for self-directed creative practice research and has since been hosted at the University of East Anglia (UK), De Montfort University (UK), and Newcastle University/Culture Lab (UK). PARIESA are proud to host its 6th edition within the School of Arts, Media + Engineering, Herberger Institute for Design and the Arts, Arizona State University.

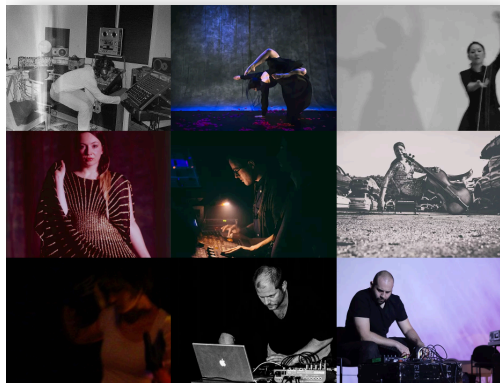
LLEAPP 2018 offers two public concerts, the first showcases the current practices of the performers involved through a series of short solo and group compositions and improvisations. The second presents the outcome of a three day workshop, focusing on ensemble responses to the theme of interdisciplinary improvisation.

Monday 9th April, 7:30pm (start time), iStage, Matthews Center (free)

Thursday 12th April, 7:30pm (start time), iStage, Matthews Center (free)

LLEAPP is generously supported by an Interdisciplinary Project Collaboration Grant from the Herberger Institute for Design and the Arts, in collaboration with The University of Edinburgh. Thanks also to Synthesis Center for supporting this project.





More details: <https://www.pariesa.com/single-post/LLEAPP-2018>

**Kevin Kay**'s new work *Reaching*, for string quartet and live electronics, was premiered 4/5/2018 by Spektral Quartet at the University of Chicago. The most defining element of the piece is that it utilizes harmonic scordatura: the lowest string of the cello is retuned to C1, and all of the strings of the ensemble are retuned to integer frequency ratios of this fundamental. Here's a link to the recording: <https://soundcloud.com/kmkay/reaching-for-string-quartet-and-electronics>

**Steven Kemper**'s album *Mythical Spaces* was released on Ravello Records in January 2018: <http://www.ravellorecords.com/catalog/rr7980/>. The album combines acoustic instruments and electronics to create meditative compositions that explore the connections between real and imaginary worlds, and features performances by Mike Truesdell

(percussion), Wayla Chambo (flute), David Wegehaupt (saxophone), Dana Jessen (bassoon), and Aurie Hsu (piano). The Ammerman Center for Arts and Technology commissioned the piece *Why Should Our Bodies End at the Skin* for sensor-equipped belly dancer, robotic percussion, and live sound processing by Kemper and Aurie Hsu for *Intersections: the 16th Biennial Symposium on Arts and Technology*. This piece premiered on February 17 and will be performed again at NIME in June at Virginia Tech. Kemper and Hsu also performed *Teka-Mori* for sensor-equipped belly dancer and live sound processing at the SEAMUS National Conference on March 29.



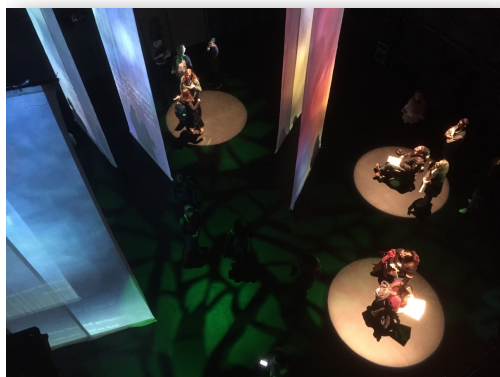
**Chad Langford**'s new album "The Multitudes" is now available for streaming and download on Bandcamp (<https://chadlangford.bandcamp.com>). With a large cast of guest performers featuring Billie Howard (violin), the album combines richly

contrapuntal electroacoustic textures, electro-pop, field recordings, and atmospheric sound design with a beautiful cover illustration by graphic artist Sophie Franz.



For three days in March, **Charles Nichols** premiered his composition *Shakespeare's Garden*, continuously generating a soundscape of processed environmental sounds and recited poetry, spatialized in 124 channels divided into four quadrants in three levels, accompanying an immersive art installation of the same title, with recordings of acted sonnets, soliloquies, and scenes played from narrow-beam speakers into five spotlighted stations, and dynamic graphic design projected on six cycs hung from the ceiling, a collaboration with directors Amanda Nelson and Natasha Staley, graphic designer Meaghan Dee, lighting designer John Ambrosone, and media engineer Tanner Upthegrove, installed in the

Cube of the Moss Arts Center at Virginia Tech. In late April and early May, Nichols premiered his structured improvisation *Traffic Sonata*, where pitch tracked amplified violin, oud, and qanun control intersection phases in traffic simulator software, and the resulting traffic is sonified with plucked and bowed strings, collaborative research with transportation engineer and oudist Monty Abbas, qanunist Anne Elise Thomas, and transportation engineer Qichao Wang, played from fixed media for ICAT: Open (at the) Source: Trace and performed live for the DISIS Concert, in the Moss Arts Center at Virginia Tech. At the beginning of June, Nichols' *Tsuga*, for solo piano, will be premiered by Richard Steinbach, at the Iowa Music Teachers Association Annual State Conference in Iowa City, IA, where he will be awarded Distinguished Composer of the Year by the Iowa Composers Forum. Late June, the Hypercube ensemble will premiere his *Bluestone*, for alto saxophone, electric guitar, piano, and drum set, at the Charlotte New Music Festival in Charlotte, NC, where he will teach the Max Computer Music Workshop.



Shakespeare's Garden art installation, in the Cube of the Moss Arts Center at Virginia Tech.

On March 29 **Maggi Payne** presented Black Ice at SEAMUS 2018 and on April 6 she will present Sferics and Apparent Horizon at the Chabot Space & Science Center (Oakland, CA). On March 3 she presented Coronal Rain and Sferics at The lab (San Francisco, CA), and on January 5 she diffused her four-channel version of Coronal Rain over 24 speakers in the Victoria Theater (San Francisco, CA). She presented Apparent Horizon, Black Ice, Sferics, Coronal Rain, Quicksilver, and Beyond in the exquisite Hamon Observation Tower in the de Young Museum (San Francisco) on November 10. For the 51 st Anniversary of the Center for Contemporary Music Festival at Mills College (Oakland, CA) she premiered Coronal Rain.

**Eli Stine** did sound design for a virtual reality adaptation of Kafka's Metamorphosis for the Goethe-Institut in Prague (and soon to be around the world) recently that was written up in The Economist here: <https://www.economist.com/news/books-and-arts/21738344-one-morning-you-might-wake-up-find-you-have-been-transformed-gregor-samsa>

More information about his involvement and a trailer for the work can be found on his website here: <http://elistine.com/events-blog/2017/12/25/the->

[metamorphosis-vr-installation-opening](#)

[Transient Canvas](#) performed their electroacoustic program, *Wired*, as part of the performer curated program at SEAMUS 2018. Their 2017-18 concert season features tours of *Wired* in Ohio, California, and Massachusetts with performances at University of California Riverside, Center for New Music and Audio Technologies, Bowling Green State University, Framingham State University, New Music Gathering (at Boston Conservatory at Berklee), and more. *Wired* will be released as an album on New Focus Recordings in November 2018. For bookings or more information visit

[www.transientcanvas.com](http://www.transientcanvas.com) or contact us at [tc@transientcanvas.com](mailto:tc@transientcanvas.com)



(Photo Credit: Robert Torres and Adam Vidiksis)



**Adam Vidiksis** composed multiple works as Composer-in-Residence this year for the Chamber Orchestra of Philadelphia, including a quartet for improvised electronics entitled *Murmurations* and a concerto grosso for chamber orchestra and a concertino of improvising musicians entitled *Open Spaces*. *Murmurations* was premiered in NYC at the Morgan Library, and then in Philadelphia at the Annenberg Center. *Open Spaces* was premiered at the Kimmel Center in Philadelphia by the Chamber Orchestra, featuring renowned players from the Philadelphia Clef Club of Jazz as the soloists. Vidiksis taught a series of workshops on improvisation and graphic scores with students jointly from the Philadelphia Clef Club of Jazz and the Primavera Fund. Vidiksis performed his composition *Hyperdyne* for floor tom and electronics and led his student

ensemble BEEP in a work for specialized mobile device entitled *Density Function* at IRCAM's ImproTech festival. Vidiksis performed new works with his trio, SPLICE Ensemble, at the first annual SPLICE Festival—this year held at Western Michigan University. SPLICE Ensemble was also a featured group in Brandeis University's BEAMS Festival. Vidiksis performed Martim Galvao's *Hassle-Free Packaging* at the 2018 SEAMUS National Conference in Eugene, Oregon. Vidiksis conducted a premiere performance in both NYC and Philly of Gene Coleman's new work for pianist Marilyn Nonken and Ensemble N\_JP, featuring Naomi Sato on sho, Naoko Kikuchi on koto, and Toshimaru Nakamura on no-input mixer.



[photo by Jason Moore]

Adam Vidiksis with students from the Philadelphia Clef Club of Jazz and the Primavera Fund, along with Rachel Segal, co-director of the Primavera Fund, after a joint workshop on improvisation and graphic scores as part of Vidiksis's ACF Composer Residency with the Chamber Orchestra of Philadelphia.



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