



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

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Winter 2019 Issue

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"So much of my work is intensely personal. As I started to explore my gender and come into more understanding around being transgender, making art about it was a way to process and revolt against the systems that make it difficult to be trans at all."



*Silen Wellington performing when my body
becomes the art at SEAMUS 2019*

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FROM THE EDITOR



*Hello SEAMUS Members,
The interview, report, and message from President Ted Coffey published in this newsletter seem unified around themes important to current SEAMUS members and thought: diversity, inclusion, and evolution. I'm not sure*

"evolution" is the right word for

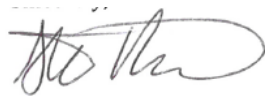
what I'm after, but it's my attempt to encapsulate Ted's call to ask what electro-acoustic music can mean. I think SEAMUS leaders and members are asking valuable questions that will push the organization forward in interesting and vital ways.

Thanks to all of those who contributed to this issue, including Silen Wellington for their participation in the interview, Elizabeth Hinkle-Turner and the members of the Diversity and Inclusion Committee for their work and informative report, and for Ted Coffey for his remarks at the SEAMUS 2019 Banquet and continued leadership.

Welcome to new Board Members Lyn Goeringer, Annie Hui-Hsin Hsieh, Olga Oseth, and Eli Stine, who join the list on page 19 next to their appropriate titles.

I hope you enjoy the feature pieces and member news in this issue, and that you're looking forward to a productive and rewarding summer. As always, if you are interested in contributing to the newsletter or have ideas for feature pieces or other content, please be in touch.

Sincerely,



Steve Ricks

SEAMUS Newsletter Editor

SEAMUS 2020

March 12 - 14, 2020

University of Virginia
Charlottesville, VA

Save the date! More announcements and information to follow.



Virginia Center for Computer Music



Jefferson Starship Studio



Maker Space

Interview with [Silen Wellington](#) by Steve Ricks

Silen Wellington's *when my body becomes the art* is a powerful meditation on gender, being trans, and Silen's decision to start taking testosterone. I was fortunate to see their performance at SEAMUS 2019 in Boston and was immediately struck with several thoughts and questions that I decided to pursue with them via the interview that follows. While my own life experience as a cisgender male and practicing Christian might seem very disconnected from the subjects of Silen's work, I felt drawn in and touched by their work on both personal and spiritual levels. The questions I pose below clearly don't cover all the ground projected by *when my body...* and the subjects it includes, but the answers Silen provides are thoughtful, articulate, and I hope serve to introduce the SEAMUS community and others to their interesting work. To read the text of *when my body...* and listen to an audio recording of a performance, visit Silen's website [HERE](#). A few images from the SEAMUS performance are included with this interview. Please enjoy!

SR: How many times have you performed the piece? What were the other venues? How was the SEAMUS venue different (if it was) and how did that affect your performance?

SW: I've performed this piece three times now. The first venue for its premier in February 2018 was the Blackbox Theatre on University of Colorado Boulder campus, the second was at SEAMUS at the Boston Conservatory, and the third was for the Playground Ensemble's 2019 Pride concert at Invisible City, an artist collective space in Denver. While I've had different opportunities for lighting decisions at the different venues, the staging hasn't changed much from performance to performance. Visibility on stage is a consistent problem since I'm usually performing the same height as the audience (which wasn't the original layout I was planning on for the Blackbox space I premiered the work in). I try to accommodate this by moving parts of my performance further back and using a riser for the injection itself.

I think more than the venue, the audience of the piece changes how I feel about it. When I first performed it, I invited lots of trans community members, who filled out the first couple rows of the audience. This time, while I brought some (cisgender) guests such as family members, I was performing the piece for mostly cisgender strangers, which changed the level of intimacy for me. While the first time felt like my trans community witnessing me, the SEAMUS performance felt more distanced in some ways, especially that moment when I take my ripped up letter from the therapist and pass it to members of the audience. Literally in that moment, I'm giving away pieces of my medical history to strangers, but for the SEAMUS audience, it also had this quality of asking them to hold those pieces, in part because they don't belong to me. The medical institutions requiring pathological diagnoses to get trans related health care are not institutions made for or by trans people. As I gave those pieces of the letter in the SEAMUS context, it was almost as if I was saying, "Here, these don't belong to me - this is yours to heal."

SR: I don't know you well, but I infer from your bio in the SEAMUS program and note for *when my body becomes the art* that your personal journey regarding gender has had a significant impact on your creative work. What aspects of sound in general and/or electro-acoustic music in particular seemed particularly suited to a work exploring the themes presented in *when my body*...?

SW: So much of my work is intensely personal. As I started to explore my gender and come into more understanding around being transgender & non-binary, making art about it was a way to process and revolt against the systems that make it difficult to be trans at all. As a composer, sound is incredibly important to me, and the voice is particularly important for trans people, as it's one of the many ways people gender you, sometimes without even seeing you. As I began to go on testosterone, I was fascinated with how my voice was changing, both in timbre and range, so I wanted to record it, speaking the same poem a few times a week, in large part for my own curiosity. As the recordings piled up, I realized there was a unique opportunity to share my story. Because I had documented so much of my voice transforming, I could share that with people, show them specific points in time that I couldn't show with acoustic instruments.

Electronic music also allowed me to create different timbral worlds throughout the piece. Sometimes this occurs by layering the recordings of my voice to externalize processes in my own head. To get trans-related health care in the United States, many trans people still need to get a letter from a mental health professional, basically saying they are trans and "stable" enough to go on hormones or seek any other medical transition-related treatment. Early in my piece, I use quotes from my therapist's letter, things such as "desire to be less feminine," "a 21-year-old biological female," "androgynous identity," "significant mind/body conflict," "persistent gender nonconforming identification," and so on. From these quotes I begin to layer my voice from different months of T, creating a cacophony of sound leading up to "diagnosed with gender dysphoria," which then repeats in an almost granular way. This texture helps recreate the overwhelming quality of my gender process, especially as medically-charged, pathologizing language is thrown onto it, spinning in my head and contributing the seemingly inescapable experience of dysphoria.

Electronics were well-suited for this piece in showing the transformation of that internal world, particularly as I come into ritual and perform an intramuscular testosterone injection. I use multi-delay effects and spatialization to come into a more mystical place as I cast a circle, and I use sounds of waves and consonant, more expansive string samples when I prepare for injection. These textures portray a sense of wholeness and self-love that starkly contrast from the more anxiety-provoking textures of dysphoria.



(continued on page 8)



SEAMUS President Ted Coffey Remarks at the SEAMUS 2019 Awards Banquet

After summarizing the work on diversity and inclusion, led by Elizabeth Hinkle-Turner, SEAMUS President Ted Coffey presented the following remarks at the SEAMUS 2019 Awards Banquet:

I want to move to a related topic, and by way of introduction, I'll read a bit from the statement I wrote for your consideration of my candidacy. I want to read it now because I appreciate that probably no one read it at that time LOL, and it still has a lot to do with where I'd like to see SEAMUS heading.

quote

SEAMUS composers are in a position to cultivate some of the most rarefied musical objects possible within the structure of our national scene, irrespective of market forces (beyond those of our academic economy). It makes sense that we safeguard subtle, crystalline articulations available to music, for example, for solo performer and computer-mediated live electronics, uniquely informed by immersion in one or another of the world's music traditions. But just as certainly, spectro-morphological thinking is not the superset of Kendrick Lamar's *DAMN*; or, more broadly, at a moment when almost every music we hear is electro-acoustic in significant ways, we have more to gain than to lose by increasing the circulation of other rigorous, experimental, and artful musical poetics, wherever we might find them.

Along those lines, I support ever deeper and more significant dialogue with other artistic disciplines, with musicological and other critical and comparative studies, and with partners in technology. Beyond the obvious value of invigorated self-reflection, such relationships grant us a bigger tent, having more to talk about with colleagues outside our discipline.

I am devoted to the traditions of electro-acoustic music, to the music itself, and to the living community of practitioners we are. Reviewing the [list of SEAMUS Award recipients](#), it is impossible to miss the astonishing scope and range of their collective work. They express imagination, wit, invention, technical rigor, hipness, play, punk, elegance, satire, generosity, immanent and transcendent species of beauty. I hope that 10 years from now we find ourselves in the midst of musical poetics as diverse, truly experimental, and rich as what we find in that list.

/quote

First, that was lucky, predicting the [Pulitzer Prize winner](#). Second, it reads a little pedantic, but I hope it doesn't seem to presuppose more than a little skepticism.

That statement is in part a gesture advocating for our increasing currency, earned by reinforcing relationships between our artistic practices and our cultural moment. And "our cultural moment" would include the kinds of discourses that are wide awake in our neighboring disciplines — for example, analysis of power relations in general and power relations as cast into categories such as race, gender, age, ability, economic and cultural class, &c.; but also, power relations expressed by the technologies we make and inherit, and the modes of interaction they beg, the ideologies the media we use project, &c. By "spectro-morphological thinking is not the superset of DAMN" I meant to decenter any one poetics (in general) of electro-acoustic music — and maybe particularly scientific ones. If spectro-morphological thinking is the rightful heir of the Western musical tradition, what's its stable boy? Speaking of which, just because physics can describe the motion of everything, including horses, doesn't mean it's the most interesting or beautiful way to think or feel about horses.

Put another way, how many pieces have we heard over the past two days that seem to be about sex? Compare that to where visual art is at, or dance, or literature, or film — not to mention popular forms of art. And not to suggest that, as a person who has long witnessed the guileless and rather literal way those in our community, myself included, have given compositional treatment to the soundworld of infancy and early childhood, I would advocate for a SEAMUS conference comprised of works that grapple with the subject of sex.

My point is, when it comes to projecting critical awareness of the ideological content of our expressive ways and means, on the whole, I think we have some headroom.

On the other hand, to retake the bow, the bit about cherishing electro-acoustic music's "subtle, crystalline structures" couldn't be more sincere. There is nothing better, really nothing better than work that manifests that level of care, of material and formal intentionality, of micro-particulate sonic grace, that certain rare examples of acousmatic music achieve. It's why many of us are here. And as no other territory of artistic and cultural production in the world produces such things, they truly are precious, and importantly they're precious to us, they're ours.

So there is really nothing better than these works, but of course there are things that are as good. There are things that make as many super-fine distinctions, that are as rigorously and exhaustively considered, are as textually and intertextually rich, are as moving and beautiful.

I point in the statement to the work of the SEAMUS Award winners, because there is such diversity among these composers — of presuppositions, of poetics . . . They're in conversation with diverse practices, diverse exemplars, they're built of diverse primitives, they beg diverse measures of excellence. The SEAMUS Award recipients tend to make models rather than practice model composition — or make models and *then* practice model composition. Part of what we admire is the art we find in their distinct propositions about what music can be — as well as the technique used to realize those propositions and make them swing.

Let's call the proposition about what music can be the 'what-to-do space,' and the details of how you compose and make music given this particular situation the 'jelly filling'.

Coffey's Remarks, cont.

Given a musical saw and your own homemade circuits, what kind of music will you make? Well, Gordon Mumma has a few ideas about that. The design of the what-to-do-space is generous, is wondrous. It also happens to be materially fascinating. And what Gordon does, how he plays within that space, is no less impressive. The jelly filling is articulate and insistently structural. It evinces a seriousness that recasts how we read the musical saw. It makes us wonder what other possibilities we might be overlooking.

The *interaction* of what-to-do space and jelly filling is itself a potential field of artistic expression. The enunciation of humanity can be encoded there. The situation is complex.

I mention this because the Ramones are profoundly disciplined. To dismiss them for lack of harmonic complexity is to apply the wrong evaluative criteria, maybe due to lack of familiarity with the context and terms of their work. Of course, just as there are shoddy acousmatic pieces there are shoddy bands that lack harmonic complexity; but the Ramones are not one of them.

(So) when we evaluate the work of our fellow human beings, due diligence requires that we spend some time getting to know their what-to-do spaces, and to appreciate 'technique' in relation to them. What technique is proper to this space? What are the poetics? What are the meaningful terms, and how does it speak on its own terms? Any legit attribution of *quality* can only happen subsequently.

This good-faith engagement has something to do with socio-demographic diversity — though relationships between aesthetic diversity and socio-demographic diversity aren't simple, and resist simple, reductive correlations.

One way, I think, to attract more and more diverse people to our organization, is to pronounce a more inclusive class of our own artistic practices as proper to SEAMUS, to speak more varieties of our own work through SEAMUS, to take risks in doing so, to make SEAMUS consistent with the whole of our creative selves. Perhaps that would provide more handles into our community. Ask not, What does 'electro-acoustic' mean, but What *can* it mean. That's what, in this year's review process, the question, *Is this piece SEAMUS typical <---> atypical?* is about. Just to get that question out there: Well, what *does* that mean? — What do we want it to mean? That's for us to define, collectively. We're SEAMUS-typical by definition.

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Wellington interview, cont.

Additionally, adding my own performance art elements on top of it meant that I could use my physical body in the piece. I knew I didn't want the piece to only include disembodied recordings of my voice - because that wasn't what the piece was about, so I made it so my body was part of the art-making, which also allows myself room for the piece to feel different with each performance. Even if I don't change much of the staging, I'm different every time I perform the piece, and thus, it has a different charge to it. In this way, the piece moves beyond the realm of electronic art, and especially different tropes of electronic music, that often disembody or remove human elements from the art. My work both necessitated electronics and necessitated my human (trans) body.



SR: What ideas for future pieces involving electro-acoustic sound have been inspired or informed by creating and performing *when my body...*?

SW: I'm still heavily inspired by spoken word and incorporating it into music, in part because poetry and spoken word are strengths of mine. My most recent electro-acoustic performance art piece was titled *body like scripture*, which incorporated live spoken word, dancing, and ritual exploring the chaos of dysphoria. In some ways it was a pretty stark contrast to *when my body becomes the art*. While *when my body becomes the art* made aspects of my trans journey highly visible and narrative, *body like scripture* resists legibility. I go back and forth on the issue of legibility in the aesthetics of my trans performance art. Sometimes I make my experience as explicit as possible and that form of legibility feels necessary when still so many people outright deny the existence of trans & non-binary people. Other times, I lean into my illegibility because to

Wellington interview, cont.

become a legible subject can mean assimilating into structures that are largely cissexist, heteronormative, patriarchal, ableist, colonial, misogynistic, capitalist, and racist.

I think for *when my body becomes the art*, my exposure had a different vein of paradoxical resistance to the tropes of legibility and the trans “reveal,” because even though I was exposing myself in pretty literal ways, I held the power to decide and negotiate those moments of visibility. In future pieces, however, I want to explore the places of incoherence in my trans experience, because so much of it doesn’t operate in cisgender logics. In *body like scripture*, the text and spoken word is jumbled and chaotic and never explicitly saying “this is what dysphoria feels like” or “here’s how to make sense of it.” So much of my dysphoria and trans experience cannot be explained by language alone. Electroacoustic music will definitely keep informing my work, in part because of its power to create encompassing affective experiences, allowing an audience to feel something even if they don’t know why or how they’re feeling it. For future pieces, I’d love to create a full length trans performance art show that explores issues of legibility/illegibility, coherence/incoherence, survival/resistance, and the sacred/profane, using elements of spoken word, ritual, electroacoustic music, and my body.

SR: Since you started taking T and have been undergoing physical (chemical?) change, have you noticed changes in your perception of sound, artistic/aesthetic impulses, or perhaps anything else that is part of your identity but not typically thought of as being “physical?”

SW: I’m not totally sure how to answer this. For me, it’s pretty impossible to disentangle experiences that are being caused by testosterone alone and experiences that are caused by coming more into who I am (becoming) and who I want to be (become). Explicitly, my gender and my perceptions of gender are not biologically fixed and I don’t think going on testosterone changed them. And, exploring my gender and being in community with other trans folks has changed how I perceive art and music. The more genderful people I meet, the less I’m able to think about them in a cisgender logic. I often joke to my partners that I am a terrible judge of whether or not someone “passes” as cisgender, because I’m always delighting in the beautiful and trans ways of their being. What would it be like to de-gender vocal parts? To write music for trans&queer voices? To embrace trans&queer aesthetics? There is no singular trans aesthetic, but for me, reading queer theory and contemplating what I want my particular trans/queer aesthetic to look, feel like, and do in the world has been much more influential than taking testosterone by itself.

SR: Can you comment more specifically on the spiritual and ritualistic aspects of *when my body...*?

In addition to being transgender, I also call myself a witch, which I know is a loaded term, but I use it to refer to myself as a practitioner of Earth-based spirituality. For me, going on testosterone was not just a physical decision but also an emotional and spiritual one. Before I knew I was trans, I used to describe my gender experience as an exploration of the land of the feminine, getting to explore in the land of the in-between but pretty firmly having a home in the land of the feminine. As I started to explore drag and realize I was trans, I began a dance in the land of the masculine. Taking T was a way to physically explore this space too. I also want to note that when I use these words “feminine” and “masculine,” I am referring to my personal experience with them, since I don’t believe we can draw any generalizations or “universal” experiences of feminine and masculine.

Wellington interview, cont.



In "when my body becomes the art," after I move past the external anxieties of my gender dysphoria diagnosis, I strip myself bare and begin ritual. Drawing on my pagan practices, I cast a circle, invoke the elements and directions, create an energetic container, and pray to Pan, who is an important figure in my exploration of personal masculinity. While there are many ways I do ritual (and most times my rituals are much more verbal), it is important for me to include these ritualistic aspects of the injection. On a personal level, the ritual helps ground me and remember my intention in taking T (which is an ongoing decision made however many times I wish to make it). On a broader level, I think the ritual actually de-emphasizes the physical changes of hormones and medical transition that can often be points of voyeuristic fixation. Instead, it helps portray my gender journey in its full complexity, demonstrating how I enact the ritual of gender on many planes, including the spiritual and physical.



Report of the Diversity and Inclusion Committee

This month marks the first full year of the SEAMUS Diversity and Inclusion Committee and its meetings, projects, and activities. The current committee participants – Elizabeth Hinkle-Turner; Ted Coffey; Monisola Gbadebo; Ralph Lewis; Jiayue Cecilia Wu; and Caroline Miller – wish to thank all SEAMUS members for their support and encouragement during this inaugural year. Accomplishments of the organization include a record number of female representatives on our board with the election of Annie Hui-Hsin Hsieh, Lyn Goeringer, and Olga Oseth as new officers; the option of stating preferred pronouns on conference nametags; a SEAMUS cd volume with a good gender balance; significant female representation on adjudication panels for all SEAMUS events, awards, projects, and conferences; and a strong showing of survey participants in our initial questionnaire for SEAMUS conference aspirants. Additionally, this year's conference featured a remarkable number of fine pieces with diverse approaches including instrument design and automation, use of alternate controllers, and performance art. Personally, as I am the participant in many conferences and discussions in other musical disciplines, I can tell you that SEAMUS is light years ahead of several other major musical organizations in terms of our desire and impetus to create an atmosphere that is truly welcoming to all who wish to be a part of us.

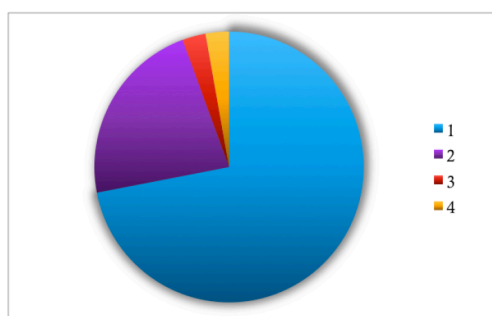
However, a close look at our overall membership data shows that our fervent desire is not matched by our demographics. This may signal that though SEAMUS does not *actively* exclude diverse genders, races, and aesthetics, the organization is possibly practicing *passive exclusion*, setting boundaries and barriers that create a space where someone may “peek through the door and think, ‘Nope! I don’t want to or I cannot go in there.’” Some factors leading to passive exclusion that can be documented within the organization include:

- **Gender Identity** – 75 percent of SEAMUS membership identifies as cisgender male. (*cisgender* – denoting a person whose sense of personal identity and gender corresponds with their birth sex)
- **Racial Identity** – about 85 percent of SEAMUS membership identifies as Caucasian.
- **Professional Identity** – the majority of our members come from professions in academia and the majority of our opportunities are for composers.
- **Religious Identity** – we have had conferences that have conflicted with major religious holidays for several religious groups, most notably the Jewish community.
- **Age** – our success with building strong student participation via targeted opportunities illustrates that such focused projects for other groups can/could also lead to greater inclusion.
- **Economic Status and Means** (including parental status) especially in terms of conference travel – with a “Pay to Play” setup for our conference participation, many members or prospective members are barred from enjoying this important networking and collegial opportunity due to finances. Additionally, persons having limited travel time due to parenting or elder care obligations face barriers to participation.
- **Aesthetic Motivations and Interests** – some of us have joked before about “a typical SEAMUS piece” especially with conference and recording inclusion; how to go beyond this to create a more varied, nuanced, and celebratory statement of the definition of “electroacoustic music” continues to often be a challenge.

Our report to the membership that was given at the annual conference meeting included some visualization of the data that was gathered from conference applicants who filled out our short survey. The first set of graphics show in an easy-to-read pie chart format our demographics for members wishing to attend this event:

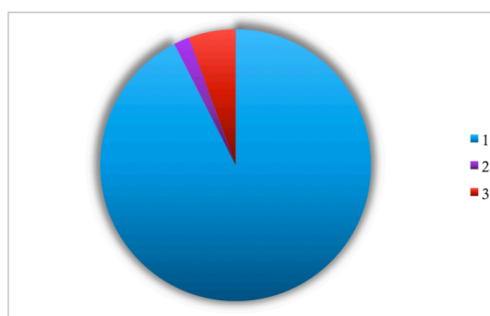
(1) Gender: 107 respondents

- 1. Male: 72%
- 2. Female: 22%
- 3. Non-Binary: 3%
- 4. Prefer not to answer: 3%



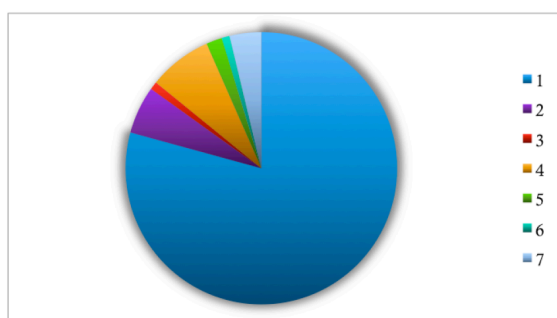
(2) Do you identify as transgender? (107 respondents)

- 1. No: 93%
- 2. Yes: 2%
- 3. Prefer not to answer: 6%



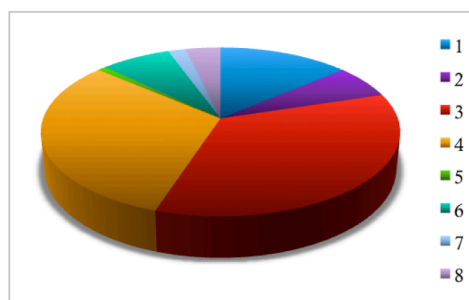
(3) Race (107 respondents)

- 1. Caucasian: 79%
- 2. Asian: 6%
- 3. Caucasian/Hispanic/Latinx: 1%
- 4. Prefer not to answer or self-identified: 8%
- 5. Asian/Caucasian: 2%
- 6. Black/African/Caucasian/ Hispanic/Latinx: 1%
- 7. Hispanic/Latinx: 4%

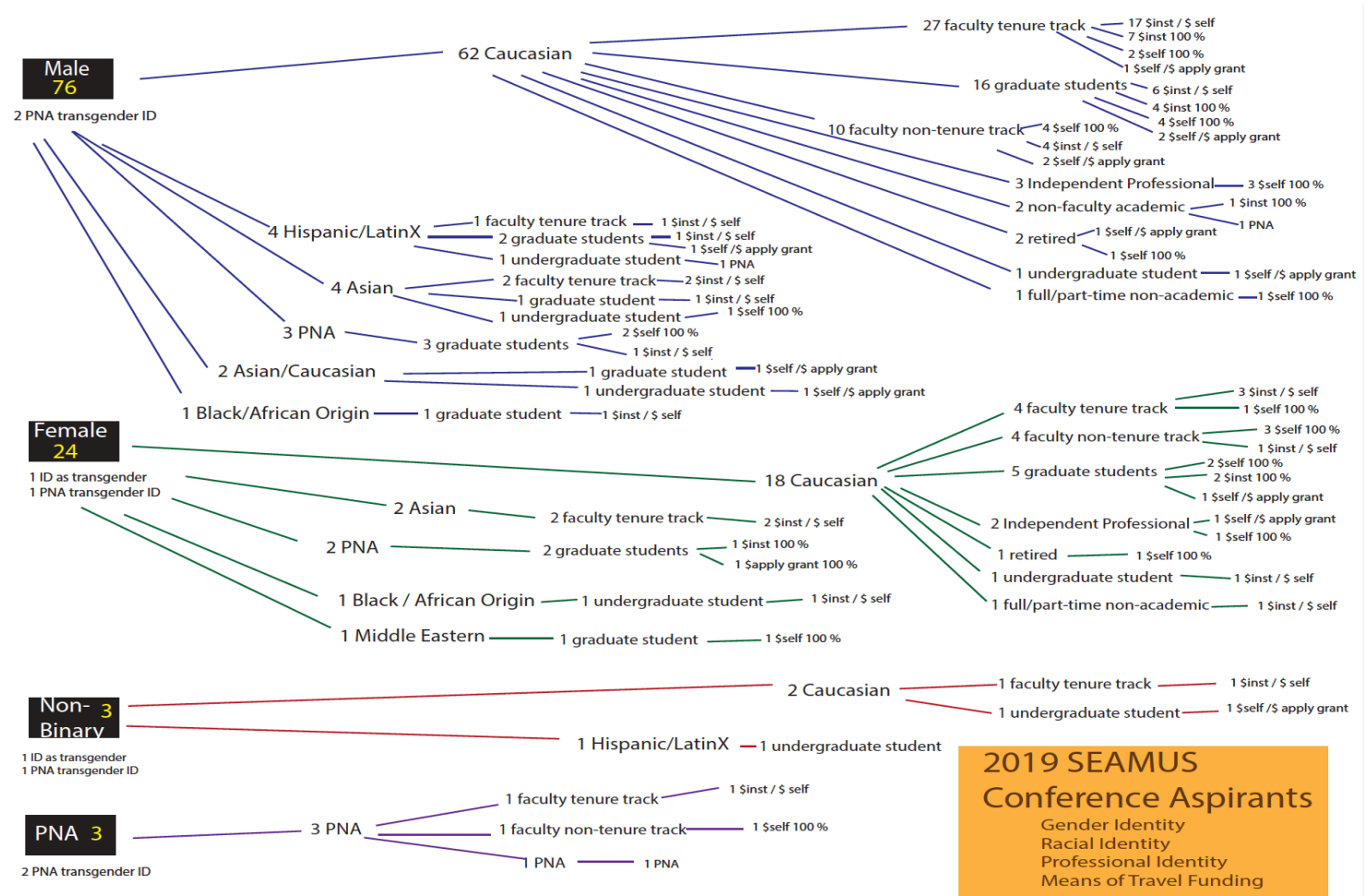


(4) Current professional status (107 respondents)

- 1. Part-time or full-time faculty, non-tenure track: 14%
- 2. Independent Professional: 6%
- 3. Full-time or part-time faculty, tenured/tenure-track: 35%
- 4. Full-time or part-time graduate-level student: 34%
- 5. Full-time or part-time non-faculty, academic staff: 1%
- 6. Full-time or part-time undergraduate-level student: 7%
- 7. Prefer not to answer: 2%
- 8. Retired: 4%



A second graphic begins to map possible correlation/causations within the data. The largest represented demographic/economic/professional groups are at the top with the smaller groups gradually moving towards the bottom of the chart, providing a visualization of the survey data working together to create a report of our conference applicants:



This graphic shows that participation in this one major opportunity for performance, networking, and collegiality is significantly taken advantage of by our Caucasian, tenured/tenured track, cisgender male SEAMUS members.

Such data for this *one of many opportunities* for our membership is simply meant as a *report*, not as a pejorative scolding! However, it is important to study and work with the story that this particular data tells since *conference participation, paper sessions, and performances* (not just at SEAMUS but within other organizations such as ICMA, NIME, AMS, and CMS) remains the *single most significant opportunity* for our members to network; get a non-provincial overview of the “state of the art”; informally interview with each other for jobs, commissions, and artist-in-residence gigs; and just generally get a creative “recharge” that can be vital to professional and personal success.

With the goal of continuing our work to become an organization of *active inclusion* rather than passive exclusion, **the SEAMUS D and I Committee will be launching an anonymous comprehensive membership-wide survey later this year.** Modeled on our initial conference applicant survey, this questionnaire will focus on capturing member data (including gender, race, ethnicity, musical interests and aesthetics, conference and other professional opportunity ideas and interests, socio-economic status, and creative ideas and suggestions for a robust organization). This data will help set an agenda based on the needs and desires of our present

and future membership. All current members will be given plenty of notice and time to participate, and we wish for all to be heard. Stay tuned to the newsletter and listserv for more details and links.

In the meantime, our committee will continue to work on some projects that we began last year and we *strongly encourage your input* on these current ideas and plans:

- The creation of *more non-travel-related opportunities* for members including online concerts, YouTube channel distribution and other video opportunities, and professionally-mastered and distributed recordings.
- The solicitation of *sponsorships for awards, grants, and fellowship opportunities* directed towards diverse categories, instrumentations, demographics, and aesthetic and research interests of our membership. [For an example of the possibilities, please see the diverse awards structure of the [IAWM Search for New Music](#) and the [Pauline Alderman Research Awards](#) offered by another music organization]
- The *organization, funding, and creation of a program of “travel fellowships and grants”* focused on particular financial needs and/or other criteria that can be applied for by participants in our conference opportunities.
- The *development of a structured, formalized, and publicized cost-sharing and cost-saving apparatus* (hotel roommate finder, composer/performer collaboration finder, childcare services) to facilitate easier travel and expense planning by participants in our conference opportunities.
- The *encouragement of our members* who are currently employed by or may be employed in the future by institutions such as *music camps, community arts centers, community colleges, and historically black colleges* (which feature far more diverse populations than traditional 4-year colleges and universities) to actively support and publicize and passionately solicit their students and colleagues about the SEAMUS organization and participation in it.

These ideas and projects all came from participants in the 2019 annual meeting as well as Facebook posts, and personal emails and discussions with D and I committee members. The committee looks forward to your continued enthusiastic participation in our surveys and projects and we invite all of you who wish to even further increase your involvement in our mission and activities to either contact Elizabeth Hinkle-Turner at ehinkle@unt.edu or Ted Coffey at president@seamusonline.org.





Member News

John R. Akins piece *Cymbalindrome II* (2018) received its premiere hearing at the SCI Region VI conference in April at Texas A&M University—Commerce, in Commerce, TX. The program notes paragraph is attached, if you want to dig out further info.

Brian Belet's *Loose Canon*, for any three instruments and Kyma real-time processing (composed 2016), was performed by The SPLICE Ensemble (Samuel Wells, Keith Kirchoff, & Adam Vidiksis), with Mark Zaki controlling Kyma in performance real time, at the International Computer Music Conference (held in conjunction with the New York City Electroacoustic Music Festival), on June 17, 2019, in New York City, New York.

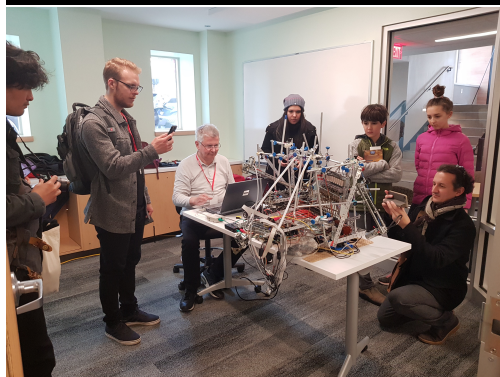
Julius Bucsis' composition *Sentinels Along the River of Time* (fixed media) was selected for ICMC-NYCEMF 2019 held in New York City in June and DIFFRAZIONI Multimedia Festival 2019 held in Florence, Italy in March. *Some Writings of Spring* (fixed media) was selected for DIFFRAZIONI

Multimedia Festival 2019 held in Florence, Italy in March and for the SCI Invitational 2018 held in Morgantown, West Virginia in October. *The Message* (fixed media) was selected for Sound Thought 2018 held in Glasgow, Scotland in November and for the West Fork New Music Festival 2018 held in Fairmont, West Virginia in September. *Blue* (Fixed media) was selected for WOCMAT 2018 held in Hsinchu City, Taiwan in December. *I Am Who Am I* (fixed media) was selected for EABD 2018 held in Jacksonville, Florida in November. *Portraits of Nine Revolving Celestial Spheres* (fixed media) was selected for ICMC 2018 held in Daegu, South Korea in August. *The Dawn of Memory - Awakening of the Ancients* (fixed media) was selected for the SCI Student National Conference 2018 held in Bloomington, Indiana in September. *In the Interest of Time* (fixed media) was selected for the SCI Invitational 2019 held in Morgantown, West Virginia in March and included on the Americana playlist of HRT Radio in Zagreb, Croatia on October 15, 2018. An 18.4 multi-channel version of *A Glimpse Beyond the Event Horizon* (fixed media) was

presented at the EM 4 concert at Ball State University in Muncie, Indiana in April 2019. He performed a set of original compositions for electric guitar and computer processing at NEEMFEST held in Homer, New York on September 9, 2018 and at NSEME held in Charlottesville, Virginia on February 8, 2019.

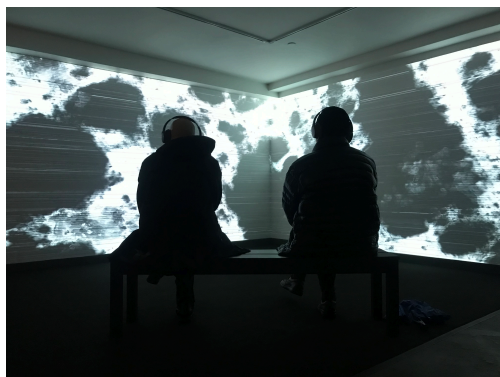
Karl F. Gerber enjoyed playing his violin automaton installation at SEAMUS 2019. For more information about the violin, check out [this video](#). More information is available at his website: <http://www.karlfgerber.de/>





Pictures of Karl F. Gerber's Violin Automaton installation at SEAMUS 2019

>19980, an audiovisual installation with sound by **Lemon Guo** and visual by Mengtai Zhang was exhibited at the Fridman Gallery in New York City in April 2019.



Gallery shots of multimedia installation >19980 by Lemon Guo and Mengtai Zhang

Jeffrey Hass retires this month from the Indiana University Jacobs School of Music after serving thirty-seven years as Director of

the Center for Electronic and Computer Music. He is pleased to report that John Gibson will succeed him as Director, and that Chi Iris Wang, who specializes in data-driven performance, will be joining the Center's faculty in the Fall. While he will undoubtedly miss teaching and his students, Jeff plans to continue his passion for creating multimedia works with motion graphics, improve and expand his online electronic music text, and lecture as guest composer when possible.



Jeffrey Hass

Joungmin Lee's electroacoustic piece *3 sounds* was featured at SEAMUS 2019 in Boston and has been released on the album *Electronic Masters Vol. 7* on the Ablaze Records label.

Ralph Lewis presented *Losing Constellations* at Electronic Music Midwest, at University of Illinois's Experimental Music Studios' 60th anniversary Festival, and SEAMUS National Conference. His interactive youtube piece *DuoTube* (made in collaboration with flutist Robin Meiksins) was presented at Sonic Illinois and MOXSonic, and was recently selected for the International Conference on Technologies for Music Notation and Representation at Monash University in Australia. His work *Drive to the Edge* received a concert hall performance at Electroacoustic Barn Dance and a curated broadcast performance at N_SEME that allowed the audience to hear the radio piece be manipulated in real time while driving in a shuttle. Additionally, Lewis received a Phi Kappa Phi Research Travel Grant to pursue his dissertation research about the music of Aaron Cassidy at the University of Huddersfield in the UK and an Urbana Arts and Culture Grant to support Fall sessions of his community composition program All Score Urbana.

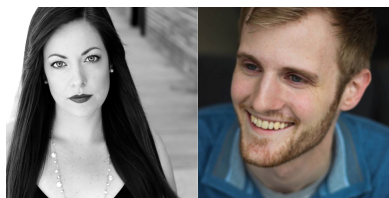


ADJ•ective New Music's **Lexical Tones Podcast** hosted by **Robert McClure** released a 3-part series of podcasts featuring interviews and recordings of compositions featured at **SEAMUS2019**. The **SEAMUS** members interviewed were **Elainie Lillios**, **Per Bloland**, **Jacob Sudol** (Episode 101), **Carter John Rice**, **Jon Fielder**, **Leah Reid** (Episode 102), **Aurie Hsu**, **Silen Wellington**, and **Nicole Caroll** (Episode 103). The podcast can be found on iTunes, Stitcher, and Soundcloud. Many other past and present SEAMUS members and members of the electroacoustic community have been featured in previous episodes. More information can be found at www.adjectivenewmusic.com.



Scott Miller has been teaching Environmental Sound Art workshop at University Palacky in Olomouc, CZ, an intensive two weeks examining the history, repertoire, and philosophies behind soundwalks, sound sculpture, acoustic ecology, and more. Three Free Radicals third album is released on May 17, titled *Atlas of the Heavens*. In addition to Mart Soo (guitar, electronics) and Scott Miller (Kyma), is Liis Viira, performing harp and singing. Three Free Radicals perform CD release concerts in Tartu (May 7) and Tallinn (May 11), and in between will record album number 4. Miller is performing a solo set at the Wakushoppe in Prague on May 16, exploring in public the results of his ecosystemic and realtime programming efforts this spring.

In February, Earplay premiered *Flutter, Pulse, and Flight*, three movements for flute, clarinet, violin, cello, and computer, by **Charles Nichols**, who performed the computer music part, in the Meyer Constellation system at the Taube Atrium Theater in San Francisco, CA. In March, Nichols performed on electric violin and computer, for his chart *Upstream*, with the Virginia Tech Jazz Ensemble, at the Lyric Theatre in Blacksburg, VA, and for a telematic concert with his band Modality, streamed between Virginia Tech and the Missoula Art Museum in Missoula, MT. For three days in April, his *Shakespeare's Garden*, for immersive processed environmental sounds and recorded acting, accompanying projected graphic design, a collaboration with directors Amanda Nelson and Natasha Staley, graphic designer Meaghan Dee, and media engineer Tanner Upthegrove, was installed at the ACCelerate Smithsonian Creativity and Innovation Festival at the National Museum of American History in Washington, DC. Also in April, trombonist William Lang premiered Nichols' *Meadows of Dan*, for trombone and computer, and in May, violinist Darragh Morgan performed his *Pistons*, for violin and computer, with Nichols performing the computer music parts, in the 134.2 channel spatial audio system in the Cube of Moss Arts Center at Virginia Tech in Blacksburg, VA.





Earplay performing Charles Nichols' *Flutter, Pulse, and Flight*, three movements for flute, clarinet, violin, cello, and computer



RICKSPLUND performing *Woven* in front of Dougherty's *Windswept* sculpture

RICKSPLUND, improvising duo consisting of **Steven Ricks** (trombone, electronics) and **Christian Asplund** (viola, piano, electronics) had several performances in Winter 2019, including their new work, *Woven*, inspired by and presented in combination with the *Windswept* sculpture by Patrick Dougherty in the BYU Museum of Art on a program they curated called "Nature Transformed." They also performed on the Avant Vespers series at St. Mary's Episcopal Church in Provo along with visiting guitarist Sandy Ewen and other guests. A recent grant from the Laycock Center at the BYU College of Fine Arts and Communications will allow them to host several improvisers to campus in the coming two years. To hear excerpts or complete RICKSPLUND tracks, visit the web [HERE](#).

Ricks also enjoyed a performance of his piece *Young American* *Inventions* for amplified piano and fixed-media electronics by Keith Kirchoff at SEAMUS 2019 in Boston.

There is much afoot with the **SPLICE** folks! The SPLICE Institute, our flagship workshop held every summer at Western Michigan University in Kalamazoo, will celebrate its fifth year this summer! At some point during those festivities we will also achieve our 100th premiere. We look forward to seeing some of you there! The SPLICE Ensemble has been busy as well: this summer they will premiere *Ansible*, a new work by Caroline Louise Miller. This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by the Andrew W. Mellon Foundation. This is in addition to a recent commission supported by the Fromm Foundation for a new piece by composition faculty Elaine Lillios! And finally, this summer will see the launch of our SPLICE Academy at Temple

University, designed to support intensive work on music technology for high-school students.



The SPLICE Ensemble rehearsing *Ansible* with Caroline Louise Miller

Sugar Vendil shared her work in progress—*Antonym*—for flute, violin, piano, and electronics at Mabou Mines in the East Village, NYC in May. Information here: <https://www.maboumines.org/production/antonym-sugar-vendil/>

Sam Wells presented several performances and lectures this concert season. In September, Sam was on tour with the Lucerne Festival Academy Orchestra. In November, his work *Strange Pilgrims: Light is Like Water* received 2nd prize in the 2018 Electrobrass Composition Competition. Sam presented his music and work at Indiana University's Jacobs School of Music in February. Sam will begin in the DMA Performer-Composer program at the California Institute of the Arts this fall.

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Please direct any comments to:

STEVE RICKS stevericksmusic@gmail.com

All ideas regarding content are welcome. Please let us know if you'd like to participate in its production.