



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

2021-2022 Compressed Special Issue

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FROM THE EDITOR

Dear SEAMUS community,

It's been a while since the last issue. Life happens during this global pandemic and now the war and economic panics. Like many of you, I went through a tough time in my life. Through these grief and loss, I have learned a precious lesson of treasuring what we have at this very precious NOW. And I am grateful for having this SEAMUS community, where I can express my soul musically and feel belong. As always, our newsletter's goals remain the same – to unite the community and make it as supportive and welcoming as possible to ALL electroacoustic music people. We aim to create a series of meaningful newsletters that reflect members' activities, accomplishments, ideas, and passions, which include the full spectrum of our musical activities at SEAMUS. Please feel free to reach out to me and make your voice heard. I look forward to connecting with you via our next newsletter issue in the summer of 2023 and beyond!

Yours truly,



Jiayue Cecilia Wu

SEAMUS Newsletter Editor



Forever Pom Pom Wu (2003-2021)

SEAMUS 2023

Thank you for all your contributions to
SEAMUS 2023!

We look forward to hosting you in NYC
or Online!

Part I of the conference will be hosted by SEAMUS this year, April 7th – 8th, 2023, using spaces at the DiMenna Center in NYC. Paper presentations, workshops, panel discussions, and installations will take place at NYU Music Department facilities. Support staff will be provided by volunteers from local institutions including Stony Brook University. The SEAMUS Conference 2023 Committee welcomes all members interested in volunteering as part of the production team. Registration fees will be waived for all final members of the production team.

Part II of the Conference 2023 will be a day of collected asynchronous rhizomatically linked pre-recorded remote events, presented with a live feed in April (the date to be determined by hosts). This event will then be archived on the SEAMUS site.



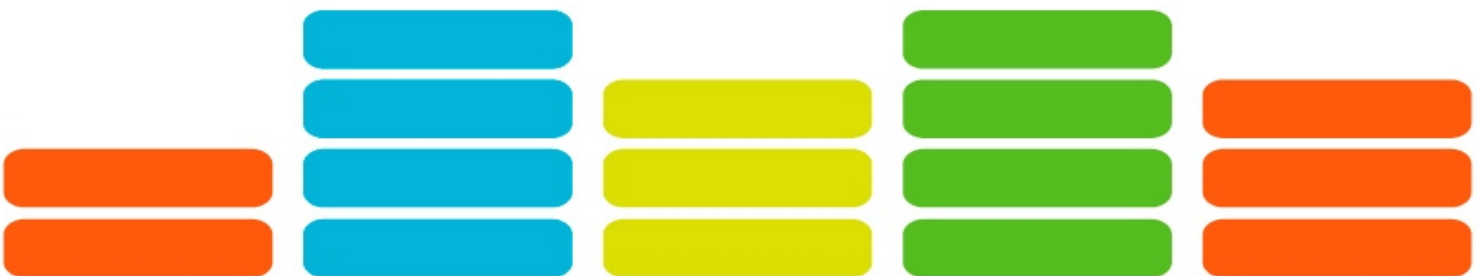
LETTER FROM THE PRESIDENT

Dear SEAMUS Members,

SEAMUS has weathered the past few years' challenges and has, I am concluding even this early on in my Board service, come out stronger. I am committed to encouraging and guiding all possible efforts to make SEAMUS as responsive as we can make it, both to current unmet needs, and also to possibilities conceived by an increasingly diverse spectrum of practicing artists, technologists, and academics. I am extremely happy, by the way, to have recently appointed Mark Vaughn as the new Director of Communications, and Drake Andersen as the new Editor of Journal SEAMUS. Both Mark and Drake have sets of ideas to transform the way that SEAMUS draws members into a conversation with one another throughout the year. Drake is working to transform the Journal into an increasingly professionally functioning publication. SEAMUS is deeply appreciative of the enormous care, time, and skill that Steven Kemper and Eli Stine brought previously to these two positions respectively. Likewise, a collective thanks to all other Board members who are engaged in everything from massive technical support to all other facets of the organization.



Elizabeth (Liz) Hoffman,
President SEAMUS
president@seamusonline.org



Performer Curated Concert Selection: Dr. Stephen Marotto

Interviewed by Ralph Lewis

Dr. Stephen Marotto is a Boston-based cellist with a strong interest in experimentalism, improvisation, and electronics. He is a member of the Callithumpian Consort and frequently plays with the Boston Modern Orchestra Project. As a soloist, he is especially passionate about exploring new means of sound production with cello in acoustic and electroacoustic domains, often playing commissioned works that support this vision. In late 2019, he was selected to present his Performer Curated Concert for SEAMUS 2020, but due to the current pandemic, it was delayed until March 2021. Let's learn about what he planned for us.

RL: Let's talk about the performer curated program you made for the SEAMUS 2020/2021 conference? What is on it and what is it all about?

SM: The impetus behind this curated program for me was investigating different ways instrumental sounds on the cello are dissected, teased apart, and are stitched back together. All of the pieces feature cello with live processing. There are no pre-recorded sounds in any of the four pieces. It includes Brian Riordan's *Book Burner* for cello and electronics. *Stircrazer 2* by Sabrina Schroeder for cello and live mechanics. *Liminal Spaces* by Lisa Atkinson, which is an adaptation of a piece she had written for bass, and *Mourning Fog* by Rand Steiger.

I wanted to investigate various modes of playing on the cello so there is a large amount of open form improv on the program as well as very detailed scores. I wanted to explore different modes of sound production. This is why I gravitated toward the Sabrina Schroeder piece.

RL: What does "live mechanics" mean in regard to *Stircrazer 2*?

SM: There are no speakers involved. Two transducers are attached to bass drums and an offstage performer (it was going to be Brian Riordan at SEAMUS 2020—I'm not sure who will do it in 2021) performing the different waveforms programmed into a midi controller. I have to coordinate with the person on the electronics. The mood or affect of the piece is soft or silent—at the threshold of

silence. The cello has a pretty big scordatura. The C string is tuned very loose—the pitch is unspecified. There are a lot of grinding sounds that blend together with the transduced bass drums. It isn't always clear where the sound is coming from.

I really love the sound world generated by this piece. The reason why I wanted to include it is a different way of thinking of cello and electronics from the ground up. Oftentimes, the cello is augmented or it's cello and accompaniment. In this piece, in Sabrina's piece, it's really investigating the cello sound. It's a sort of paradigm shift where the mechanical noises of bass drums and cello blend together to create one big instrument instead of just cello sound augmented by delay, reverb, or other traditional things. The cello sound is dissected and put back together.

The same thing happens in Lisa Atkinson's piece although it is achieved through different means. *Liminal Spaces* is an open form improv piece and electronics where you're filling up a reservoir of sounds that get processed and spit back out as the cello is doing a controlled improvisation scenario. We investigated adding different noise-based timbres and a few sections are focused on harmonics. The SEAMUS 2020 performance was going to be the premiere of the four-channel version of it.

RL: In what ways does this program reflect your interests in electronic music? Why is this music important to you?

SM: One of the main reasons I was attracted to playing electroacoustic music is to create an instrument of sorts and expand the tonal palette of the cello. My interest in music comes from more of an experimental side. Finding new ways to make sounds on the instrument. I have experience with playing extended techniques and doing improvisation coming from contemporary classical, third stream, and open form pieces, so I wanted to put all of that together with the aid of live electronics.

I'm interested in investigating psychoacoustic phenomena. The music of Alvin Lucier has been very influential to me both performance-wise and conceptually. I want to use electronics to integrate this with my other interests, including microtonal music, just intonation, *musique concrete instrumentale*, and spectralism.

RL: *What are the production goals and issues involved in staging your program?*

SM: Live electronics were the starting point of creating this program. Musically speaking, you can really get a sense of playing into the patch that fixed media doesn't allow for. Live electronics also opens up more possibilities for improvisation.

The program has pieces in 2, 4, and 8-channel electronics, so it presents a bit of a logistical challenge there. The biggest challenge is Sabrina Schroeder's piece. It's a lot of work for a seven-minute piece but it's so good that it's definitely worth it. Bringing it to a conference when I have three other pieces on the program and the staging involved with it. I was set to use two cellos—the program is four pieces in three different tunings.

RL: *What are some next steps or new interests you would like to explore with electroacoustic music or live electronics?*

SM: I'd really like to get into more multi-channel music and be more comfortable with those kinds of set ups. Generally, most of what I have done has been stereo. I'd like to run more multi-channel works myself. Finding ways to create new or experimental sounds and different methods of playing. What I'd really like to do (mostly a fantasy at this point): there is a specific kind of bow called a BACH.Bow, named after Michael Bach, who invented it. It allows you to play all four strings at once because of its curve. The frog has a lever that allows you to play different combinations of strings. What I'd like to do is purchase one of these bows and commission pieces for electronics. So, if anyone knows anything about the BACH.Bow, let me know!



For more information about Dr. Marotto, visit his [website](http://www.stephenmarotto.com) www.stephenmarotto.com

About the author:

Ralph Lewis received his DMA in Music Composition from the University of Illinois at Urbana-Champaign in 2021. His dissertation "Aaron Cassidy's Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice" received Phi Kappa Phi's Graduate Research Grant and has since been presented in peer-reviewed paper talks at several conferences. He contributes concert and album reviews to Computer Music Journal and recently presented about Johnny Reinhard's creative practices at Orpheus Institute's Performer-Composer in the Second Half of the 20th Century Conference. Lewis founded and runs All Score Urbana, a free-to-the-public community engagement composition workshop. Thanks to receiving the 2022 SEAMUS CREATE Grant, All Score Urbana will be able to include a dozen of Travis Thatcher's photon tricorders in programs for the general public and in partnership with Tamra Gingold and Urbana High School Orchestras.



For more information about Ralph, visit his [website](https://ralphlewismusic.com) https://ralphlewismusic.com

Dilate Ensemble: *Catena*

Lyn Horton

Within the confines of COVID, the Dilate ensemble, has created an extraordinary piece of video art, *Catena*. Even though the group calls itself experimental, the talented (SEAMUS members) group has spawned that which is beyond experimentation.

In the late 60's, experimental cinema was picking up steam. New tools were introduced into the frame and the frame became the medium. It is within that context that the Dilate Ensemble has burst out of the celluloid into a multi-dimensional digital, physical and musical realm.

The mastery of the ensemble members allows dimensions to flow seamlessly together in a screen world that fascinates and stretches the viewer's imagination beyond anything predictable.

The breath-taking integration of line, shape, dancing bodies and sound render the idea of abstraction moot. Every element participates in the formation of other elements. It is as if entire paintings are painted all at once coinciding with performances of synesthetic music compositions realized without a score being followed.

Time evaporates. The visual and aural senses are absorbed into a digital and spatial dialog that seems to have no script. The members have moved into another territory which they can only mine for the infinite possibilities for creation which lie in the depths of their minds.

'Catena' means a chain or series of events. The Dilate Ensemble gave the word new significance in its stunning half-hour digital video presentation.

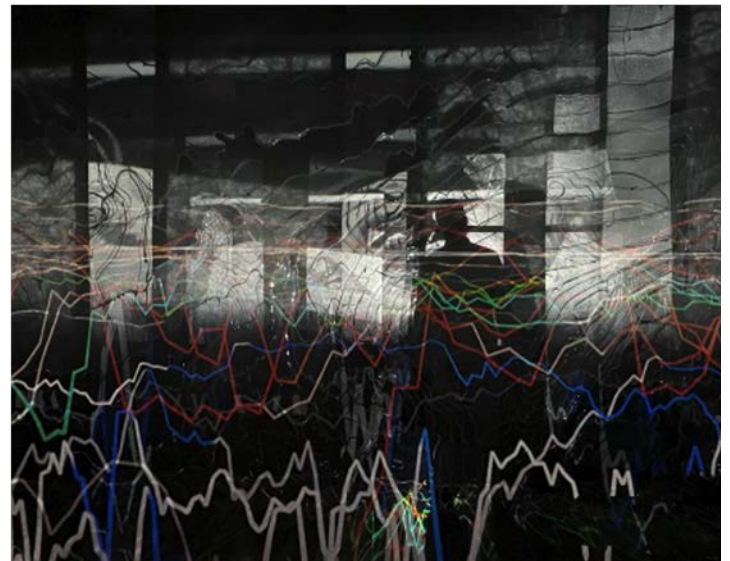
—*Lyn Horton*, writer (has contributed writing to Arteidolia, JazzTimes.com, Jazzhouse.org, Jazzreview.com, AllAboutJazz.com) and visual artist

DILATE ENSEMBLE:

Scott L. Miller (Minnesota): Kyma, electronics
Gloria Damijan (Vienna): extended toy pianos, percussion
Luisa Muhr (New York): voice
Jon Raskin (NoCal): sax, concertina, electronics, recycled materials
Carole Kim (SoCal): video installation, direction

With guest:

Shinichi Iova-Koga, dance



Work presented January 13+14, 2022
Thoughtworks Arts & CounterPulse Theater (San Francisco) residency and commissioned work:

<https://youtu.be/A-DZIkJaujc>

Community workshop:

<https://youtu.be/9D963Bik5bM>

3 Questions to SEAMUS Leadership

Interviewed by Cecilia Wu

Here we have the current president Elizabeth (Liz) Hoffman and the immediate past president Ted Coffey at SEAMUS for a brief conversation on three questions about SEAMUS, proposed by *your editor*, and hopefully to be followed with interest by all SEAMUS members:

Cecilia: *Please tell us a bit about some exciting SEAMUS opportunities/plans/initiatives in the upcoming year of 2023.*

Liz: It is still only recently that I've stepped into the hard-to-fill shoes of Ted Coffey. I'd like to open my comments by thanking him for pushing the organization so strongly during his term in the direction of social innovation. "What should SEAMUS be today?" is a question that he answered with another: "Who is SEAMUS today?" And the latter continues to be a profound rhetorical question, that invites plans, initiatives, and opportunities prompted in part by new members who are joining the Board and the membership. I am committed to fostering all possible efforts to make SEAMUS as responsive as we can make it, both to current unmet needs, and also to possibilities conceived by an increasingly diverse spectrum of practicing artists, technologists, and academics.

As an organization that historically has nurtured younger academics in early career stages, SEAMUS will continue to take that charge very seriously. Electroacoustic music pedagogy continues to evolve dramatically in step with so many technological and cultural changes. These include the proliferation of software that makes more sophisticated DSP and spatialization easier for beginners to access. These include the proliferation of languages that are being used for large data processing and AI. A new wave of technology positions seems prompted by a growing awareness of the interleaving of sound art in virtually every aspect of our virtual environments.

Gender and sexuality, race and class, are all parts of an identity diversity that impacts artistic practice and artistic creations. Awareness and support of access patterns, exposure, support, hiring practices, grant

awarding practices, and more are part of a growing cognizance that inclusive representation to audiences and to students is essential. SEAMUS will strive to argue for this as good policy, including through panel discussions at Conferences, through website articles and conversations, through Board member recruitment, and through grant initiatives. SEAMUS, through an expanded website, and through more year-long activity support, hopes to serve more vitally in the coming years as a communal nexus for conversation, debate, sharing of good ideas, and sharing of resources and solutions about electro-acoustic art.

One of the most significant ongoing SEAMUS initiatives at present is to continue to steer the organization from a relatively small and esoteric community, to an organization which is significantly larger. At the same time SEAMUS would like to serve the membership in a way that is more continuous throughout the year. Talented and dedicated Board members are currently working on issues of outreach and access; this includes our continuing the CREATE grant initiative begun during the pandemic. As mentioned above, we are slowly crafting plans to enhance the SEAMUS website and its functions in relation to providing information for members and even for the electroacoustic community in the public sphere. We anticipate, for example, that selected published content may live outside of the members' paywall especially since this is important for some authors. We have plans to increase content, in the direction of an expanded coverage of pedagogical, theoretical, technical, artistic, philosophical, social, artistic, collaborative, and career pragmatic issues.

We are (as of our upcoming 2023 Elections) adding a second Member-at-Large (outreach), a position which will interleave (alternating election years) with the existing Member-at-Large (conference adjudication and prizes), to enable more concerted outreach to SEAMUS members.

Finally, a new initiative this Spring is our decision to hold both an in-person Conference and a remote online event which we are continuing to call (consistent with its initial airing in 2021) Rhizomatic (i.e., SEAMUS' Rhizomatic Conference portion). We are hopeful that this more complicated and 'last minute, last resort effort' event will ultimately serve a greater number of members, enabling those with travel constraints for any reason to take part in and follow the online presentations. Increasingly, too,

this split screen approach may encourage new forms of digital art. Pieces or games or panels specifically crafted for online presentation (rather than placed online due to an unexpected external constraint) are ones which we hope will be programmed and appreciated in the Rhizome conference portion. We look forward to an experimental collaborative approach in producing the Conference, as well, including community partnerships; thanks already to Carol Parkinson, we have a commitment from Harvestworks for use of its space(s) for installations, if useful.

Ted: Liz's responses to Cecilia's excellent set of questions seem to me profoundly thoughtful and complete — I don't have much to add or subtract. To Liz's compliment of my time as president, I'd like to return gigantic gratitude to Liz for taking on the role. I can't imagine anyone better suited to activating and supporting the next generation of SEAMUS folk, while respecting the best of our past aesthetics, practices, and values. I'm inspired by Liz's priorities and articulation of vision, as well as organizational impeccability and temperament. I'd also point out that I had to step into the hard-to-fill shoes of Scott Miller! (And it's turtles all the way down.)

Like Liz, I'm interested in developing more programming, resources, and support to membership. For example, beyond the annual conference, additional SEAMUS-affiliated events presented throughout the year; the Journal made more accessible and usable through digitization; exchange of teaching resources facilitated; and increased support of the great and good work of people in our community through initiatives such as the CREATE grants. I also share Liz's interest in developing options for rhizomatic presentation — toward more inclusion of people, media, and types of work, and toward being more ecologically responsible.

Cecilia: *Please share some insights about the challenges that we are facing in the new year and beyond?*

Liz: SEAMUS faces challenges as an organization: its Board members are all volunteers with full time jobs and family commitments; and managing a growing national organization with this model is a conundrum.

The inclusiveness and energy of the organization are bolstered by having new Officers take over every two years, but that also requires improvements to the infrastructure so that without a training period or lead time new members can step in more easily and effectively. To do this we have recently emended and posted the organization bylaws; we are working on an organization handbook. At the same time, SEAMUS is improvising at the moment for a return to some in-person annual event given the isolation we have all experienced the past few years, an isolation that we need to grieve over unconsciously perhaps by celebrating the ability to see each other again.

SEAMUS also faces artistic challenges. Conference production of electro-acoustic events without a home performance space must typically sideline some of the most vital and interesting technical sophistications and precisions of the genre. Routines of large conference production also preclude extensive rehearsal time with a speaker system. These limits are very meaningful in our medium, and I look forward to ongoing conversations with the Board and SEAMUS members toward future conference designs which might be more responsive to these issues — challenges which extend way beyond SEAMUS. Standardization of formats (or artistic forms) is both an enabler for sharing more music, and a serious artistic limiter.

The multi-media aspect of electro-acoustic art (VR, live video, dance, algorithmic) means that the disciplines and activities evolving are very wide ranging. It is increasingly important for SEAMUS to continue to reach out and welcome members whose academic or disciplinary or identity rootedness may be in non-musical fields.

Finally, SEAMUS faces all of the social and humanistic challenges of 2022 moving forward. These include care for the planet, care for and about other species; resistance against technological and political control; and greater efforts at addressing past and present inequities and oppressions — of nations, groups, segments of our communities, including womxn, including POC, including LGBTQIA+. Bias in big data and algorithms that increasingly shape our daily activities and our evolving tastes (including in music) exists. Awareness of this is a challenge and a valuable point of attention for all artists involved in using data.

There are still patterns of self-selection out of sub-fields

of electro-acoustic music making. A lot of learning happens outside of classrooms and new ways of structuring social hierarchies and ways of engaging and modelling learning outside of the classroom are relevant to changing the ongoing norms.

Related to the last challenge tangentially: SEAMUS seeks to be a well-run organization so that we can maximize support for members. We are aware of the challenges to most members of attending a Conference involving travel and hotel; some academics receive reimbursement, but many do not. We are aware of the connection between inclusivity and privilege and will continue to look for ways to prompt Conferences which have low attendance costs. This includes events at the Conference itself, and so the formal Banquet tradition will be replaced this year with a no-cost open-to-all Awards ceremony gathering.

Ted: I agree with everything Liz / Elizabeth says here. To the skillful thinking and action our wack Zeitgeist requires, yes. (More banal, but I'm grateful for her review of the bylaws and mechanics in general.)

Cecilia: What do you expect us, the SEAMUS members, to contribute to our SEAMUS collective opportunities and challenges?

Liz: One very valuable role that SEAMUS members can thus play is to consider hosting a yearly conference. (If you wish to consider this, please do reach out to any Board member! Due to a range of factors including the pandemic impact and hardships, and an increasingly challenging economy with its own ripple effects, and priorities in higher education administration that often make access to facilities a difficult task, SEAMUS does not have a guest host for 2023. Hence, SEAMUS itself will be producing the events. Traditionally, conference hosts have been sought 2 – 3 years in advance of the given event. Historically, SEAMUS has valued a roving conference year to year, ideally not produced by the organization itself; this model has led to a wider flavor of conferences, and has enabled members to visit the teaching environments of colleagues. It also promotes new ideas about facility design and use, specialized electro-acoustic studio design, and allows exposure to cultural and audience differences, in places distant from one's own home base.

SEAMUS is also exploring the possibility of locating a non-academic non-profit space that could be used yearly or whenever needed, and which might be equipped with a permanent speaker set-up. If any SEAMUS member were to have such a space (a barn... a warehouse... a haunted house) which might serve in this capacity, please do contact the Board for a discussion.

I am gratified by this opportunity to be a part of the SEAMUS community in a leadership way, and welcome all input—constructive, critical, volunteering, requesting help—from members. Warm welcome for the 2023 year to new members and to established ones!

Ted: I hope people hear her call for future conference hosting and design and rise to the challenge!



Ted, we appreciate you!!!

Cecilia: Here, as one of the many SEAMUS members around the world, please allow me to say, "THANK YOU", **Ted**, for your service to our community during the most difficult time in the history of SEAMUS; and "THANK YOU", **Liz**, for your fearlessly taking the lead from here. We very much look forward to having a bright future together!



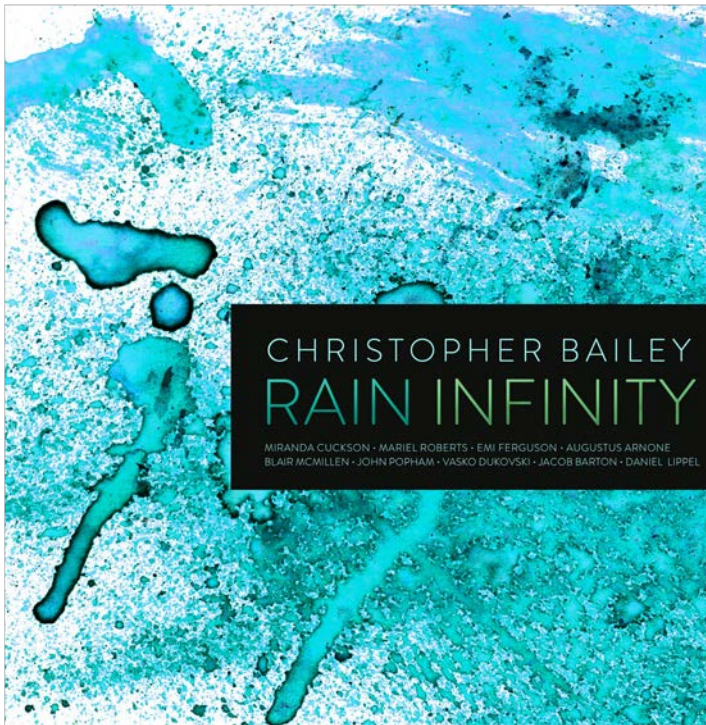
*Women composers with Liz
@SEAMUS National Conference 2022*



Member News

Christopher Bailey released a new album named *Rain Infinity* on January 15, 2021. The six-movement work, Duo for violin and cello, performed by Miranda Cuckson and Mariel Roberts, is spread out through the recording in interstitial interludes.

<https://christopherbailey.bandcamp.com/album/rain-infinity>

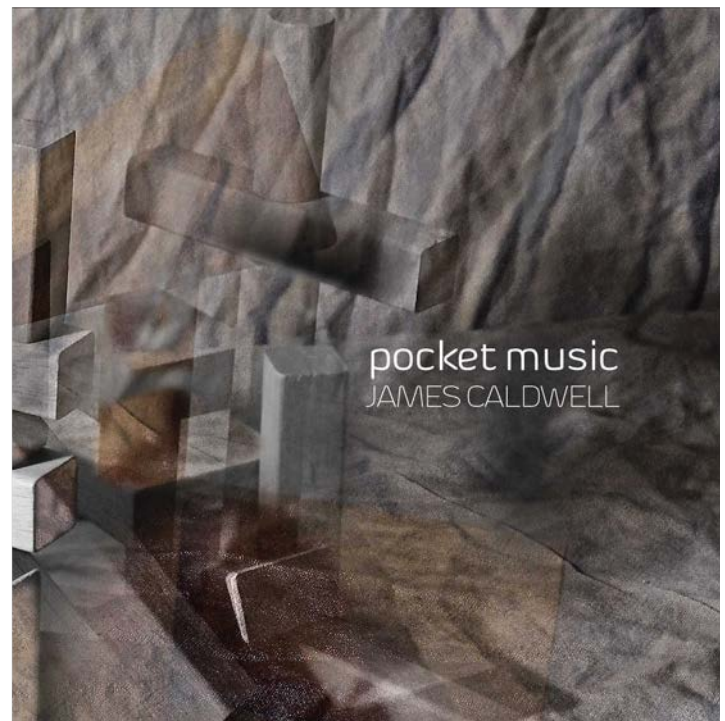


James Caldwell released *Pocket Music*, concrète miniatures 1998-2020, his first portrait release, on Neuma Records. For more than twenty years Caldwell has pursued a sporadic project of making small musique concrète pieces. The original set used sounds he made with things he found in his pockets while working in the studio - coins, keys, plastic pill bottle, comb, paperback

book, rubber band, and a screwdriver struck against a wrench.

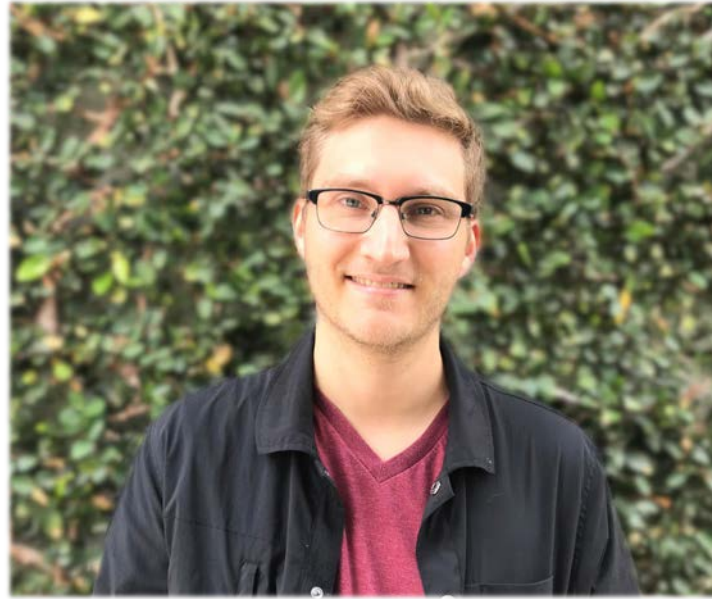
As Caldwell returned to the project, he continued working with small found sounds, but not necessarily things from his pockets: ping-pong balls, a stapler, M&M's, binder clips, finger cymbals, a pencil run over the rungs on the back of a chair, dresser handles, the bag from a bunch of apples from the grocery store, a wine glass, and then—moving outside into his yard—cicadas, lawn furniture, garden stones in a wheelbarrow, birds, the distant rumble of the Macomb Speedway, and some odds and ends sitting around on his hard drive. Even as the objects became larger or farther from me, the pieces remained pocket size.

<https://neumarecords.org/catalog/ols/products/james-caldwell-pocket-music>



Robert Fleisher's *Six Little Piano Pieces* were heard (on 5/6, 2021) during the SCI National conference, in a recorded performance by William Koehler (from the 2019 SCI region V conference at EIU-Charleston, IL). They were also published by the UCLA Music Library (Contemporary Music Score Project) and may be accessed here: escholarship.org/uc/item/7025b3h8.

Robert Fleisher's musique concrète miniature, *Loretto Alfresco*, was heard during 29 NACUSA recitals in 12 states this year and was joined by his *Altro Alfresco*, *Five Pieces for Flute and Percussion* and works by Robert Honstein, David Maki, and Iannis Xenakis on ILTA (Neuma), featuring flutist Stefanie Abderhalden and percussionists Kyle Flens, Katie (Wiegman) Burdett, and Thomas Loretto, and his *32 Bars* appeared on the *ÉxQuartet* CD, SQ (Phasma). Also in 2022: Fleisher's recent *Six Little Piano Pieces* were performed by Minato Sakamoto (BNMI's "Prismatic Congruency" video series) and in NYC by Max Lifchitz (North/South Consonance 43rd season opening concert), his *Parallel* (fixed media) was premiered during the third annual Earth Day Art Model international telematic festival (IUPUI), and his miniature toy-piano tribute to American composer Jan Bach (1937-2020), *BACH (for Jan)*, was premiered by David Bohn during the fourth and final set of his *Vox Novus* "Fifteen Minutes of Fame" series.

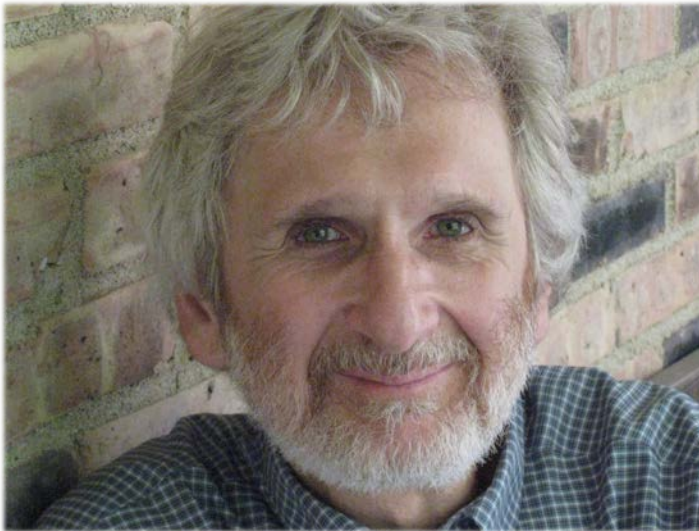


www.marcevanstein.com

Brian Belet's *Name Droppings* (computer processed voices, 2008), was performed on the **EM I Three** concert at Ball State University, Muncie, IN, on February 18, 2021. It was also performed at NYCETF 2021 (virtual), June 21-27, 2021.

Sea Lion Mix (computer processed sea lion and human voices, 2009), was performed at SEAMUS 2021 (virtual), on April 24, 2021.

See: www.BeletMusic.com for details.



Marc Evanstein produced an online course on "Composing music in Python" through the Kadenze website : <https://www.kadenze.com/courses/computer-assisted-music-in-python-i/info> Evanstein offered several more advanced online workshop: <http://workshop.marcevanstein.com/>



Devin Maxwell's *Bonneville Park II* for chamber orchestra and electronics released on a compilation CD by the Ostrava Center for New Music. The piece was performed at OD2021 by the Ostravska Banda conducted by Petr Kotik.

<https://www.newmusicostrava.cz/en/about-us/news/912-ostrava-days-for-christmas-the-brand-new-double-cd-comes-out-today.html>



Jeremy Muller released a new solo percussion album on Albany records this past October 2021 featuring world premieres by Matthew Burtner, Alexandre Lunsqui, and Cristyn Magnus. It also includes some classic works like Javier Alvarez's *Temazcal* and the recording premiere of Herbert Brün's *Stalks and Trees and Drops and Clouds*, the latter of which is one of the first ever computer-aided solos written for percussion.

Here's a link to listen and for more info:
<https://bit.ly/WithinTheWithin>



Recent performances of music with electronics by **Orlando Jacinto Garcia, in 2021:**

Jul 23, 2021 flutist Diane Grubbe performed, cuando el mar besa al Malecon, for flute and fixed media electronics as part of her Shenson Faculty Concert Series that took place virtually.

Dec 9, 2021 pianist Hyun-Mook Lim performed superimposed sonic images for piano, fixed media electronics, and video by Jacek Kolasinski as part of her concert at the Institute of Advanced Media Arts and Sciences Gallery, Gifu Japan <https://h-mlim.editorx.io/newmusic/schedule>

Dec 25, 2021 pianist Hyun-Mook Lim presented a repeat performance of superimposed sonic images this time at the Saga University Art Museum (SUAM) in Saga, Japan <https://h-mlim.editorx.io/newmusic/schedule>

Lemon Guo and Mengtai Zhang's VR documentary *Diagnosis* will have its North American premiere at New Frontier at the [Sundance Film Festival](https://www.sundance.org/) in Park City, Utah in January 2022.

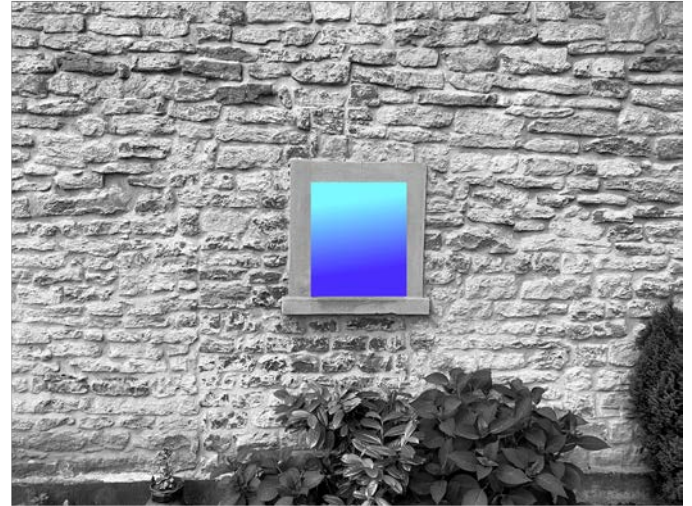


lemonguomusic.com
<https://soundcloud.com/lemon-guo>

Arian Bagheri Pour Fallah completed *Man in the Sound of God* (Mensch im Klang Gottes), while artist-in-residence at the Stiftung Künstlerdorf Schöppingen (NRW), in 2021. A site-specific artwork existing next to former resident, Stefan Sous' Flunki Kiel, Mensch is the culmination of Arian's theoretical work on the musical form, récit music, and broader modular media, which expand on the language of acousmatics, as presented during SEAMUS 2021.

Such formal elasticity has allowed the work to premiere in fragment, thus transiently liberated from the site, at Ars Electronica 2021. Christened as Teilkunstwerk (Partial Work of Art), Mensch operates from a récit in lieu of a libretto, and replaces the stage with land, the internet, and lived experience itself.

As concerns the work's technical properties, modular media are considered as a strategic step, in countering the prevailing algorithmic culture, including yet not limited to streaming services. Equally, the notion of a (musical) community is integral to the theory of art at work in Mensch, which departs from the 'digital materialism' permeating new media, among others. SEAMUS members, therefore, are more than welcome to follow and engage with future development on the work by subscribing to the newsletter at lu.ma/Arian



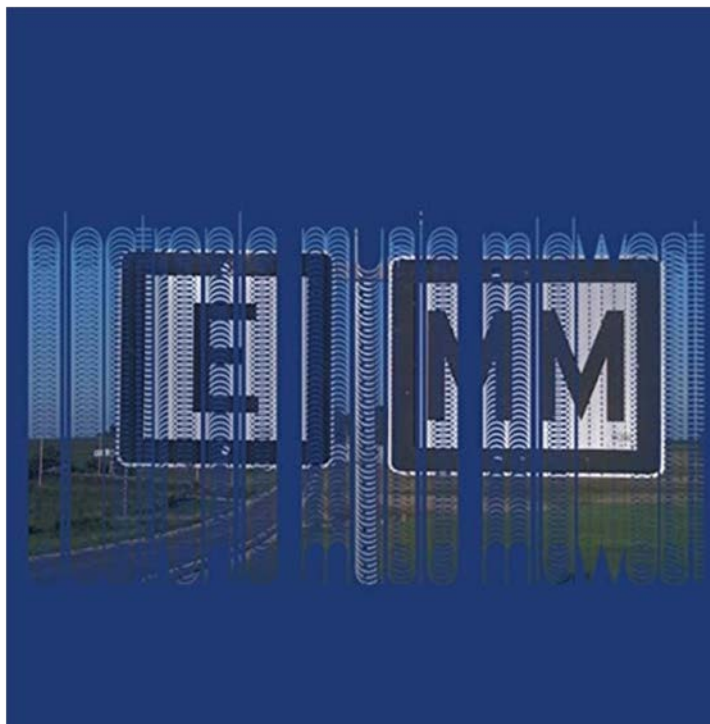
Spatial coordination of 'Man in the Sound of God (Mensch im Klang Gottes)' Fragment XXII. 'Env. Gift of the Ocean,' computer mass; by Arian Bagheri Pour Fallah.

Janis Mercer's newest work, *Alphabet*, for percussionist and fixed electronics, has been published by Media Press. The composition is a series of three short pieces that may be played together or separately. The fixed electronics part is derived from the live instruments featured in each piece.

<https://mediapressmusic.com/mercer-janis-x-from-alphabet-for-solo-percussion-and-fixed-electronics/>



Ceaseless Cease for clarinet and electronics was released by **Neuma Records** featuring a clarinetist, **Esther Lamneck**. The album is for clarinet and electronic music composition (an international collection of works) by **Lars Graugaard's** *Quiet Voice*; **Michael Matthews'** *Sky Rings*; **Kyong Mee Choi's** *Ceaseless Cease*; **Paul Wilson's** *IHTBY*; **Michal Rataj's** *Small Imprints*; **David Durant's** *FAJL*.



Unleashed for piano solo will be released by Vox Novus featuring a pianist, **Matthew McCright**. The album, **ENDURANCE**, includes works by **Kirsten Broberg**, **Kyong Mee Choi**, **Christopher Coleman**, **Sean Friar**, **Dorothy Hindman**, **Mike McFerron**, **Ingrid Stölzel**, and **Robert Voisey**.

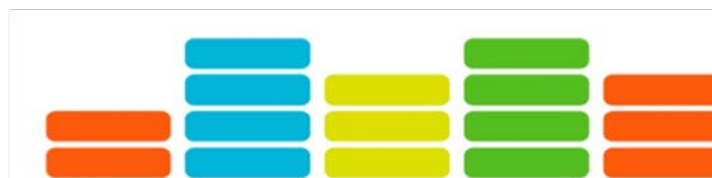
Unleashed received a New York premiere performed by Matthew McCright at the Composer's Voice concert at Weill Recital Hall at Carnegie Hall in New York in November 2019.

rare yet soft (video) is one of the 3-D animation pieces of the 3-D animated song cycle, *What is not lost*. *rare yet soft* (video) were premiered at the 6Degrees Composers Virtual Concert via HotHouse in March 2021. The concert features works by **Regina Baiocchi**, **Kyong Mee Choi**, **Ester Hana**, **Janice Misurell-Mitchell**, and **Patricia Morehead**. *What is not lost* has six animations; *rare yet soft*; *Im Nebel*;

Snow in April; *Im Abendrot*; *Becoming the Universe*; *Quietly*, all of which is dedicated to the composer's father, Soon-Bong Choi. Each piece includes poems, images, animation, and music created by the composer.



Kyong Mee Choi's *To Unformed* for piano and electronics was presented by East Meets West, World Piano Teachers Association USA-Missouri featuring pianist, **Chia-Ying Chan** on Saturday, February 13, 2021 at 5 p.m. *Pendulum* for oboe, English horn, and electronics was presented at the Hartford Independent Chamber Orchestra Internet Series (Final Fridays) featuring Oboe Duo Agosto (**Ling-Fei Kang** and **Charles Huang**) on Friday, January 22, 2021. *Sublimation* for marimba and electronics, performed by **Sean Darby**, was aired on December 31, 2020 through Anchor.FM Podcast: Martian Gardens Episode 1045, the finest in modern classical and experimental music since 1999, Amherst, MA. *Train of Thoughts* for electronics received a Special Mention at the International Contemporary Music Festival Forum Wallis. Other recipients included **Ermir Bejo**, **Epa Fassianos**, **Dave Gedosh**, **Ivonne Hernandez**, **Dimitris Savva**, **Chatori Shimizu**, **Nadir Vassena**, and **Yiqing Zhu**.



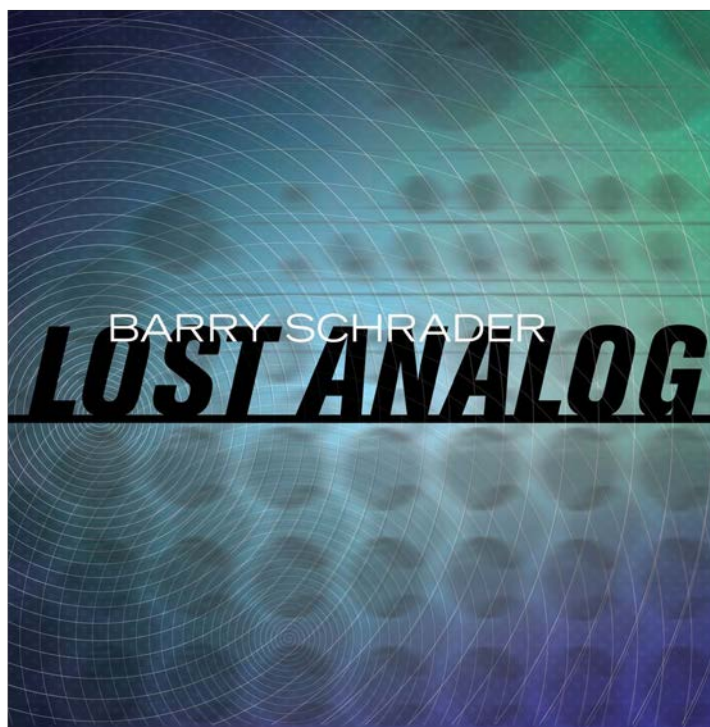
Barry Schrader's new album *Lost Analog* has been released. The CD and download are available on Bandcamp and downloads are available from most online music stores and streaming services.

<http://barryschrader.bandcamp.com/yum>

<https://barryschrader.com/>

The album booklet will download with the files, but there's also an online press kit [here](#).

It's early for reviews, but there's one [here](#).



Eric Chasalow was just awarded a [Koussevitzky Foundation Commission 2022](#), to write for sinfonietta plus soprano and electronics for Sound Icon - 2023-24 premiere. Premiere of his sound piece, What Shade of Green is Our Horizon at [Sulphur Studios](#), Savannah, GA ; [Costal Discovery Museum](#), Hilton Head, SC, and the [Averitt Center For The Arts](#) at Georgia Southern University (part of art installation, Avant Gardner by Lisa D. Watson). Performance of his work, As a Kind of Knowing, for fixed media, [Convergence Festival](#), Leicester, England. Premiere of his work, The Wings That Bear The Night Away, for violin and fixed media, (premiere) by **Mari Kimura** with [Brightwork Newmusic](#), [MONK Space](#), Los Angeles, CA; Premiere of **Extinction**, for clarinet and fixed media (premiere) by Ben Fingland with counter)induction, Warhol Museum, Pittsburgh, PA, JAN 27, 2023.



Judith Shatin's *Terra Infirma*, for amp. sop. sax, trpt, trmb, vn, va, vc, perc and electronics, was commissioned by Michigan Technological University. Focused on calls of the multitude of endangered animals and of the lakes themselves, it was premiered on a concert of Shatin's music on 10/8/2022. Saxophonist Patrick Booth also performed her *Penelope's Song* and *Storm*, both for amp. sax and electronics on the same concert at the Rosza Center for the Performing Arts. The Fulcrumpoint New Music Project conducted by Stephen Burns gave the Chicago premiere on 10/13/2022. Recently, percussionist I-Jen Fang, with Judith on electronics, performed *Adventure on Mt. Hehuan* (bass drum and interactive electronics) at PASIC, the big percussion fest in Indianapolis on 11/10/2022, while SeungHye Kim performed *Plain Song*, for amp. piano & electronics fashioned from recordings of Charles Wright reading four of his poems. The concert, on 12/13, was at Norfolk State University.



Timothy Roy was awarded First Prize in the 2022 Salvatore Martirano Memorial Composition award for his work *dans les dents de la guivre* (harp, immersive electronics, and lighting). In September, harpist Julia Kay Jamieson performed the piece at the University of Illinois Krannert Center for the Arts, with the composer decoding ambisonic sound to the hall's Meyer Constellation system. The same piece was recognized with an Honorable Mention in the 2022 Giga-Hertz Award and presented in a multichannel acousmatic version at ZKM Karlsruhe in November. For more, please visit www.timothyroymusic.com.



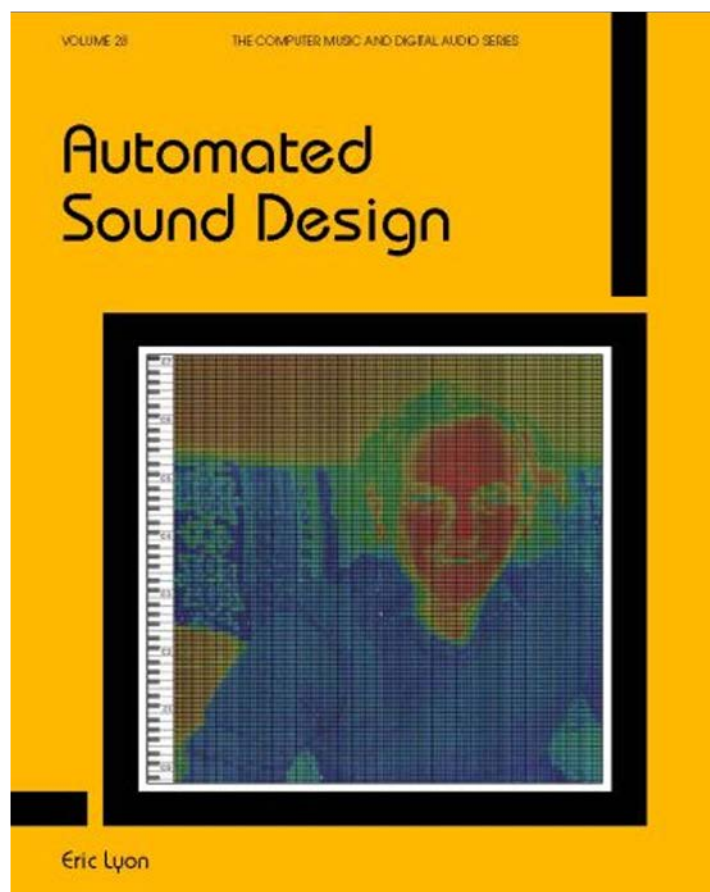
In Fall 2022, **Sam Wells** joined the faculty of Temple University's Boyer College of Music and Dance as an Assistant Professor of Music Technology following completing a D.M.A. in Performer-Composer at the California Institute of the Arts. In March 2022, Sam's new concert-length work, "The Cottonwood Florilegium," was given its premiere performance by SPLICE Ensemble with special guests Dana Jessen and Vicki Ray. On May 12 in Austin, TX, Kenken Gorder and Will Yager gave the premiere performance of Sam's "The Road and the Stars," a new work for trumpet, double bass, and electronics. Sam's "Through The Dust," a new fixed media work was installed at the James Irvine Japanese Garden of the Japanese American

Community Cultural Center in Los Angeles as part of viralnet-v4.net's installation, Release: Heard in L.A.



<https://silewm.as/>

Eric Lyon's book "Automated Sound Design" has just been published. It is available here: <https://www.areditions.com/lyon-automated-sound-design-das028.html>



In September 2022, **Charles Nichols'** composition *Time Garden: skull bridge*, for computer music, accompanying motion capture dance in virtual reality, a collaboration with dancer Scotty Hardwig and creative coder Zach Duer, was presented at the Split Film Festival in Split, Croatia, Audio Mostly in St. Pölten, Austria, TANZAHÖi International Festival in Hamburg, Germany, and Supernova Digital Animation Festival in Denver, CO, and in December at the Oaxaca FilmFest in Oaxaca, Mexico. In October, he performed on electric violin, bass guitar, and computer, with his band Modality, for shows in Butte and Missoula, MT. Also in October, he performed on computer, with flutist Elizabeth Lantz and saxophonist Kyle Hutchins, his composition *Sonder*, for flute, alto saxophone, and computer, in the Recital Salon at Virginia Tech.

In November, the three performed *Sonder* on the live@CIRMMT concert series at McGill University in Montreal, Canada, where Nichols also premiered *Liberosis*, for electric violin and computer, that he composed in the spatial audio system of the Music Multimedia Room (MMR) at the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT).

In December, he performed on computer, with violinist Sarah Plum, his composition *Il Prete Rosso*, for amplified violin, motion sensor, and computer, in the spatial audio system of the Cube at Virginia Tech. Also in December, The Cascade Quartet performed his composition *Verdigris*, for string quartet, on the Great Falls Symphony Chamber Music Series at two venues in Great Falls, MT.



www.charlesnichols.com

www.youtube.com/user/CharlesSNicholsI

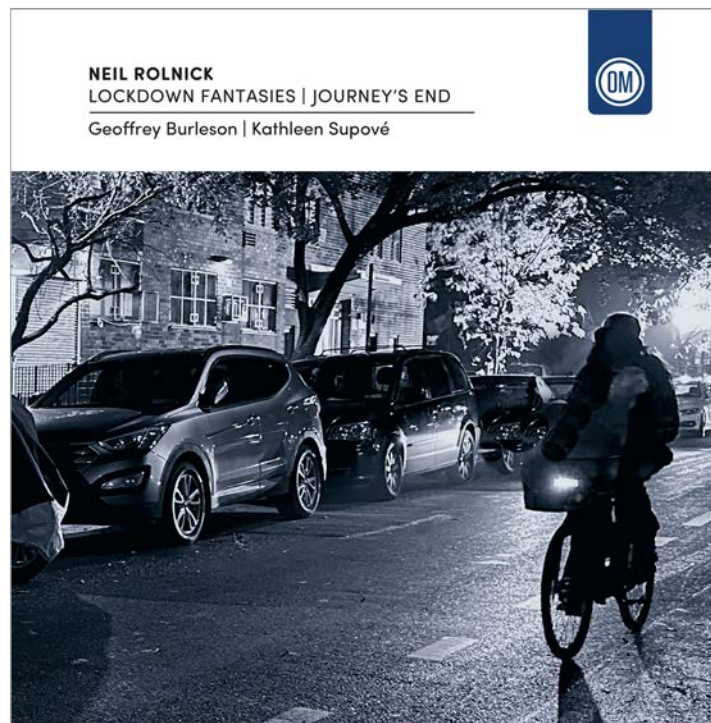
Eli Fieldsteel (Director of the Experimental Music Studios at the University of Illinois Urbana-Champaign) recently completed the manuscript for a new book titled "**SuperCollider for the Creative Musician**," a comprehensive tutorial and reference guide for students, composers, and practitioners. Written with both beginners and intermediate readers in mind, the book is suitable for sound creators who fall anywhere on the spectrum between musician and computer programmer, and who seek to augment their skill set with new and innovative code-based techniques. This book begins with platform-specific fundamentals, explores a large family of creative techniques, and eventually guides the reader through the nuances of assembling, navigating, and performing large-scale projects. The text pairs with a large repository of downloadable code materials meant to facilitate immediate experimentation and hands-on learning. The book is currently in design stages, and expected to be published sometime in 2023.



Recent performances of **Orlando Jacinto Garcia's** music for instrument and fixed media include: *quasi chitarra* for classical guitar and fixed media performed by guitarist **Colin McAllister** was presented as part of the virtual Chile based entre obras festival on 8/14/22 Kyle. **Bruckmann** performed the English horn version of *separacion* on 3/8 at the University of the Pacific and again on 5/22 as part of the San Francisco Contemporary Players concert at SFJAZZ. Diane Grubbe performed *cuando el mar besa al malecon* for flutes and fixed media on 5/6 as part of the Mosswood Sound Series. Saxophonist Henning Schroder performed *separacion* for soprano sax and fixed media on 3/31 at the SEAMUS National Conference held at WMU. In May, he received the **Walter Hinrichsen Award** from the American Academy of Arts and Letters. The award includes publishing of his work by CF Peters.



Leah Reid recently won Sound of the Year's Composed with Sound Award and was awarded a 2022 **Guggenheim Fellowship in music composition**. Leah will use the fellowship to complete a series of electroacoustic and acousmatic works—specifically, new solo works for piano, saxophone, and percussion with electronics. Time permitting, Reid will also compose 2-3 acousmatic pieces, focused on kitchen/cooking sounds, gardening, and environmental soundscapes. These pieces will be added to an existing body of work that examine a timbral approach to composition and will be released on an upcoming album.



Neil Rolnick's most recent CD/digital album, "Lockdown Fantasies | Journey's End" will be released by Other Minds Records on January 13, 2023. The two large scale pieces for piano and computer are performed by Geoffrey Burleson and Kathleen Supové. "Lockdown Fantasies" is a set of 5 extended reflections of the first 2 years of Covid -- not just a time of isolation and sadness, but also a time for unexpected new ways of looking at the world, magical bike rides through New York's empty streets, and the growth of a new relationship. "Journey's End" traces the illness and ultimate passing of Rolnick's wife in her fight against disease, and her ultimate peace with her own mortality. www.neilrolnick.com • www.youtube.com/neilrolnick • www.vimeo.com/channels/neilrolnick • www.soundcloud.com/neilrolnick



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For SEAMUS Membership Dues and Inquiries:

Abby Aresty

EMAIL: vp_membership@seamusonline.org

All other mail should be sent to:

SEAMUS, 22815 FRAMPTON AVE.

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cecilia.wu@ucdenver.edu