



SEAMUS 2023 National Conference Program

DiMenna Center

Concert 0 **FRIDAY**

10:45am – 12:15pm **Friday:** Immersion Room, Avery Fisher Center, NYU Bobst Library

Marco Buongiorno Nardelli

L'Indifferenza dell'Amore Cosmico (The Indifference of Cosmic Love)

The indifference of Cosmic Love develops on two separate levels, a cosmic and a human one, as a dialogue between two physical systems. The cosmic sounds come from high up and are “performed” by cosmic rays through a detector connected to a computer system and appropriate software. The human sounds are performed by the flutist and are meant to create a rich contrapuntal opposition to the unpredictable cosmic sounds. Given the nature of the cosmic ray detection the performance is necessarily undetermined and improvised following detailed instructions in the generative score. No two performances will ever be alike.

Brian Lindgren *Etudes & Vignettes*

'Etudes & Vignettes' is composed for a new musical instrument currently in development called the EV. Simply put, the EV is a new digital/acoustic hybrid stringed-instrument synthesizer. It uses FFT convolution algorithms to combine synthesized and acoustic sound into a new and dynamic sonic palette. Each of the six etudes and vignettes explores different characteristics and capabilities of the instrument. This performance features the second prototype in the EV development which utilizes a custom-made 3D printed body.

Colwyn Hoard *Severed.*

Severed. is a small part of a multi-part work characterizing the thoughts and emotions of being seemingly cutoff from the world and society. Written partially during the pandemic, I had been and continue to deal with a myriad of health issues, in this piece I explore my internal frustration, angst, and the dejection that accompanies a cycle of sickness and solitary through a sonic lens.

Charles Deluga *Rites of the Forest*

“Rites of the Forest” is an audiovisual work that places the listener at the center of an esoteric ritual conducted by synthesized fractal entities in a desolate rainforest. Drawing inspiration from Carlos Castaneda’s *“The Art of Dreaming,”* this piece constructs a narrative of cosmic horror as a context within which to interpret nonrepresentational geometric signal processes as mechanisms of uncharted existential transformation. The electroacoustic techniques employed in this work include synthesis based on Julia set fractals, matrix operations in four dimensions, and spatialization through ambisonic convolution and binaural rendering. Audio sources such as voice and singing bowl were processed with the Hilbert transform to generate phasors that drive complex oscillators derived from the inverse Julia set equation. Signal pairs were then mapped to planes in four dimensions, where rotations and complex multiplications were carried out. All visuals were produced through these synthesized signals’ projection to two dimensions and display on the x- and y-axes of an analog oscilloscope, such that there is a direct coupling of sound and image. The environmental soundscape was recorded in the Hoh temperate rainforest in Washington state using the ZYLIA ZM-1 third-order ambisonic microphone array. All synthesized materials were spatialized through convolution with ambisonic impulse responses captured on location. In realizing these higher-

dimensional audiovisual forms within a binaurally-rendered, real-world environment, this work aims to immerse listeners in a visceral and unfamiliar experiential context.

Gabriel Baskin *sshn'*

```
\-blis Ma\-/
\--b\--/
\-/

/-----\ /
/-/ eblis\-/ /-/
//blis Maned\\ u u
//blis Maned e \uu
led eb\--\ uuuuuu uu
//eb\-/ \u u u\-- kou/ u\\ \ /
\\BeVBBi ou\\ / uu V I
\\VBiluu \uned ouu /--\
I\\iii uis M lo oou Ik IkV
BBBBB u u\ Ma \uu ou uu u \-/
BBBBB uB uuuued eu\ ou I /u
BBBBB iuuuuu uluuuuuae -u--- / luu
Biii uuu uul euuuk a mmm~ /- / u /
Biii uul e uuM mmmm~^ Ik uu/ I
BBliuu u\le usuM maamm~ uI u
iBBBuu i uleb usu mmmmma^V u\ u
liiu BB uuManu u u -----/uu i u
iiBu uii uuuuuuu I~ uuu/ u
BBBu iuBuuuuuu uue u uoM / ILI uuuu u
BBiu uu lbiuuuan\---/-/- u u
BBiui uuu u sBVb~^p/Lu
BBB iuuB //ed u\-/BB~/
IBBuBu i uuuuuuuu u^BBBLL LL^/\ u
/--uuI Id e uu\B/pm pp^/u\
lisuul uuuuuuuuu\\- -----/uuI u
//eb u BB uu u uu uu
\\eb uuBB uis V uu u' koulu uu
lisBu uB u\ V uu uu/ oouuu /u
\\neuBu\ u V uu uu uuu\ kuo
BldBu uuuuuu u uu uu ookuo o o
Bineu \uu uu u uu` kkouo o
B\due u- u u / okou oo
BBiManud e u u uu/ B koo uooo
BBiMan u eul s\--u-- u- /uMauB uk uooo
\BBleblu Mun d ebuis Ma euuuuBB Bkouu oooo
I BBiBebliuuua ed euuu M neuuuu uuuuu ooooo
I BBiBMane uuuuuuuuuud bli\ u BBou ooooo
/ BBiisBManeu e liu u ---/u BBBu kooooo
BBinedBebli u uu u u u Bkkooooo
BBiManed eb\--uu uu u uBBBBBokooooB
BBBBBBii uuuu uuuuuuuuu\\BBBoooooBB
iiiiBBBBB \\BBBoooBBB
BiiiiBBBBB \\BBoBBBBB
```

Hamish Robb *Consider Thyself Siphoned*

What would it be like if you were transformed into a squid? Of course, you could imagine your limbs reducing to tentacles or any sort of visual allegory, but we could not ever process what the conscious experience of becoming a squid would feel like. Maybe it would be painful, but it will surely not make any sense as your neurons are rearranged to program your new cephalopodic form. Your problems will be simplified: you will simply scour the depths, feast on sperm whales, and squirt a fine ink every so often. Most importantly, you will not understand any of it. To consider thyself siphoned, you must confront the inconceivable and transcend from mamillian to mollusc. Consider Thyself Siphoned is a hyperchaotic glitch piece recorded from March to April 2022 using the software VCV Rack. The piece was recorded partially live while using no sound generation source other than a momentary burst of white noise to instigate the feedback loops. The direction of its creation was intended to test the limits of stochastic microsound. That is, every sample is constructed through an algorithm such that the sample value is unpredictable without

knowing the previous values. However, true randomness in sound is simply white noise and pure feedback turns into an unending ascent or descent into infinity (or, when clipped, silence).

To compose under these circumstances is to design an algorithm. However, to be creative with an algorithm requires some degree of abstraction. Such algorithms are better viewed as webs of parameterized sound carvers. Digital effects plugins are usually very fine tuned and complex, perfect for the role of a sound carver. They also transparently affect the output sound which ultimately creates aural static. Chaos music must not be static. Chaos music must be reactive and capable of unpredictable shifts in sonority. Every parameter of every sound carver will be determined by future, past, and present samples. Beyond an experiment, *Consider Thyself Siphoned* is a dissociating aural experience. There is no grounding of space or time and no concept of beginning or end beyond the discretion of the composer. Due to the intense phase effects, this music inhabits an artificial space that humans were not meant to hear. It depicts something so foreign that it scrambles our perception of sense and forces us to exist in the present. Maybe one day, we will all be siphoned.

Christopher Douthitt *We Move Through Sinking*

"We Move Through Sinking" is an art song intended for immersive multichannel playback. The images in the lyrics come from my experience of early spring in the mountains of Western Massachusetts, when young ferns peek through mud and frost. The world swallows us even as we break free. The song follows a slowly ascending chord progression that grows dissonant as it unfurls. The melody is framed by two new digital instruments that transform the voice-and-piano paradigm of the traditional art song, Snyderphonics's Vocodec and Many Arrows Music's bitKlavier. Elements of each instrument are broken across the multichannel space, so listeners can move to the sounds that draw them in.

Felipe Hoyos González *memory*

*Memory was composed during lockdown periods in 2020 and 2021 in Bogota, Colombia. Using text excerpts from Xavier de Maistre's book, **A Journey Around My Room**, the piece explores the conceptual idea of sounds that an anxious mind imagine while experiencing isolation.*

Berk Yagli *Grains of Temporality*

Grains of Temporality explores the ironic struggle of power, justice, and equality dynamics that have long haunted many civilizations and provides an abstract journey through our history and future of civilizations via the grains of time. This piece aims to hybridise metal and electroacoustic music through ideas of eclecticism, and polystylism.

BIO NOTES

Marco Buongiorno Nardelli is a media artist, composer and computational physicist and Regents Professor at the University of North Texas, a member of iARTA, the Initiative for Advanced Research in Technology and the Arts and of CEMI, the Center for Experimental Music and Intermedia, a Parma Recordings artist, and External Faculty at the Santa Fe Institute. As both an Artist and a Scientist, his work is intrinsically inter- and cross-disciplinary: his work in Physics and in Art is the natural extension of his practices as a creative thinker: "At the core, I am doing the same thing; the tools that I use to achieve the end-goals are different, of course, but the conceptual framework is very similar. These two things talk to each other at a very deep level." As a music theorist and composer, he is a pioneer in the application of complexity theories and big data analysis tools to the structure of music as a generalized mathematical space. As an artist, he is internationally recognized for his music/new media installations, and his artistic research is rooted in the duality "music as data, data as music", including the translation of scientific data and processes into sonic, and potentially artistic, material. More on Marco's music can be found at <http://www.materialssoundmusic.com>

Brian Lindgren is a violist and composer based in Charlottesville, VA. He is currently pursuing his PhD in Music Composition and Computer Technologies at the University of Virginia. He holds a BA from the Eastman School of Music and an MFA in Sonic Arts from Brooklyn College. As a composer, his work has been featured in the International Computer Music Conference, the Vox Novus 60x60 and Magenta Mix compilations, the Earth Day Art Model Festival, and the New York City Electroacoustic Music Festival. He has been commissioned by Anton Kandinsky, Brian Reed, the Plattsburgh State Sinfonia, and Nelson George. As a violist, he has performed with Alarm Will Sound, Wordless Music, and The Triple Helix Piano Trio. He has recorded for Tyondai Braxton (Warp Records), RA The Rugged Man (Nature Sounds), David Liptak (Bridge Records) and Joe Phillips (New Amsterdam Records). In addition he is in the process of designing and building a new hybrid digital-acoustic stringed instrument called the EV. It has been presented at the 2022 NIME Conference, was recognized as a semi-finalist in the 2022 Guthman Musical Instrument Competition, and won the 2019 David Wessel Prize in Electronic Music Instrument Building at Brooklyn College. To learn more about Brian Lindgren, on Instagram at @BKLindgren.

Colwyn Hoard

Charles Deluga is an audiovisual artist and systems designer based in San Diego, CA. His creative practice combines synthesis, spatial audio, ecoacoustics, and electronics to create immersive contexts for experiencing the math behind sound. Charles makes tools to generate and manipulate signals, exploring how technology can be used to translate them between auditory and visual domains. Under the alias Geometric Primitive, he uses oscilloscopes, laser sculpture, and multichannel audio to express geometry as a sentient, primordial presence. Charles has designed and produced A/V systems for architectural media installations across North America, including the Statue of Liberty Museum and MoMA PS1. He is currently pursuing a Ph.D. in Computer Music at UC San Diego after earning a master's in Music Technology from NYU.

Hamish Robb is an Ohio-based composer of electronic glitch music. Their music is informed by chaos theory and modular synthesis techniques to create generative glitch music. They studied at Oberlin College and Conservatory and recently graduated with a B.A. in Computer Science and Musical Studies, working closely with the faculty and students of the TIMARA department. One of their research interests is creating virtual analog models of famous synthesizer circuits. They are also a guitarist and have most recently performed on Michael Gaspari's On the Bridge.

Christopher Douthitt is a composer, vocalist, and electronic musician from Spokane, Washington. Douthitt composes interactive environments for mixed electroacoustic groups, song-like pieces for voices and instruments, and concert music for traditional acoustic ensembles. His research focuses on developing new digital instruments and investigating various boundary states of song experience. Douthitt is Lecturer in Electronic Music at Washington University in St Louis, where he teaches classes in synthesis, sound art, digital music composition, and songwriting. Douthitt holds degrees in Music Composition from Mills College and Music Theory from Northwestern University, and he is currently finishing his PhD in Music Composition at Princeton University. He was Interim Director of the Princeton Laptop Orchestra (PLOrk) for 2020-21. He co-directed Underwolf Records from 2017-2020. He has presented his research at the Society for Electro-Acoustic Music in the United States (SEAMUS), the Society for Music Theory (SMT), the Society for Music Perception and Cognition (SMPC), and the Princeton Council on Science and Technology (CST). An avid performer and collaborator, Douthitt fronts the bands the Anaglyphs (in New Jersey) and the Glyphs (in Texas).

Felipe Hoyos González Felipe Hoyos González (b.1991) is a Colombian composer currently living in Champaign-Urbana, Illinois (USA). His work as a composer stands out for the versatility of works in different fields of composition and projects in interdisciplinary arts: from opera and chamber music, such as his work Opusculo Caribeño, performed by the Medellín Philharmonic Orchestra during the CIMC (2019), to music for film and art installations, such as Inside, an art installation selected in the

2020 curatorship of the Fast Forward Staatsschauspiel Dresden Festival, Germany. His music has been performed in various theaters and concert halls in Colombia, Spain, the United States, Germany and the Netherlands. Hoyos González has a master's degree cum laude in composition from the Maastricht Conservatorium (NL), and obtained an undergraduate degree in music from the Pontificia Universidad Javeriana (COL). He is currently pursuing doctoral studies in composition and theory at the University of Illinois (USA), where he explores the fields of algorithmic composition, electroacoustics, and contemporary opera.

Berk Yağlı (born 5 January 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to talk about social, political, and philosophical matters interestingly to invite the listeners into reflecting on the topics. He has been active in the UK for the past couple of years due to his education in Music and Sound Technology (University of Portsmouth), Masters in Composition (University of Sheffield), and currently in University of the Arts London working under Adam Stanovic for his PhD topic hybridity between metal and electroacoustic music. During his masters, his main focus has been electroacoustic music composition, and currently, he is studying and working for potential hybridity of electroacoustic music with metal music. He also composed, produced, and released a cinematic/epic social commentary progressive metal album 'Symphony of Humanity' in 2021. His works have been presented in the UK, USA, and internationally.

Concert 1

1:30pm – 2:40pm Friday: Cary Hall, DiMenna Center

Awards Recipients' concert

Qiujiang Levi Lu Finalist 2023 Tri

Performers: Laura Cocks, Qiujiang Levi Lu, Scott Li

Tri experiments with guided improvisation for three performers under a shifting listening environment. Each performer has the potential to hear both of the other performers on stage. However, throughout the work, their listening environment changes such that they may only hear themselves, only hear selected other(s), may not hear anything or may hear the whole space. Each performer improvises with an animation. It is entirely up to the performer how to interpret the visual instructions. The animation will be attached as the score. The performers must follow the "on/off" playing cues. Each performer wears in-ear monitoring earbuds and a pair of earmuffs during the performance. Acoustic instruments must be mic'ed. The audio signals go into an Ableton Live project, and the animation cues are distributed from the three instruments to each performer's monitoring earbuds.

Ali Puskulcu. Finalist 2023 was passiert?

Performers: Trio Tempestoso Clarinet: Adraz Golob, Urban Megusar, Sanja Mlinaric

Was passiert? (What happened?) is my "pandemic piece." It reflects on the severe isolation and the thought process through which I went.

Connor Scroggins Finalist 2023 Crash Soliloquy Passive

Robin Meiksins, flutes

The flute and the human voice can merge, conflict, accompany, contradict, reconcile, and inform each other's sonic phenomenal qualities. In this way, this piece explores the expressive, musical relationships between the voice and the flute.

Ari Schwartz *Allen Strange Winner 2023*
Performer: Sophie Thorpe, harp

Move Fast and Break Things

"Move fast and break things" was a motto coined by Mark Zuckerberg, used internally within Facebook to encourage innovation and vision. This piece is not about that motto. Move Fast and Break Things is inspired by Randall Monroe's commentary in his webcomic xkcd (see xkcd.com/1428). The piece aims to capture the physicality and sonic consequences that might occur when moving fast and/or breaking things. For the thrill of danger, the electronic media features many sounds that you might hear if a harp was broken during performance. Don't worry though- even with all that fast moving, nothing will actually break...

Kristopher Bendrick *First Prize 2022*

The Closet Man

The Closet Man is a piece for vocals, viola, live electronics, and fixed media. It uses the poem "The Reason Why The Closet Man is Never Sad" by Russel Edson as the core narrative. It then pulls excerpts from Shakespeare, Ted Talks, Youtube closet tours, and podcasts to intersect with the narrative the poem creates. This interaction positions the closet as a safe space and exhibits all of the ways this safe space can manifest: a space to hide ones gender identify or sexual orientation, a space to process ones anxieties and depression, a space to house a superficial expression of self through expensive clothing and accessories, and a space to bury memories of the past. In the piece, we follow the character of the closet man, a being who inhabits a home with no rooms, just halls and closets so that he may remain safe. We are able to see both his superficially and cheery outer veneer (represented through a game-show-host style voice) and his intimately quiet and anxious moments. A narrator interacts with the closet man, describing his actions and asking him questions.

Carolyn Borcharding *Second Prize 2022*
(to be presented Online at Rhizome concert)

Now All the Plums Will Fall Off

Timothy Roy **Finalist 2023**
(recorded version) Hope Cowan, harp

dans les dents de la guivre

"dans les dents de la guivre" is a work for solo harp, multichannel electroacoustic sound, and lighting. It is inspired by research into the 14th-century chanson "La harpe de melodie" and the provenance of the manuscript containing its pictographic score, which is held at the Chicago Newberry Library. The manuscript was commissioned by the ruling family of Milan, the Visconti, and it is likely that "La harpe de melodie" was composed as a virtuosic solo piece to showcase the abilities of their daughter Valentina (1371–1408), a renowned harpist. Married to the brother to the King of France, Valentina was forced to flee Paris after others at the royal court accused her of witchcraft. My piece presents an imagined scene near the end of her life in which she is confined to her chamber with only her precious harp to confide in. The title "dans les dents de la guivre" ("in the teeth of the viper") is taken from Victor Hugo's poem "Canaris." The line refers to the Visconti family's coat of arms: a serpentine, dragon-like creature devouring an infant. This horrifying image symbolized the Visconti's despotic stranglehold over the city of Milan and ruthless political ambitions. Eventually, these ambitions would contribute to her husband's assassination and her exile.

SEAMUS Award winner announcement

BIO NOTES

Qiujiang Levi Lu is a Baltimore-based composer, free-improviser, and sound artist whose works explore the spatiality of electroacoustic sound, audio-visual interactivity between performer and audience, and phenomenology of sound. Lu's compositions range from purely acoustic to experimental electronic and incorporate their love of listening to everyday sounds and using them creatively. As an innovative composer, Lu is interested in combining sensors and programming languages with acoustic instruments to flourish his creativity. Lu has written a broad range of compositions, including solo acoustic, chamber orchestral, electroacoustic, and fixed media works. Among their compositions and performances, Lu focuses on designing artful experiences in most of their works. Lu received the Edith Salvo Award and the Elizabeth Ball Kurtz Award for their outstanding accomplishments during their undergraduate study in music. Lu is also the recipient of the 1st place Prix D'Été composition competition in 2022 for their work Listen, Move, and Speak for the microphone-speaker feedback system. Lu's works have been performed at NYCEMF (New York City Electroacoustic Music Festival), Yarn/Wire Festival, Splice Institute, and IRCAM Forum. Lu is pursuing a Master's degree in Computer Music Composition from The Peabody Institute of Johns Hopkins University. Lu holds an undergraduate degree in music and two minors in Jazz Studies and Music Technology from SUNY Stony Brook University. Lu has studied composition with Sam Pluta, Margaret Schedel, Reiny Rolock, Edward Rosenberg III, and Joseph Bohigian; jazz performance with Eli Yamin, Thomas Manuel, and Ray Anderson; and voice performance with Ju Hyeon Han and Sidney Outlaw.

Turkish-American composer and violinist **Ali Can Puskulcu** has been recently awarded a Fromm Foundation Commission from Harvard University and a Copland House Residency Award. His debut album "Gibberish Shreds" was released by New Focus Recordings, and he also performed the "Gibberish Shreds Vol. 1," from his album, at the MATA Festival in New York City. Ali's chamber music piece "Wired" was premiered by wild-Up ensemble at Los Angeles Philharmonic's Noon to Midnight series in Walt Disney Hall. He has also received the ASCAP Morton Gould Young Composer Award for his ensemble piece "Broken," and as a chosen composer, he performed his solo violin piece "Point G" at Lincoln Center in New York City. Additional performances took place at Gaudeamus Muzikweek (Netherlands), Saint-Martin-Vésubie (France), Rutgers University, and the University of Southern California. In 2007, Ali entered the Robert Schumann Musikhochschule in Dusseldorf, Germany under the instruction of Professor Ida Bieler. In 2010 he was invited to the renowned Schwetzingen Festspiele as a guest artist to perform music by contemporary Turkish composers. In July 2012, Ali graduated from the violin class of distinguished pedagogue, Rosa Fain. He holds both a Bachelor's and Master of Arts Diploma from the Robert Schumann Musikhochschule. In March 2013 Ali made his Carnegie Hall debut as the Second Prize Winner of the American Protégé Strings and Piano Competition. He was the winner of the Ereprijs Commission at YCM 2017 and wrote a new piece for Orkest de Ereprijs, which premiered in March 2018. Ali completed his Master of Music in music composition at the University of Southern California under the guidance of Andrew Norman and Donald Crockett. He is currently a Ph.D. candidate in composition at Brandeis University.

Connor Scroggins is a composer who explores phenomenological relationships between perception and subtle yet visceral soundscapes to engage a flow of listening. He is currently seeking a PhD of Music Composition from University of North Texas. He recently completed a Master of Music from Bowling Green State University and previously received a Bachelor of Music from Arkansas State University in 2020. At Arkansas State's Create@State research symposium, he presented on musique concrète instrumentale and won awards for his presentations on spectralism and musical logic. His current research interests include phenomenology and acoustic ecology. His works have been read and performed by Robin Meiksins, The Rhythm Method String Quartet, Hypercube, New Thread Quartet, Apply Triangle Trio, Parker String Quartet, Unheard-of-[//Ensemble](#), and The ___ Experiment. His music has been performed in the United States and Europe at ICMC, NYCEMF, SEAMUS National Conference, SPLICE Institute, NSEME, and the Saarburt Music Festival. He has participated in masterclasses from Clara Iannotta, Jason Eckardt, Augusta Read Thomas, Cort Lippe, Mari Kimura, Greg Wilder, Marina

Kifferstein, and Stephanie Lamprea. He currently studies with Drew Schnurr and previously studied with Elaine Lillios, Timothy Crist, Mikel Kuehn, Christopher Dietz, Derek Jenkins, and Carrie Leigh Page.

Ariel Sol “Ari” Bertulfo Schwartz (2000) is at the cutting edge of musical arts as an internationally recognized composer, producer, and harpist. Deeply human, Ari facilitates community and connection with his uncompromising artistic vulnerability. He strives to diversify both the stage and audience, dismantling traditional accessibility barriers via innovative and interactive programs. Ari currently studies at the Jacobs School of Music in Bloomington, Indiana with professors Han Lash (composition) and Elzbieta Szmyt (harp) while also pursuing concentrations in entrepreneurship, folklore/ethnomusicology, and mathematics. Winner of the 7th USA International Harp Competition Ruth Inglefield Composition Contest, his compositions and commissioned works have been performed in such places as the Peoria Civic Center, the SoundNOW Festival, and Grant Park Festival’s Music in the Parks Series and have been recognized by organizations including Tribeca New Music, NAMM, and the Illinois Music Education Association. Ari is also at home behind the harp, featured as a Young Artist in Residence on American Public Media’s “Performance Today” and playing at events such as Lyon & Healy’s Scholarship Competition Winner’s Recital and the American Harp Society’s Young Composers Project. He has performed as principal harpist with such ensembles as the Americas Chamber Orchestra, Indiana University New Music Ensemble, and Sinfonietta Bel Canto. For his commitment to and passion for music, Ari is the recipient of several scholarship awards, including the Ruth Wickersham Papalia Scholarship, National School Orchestra Award, and Carlos Baldoceda Memorial Music Award. An active community organizer and arts administrator, Ari held the role of undergraduate co-chair for the Jacobs School of Music Student Representative Committee and has served as financial officer for such organizations as the IU Performing Arts Council, Student Composers Association, and New Voices Opera. He also worked as the Lotus Foundation’s Artist Liaison for the 2021 Lotus World Music and Arts Festival. Through his synthesis of experiences and identities, Ari brings a genre-defying, multimedia approach to contemporary music practices.

Kristopher Bendrick’s compositions explore a balance between the seriousness of interpersonal vulnerability and the levity of absurdism. He asks his performers to create complex sounds with flailing gestures while his electronic music works with shaping harsh noise aggregation, which he intends to grate against the comfort level of his audience. Thematically, many of his pieces deal with feelings of interpersonal discomfort and vulnerability that result from encroaching existential dread. His use of absurdism creates darkly whimsical and nonsensical narratives that bring light-heartedness to an otherwise dismal aesthetic. Kristopher is a Philadelphia based composer pursuing a PhD in Music Composition at the University of Pennsylvania as a Benjamin Franklin fellow with a Master’s of Music Composition from Western Michigan University and a Bachelor’s of Music from Columbia College Chicago. In his time at Western Michigan, he studied with Christopher Biggs and Lisa Coons and is currently studying with Natacha Diels and Tyshawn Sorey at University of Pennsylvania. He has worked with numerous performers and ensembles including the PRISM Quartet, Yarn/Wire, the Dutch/American Trio Sonic Hedgehog, members of Mocrep, members of Fonema Consort, and members of Ensemble Dal Niente. He is the SEAMUS 2022 1st Prize recipient, a winner of the MTNA National Composition Competition, the recipient of the Turner Award, a Hokin Award nominee, and the recipient of the 2019 & 2020 College of Fine Arts Graduate Teaching Effectiveness Award.

Timothy Roy (b. 1987, Nederland, Texas) composes music steeped in imagery and allusion, which seeks to elicit a sense of time, place, and feeling. With an output that encompasses works for acoustic instruments, electronic sound, and the intersection of these two realms, Roy endeavors to explore a broad range of mediums and contexts in which his work might be experienced. His music has been heard in concerts in Canada, Germany, Taiwan, Japan, the United Kingdom, Chile, Cyprus, Croatia, Slovenia, and across the United States, with performances by Ensemble Signal, Illinois Modern Ensemble, the Little Giant Chinese Chamber Orchestra, the Saint Louis Chamber Chorus, Loop38, violinist Sayako Kusaka, and pianists Keith Kirchoff, Adam Marks, Stacey Barelos, and Xenia Pestova. His

music has been presented at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, Birmingham ElectroAcoustic Sound Theatre (BEAST), Bowling Green New Music Festival, June in Buffalo, Toronto Electroacoustic Symposium, Sweet Thunder Music Festival, International Computer Music Festival (ICMC), Center of Cypriot Composers, Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, Electronic Music Midwest, and the International Electroacoustic Music Festival of Chile, “Ai-maako.” He has received awards and recognition from the Salvatore Martirano Memorial Composition Award (First Prize, 2022), Giga-Hertz Production Prize (Honorable Mention, 2022), ASCAP/SEAMUS Student Commission Competition (Finalist, 2018), New Music on the Bayou (2021 Black Bayou Composition Award, Sigma Alpha Iota Inter-American Music Awards (Winner, 2015), the International Competition of Electroacoustic Composition “Prix Destellos” (First Prize, 2013; Honorary Mention, 2019), Musicacoustica-Beijing Composition Competition (First Prize student mixed media category, 2012), the First International Jean Sibelius Composition Competition (Finalist, 2015), and the International Composition Competition “Città di Udine” (Finalist, 2012), and the I-Park Foundation (Resident Artist, 2018). Roy’s work *Behind the Back* for pipa and electronics appears on *Crossings: Contemporary Music for Chinese Instruments*, The Little Giant Chinese Chamber Orchestra’s debut album with Albany Records. His *Salve Regina* for chorus was recently added to the Edition Peters catalogue. He was a visiting faculty member at Western Michigan University during the 2018–2019 academic year, where he taught private composition lessons, undergraduate theory, and graduate seminars in musical form and the aesthetics of electroacoustic music. He previously taught at MidAmerica Nazarene University in Olathe, Kansas. Roy and his wife currently reside in Saint Paul, Minnesota, where he is choirmaster and organist at the Church of Saint Peter Roman Catholic Community. He is completing a doctorate at Rice University’s Shepherd School of Music; there, he taught electronic music, theory, and composition, and served for three years as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS). His primary teachers have been Pierre Jalbert, Kurt Stallmann, Karim Al-Zand, James Mobberley, Chen Yi, and Paul Rudy.

Performer BIO NOTES

Scott Li is an NYC-based classically trained violinist, composer, performer, improviser, filmmaker, recording engineer, and sound artist blending the Romantic chamber music tradition with emotive experimental electronic music. Hailed by *The Crossfader* as “one of the pioneers of the next generation’s classical music”, Li’s compositions fuse modular synthesis, live processing, fixed media, film, photography, dance, and prose with elements of classical chamber music to “create a simultaneous understanding of The Beautiful and The Sublime, while exhibiting unparalleled emotional induction.” (*The Crossfader*, 2019) Half of the newly formed “Warp Duo” with electroacoustic improviser Levi Lu, Li is an explorer of haunting and ethereal sounds of wildly different styles and a collaborator of a diverse group of musicians, filmmakers, visual artists, writers, and even dancers. Collaborations have included works premiered at New World Symphony’s BLUE Project series in 2022, The University of Michigan’s Dance Department alongside Vim Vigor Dance, as well as upcoming commissions from the Pathos Percussion Trio. Li has performed at numerous established venues across the country, including the New World Symphony Center in Miami, REDCAT, the Jazz Gallery in NYC, Rhizome DC, and Ottobar in Baltimore.

Laura Cocks is a flutist with “febrile instrumental prowess” (*The New York Times*), who works in a wide array of environments as a performer of experimental music and “creates intricate, spellbinding works that have a visceral physicality to them” (*Foxy Digitalis*). Laura is the executive director and flutist of TAK ensemble, “one of the most prominent ensembles in the United States practicing truly experimental music” (*I Care If You Listen*) with whom Laura makes musics “that combine crystalline clarity with the disorienting turbulence of a sonic vortex” (*WIRE Magazine*).

A professional harpist based in Houston, **Hope Cowan** frequently performs as a soloist, chamber musician, orchestral player, and event harpist. As an orchestral musician, Ms. Cowan is the principal harpist of the Symphony of Southeast Texas and the Mississippi Symphony Orchestra. Formerly, she was the principal harpist of the El Paso Symphony Orchestra. She has served as a guest musician with various symphonies including the Milwaukee, Victoria, San Antonio, Brazos Valley, Lake Charles, and Corpus Christi Symphonies. She has also been a guest musician with the River Oaks Chamber Orchestra, Opera in the Heights, and Mercury Chamber Orchestra. An avid chamber musician, Ms. Cowan is a founding member of both the Deciduous Trio and the Lynx Trio.

Concert 2

2:40pm – 4pm Friday: Benzaquen Hall, DiMenna Center

Courtney Brown

Hadrosaur Variations

Hadrosaur Variations is structured improvisation for hadrosaur skull instrument (Rawr!), soprano, and laptop. A Corythosaurus is a duck-billed dinosaur, a lambeosaurine hadrosaur that scientists hypothesize used its large head crest for sound resonance. Rawr! is a musical instrument modeled and fabricated from CT scans of a subadult Corythosaurus skull and nasal passages. The performer gives voice to this instrument by blowing into a mouthpiece, exciting a larynx mechanism and resonating the sound through the dinosaur's nasal cavities and skull. The construction of the mechanical larynx was also informed by scientific research. In Hadrosaur Variations, the performer mimicks the dinosaur with the soprano voice and vice versa. I became interested in coaxing melodies from the hadrosaur skull instrument because this was a challenging exercise, and I was interested in how I could make the two voices: soprano and dinosaur indistinguishable from one another. Performance practice was developed by listening to recordings of voice and recreating it with the larynx mechanism. Thin balloons are used to approximate the elastic vocal folds of the larynx. In order to mimic the human voice and match pitch, the performer both stretches, pulls, and folds these balloons manually and uses her breath to change timbre (sound quality) and pitch (sounding note). The performer creates a hadrosaur call within the hypothesized Corythosaurus vocal range to begin. Then, the performer explores the instrument as a sound and respond with voice. Hadrosaur and human interplay and build atop one another. The performer also uses Ableton Live, musical software, and Supercollider, a musical coding platform, to loop, layer and process the live sound. Is the sound of this instrument the same as that of the Corythosaurus call millions of years ago in the Cretaceous? While this work is informed by science and the living relatives of dinosaurs, the vocal mechanism consists of cartilage and other soft tissues that easily decompose and so far have been lost to time. Hadrosaurs are ornithopods and thus do not have close living relatives as they are far removed from the lineage of dinosaurs that evolved into birds. Like most species that have existed, the Corythosaurus is no longer with us and much about it has been irretrievably lost. While giving a glimpse of the past, this work and the performer are constantly in tension with what can be known and what cannot. The embodied symbiosis of the performer, the hadrosaur skull instrument, and the two voices, allows the contemplation of loss, deep time, and ecological fragility.

Hubert Howe

Inharmonic Fantasy No. 17

The basic structure of Inharmonic Fantasy No. 17 is based on 12-tone equal temperament, but the spectra of the sounds is shifted down by a ratio of 9/24, about one octave and a perfect fourth. This process

represents a contraction of the harmonic series, and it creates unique sounds that have a coherence between themselves different from other processes. There are several passages where the harmonies are essentially static, stating only the partials that support specific local harmonies, and other passages that use the complete inharmonic spectrum up to the 27th partial. There are also some passages where the pitch makes short glissandos up and down, mainly in climaxes. There are two parts divided into seven sections each, and the overall structure is symmetrical. Components are stated both as complex envelopes and as individual attacks, and there is also an inharmonic "gong" instrument. The piece was composed in 2022 and synthesized by the Csound program.

Wei Yang

a_voi(ce)_d

The piece is a result of two observations of interesting use of voice under the covid lockdown: one is the longing to external communication in proximity with others, as normally it would be before the covid; the other is the increasing tendency to talking to self, as a relief for the first longing. In the piece, I tried to capture the psychological conditions concerning these two aspects: loneliness, exhaustion, uncertainty, etc. All the material comes from a recording of voice improvisation in a kitchen pantry during the covid, which were intended as the tape portion for a choral piece but never took place. But it is interesting to see so much of the private and even "negative" emotional quality described above were already present, which almost renders the unearthing process of the original materials' darker sides therapeutic and soothing.

Benjamin Baker

PRIMORDIAL

Benjamin Baker, alto sax

PRIMORDIAL is a condensed musical representation of the beginning, end, and rebirth of the world. The word "primordial" means first created, and/or existing in or persisting from the beginning. In this piece, I use it to refer to the formation and growth of a planet from stardust, to the first sprouting of vegetation and life, and all the way to the rise and fall of humanity. It is fact that every planet – including our own – will end and other planets will be born again from the debris, though it is solely up to us as a species to decide how much longer we want our world to survive.

John Gibson

In Summer Rain

In Summer Rain explores the sound of a rain storm, from realistic soundscape to remote transformations. Rilke's poem, "Before Summer Rain," evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm. Much of the pitched sound you will hear comes from recordings of rainfall, subjected to precisely tuned filters and a process of spectral analysis and recomposition.

Ramin Roshandel, Jean-François Charles

Jamshid Jam

How do you imagine taking part in a dialogue with the sound of an ancient tradition that has always been on the verge of disappearance? The sonic dust of a country that has been burned to the ground several times over the centuries and yet has formed some of the most elaborate and highly sophisticated musical structures to have ever existed. How does one find a language to communicate with such a phenomenon? How would one penetrate the many ephemeral layers of such a sound world? In Jamshid Jam, the artists assume the impossibility of such dialogue by taking it to its extreme, where the very nature of logic and language is dissolved. The two sonic sensibilities do not meet for a dialogue, peace-making, or other

metaphorical forms of meaning-making external to the sounds, but to touch, just to touch what is in front of them through the medium of an ancient instrument and a futuristic machine. by Nima Janmohammadi.

Charles Nichols

Sonder

Sonder, as defined in The Dictionary of Obscure Sorrows by John Koenig, is the realization that everyone around you is living a complex and interesting story that you may never know. In the piece Sonder, for flute, alto saxophone, and computer, singing while playing, multiphonics, timbral trills, and flutter tongue serve as background textures to a lilting melody and rolling arpeggios, while the performance is recorded in the computer and played as looped accompaniment. Short samples of the performance, stored in video matrices, are processed with video filters, smearing and scattering the recording, while playing back the parts forward and backward. Longer samples are stored in buffers that are played back in different directions while rhythmically jumping to random sections of the recording.

Zach Thomas

Husk 2

Husk 2 is a study of sound dissection and mutation, building on the trajectory of the original work in the series. The piece begins with the sound of a bell which is continually transformed throughout the duration of the work. Samples from various percussion instruments, animals, and environmental field recordings are morphed into another using a variety of processing techniques.

Ryan Carter

A Limited Number of Contributions

This is a web-based work for audience participation on mobile devices. All audience members are invited to scan a QR code with their phones, which opens a website I built that allows people to play sounds (diffused from the built-in phone speakers) by shaking or dipping their devices. Each device also communicates with a server that I built, which coordinates the progression from one musical section to the next; I control the server from the stage, determining when the audience will move on to the next section. Additionally, there is stereo web-based sound that is diffused from the speakers in the hall, which is not interactive but is algorithmically generated in real time and is synchronized with the same cues that trigger new sections on the audience members' phones.

BIO NOTES

Courtney Brown is a musician, software developer, and Argentine tango dancer. She invents new musical instruments in which the act of creating sound is transformative in some way. People become dinosaurs by blowing into a hadrosaur skull, creating their own roar. Social dancers become musical ensembles by driving musical outcomes with their movement via motion sensors. Participants and musicians can discover what it is like to be another being, both human and not. Her work has been featured and performed in North America, Europe, and Asia including Ars Electronica (Austria), National Public Radio (NPR), Diapason Gallery (Brooklyn), CICA Museum (South Korea), New Interfaces for Musical Expression/BEAM Festival (London), International Computer Music Conference (Santiago), ACM Movement and Computing Conference (Italy), Athens Digital Arts Festival Online (Greece), Frequency Festival (Chicago), the Telfair Museum (Savannah) and Modified Arts Gallery (Phoenix). She has received a Student Fulbright Fellowship to Buenos Aires, Argentina, where she began work on her ongoing project, Interactive Tango Milonga, creating interactive Argentine tango dance. Her work on dinosaur sound has received an Honorary Mention from the 2015 Prix Ars Electronica for Rawr! A Study in Sonic Skulls, and a 2022-23 Fulbright Canada Research Chair position for her project, Dinosaur Choir. She is currently an Assistant Professor at the Center of Creative Computation, Southern Methodist University. She received her D.M.A in Digital Media and Performance from Arizona State University and her M.A. in Electroacoustic Music from Dartmouth College.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. Recordings of his computer music have been released by Capstone Records (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS- 8771), Ravello Records (Clusters, RR 7817 and Improvisation on the Undertone Series, RR8043) and Centaur Records (Harmonic and Inharmonic Fantasies, CRC 3579).

Wei Yang is a composer/sound artist from China. He works with different mediums, through which he often contemplates the body's role in sound production, sound in space, as well as the integration of various data from the performance environment (reverberation, light, etc.). Wei composes both instrumental and electronic music, and often uses various sensors/physical computing to build performative systems that allow dynamic interaction among different components. His works have been presented in the U.S., China, Poland, Japan, Finland, Canada, Austria, Germany, France, Mexico, Brazil and Switzerland. Wei received his Doctor of Musical Arts from University of Washington under the supervision of Joël François-Durand. He is currently undertaking his second doctoral studies at the university's Center for Digital Arts and Experimental Media, working closely with Richard Karpen and Joseph Anderson with research emphasis on Ambisonics and its application in music composition.

Benjamin Baker is a composer and performer currently based out of Kansas City, MO. Ben's music comes from a place at the intersection of spontaneous improvisation and traditional storytelling structure and includes works written for both concert ensembles and popular music groups, drawing influence from a multitude of genres and styles. Using contemporary jazz language with modern compositional techniques Ben's works paint serious atmospheres while still remaining playful and uplifting. As a performer, Ben appears on multiple freelance recording works and is a standing member of the Extemporaneous Music Society of Kansas City. He has written for performers such as the SPLICE Ensemble, Quince Ensemble and Patchwork Duo, and received his undergraduate degree in music composition from Ohio University. Ben is currently attaining his MM in Composition at the University of Missouri-Kansas City.

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio or audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

Ramin Roshandel is a composer and setar player. He started learning the setar at the age of thirteen and worked with Farshid Jam, Hamid Sokuti, and Maestro Mohammad Reza Lotfi. His composition is based around incorporating experience as a fundamental concept through a non-experimental approach in performance. Considering phenomena such as instability, cultural identity, and communicational language on

one hand, and being inspired by Persian music intervals as a setar player on the other, has led him to consider indeterminate, improvisatory, and abstract structures in his music to contrast or converge with post- or non-tonal forms. Ramin is a Summer Institute for Contemporary Music Practice (SICPP) and New Music On the Point alumnus. His compositions have been performed by Benjamin Coelho, Anna Elder, Nicole Esposito, Will Fried, Daniel Schreiner, The JACK Quartet, Ensemble Dal Niente, Kamratōn Ensemble, and LIGAMENT duo, as well as in Society for Electro-Acoustic Music in NYC Electroacoustic Improvisation Summit, MOXSonic, TurnUp Multimedia Festival, the Society of Composers, SCI's Summer Student Mixtape, and Cleveland Uncommon Sound Project's Summer Sounds. Roshandel was the setar soloist in Jean-François Charles' opera, Grant Wood in Paris in its premiere. He is currently a PhD candidate in Music Composition at the University of Iowa, where he has studied with Josh Levine and Sivan Cohen-Elias and currently is working with David Gompper. He holds a Master of Music in Composition from the University of Tehran and a Bachelor of Arts in Persian Music Performance from The Tehran University of Art. Ramin's two analytical papers about Hossein Alizadeh's Neynavā and Elliott Carter's Dialogues were published in Persian journals. Recently, his collaborative album (Jamshid Jam) with Jean-François Charles was nominated in the World Music and Crossover Productions categories of Preis der Deutschen Schallplattenkritik (German Record Critics' Award). It has also received Global Music Awards Silver Medal for Outstanding Achievement. More info: ramin-roshandel.com

Jean-François Charles is Associate Professor of Composition and Digital Media at the University of Iowa. He creates at the crossroads of music and technology, as in the soundtrack to Dziga Vertov's movie Kino-Pravda No. 5 and No. 6, with Nicolas Sidoroff & Krystian Sarrau, or in his musical chemistry work Aqua ignis, with scientific glassblower Benj Revis. His opera Grant Wood in Paris was commissioned by the Cedar Rapids Opera Theatre and premiered April 12-14, 2019. As a clarinetist, he has performed improvised music with many artists, from Maurice Merle to Douglas Ewart and Gozo Yoshimasu. He worked with Karlheinz Stockhausen for the world premiere of Rechter Augenbrauentanz. <https://www.jeanfrancoischarles.com> Together, Roshandel and Charles performed in Iowa City, Chicago, and at the Electroacoustic Improvisation Summit in New-York City. Their debut album, Jamshid Jam, was released on October 18, 2022. <https://www.jamshidjam.com>

Charles Nichols (www.charlesnichols.com), composer, violinist, and computer music researcher, explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. He teaches Composition and Creative Technologies at Virginia Tech, is a Faculty Fellow of the Institute for Creativity Arts and Technology, and previously taught at the University of Montana. He was a Technical Director at the Center for Computer Research in Music and Acoustics at Stanford and a Research Associate at the Center for Studies in Music Technology at Yale. He has composed as a resident at the Ucross and Brush Creek artist retreats, conducted research as a visiting scholar at the Sonic Arts Research Centre at Queen's University Belfast, and taught computer music workshops at the University of Rome Tor Vergata, Banff Centre, CCRMA, and the Charlotte New Music Festival. He has earned degrees from the Eastman School of Music, Yale University, and Stanford University, where he studied violin performance, composition, and computer music research.

Zach Thomas is a composer and media artist whose work is characterized by impulse, restlessness, and precision. Zach currently teaches courses in Composition and New Media at the University of Louisville where he also directs the annual UofL New Music Festival. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia, while studying composition under Panayiotis Kokoras. As a researcher at the xREZ Art+Science Lab under the direction of Ruth West, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as co-director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience. Zach is also the creator and developer of scorefol.io, an online platform used by

hundreds of composers to create score videos in the browser and present their work online. As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

Ryan Carter composes music for instruments, voices, and computers. Ryan's work often explores new musical possibilities presented by emerging technologies, while remaining critical of the assumptions and unintended side effects embedded in them. Alternately playful, quirky, visceral, and intense, his music has been described by the New York Times as "imaginative ... like, say, a Martian dance party." Ryan has been commissioned by Carnegie Hall, the MATA Festival, the National Flute Association, and many ensembles, with support from the the American Composers Forum, the Jerome Foundation, and the National Endowment for the Arts. Ryan has collaborated with the Berkeley Symphony, the Calder Quartet, the Cleveland Chamber Symphony, Hub New Music, the International Contemporary Ensemble, JACK Quartet, the Metropolis Ensemble, Mivos Quartet, the Nieuw Ensemble, NOW Ensemble, Present Music and the Milwaukee Children's Choir, the Princeton Laptop Orchestra, Seth Parker Woods, Transient Canvas, and Yarn/Wire. Awards include the Aaron Copland Award, the LA Phil Prize at Hack Music LA, the Lee Ettelson Award, the Left Coast Composition Contest, the National Association of Composers/USA Composer's Competition, and the Publikumspreis at the Heidelberg Spring Festival. His debut portrait album can be heard on KAIROS Records. In addition to composing acoustic music, Ryan is an avid computer musician and programmer. His iMonkeypants app (available on the App Store) is an album of algorithmically generated, listener-interactive electronica for iOS. Ryan holds degrees from Oberlin Conservatory (BMus), Stony Brook University (MA), and New York University (PhD). Ryan is Assistant Professor of Music at Hamilton College.

PERFORMER BIO NOTES

Kyle Hutchins (www.jefferykylehutchins.com) is Artist/Teacher of Saxophone at Virginia Tech. He has performed and been broadcast in Asia, Australia, Europe, North and South America, premiered over 200 new works for saxophone, and appears on over 20 albums. He is a Yamaha, Légère, and E. Rousseau Performing Artist and a member of 113 (One Thirteen), a collective of composers and performers of experimental new music who curate concerts, educational programs, festivals, seminars, and masterclasses around the world. He is one half of Binary Canary, a woodwind-laptop improvisation duo alongside electronicist Ted Moore. As a chamber musician, Kyle performs with ACUTE Trio, AVIDduo, The Broken Consort, Hutchins/Qiang Duo, The Poem Is Done, and Strains New Music Ensemble. He has a Doctor of Musical Arts and Master of Music degree from the University of Minnesota, and Bachelors of Music in performance and Bachelors of Music Education degrees from the University of North Texas.

Elizabeth Lantz is Senior Instructor of Flute in the School of Performing Arts at Virginia Tech. She is a regular soloist and chamber musician throughout Virginia, the Mid-Atlantic region, and the United States, and has also toured in South America, England, and Trinidad. She performs regularly for the National Flute Association National Conventions, and in 2015 appeared on the convention's Keynote Recital program, performing her newly commissioned composition by Valerie Coleman, Wish Sonatine for flute and piano. Lantz performed and taught in residency at the University of Trinidad and Tobago in 2016, and in recent years, was a featured International guest artist at the Festival y Concurso Internacional de flauta traversa de Sopó, Colombia and the Segundo Festival Internacional de Flauta Traversa en el Suroccidente Colombiano in Cauca, Colombia. She holds degrees from the University of Southern California and the University of Arizona and is a Yamaha Performing Artist.

Concert 3

4pm – 5:15pm Friday: Cary Hall, DiMenna Center

Cecilia Suhr

Paradigm Shift: Tapping into the Quantum Field

Paradigm Shift is loosely inspired by a fundamental concept in quantum field theory which wrestles with the various notions of reality: visible vs. invisible, physical vs. non-physical reality, and 0 and 1 reality. The music is partially composed with a virtual instrument called a quantum oscillator whereby the different numbers of harmonics, order, and frequencies produce a unique sound wave accordingly. Transitioning from a parochial way of defining visible reality as the only reality, this performance specifically addresses the notion of manipulation of reality by narrative control in the media-saturated world. The 3D box represents a three-dimensional world where one only lives with a limited sensory and understanding of the world shaped by the media. Therefore the person is trapped in a prison cell (seen as a 3-d cube box) blinded by the multitude of worldviews and perceptions. Throughout the performance, the 3-d box captures the view from the live audience seat (audiences are seen inside the box), and it moves and expands reacting to the live improvisational violin sound in an effort to break free from the 3-dimensional reality and takes a quantum leap to perceive reality in a new dimension and perspective. Overall, this audio-visual intermedia performance demonstrates the paradigm shift in order to free oneself from the enslavement of parochial perceptions and manipulations of minds.

Yi-De Chen

The Deep Ocean

Performer: Yuseok Seol, piano

This piece is written for piano and live electronics. The electronics part involves sixteen pre-recorded piano fragments, live-processed in Max. While playing, the pianist presses the MIDI sustain-pedal to trigger the fixed media. To elaborate on my image of the deep ocean, I use thick chords to make the piano part more resonant and allow the electronic music part to expand. On the other hand, the transformed fixed media may sustain a relatively long time to support and blend with piano sounds. The piece starts from a motive in the low register and gradually grows into significant passages. In texture and musical emotion, the electronic and piano parts complement and blend with each other.

Christopher Poovey

Inside a Mirage of Vertu

*Meticulously handcrafted ornamental objects such as elaborate music boxes are items of exquisite craftsmanship and only exist for their complexity and aesthetic value are considered objects of vertu. While creating *Inside a Mirage of Vertu*, I have been weighing consequences of generative art forms, with more focus on those that rely on artificial intelligence, and I have been trying to come to terms with how this kind of art will transform how artists of all disciplines create. *Inside a Mirage of Vertu* does not use an AI in its production, but I do automate away a lot of spatialization to ambisonic granular processes to generate 3D gestures and soundscapes that are organized to form the majority of the work. The soundscape in the piece represents the surreal image of a musical singing bird box, a rather iconic object of vertu, but the piece places you inside a mirage manufactured to exist in the world as if it were real.*

Julie Herndon

Mirrors

"Breathing is deeply and intimately connected to, and reflective of, our state of mind, feelings, mood, and sense of well-being." –Havi Carel, Phenomenology of Illness (2016) *Mirrors* uses the rhythm of breath to trace a history. This history incorporates the embodied experience of a pianist and that of the piano(s) she plays. Taking as a foundation the pacing of inhales and exhales, repeating tremolos shift at the peaks and troughs of these circular biorhythms. As the piece progresses, the material pushes and pulls at the length of

these breaths, erasing the boundaries between following and leading. To prepare the tape part, the pianist recorded herself playing three times, each on a different piano. The instruments she chose bear their own histories, each having a unique character developed from its use, well-documented in the recorded process. In a performance, the pianist plays live as these recordings echo back inside the piano. She synchronizes past and present biorhythms by aligning her breath—as if playing with an ensemble in which each member reflects the family of instruments she tends to and co-creates with. Together with these recorded impressions, she tells a history of connected musical bodies.

Steven Ricks

Overlapping Voices

Jiheon Hong-Park (pianist, collaborator)

Overlapping Voices is a musical meditation on cultural identity that takes as its point of departure the vantage point of Professor Hong-Park an Asian American born in Korea and now living in the United States. As Jiheon and I discussed the sort of piece we could create, we settled on the idea of pre-existing songs representing two different cultural identities: the children's song "Gohyang-ui Bom" ("Spring in My Hometown") to represent Korean identity (a song Jiheon Hong-Park remembers from her youth), and the United States National Anthem to represent American identity. The piece grows out of these two songs being juxtaposed against one another, and as it builds momentum, additional musical elements (including electronic sounds) intrude. To further create an awareness of one's struggle for personal identity, we included projections of quotes from Asian American individuals responding to recent events. We hope the music, sound, and projected text help listeners empathize with the sort of conflict and struggle people from different countries and cultures often feel, and the discrimination they experience, when living in America. How can we do our part to help everyone feel welcomed and stand against hatred and prejudice?

Heather Mease

the house of the mother of the [video and audio]

The title references "The House of the Suicide and the House of the Mother of the Suicide," two architectural sculptures also referred to as the Jan Palach memorial. The piece reflects intersections of cultural and personal memory in performance of the viola da gamba, in the form of the visual media, and anonymous familial memories one can project onto. Viola da gamba quartet, electronics, 8mm film, family recordings. Performed by Science Ficta.

Oliver Harlan

ephemerate

[video and audio]

Peter Van Zandt Lane

Décalcomanie 2

Andrienne Munden-Dixon, violin

Décalcomanie 2 is the second work in a set of electroacoustic pieces that make use of fractal-generating algorithms as a visual counterpoint for music inspired by similar generative processes. The black-and-white fractal projections remind me of ink blots on folded paper, hence the title's reference to the painting technique popular among surrealist artists. In this piece, the viola weaves between two musical characters: one is expressive and lyrical, the other synthetic, and in a sense "trying to become real" (while unfolding a giant prolation canon on a diatonic version of Per Nørgård's "infinity series"). The more "organic" theme becomes increasingly frustrated, and is ultimately absorbed into the "machine" music. After this, the final statement of the "synthetic" theme is more delicate and sentimental. The piece was composed for Kurt Rohde, to whom the piece is dedicated.

BIO NOTES

Cecilia Suhr is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/Korean bamboo flute), audio-visual composer, improviser, painter, and author. Crossing the boundaries between audience and performer, analog and digital medium, sound and vision, and theory and practice, her creative work draws from various disciplines to create innovative and provocative intermedia performances. Her creative work has been featured in NYCEMF, SCI, SEAMUS, ICMC, Festival of Contemporary Art Music, Splice Festival, Hot Air Music Festival, Electronic Music Midwest Festival, Moxonic Festival, Beast Feast, Irish Sound, Science & Technology Association, Performing Media Arts Festival, Oh My Ear Festival, iDMAa, Audio Mostly Conference, among many others. She is the author of “Social Media and Music: The Digital Field of Cultural Production” (2012, Peter Lang Press) and “Evaluation and Credentialing in Digital Music Communities” (MIT Press, 2014). She also served as an editor and contributing author to “Online Evaluation of Creative Arts” (Routledge Press, 2014). She is the recipient of the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012), and was selected for the Asia Culture Center International Residency Award/Grant (2022, declined due to timing). Other honors and recognitions include Honorable Mention in Mixed Media Category from New York City International Fine Art Contest held by Gateway Art Center NYC (2016), People’s Choice Award, Juried Exhibition, Pop Revolution Gallery, Mason, OH (2015), Saint Michael Special Achievement Medal, An International Juried Fine Arts Exhibition (2013), Special Recognition Award from International Abstracts Art Competition, Light Space & Time Online Art Gallery (2012). She is currently an Associate Professor of Humanities and Creative Arts and an Affiliate Professor of Art at Miami University Regionals, Ohio.

Yi-De Chen is a composer from Taiwan. A grant recipient from the Taiwan Ministry of Culture and National Culture and Arts Foundation, Chen’s works have been performed in music festivals, including the València International Performance Academy and Festival in Spain, the Mixture Festival in Barcelona—Composition and Sound Experimentation Workshop, the New York City Electroacoustic Music Festival, the Donald Tavel Arts and Technology Research Center—Earth Day Art Model Festival, the Charlotte New Music Festival, the Julius Quartet—Workshop & Concert, the Asian Composers League Festival in Japan, and the Taipei International New Music Festival. Also, he has received commissions from the Beo String Quartet, the Indiana University JSOM Concert Band, Ensemble KNM Berlin, Malaysia Dá Capo Voice Choir, Hong Kong Dufy Atelier des Musicians & Artists, the National Taiwan Symphony Orchestra, the Elite Artists Trio, and Nan-Yi Musical Theater. Chen holds his Doctor of Music degree in composition from the Indiana University Jacobs School of Music under the tutelage of Profs. John Gibson, Chi Wang, Aaron Travers, Claude Baker, and P. Q. Phan. He received his M.M. in composition from the IU JSOM, where he studied with Profs. Don Freund and P. Q. Phan. He received his M.M. and B.A. in composition from the Taipei National University of the Arts, Taiwan, where his teachers included Prof. Tsung-Hsien Yang and Prof. Chung-Kun Hung.

Christopher Poovey is a composer, media artist, and creative coder who creates music and software which produce rich and colorful sound and encourages interactive structures. Christopher’s compositions have been performed by Ensemble Dal Niente, Ensemble Mise-en, University of North Texas’s Nova Ensemble, Indiana University’s New Music Ensemble, and Indiana University’s Brass Choir. Chris was a finalist for the 2021 International Confederation of Electroacoustic Grand Prix and has received a special mention from the 2021 Ars Electronica Forum Wallis. His work has also been selected for performance at conferences such as the International Computer Music Conference, Seoul International Computer Music Festival, International Confederation of Electroacoustic Music General Assembly, New York Electronic Music Festival, Society for Electroacoustic Music in the United States National Conference, Inner SoundScapes, National Student Electronic Music Event, Electronic Music Midwest, and MoxSonic. Chris currently teaches at Oberlin Conservatory in TIMARA. He holds a PhD and MA in composition from the University of North Texas and a BM in composition from Indiana

University. To supplement his formal studies, Christopher has taken courses at the Institut de Recherche et Coordination Acoustique/Musique, at Princeton University for the Só Percussion Summer Institute, and has attended a residency at the Atlantic Center for the Arts. In addition to his work in composition, Christopher develops software for electronics music production and performance primarily in Max and CSound including the Grainflow package for Max, a plethora of Max for Live devices, and VST instrument build using the Cabbage framework. These tools and his compositions may be found at christopherpoovey.com.

Heather Mease is a composer, electronic musician, and multimedia artist making work with appropriated media, electronic and acoustic instruments, and mishandled recording/reproduction devices and audio formats. Heather's research focuses on intersections of early and new music, the sound and appropriation of media, early recording and reproduction technologies, and the audible grain of nostalgia. She hosts Semibegun, a biweekly show on Repeater Radio and boutique music label exploring expanded themes of early musics from the earliest recordings of the earliest pieces to the music composed for instruments made yesterday. Heather currently holds a teaching fellowship at Technische Universität Dortmund for the 2022/2023 academic year and is a PhD Candidate at the University of Virginia. www.hmmease.com

Julie Herndon is a composer, performer, and sound artist exploring the body's relationship to sound. Her work combines musical instruments and personal technologies and has been described as "truly brilliant and utterly affected" (Kulturpunkt), "like a signal from another world" (Tages-Anzeiger), and "blended to inhabit a surprisingly expressive space" (SFCV). Her compositions and installations have been presented at MATA Festival and National Sawdust in New York, Artistry Space in Singapore, Museo de Arte Contemporaneo de Oaxaca (MACO) in Mexico, Music Biennale Zagreb (MBZ), Sogar Theater in Zurich, and by Forest Collective in Australia. Recent collaborations include the Decoder Ensemble, JACK Quartet, Ensemble Dal Niente, and Kukuruz Quartet. Julie is the recipient of the Elisabeth Crothers Award for Music Composition, American Composers Forum Bay Area Residency, and Georges Lurcy Fellowship. As an artist in residence, she has collaborated with institutions such as the Cité Internationale des Arts, Rock and Roll Hall of Fame, Center for Music and Audio Technologies (CNMAT) at Berkeley, and Djerassi Artist Residency Program. She is currently composer in residence with the Peninsula Women's Chorus and a curator at the San Francisco Center for New Music. Prior to joining the Music Department at California Polytechnic State University, Julie taught composition and electronic music production techniques at San Francisco Conservatory of Music (SFCM) and the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford. She holds a DMA from Stanford University, MA in Music Composition from Mills College, and BA from St. Mary's College of Maryland. Her writing, "Embodied Composition: Composing the Body with Sound" can be found in Leonardo with MIT Press.

Steven Ricks (b. 1969) is described in BBC Music Magazine as a composer "unafraid to tackle big themes." He creates work that is bold, innovative, ambitious, and diverse. His music is performed and recorded by several leading artists and ensembles, and has been released on multiple labels, including New Focus Recordings, Bridge Records, pfMENTUM, Albany Records, Vox Novus, and Comprovis Records. Ricks performs regularly as an improviser on trombone and laptop, usually in a duo with Christian Asplund as RICKSPLUND, which has included three appearances at International Society for Improvised Music conferences and performances at venues in the US, Canada, and Holland. He is a

professor in the BYU School of Music where he is currently Music Composition and Theory Division Coordinator.

Oliver Harlan studies at Oberlin College-Conservatory.

Peter Van Zandt Lane is an American composer of acoustic and electroacoustic music, whose unique musical style draws from his eclectic musical background in genres ranging from classical, Renaissance music, avant-garde electronic music, electronic dance music, folk, and progressive rock. When awarded the Charles Ives Fellowship in composition, the American Academy of Arts and Letters noted “at every turn, his propulsive, incisive work is beautifully and confidently made. . . Lane’s music is as inviting as it is sophisticated.” His concert music is frequently programmed across the U.S. and beyond, and his works for wind ensembles (including Echo Chambers, Astrarium, and Hivemind) have enjoyed performances numbering in the hundreds. Recent works include nodes.branches.loops, a work for saxophone quartet that was awarded the MTNA’s Distinguished Composer of the Year award; Radix Tyrannis, a concerto for acclaimed trombonist Joseph Alessi; and Piano Quartet: The Longitude Problem, commissioned by the Atlanta Chamber Players and featured on a collection of Lane’s chamber works now available on Innova Recordings. Peter’s works for dance created in collaboration with choreographer Kate Ladenheim have been particularly noteworthy. Their first collaboration, the technologically-charged ballet HackPolitik was hailed by critics as “angular, jarring, and sophisticated . . . Ballet needs live music, and this one offered it at the highest level” (Boston Musical Intelligencer), and caught the attention of press outlets that rarely touch contemporary music and dance such as CNet, Forbes, BBC news, and The Daily Beast. Dubbing HackPolitik a Critic’s Pick, the New York Times noted that “Lane’s original score...boldly dives into current affairs...explores anarchy and identity in a refreshingly relevant way.” Their second collaboration, Glass, was dubbed a top-10 work by Dance Magazine, and was featured in venues including Performance Arcade festival in Wellington, New Zealand, and National Sawdust in New York. Other electroacoustic works of Lane’s have been programmed at the New York City Electroacoustic Music Festival, International Computer Music Conference, and SEAMUS National Conferences. Peter has held composer residencies at MacDowell Colony, The Hermitage Artist Retreat, Copland House, Composers Now, Yaddo, Atlantic Center for the Arts, and Virginia Center for the Creative Arts. Over a dozen of his compositions have been commercially released on labels including Mark Records, New Focus, Klavier, Innova, Navona, and MSR recordings. Peter Van Zandt Lane holds degrees from the University of Miami Frost School of Music and Brandeis University, and studied composition with Lansing McLoskey, David Rakowski, Eric Chasalow, and Melinda Wagner. He is currently Associate Professor of Composition and Director of the Roger and Phyllis Dancz Center for New Music at the University of Georgia Hugh Hodgson School of Music.

PERFORMER BIO NOTES

Korean American pianist **Jihea Hong-Park** enjoys a versatile and vibrant career as a performer, educator, clinician, and citizen artist. She has performed at major venues such as Carnegie Hall, Lincoln Center for the Performing Arts, Merkin Hall, The Metropolitan Museum of Art, Steinway Hall, The Kosciusko Foundation, the Bar Harbor Music Festival, and Caramoor Summer Music Festival. She has appeared on concert stages internationally, including performances at the International Symposium and Festival of the Centre of Intercultural Music Arts at the University of Cambridge in England, Incheon Performing Arts Center in South Korea, Yun I-Sang Concert Hall in North Korea, and Komae Ecorma Hall and Niigata Performing Arts Center in Japan, Stockholm Cathedral in Sweden, Maarja-Magdaleena Lutheran Church in Estonia, and Riga Dome Cathedral in Latvia. In 2019, Ms. Hong-Park co-hosted a series of five New York Philharmonic Young People’s Concerts entitled “Coming to New York – Immigrant Voices” alongside the Omaha Symphony’s music director, Thomas Wilkins, at David Geffen Hall, Lincoln Center. Ms. Hong-Park received her B.M. and M.M. degrees at The Juilliard School and pursued postgraduate studies at Teachers College, Columbia University. Her principal teachers include

Julian Martin, Jacob Lateiner, and Bruce Brubaker. Upon her graduation from Juilliard, she received the school's highest award, William Schuman Commencement Prize, for her exceptional achievement, leadership, and service in music. She is currently Associate Professor of Piano Performance at Brigham Young University.

Adrianne Munden-Dixon is a violinist, composer, and improviser based in New York and Montreal praised for her “animated and driven” performances (Connect Savannah). She is a dedicated performer of classical and contemporary music and has given solo performances at Roulette Intermedium, Princeton University, Columbia University, Oh My Ears, and more. She is a founding member of Desdemona (“an excellent young quartet” The New Yorker) and performs regularly with the Sarasota Opera.

Adrianne has commissioned works for violin and electronics by Phong Tran, Finola Merivale, David Bird, Gemma Peacocke, and Martín Gendelman. She has worked with composers Annie Gosfield, Pamela Z, Tristan Perich, and ensembles including JACK Quartet, Bearthoven, The Parker Quartet, the Eybler Quartet, and members of the Bang on a Can All-Stars. In recent seasons she appeared as a chamber musician at Carnegie Hall, Prototype Festival, Resonant Bodies, Bang on A Can's Loud Weekend, Banff Centre for Creativity and the Arts, Experiments in Opera, and the Ukrainian Contemporary Music Festival. Her debut EP patterns and cycles was called “bright, colorful violin improvisations, each a compact vision” in The Road to Sound and “intuitive and communicative. Munden-Dixon transforms our idea of what the violin is” by writer and musician Ling Ling Huang. Her compositions have been featured on Metropolis Ensemble's House Music and as a curator for their Flame Keeper's series. Forthcoming recordings to be released in spring 2022 include Finola Merivale's works for strings on New Focus Recordings and improvisations with Leo Chang on Notice Recordings. She has studied at Carnegie Mellon University, SUNY Purchase Conservatory of Music, Darmstadt Summer Music Course, and Aspen Music Festival. Her principal teachers include Laurie Smukler, Carmit Zori, and Cornelia Heard.

Since forming in 2016, Adrianne has been a member of Desdemona, a New York City-based ensemble devoted to creating unique and inventive performances of repertoire spanning from the Renaissance to world premieres. ... Outside of music, Adrianne is a certified yoga instructor and former competitive surfer. She plays a 1780 Klotz violin.

***** **Concert 4**

8pm – 9:30pm Friday: Cary Hall, DiMenna Center

Steven Kemper

Performer: Shiao-uen Ding, piano

Oiseaux Naturels: LA River

Oiseaux Naturels: LA River is based on the sounds of birds found in the Glendale Narrows section of the Los Angeles River. The title playfully references Messiaen's Oiseaux exotiques, as the piece explores the sound of everyday birds of this natural oasis located in the middle of Los Angeles, including sparrows, finches, and geese. The piece consists of three sections, each focusing on a specific bird's song, as well as a different perspective on the relationship between the river and the surrounding urban environment. Oiseaux Naturels: LA River is the third piece in the composer's Rhythmanalysis series that explores urban soundscapes. Henri Lefebvre developed the concept of Rhythmanalysis to analyze how the periodic sounds of urban spaces relate to the experience of a place. The electronic component of Oiseaux Naturels: LA River is based on audio recordings taken at the Glendale Narrows. This section of the river, just north of Downtown LA, has a soft bottom and is home to many different species of birds. The recorded bird songs are analyzed using sonographic analysis and music information retrieval (MIR) techniques to produce timing,

amplitude, and frequency information. This data is mapped to rhythm and pitch, imparting the gestures and timing of the bird songs onto the piano part, which references Messiaen's Catalogue d'oiseaux. Processed and unprocessed bird songs, as well as the sound of the environment, including airplanes, traffic, and water are also included. Oiseaux Naturels: LA River is based on the work of L.A. Listens (lalistens.org), a collective focused on urban sound co-founded by the composer.

Benjamin Damann

Laura Cocks, flute

wax phonetic

Judith Shatin

Performer: I-Jen Fang, bass drum

Adventure on Mt. Hehuan

Adventure was inspired by and is dedicated to my teacher during a fascinating two-year exploration of percussion instruments. While originally inspired to create the piece by an exquisite mountain painting, I decided to consider mountains in the percussionist's home country, and found one that fit my idea for the piece exactly, with the adventure of climbing and the views that changed across elevations. I scored the piece for solo bass drum after exploring its extended timbral potential, depending on such minute details as the exact type of mallet, placement on the drum combined with the exact placement on the mallet. The decision to include optional interactive electronics grew from the further timbral opportunities that these afford, creating a new world of timbral shading, as well as the additional adventure of the duet between the acoustic and digital elements. Rather than choose between them, I created both options. The interactive electronics draw on a MAX patch that gives control over the bass drum sounds, using filters, feedback, glitch, and heterodyne transforms. This piece speaks to the fundamental joy I find in timbral exploration and the journeys it inspires.

Wenbin Lyu

Performer: Shiau-uen Ding, piano

If the Ocean Had Wings...

If the Ocean had Wings... (for piano and electronics) was written in the June of 2022 for the SPLICE Institute, and premiered by the piano virtuoso Vicki Ray. The idea for this piece came from a video game I played recently, It Takes Two. I was amazed by the imagination of this game, and one of the most splendid scenes, Beneath the Ice, inspired me to write this piece. This piece is a celestial, nonstop journey between the piano and electronics. The music explores the timbre of the piano's different registers and many fast-paced textures that highlight the pianist's virtuosity.

Scott Miller

Performers: TAK Ensemble

Eidolon

Eidolon can mean phantom, or an idealized form of an idea or person. In this case, it is a phantom film score I thought I heard on a transatlantic flight, which turned out to be a combination of noise in the airplane sound system and the plane cabin, which I didn't realize until after the film was over.

Susanna Payne-Passmore

All That You Touch You Change

Feat. Ron'Dale Simpson, choreography and dance

The sole sound source for this piece is the feedback loop formed by the laptop's mic and the neighboring left speaker run through live effects processing, including transposer modules and a delay line. The sound is modulated by the distance and shape of the hand over the mic and left speaker, creating the "room" in which the feedback cycle forms. The title of the piece comes from Octavia E. Butler's acclaimed sci-fi novel Parable of the Sower. Against a dystopia formed by cyclic feedback of climate change, Butler directly

interrogates the feedback cycles through which we construct our beliefs and sense of personal agency, writing “All that you touch you change. All that you change changes you. The only lasting truth is Change.” In a time when we are a part of evermore complex, unstable, and invisible cycles of feedback, what happens if we render these cycles of feedback tangible? How can being able to touch the process of change alter perceptions of our own role in the feedback cycles that surround us? In this form of feedback synthesis, a combination of tactile experience and the imagination’s enhancement of that renders the player’s impact on the audio feedback cycle tangible. The resulting sound behaves in unexpected ways: patterns manifest quickly out of radically dissimilar material; nearly imperceptible motions create massive changes in the sound; stillness, rather than motion, can sustain and even intensify the cycle.

Joseph Klein

Chain of Circumstances

Chain of Circumstances, for piano, solo dancer, and interactive computer music, is one of a series of open-form compositions that have occupied my creative interest in recent years. The work explores aspects of recombination, modularity, and non-linear musical structures and is conceived as a series of disparate, distinctive, and relatively static musical states—providing an ever-changing sonic canvas that the performers may alter at will, resulting in a kind of dynamic and unpredictable “feedback loop” between the various elements. The present version, for fixed audio and visual media, was created for performances during the early days of the COVID-19 pandemic, and exists as yet another manifestation of this polyvalent work.

Steven Whiteley

[/] [\]+ | \ \ \ \

Performers: Kyle Hutchins, alto sax; Sae Hashimoto, Ellery Trafford, percussion.
Animation/video programming, S Whiteley;
additional live video programming, Dan Freder

Kyle Shaw

FP

John Ritz

Percussion & Electronics n.1

Performer: Greg Byrne, percussion

Percussion & Electronics n.1 is the first in a series of pieces that focus on expanding the timbral possibilities of the already colorful percussion family of instruments. Each piece employs one pitched percussion instrument whose timbre is explored and expanded through extended playing techniques, interaction with found objects, and live computer processing. Percussion & Electronics n.1 is for timpani, found objects, and live electronics. The sounds of the timpani are granulated as the performance proceeds, but the granulation parameters are subject to changes driven by control signals extracted from the instrumental sound itself. Depending on the sound generated by the timpani, in combination with the found objects and various performance techniques, the granular processing yields various sonic results, ranging from a complete vaporization of the instrumental sound to more compact rhythmical gestures in relationship to the performer’s playing.

GUEST DANCER, CHOREOGRAPHER, BIO NOTES

Ron'Dale Simpson was born and raised in Saginaw MI. He has always had a passion for the arts, but dance was my gift. Mr. Simpson did plays in school and was in the marching band & choir in grade school. He continued my love for music by going to College and become a Member of the Invincible Marching Marauders of Central State University. He still made time for my focus which is dance. He helped maintain a very active dance team known as Finesse Dance team while keeping up with studies. He also operated youth dance teams, community dance classes, and private lessons. While doing this, he was able to become

a member of two great organizations both created in the Name of the arts . He currently teaches dance in several schools and Organizations in Cleveland . Mr . Simpson is a lead teacher for open doors academy and a freelance dance instructor . He is also the current national President of Nu Rho Sigma Fine Arts Fraternity Inc .

BIO NOTES

Benjamin Damann is a composer, percussionist, music technologist, and educator currently residing in Denton, Texas. Among others, he has been performed by the Eastern Illinois University Percussion Ensemble, Apply Triangle, the Plauger-Klauss Duo, and more. His works, performed and recorded throughout the United States and Europe at such events as NYCemf, Emm, and the Seamus National Conference, are inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through both physical preparation and electroacoustic augmentation. Benjamin's recent works have focused on idiomatic harmonic gestures of jazz as applied to post-tonal harmony, the maximization of contemporary techniques and timbral possibilities, and the application of twentieth-century poetic forms in musical contexts. His research interests include xenharmonic tuning systems and the complex applications of both rhythm and meter in the music of Unsuk Chin and Gerard Grisey. As a performer, he is devoted to realizing experimental works for solo snare drum and multi-percussion as well as programming software interfaces to aid in the performance of such works. His background in percussion has also led him to teaching opportunities from fifth-grade beginning band to university marching bands. Benjamin holds a BM in Percussion Performance with a concentration in Music Composition from Eastern Illinois University, where he studied with Dr. Brad Decker and Professor Jamie Ryan, an MM in Music Composition from Bowling Green State University, where he studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Michael Laurello, and is currently pursuing his PhD at the U. of North Texas.

Steven Kemper is a composer, music technologist, and instrument designer. As a composer, Steven creates music for acoustic instruments, instruments and computers, musical robots, dance and video. Steven has received awards for his music from the Ammerman Center for Arts and Technology, Meet the Composer, the Danish Arts Council, and the International Computer Music Association. His first album, *Mythical Spaces*, was released on Ravello Records in 2018. Steven is a co-founder of Expressive Machines Musical Instruments, a collective dedicated to creating and composing music for robotic instruments. He also co-developed the RAKS (Remote electroAcoustic Kinesthetic Sensing) System, a wireless sensor interface designed specifically for belly dancers with composer and dancer Aurie Hsu. Steven's research has been presented at NIME, ICMC, and MOCO, and published in *Leonardo* and *Organised Sound*. Steven is currently Associate Professor of Music Technology and Composition at the Mason Gross School of the Arts, Rutgers University.

Composer **Judith Shatin** is renowned for her richly imagined music that seamlessly spans acoustic and digital realms. Called "highly inventive on every level" by *The Washington Post*, her music combines an adventurous approach to timbre with dynamic narrative design and a keen awareness of the sonic landscape of modern life. She draws on multiple fascinations with literature, the visual arts, the sounding world (both natural and human-made), and music's social and communicative power to craft a clear, direct musical language. Described as "powerful and distinctive" by *Fanfare* and "both engaging and splendidly controlled" by the *San Francisco Chronicle*, Shatin's music has been commissioned by organizations such as the Barlow Endowment, the Fromm Foundation, Carnegie Hall, and The Library of Congress, and by acclaimed ensembles including Kronos Quartet, Da Capo Chamber Players, the Dutch Hexagon Ensemble and Ensemble Berlin PianoPercussion. The American Composer's Orchestra and the Knoxville, Minnesota, and National Symphonies have programmed and commissioned her works. Her compositions are performed in concert halls such as Carnegie Hall, The Concertgebouw, The Kennedy Center, Konzerthaus Berlin, and the Tel Aviv Opera House; and featured at festivals including Aspen, BAM Next Wave, Grand Teton, Moscow Autumn, Seal Bay, Spring in Havana, and West Cork. The

recipient of four National Endowment for the Arts Composer Fellowships and grants from the American Music Center, Meet the Composer and the Virginia Commission for the Arts, Shatin also garnered major support from the Lila Wallace Readers Digest Arts Partners Program for the creation of her folk oratorio COAL. She has held residencies at Bellagio, Brahms Haus, Casa Zia Lina, La Cité Internationale des Arts, MacDowell, Mishkan Omani, the Virginia Center for Creative Arts and Yaddo. Her music is published by C.F. Peters, Colla Voce, E.C. Schirmer, Hal Leonard and Wendigo Music. It appears on over 30 albums, on the Centaur, Innova, Navona, Neuma, New World, Ravello and Sonora labels. Shatin holds degrees from Douglass College (A.B.), The Juilliard School (M.M.), and Princeton University (Ph.D.). She is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music.

Wenbin Lyu is a US-based Chinese composer and guitarist. The composition written by Wenbin Lyu combines contemporary western techniques with ancient oriental culture. He seeks inspiration from nature, science, and video games. Lyu has received fellowships from Tanglewood Music Center, Cabrillo Festival Composers Workshop, and Britten-Pears Young Artist Programme. Lyu's works have been performed at many events, including the SCI Conference, 21st Century Guitar Conference, TUTTI Festival, Alba Music Festival, Cabrillo Festival of Contemporary Music, and Tanglewood Music Festival. As an electronic musician, his works have been featured at International Computer Music Festival, New York City Electroacoustic Music Festival, Electronic Music Midwest Festival, IRCAM Forum, Australasian Computer Music Conference, National Student Electronic Music Event, and SPLICE Institute. His music has been performed by Beijing Symphony, Tianjin Symphony, Cabrillo Festival Orchestra, Fifth House Ensemble, Del Sol Quartet, icarus Quartet, Society for New Music, Hinge, Transient Canvas, and Hypercube. Based on his outstanding academic performance, he was honored to receive the China National Scholarship in 2016 and Donald Martino Award for Excellence in Composition in 2020. Lyu is the recipient of one ASCAP Young Composer Awards and two The American Prize. Two VR movies he composed premiered at the Cannes International Film Festival in 2016. Lyu serves as a composer-in-residence at HACappella based at Harvard University. Lyu received his degrees from China Conservatory (BA) and New England Conservatory (MM), and he is currently pursuing a Doctorate at Cincinnati College Conservatory.

Scott L. Miller is an American composer described as 'a true force on the avant-ambient scene' of 'high adventure avant garde music of the best sort' (Classical-Modern Music Review). Best known for his electroacoustic chamber music and ecosystemic performance pieces, his music is characterized by collaborative approaches to composition and the use of electronics, exploring performer/computer improvisation and re-imagining ancient compositional processes through the lens of 21st century technology. His recent work experiments with VR applications in live concerts, first realized in his composition Raba, created for Tallinn-based Ensemble U:. In 2019, Miller released The Blue in the Distance, a 360° Virtual Reality film featuring his sonically immersive, classical ambient style. The film explores Quarry Park Reserve in Waite Park, MN. Since spring of 2020, he has become an active producer of telematic music, using specialized software and home-quality internet to produce live concerts and commercial recordings while socially distanced with musicians and audiences at home rather than in the concert hall. He is currently working producing monthly webisodes commissioned by his long-time collaborators, the new music ensemble Zeitgeist, in a series of works collectively titled COINCIDENT. These are rehearsed and recorded telematically and feature collaborations with live installation video artists (Carole Kim), spoken-word artists (Joe Horton), and members of Cleveland-based ensemble No Exit. Three time McKnight Composer Fellow, his work is frequently performed by soloists, ensembles, and at festivals throughout North America and Europe. Recordings of his music are available on New Focus Recordings, Innova, and other labels. His music is published by the American Composers Alliance, Tetractys, and Jeanné. His most recent albums are Ghost Layers: TAK Performs Miller (FCR253) and 05 IX (RR006), recorded telematically with the UK-based ensemble rarescale. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition,

electroacoustic music and theory. He is Past-President (2014—18) of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently Director of SEAMUS Records.

Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself. Literature is another important influence on his work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery. Klein's compositions have been performed and broadcast internationally and his work has been recognized by such organizations as the National Endowment for the Arts, American Music Center, Pew Center for Arts & Heritage, Gaudeamus Foundation, International Society for Contemporary Music, International Confederation of Electroacoustic Music, Society of Composers, Inc., Society for Electroacoustic Music in the United States, American Composers Forum/Jerome Foundation, Meet the Composer, National Foundation for Advancement in the Arts, and ASCAP. Commissions, recordings, and other collaborations with new music specialists in the US and abroad include the International Contemporary Ensemble, the Pittsburgh New Music Ensemble, Orchestra 2001, Voices of Change, the Texas New Music Ensemble, TrioPolis, Amorsima Trio, cellist Madeleine Shapiro, saxophonist Andreas van Zoelen (Raschèr Saxophone Quartet), flutists Helen Bledsoe (Ensemble Musikfabrik) and Elizabeth McNutt, contrabassoonist James Rodgers (Pittsburgh Symphony Orchestra), bassist Michael Hartt (Indianapolis Symphony Orchestra), pianist Redi Llupa, glass harmonica player Thomas Bloch, and vocalists Joan LaBarbara and Dora Ohrenstein (Philip Glass Ensemble). He has been a featured guest composer at academic institutions, conferences, and music festivals throughout the Americas, Europe, and Asia. His recorded works are available on the Innova, Centaur, Crystal, and Mark labels. Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984), where his composition teachers included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

My name is **Susanna Payne-Passmore** (they/them), and I create musical enchantments for people and electronics. In my music, I like to defy expectations about presumed opposites by seeking out material, like noise and harmony, that are thought of as conflicting in some way, instead finding fresh sounds intuitively through their synthesis. I like experimenting with harmony in particular to find new patterns and new constructs from familiar elements. I use fluctuations on different scales to create a sense of navigating through continuous instability, ever seeking, rarely arriving. Thematically, my music lends form to feelings of awe and a yearning for something just out of reach or beyond understanding. Currently, I am based in Philadelphia, PA, pursuing doctoral studies in music composition as a Benjamin Franklin Fellow at the University of Pennsylvania, where I study with Tyshawn Sorey. Recently, I have collaborated to create new works with Yarn/Wire, the flutist Abigail Sperling, and the Chyornii & Dorado duo. I am working on a new piece with the TAK Ensemble that explores live-processed electronic environments and expressing our “creature selves” through sound.

S ('ess') Whiteley (they/them) is a San Diego-based composer, experimental media artist, multi-instrumentalist, & sound artist, working primarily with electronics and in transdisciplinary idioms. They are interested in post-humanism and embodiment, the mutability of the real, and the liminal space existing between the cyberbody and biobody when human beings engage with the virtual. They have performed extensively as a multi-instrumentalist and have toured Europe, the UK, and North America with various collaborations, have had their music featured on publications like Pitchfork and The Wire,

and have had their compositions performed at conferences and festivals like: The MATA Festival in New York, MA/IN Matera Intermedia Festival in Matera, Italy, Internationales Musikinstitut Darmstadt in Darmstadt, Germany, Dublin Music Current Festival in Dublin, Ireland, WOCMAT 關於 International Conference on Computer Music & Audio Technology in Hsinchu, Taiwan, Mise En Music Festival in New York, Echofluxx 18 in Prague, Czech Republic, Festival di Nuovo Consonanza in Rome, Italy, and others. S was a visiting composer at the Music & Erotics Conference in Pittsburgh, PA, and composer-in-residence at I-Park Inc. in East Haddam, CT, the Dublin Sound Lab, the Labo de Musique Contemporaine de Montréal (LMCM), and composition fellow at the Nief Norf Summer Festival. Their work, creative practice, and Deep Listening practice is heavily informed by the 2 years they spent studying Buddhism and practicing meditation intensively in residential monastic retreat at several different Zen Buddhist Monasteries in Oregon, the Bay Area, and New Mexico. They completed their Bachelor of Music Degree from McGill University in Montréal, where they studied with Melissa Hui and Philippe Leroux, and are currently a PhD student in Composition at UC San Diego, where their mentors have included Marcos Balter and Rand Steiger.

Composer **Kyle Shaw** has presented his work at numerous national and international computer and electronic music conferences. He earned his DMA from the University of Illinois where he studied with Scott Wyatt and is currently assistant professor of music theory and composition at California State University, Bakersfield.

John Ritz is Assistant Professor of Music Composition and Creative Studies at the University of Louisville. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile, and has been presented at many conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago, Chile (CECh), the Sound and Music Computing Conference (SMC), the Missouri Experimental Sonic Arts Festival (MOXsonic), and Electronic Music Midwest (EMM), among others. Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio, and Scott A. Wyatt.

Performer BIO NOTES

Described as an “intrepid percussionist” by Fanfare Magazine, **I-Jen Fang** has a career as a solo performer, chamber musician, orchestral player, and teacher. She joined the faculty of the McIntire Department of Music at the University of Virginia in 2005 and as Principal Timpanist and Percussionist of the Charlottesville Symphony. As a soloist, I-Jen has performed as a marimba soloist in Taiwan, U.S., Austria, France, Hungary, Romania, and South Africa. She was also the featured marimba soloist with the Charlottesville Symphony in 2006 and 2010. As a chamber musician, I-Jen has performed or recorded with artists such as Keiko Abe, William Cahn, Christopher Deane, Mark Ford, Heini Kärkkäinen, Mike Mainieri, Jan Müller-Szeraws, Diane Pascal, Carsten Schmidt, Ed Smith, Michael Spiro, NanikWenton, Nyoman Wenton, Attacca Percussion Group, and DaCapo Chamber Players. She has appeared in Heritage Theater Festival, Staunton Music Festival, University of Virginia Chamber Music Series, Percussive Arts Society International Convention and Regional PAS Day of Percussion.

Born in Taipei, Taiwan, I-Jen began her musical education at age six taking piano. Taking up percussion at the age of nine, she came to the United States at age fifteen to pursue her Bachelor of Fine Arts degree in Percussion Performance at Carnegie Mellon University. She received her Master of Music degree from

Northwestern University and her Doctor of Musical Arts degree from the University of North Texas where she served as a teaching fellow.

I-Jen is an Innovative Percussion artist.

Shiau-uen Ding grew up in Taiwan, went to Cincinnati for a master's and a doctorate, and then moved to NYC. She is fortunate to have studied with Ying Wang, Lina Yeh, Eugene Pridonoff (piano), Mara Helmuth (computer music), and Alan Bern (contemporary improvisation), and to work with numerous wonderful composers. She enjoys performing old-school classical and contemporary musics equally. When she is not making music or listening to music, she might be writing code for financial trading platforms or winning triathlons.

Greg Byrne is Distinguished Professor of Music and Director of Percussion Studies at the University of Louisville. Byrne is the recipient of the 2012 Kentucky Music Educators Association's "Teacher of the Year" award. He is consistently honored as a Faculty Favorite and was featured as a University of Louisville Top Ten Faculty Favorites in 2004. Dr. Byrne is an Educational Artist for REMO, Inc. and VIC FIRTH, Inc. He has performed in Japan on several occasions, where he was a member of the Hidano/Byrne Duo, endorsed by VIC-FIRTH, Inc. to present children's concerts. The most notable was at the elementary school in Miyako which was devastated by the 2011 Tsunami. He serves as an advocate for musicians with disabilities through his educational DVD, Opportunity to Succeed. Through this role, he has presented at the International Conference for the Arts and Humanities in Hawaii, the College Band Directors National Association Southern Conference in Mississippi, the Midwest Band and Orchestra Conference in Chicago and he presented the Keynote Address at the Nebraska Music Educators Association Conference. He is portrayed by actor Judge Reinhold in the movie I Am Potential, based on the book by Patrick Henry Hughes.

Concert 5 SATURDAY

11:00am – 12:00pm Saturday: Benzaquen Hall, DiMenna Center

Concert 6

12:15pm – 1:45pm Saturday: Cary Hall, DiMenna Center

Concert 7

2pm – 3:30pm Saturday: Benzaquen Hall, DiMenna Center

Concert 8

3:45pm – 5:05pm Saturday: CARY Hall, DiMenna Center

Concert 9

7:15pm – 8:40pm Saturday: CaryHall, DiMenna Center

