



SEAMUS 2023 National Conference Program

DiMenna Center

Concert 5 SATURDAY –

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

Gabriel Araújo

SAW

A hyperreal space of bees, engines and saw waves.

Alyssa Wixson

Wheels, of Trees and Stars

Performer: Zach Keenan, double bass

"Wheels, of Trees and Stars" is a piece that seeks to explore the flexible and permeable boundaries between sounds and spaces. The piece incorporates original field recordings taken over the course of several excursions to the wetlands near the composer's home. These field recordings include the sounds of fish splashing on the surface, fiddler crabs moving busily through the reeds, footsteps on the pebbly shore, and the tide flowing in with surprising force from the sea. As the piece progresses, hydrophone recordings from the NOAA supplant the sounds of the wetlands. The double bass part delves into the variety of sounds that can be achieved in a single gesture, and the small changes in physicality that can trigger disproportionate changes in sound. I am deeply grateful to [redacted just in case, name of performer] for the hours of workshopping and experimenting that went into creating "Wheels," and without whose collaborative spirit and goodwill this piece would not exist.

Richard Power

Shards

Shards is made of broken off bits and pieces from another work of mine, Flow. While Flow is about continuity, steady progression, and inevitable destination, Shards concerns itself with the constant reshuffling and kaleidoscopic reorganization of a small amount of available material.

Yuseok Seol

Fuzzy, Woozy, Dizzy

Fuzzy, Woozy, Dizzy is derived from the recorded sound of shaking a box of mini candies. While placing this sound to the eight channel surrounding space, I felt as if I became one of the tiny candies in the candy box and the world around me was vibrating. The piece also includes other similar sounds, such as shaking a chair, shaking a plastic cup with cubes of ice in it, sliding a zipper up and down fast, and opening and closing scissors quickly. These are raw, noisy and wander around the space. A bell rings in the middle of the piece among those noises, but later it will also turn into vibration.

Douglas Geers

Arcade Mirages

Performers: Daria Geers, flute; Maya Cerar, violin

Arcade Mirages is a multimedia work for violin, flute, motion sensors, choreography and computer. In it, two performers interact physically and musically. One of them, the flutist, wears a motion sensor on her

instrument, which allows her to cue computer-generated sounds. The work explores concepts of power, submission, and miscommunication.

Mark Volker

Cetacean Dialogues

Cetacean Dialogues was commissioned by Christine Rogers and Belmont University for the multimedia exhibition "The Nature of the Future." Held at the Leu Art Gallery in Nashville in March 2022, this exhibition presented art that addressed the changing composition of the natural world due to global climate change. *Cetacean Dialogues* in particular imagines stylized communication between whales, their environment, and humanity as climate change challenges them all. Combining sound synthesis and processing, as well as a live electric guitar performance that uses score following to control the progress of the piece, with real whale sounds as musical elements (used with permission from the NOAA field recordings library), the piece portrays the uniquely contrasting nature of whales and other cetaceans. Whales are at once powerful and delicate, menacing and vulnerable, and ultimately profoundly beautiful. They are also challenged by an environment transforming rapidly around them. The piece progresses from gentle interactions in the depths to powerful, even terrifying imagery, illuminating the urgent plea of these remarkable creatures. This piece uses the software package MAX to respond to the live performance of a solo electric guitar player. In performance, the player is in complete control of the pacing of the piece. The sound of the guitar is passed to the software, which compares the live performance to a programmed score. When the performer reaches specified locations in the score, the software triggers various sonic events: echoes, transpositions, and transformations of the live sound (including convolutions of the live guitar with whale sounds), playback of synthesized sounds in sync with the live player, and recorded events. This intelligent score following is supplemented by a handful of processing events that the guitarist triggers with a pedal. Once activated, the electronics require no in-performance actions. They simply follow along with the guitarist's performance. The score following is reliant on the IRCAM "antescofo" object. The piece can be performed with both two-channel and six-channel sound output.

Ben Bossert

DEUS PROVIDEBIT

Each of us knows how our story must end.

Isaac Smith

Formation

Formation began as an idea: to create sound "orbits" through organic performance. While developing the soundscapes contained within the piece, a connection blossomed between the orbital nature of each sound source and the formation of the Solar System. There are eight sound sources, just as there are eight planets in the Solar System (sorry, Pluto). In the same vein, the timbral spaces begin with metallic, percussive, resonant sounds and transition meditatively to organic sources, symbolizing the evolution of our own home – Earth – from a barren rock to the fertile, blue cradle of life.

BIO NOTES

Gabriel Araújo Interested by the possible dialogues between popular and concert music, Gabriel is a composer that works with instrumental and electronic medias on questions of intertextuality and metaphors as creative forces, such as the musical modeling of poetic images evoked in a popular song. He is especially driven by ideals of reconstruction and recomposition, deformation and juxtaposition of these materials inspired by other creations.

He studied composition with Paulo Guicheney at the Federal University of Goiás (UFG), and obtained his master's degree from the CNSM de Lyon (France), where he studied with Michele Tadini and attended

the classes of Martin Matalon and François Roux. His work was mentored by composers such as Yan Robinn, João Pedro Oliveira, Panayiotis Kokoras, David Bird, Javier Torres Maldonado, Bryan Holmes, Rodrigo Lima, Gabriela Lena Frank among others. He is currently a DMA candidate in composition at the University of Texas at Austin under the guidance of Januibe Tejera. He received the Funarte composition prize at the Biennial of Contemporary Brazilian Music and the Rainwater Innovation Grant (UT).

Alyssa Wixson creates music that explores the sonic complexities of the world around us, and the ways in which sound shapes our perceptions of time and place. Their interests yield expressive and evocative music that ranges from the relatively traditional to the experimental. Their work has been performed at ICMC, NYCEMF, and SEAMUS, by Illumine Choirs, the Mivos Quartet, the Avimimus Vocal Duo, the Line Upon Line percussion trio, and the Lubbock Symphony Orchestra as part of their chamber series. Additionally, Wixson often collaborates with independent filmmakers. They hold a Bachelor of Music degree with a composition emphasis from Texas Tech University, and are currently pursuing a Master of Arts in composition at Stony Brook University.

Composer and saxophonist **Richard Power's** music explores the dialogue between tradition and innovation, the continuum between composition and improvisation, and new types of formal and temporal expression through sound. He writes for both acoustic instruments and electronically generated sounds, and while much of his music is precisely notated, other scores encourage collaborative invention through structured improvisations. As a performer Richard enjoys placing the baritone saxophone within contexts it is not normally found. For several years he was a member of the Austin-based Cornell Hurd Band, performing for dance and music lovers across Texas. Other groups he has been a member of include the Walter Thompson Orchestra, Third Coast Noise, Coherent, Blue Noise Saxophone Quartet and the Mad Dingo Trio. Richard has been the recipient of awards from the American Music Center, ASCAP, the Chicago Symphony Orchestra, and Austin Peay State University. He earned D.M.A. and Master's degrees in composition and theory from the University of Illinois, Urbana, and a Bachelor's degree in composition and performance from Trinity University. A native of Austin, Texas, he currently lives in Danville, Kentucky.

Yuseok Seol, born in 1990 in Incheon, South Korea, has studied with a variety of composers including Jeremy Podgursky, Aaron Travers, Don Freund, Claude Baker, P.Q. Phan, Taejong Park, Geung-Soo Lim. His works including pieces for both acoustic and electronics have been performed in Korea, the United States. He is currently pursuing his D.M. degree at the Indiana University Jacobs School of Music. He is also a pianist and has performed various pieces of his colleagues.

Douglas Geers is a composer who uses technology in nearly all his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installation works, and several large multimedia theater works. He also performs as an improviser, playing laptop and his own custom electronic instruments. Reviewers have described Geers' music as "glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "fascinating...virtuosic...beautifully eerie" (Montpelier Times-Argus), "Powerful" (Neue Zürcher Zeitung), "arresting... extraordinarily gratifying" (TheaterScene.net), and have praised its "virtuosic exuberance" (Computer Music Journal) and "shimmering electronic textures" (Village Voice.) Geers is a Professor of Music at Brooklyn College, a campus of the City University of New York (CUNY), where he is Director of the Center for Computer Music and the MFA program in Sonic Arts. He also serves on the Ph.D. composition faculty of the CUNY Graduate Center. Geers completed his DMA in Music Composition at Columbia University, where he studied with Tristan Murail, Fred Lerdahl, Brad Garton, and Jonathan D. Kramer.

Composer **Mark Volker** is known for his engaging combination of classical and rock-influenced styles, utilizing electronic and traditional instrumentations. His highly expressive music invites listeners in

with clear but unpredictable sounds. A winner of the SCI/ASCAP international prize, the ERM Masterworks Award, the Tennessee Music Teacher's Association Composer of the Year Award, an NEA grant, as well as numerous other grants and commissions, Volker's music has been performed and recorded by prominent performers around the world, and is available on recordings by Navona/Parma Records, Centaur Records, and ERMMedia. He is a composer in residence with the Belvedere Chamber Music Festival and presents his music regularly at major conferences such as those of the Society of Composers, the Society of Electro-Acoustic Music in the US, the International Computer Music Conference, the College Music Society, the New York Electronic Music Festival, and the National Association of Composers. Recent projects include an hourlong multi-media cantata commissioned by the Chatterbird Ensemble entitled *After the Plague*, and a mandolin concerto written for Ney Marques. Volker is Professor of Music at the Belmont University School of Music, where he is Coordinator of Composition Studies and directs the New Music Ensemble. He received degrees composition and guitar performance from the University of Chicago (Ph.D), the University of Cincinnati (M.M.), and Ithaca College (B.M.). Mark currently lives in Franklin, Tennessee with his wife Alyssa, and their children Molly and Jacob.

Benjamin Bossert is a composer and bassist based in Lexington, Kentucky. He has a M.M. in double bass performance from the University of Kentucky and is currently studying at the same institution to earn his M.M. in music composition.

Isaac was born in 1991 in Sacramento, California. He was educated at California State University, Sacramento (2008-2012), Trossingen Hochschule für Musik (2012-2013), and received his Master's in Music Composition from the University of Oregon (2017-2019). He is currently pursuing a Doctorate of Music in Composition, with minor fields in Computer Music and Music Theory at Indiana University, Bloomington. He has received numerous commissions from performers and ensembles, including soloists such as tubist Alexis True, hornist Kennedy Youmans and bassist Bryce Holmes, chamber groups such as Chyornii & Dorado and Teen Angst, and large ensembles such as the Sierra Nevada Winds, the Ponderosa High School Band and the Ophir Prison Marching Kazoo Band & Temperance Society, Ltd. His works have been performed and recorded in multiple countries by professional and academic ensembles in a large variety of settings. He is an active performer of both new and classical music, having held tuba positions in multiple professional brass quintets, as well as performing with the UO Tuba-Euphonium Ensemble "Teuph", the trombone quartet "Bones of the Apocalypse", and the Grand Isle Fire Brigade, a German oompah and second-line band. He is also a performer of live electronic music, performing on tuba as well as percussion and voice (including overtone singing). In addition to his contributions to the world of new music composition and performance, Isaac is also an accomplished educator. For more than ten years, he has taught piano (both classical and jazz), trombone, tuba, and composition privately to a successful studio of young musicians. He was also a Graduate Teaching Fellow at the University of Oregon, where he managed the Oregon Composers Forum and designed and taught an intensive advanced engraving seminar to the undergraduate composers at the university. Isaac currently resides in Bloomington, Indiana with his wife Pa Foua.

Performer BIO NOTES

Zach Keenan

Maja Cerar . is a violinist whose repertoire ranges from the Baroque to the present, including performances with live electronics, theater and dance. Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," Gidon Kremer's Lockenhaus Festival, the International Society for Contemporary Music's World Music Days in Ljubljana, the International Computer Music Conference (Singapore, Barcelona, New York, Texas), the Society for

Electroacoustic Music in the United States conference (Texas, Arizona, Florida, Boston), the "Viva Vivaldi" festival in Mexico City, the Diffrazioni Festival 2019 (Florence), and numerous others. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, R. Luke DuBois, Beat Furrer, Elizabeth Hoffman, György Kurtág, Alvin Lucier, Katharine Norman, Yoshiaki Onishi, Morton Subotnick, and John Zorn. She was the featured performer at the 2016 New York City Electroacoustic Music Festival, an event of the New York Philharmonic Biennial; and she has continued to perform at NYCEMF since that time. In addition, her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University and "Listening in the Sound Kitchen" festival at Princeton University as well as at the Metropolitan Museum's Balcony Bar concert series. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors. www.majacerar.com

Daria Geers is an eleven-year-old native of New York City. She has been playing the flute since she was four, studying with flutist Zara Lawler. She is also a member of the Young People's Chorus of New York and participates in the Rosie's Theater Kids program. In addition to music, Daria enjoys making visual art, playing with her friends, and reading books.

Concert 6 --

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

program notes coming soon

Pedram Diba

Performer: Jeanne Côté

As Close As Breath

"As Close As Breath" was written in collaboration with a violinist. The project was part of a research creation project around the musician's space. For this project, we employed the use of MS-EHB-2-Sound Professionals-ultra low noise ear-hook binaural microphones during the creative process. We quickly became interested in the quality of space that was captured in the binaural recordings and concentrated our focus on the concept of space, more specifically, the intimate sonic space of the performer. We explored and documented various sounds within this space. We also explored the space from a poetic angle. From a poetic vantage point, the theme of intimacy was prominent given close and subtle human-born sounds such as breathing occupied this space. The title of the work touches on this poetic aspect. It refers to the sensation of breath felt in close proximity.

Robert McClure

Performer: Jacob Swanson, saxophone

struggling in excess

*struggling in excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in *****. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. Plastic sounds are put through numerous processes, both sonically and spatially, in an effort to overwhelm the listener just as physical plastic is overwhelming the Earth, particularly the ocean. Waves of plastic swirl around the listener while other plastic sounds have been filtered and colored with pitch; tainted. Additional sounds were record from balloons. These sounds interact with the soprano saxophone's multiphonics. The saxophone and balloons scream through the din of plastic as their last breaths are extinguished under the weight of our excess.*

Timothy Moyers

Strahlung

Strahlung /Stráhlung/ (Translated from German) noun, feminine [die] 1a. Propagation of energy or matter in the form of rays emanating from a source of radiation "cosmic, atomic radiation" 1b. Energy or matter emanating from a source of radiation "measure the radiation."

Chi Wang

Transparent Affordance

Affordance describes the relationship between the environment and the individual from the action provider's perspective. Affordance can be false, can be hidden, or can be perceptible. Within our complex environment, real or virtual, material or intellectual, the affordances can be functional or delusional, can be ephemeral or permanent, can be present or delayed – a choice for you to observe, adapt, participate, and evolve.

Performance video link : <https://www.youtube.com/watch?v=K1c0M3XRmzE>

Patrick Reed

A long Day

Video artist: Jae-Eun Suh

This work was created with both audio and visual together at the same time in a week-long collaboration. We chose the explorations of color pallets and how we see the color changing in different times of the day. Telling the story through the audio of a journey through a day, trekking through a long rainstorm and begrudgingly walking into the night soaked and wet.

Gabriel Bolaños

The Grand Transparents - Macro & Crash Loop

In his Surrealist Manifesto, André Breton speculates about the existence of Grand Transparents: higher dimensional beings that are impossible to see or even conceptualize, but that nevertheless create disturbances in our world. Breton asks "Must these beings be convinced that they result from a mirage or must they be given a chance to show themselves?" The Grand Transparents are a collection of short audiovisual pieces that explore various aesthetic and perceptual implications of manipulating the relationship between what we see and what we hear. My goal is to create unfamiliar ecosystems where unusual relationships, interactions and paradoxes are not only possible, but strangely commonplace. "Macro" explores analogues between filming with a macro lens and recording with close-miking techniques. By zooming in on everyday objects and sounds, I sought to create a surreal ecosystem where things are simultaneously recognizable and unrecognizable. "Crash Loop" was inspired by the black and white [crashtest.mov](#) ubiquitous to Max/MSP Jitter video tutorials. The audio purposefully blurs the line between music and foley, and develops through very simple phasing and looping. This version is a short draft made with public-domain footage from NHTSA.

Andrew Davis

Anthem Cycles

***Anthem Cycles** is a piece of recurring asynchronous melodic cycles. It is intended for live execution by a performer in the SuperCollider programming language. Sequential code blocks are executed one at a time (top down) in order but the timing between blocks is indeterminate and left to the taste and discretion of the performer.*

Aine Nakamura

Kusottare!

[Kusottare] means shit in Japanese, and you are not supposed to say the word.

- Kusottare! Why can't I paint my own body.*

• *Kusottare! Why do I have to hide certain emotions.*

Women's bodies have often been hidden. Kabuki, which was initiated by a woman performer, transforming herself through kabuku (meaning queer/radically transformative) performances, is now performed only by men. Yoshizawa Ayame, a Kabuki actor of women's roles, wrote "If an actress were to appear on the stage she could not express ideal feminine beauty, for she would reply only on the exploitation of her physical characteristics." How do I connect with my feet and neck, if these parts are idealized by other authors? How do I connect with my body if it is in other authors' gaze? Furthermore, how do I avoid my body and my art being seen as Oriental, an object? Living in New York, two years ago, I faced the full brunt of violence against Asian women. I felt vulnerable. I would rather wish to see my body, which has been hidden and objectified, as a source of resilience.

My art practice embodies my transnational woman's body with its contingent gender politics, which is a complex manifold landscape between cultures and nuanced by delicate personal histories. I use paper sheets and cloth as my costume and props; both relate to my family background. I embrace and simultaneously try to deconstruct the grammar that I am used to being in as a woman. The work focuses on embodiment and resilience of women's bodies, and subjectivity through authorship of body, sexuality and sensuality. In a performance, a performer's body is inevitably in others' gaze, being seen by the audience. In this work, a phone is used. I show myself with the phone, projected, using the online tool Zoom meeting that has set the boundary. I, however, shows the boundary and fragility as the author and owner in abstract, poetic, and unexpected ways.

In December 2022, I premiered the work Kusottare! at The LAB in San Francisco at Sound Encounters III hosted by SFCMP in collaboration with CNMAT at UC Berkeley. Then, I further wrote a poem, and presented a new version of the work being titled Yami and Iro at UdK, Berlin University of the Arts, in March 2023. The initial poem focused on my and generational pain, aching, and resistance. After the premiere however, my new poem focused more on embracing self and body kindly; in the new version in 2023, I combined my two poems, one that holds aching and resistance, and the other kindness and embracing. At the SEAMUS Conference, I will show a short version of these works, performing these waves with calligraphy of my poems through my body, voice, and authorship of the painting.

Panayiotis Kokoras

Performer: Colin Stokes, cello

Stone Age

BIO NOTES

Pedram Diba (b.1993) is an Iranian-American composer of acoustic, acousmatic, and mixed music residing in Chicago, IL. His professional history includes awards such as first-prize winner at the Frost International Composition Competition, third-prize winner of the Untwelve Microtonal Composition Competition, and the honorable mention for the 16th Sun River Prize. Diba's music has been showcased in festivals and conferences such as IRCAM Forum 2022, CIRMMT-ACTOR Symposium on Orchestration Research IV, Festival Temporel 2021, NOVA Contemporary Meeting 2021, 4th Annual Research on Contemporary Music Conference, Concert Vivier InterUniversitaire 2020, New Music Gathering 2018, White Ibis Ensemble Winter Heat New Music Festival 2017, Oregon Bach Festival Composers Symposium 2014 and 2016, and Music Today Festival 2014 and 2017. Since 2019 Diba has been a member of the Analysis, Creation, and Teaching of Orchestration (ACOTR) Project. Through ACTOR, Diba has participated in various research-creation projects such as the CORE Ensemble Project and the Musicians Auditory Perception (MAP) Project. Diba's current work includes Space As Timbre (SAT), a research-creation project on the concept of acoustic space in the field of computer-assisted orchestration. Diba completed his B.M. in composition at the University of Oregon where he received the prize of Outstanding Undergraduate Scholar in Composition. Later, he received the Max Stern Fellowship in Music to attend McGill University, where he completed his M.M. in composition under the supervision of Philippe Leroux. Currently, Diba is pursuing his Ph.D. in composition and music technology at Northwestern University. Diba's music is published by Babel Scores in both digital and printed versions.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ·ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, and New Focus Record labels. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

Timothy Moyers Jr. is a composer and audio-visual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and supervises the Electroacoustic Music Studio. He received his PhD in Electroacoustic Composition from the University of Birmingham (England).

Chi Wang is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, Musicacoustica–Beijing, the New York City Electroacoustic Music Festival, New Interface for Musical Expression International Conference, MA/IN Festival, Kyma International Sound Symposium, International Confederation of Electro-Acoustic Music, Electronic Music Midwest Festival, Third Practice Festival, and Electroacoustic Barn Dance. Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi received her D.M.A. at the University of Oregon. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

Patrick Reed is a native of Dallas Texas, as a composer and educator, he hopes to foster and teach an interest and love for contemporary music to people of all ages. His music style ranges from solo to large ensemble compositions to works written for beginners and young band ensembles. His work has recently been performed at ICMC in Daegu, South Korea, New York City Electroacoustic Music Festival, SEAMUS, NSEME national conferences, and SCI National and region six conferences. Reed is currently pursuing a PhD. in music composition at the University of North Texas. Reed earned his Master in Music in composition at Bowling Green State University, where he studied with Elaine Lillios, Christopher Dietz, and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

Videographer **Jae-Eun Suh** is an interdisciplinary artist from Austin, Texas. She is currently pursuing her MFA at the University of North Texas, from which she also received her BFA in Visual Art Studies. Suh creates experimental works using projection, video, and sculpture that explore memory, longing, fragmentation, and displacement. Suh collects and combines photos and videos of different locations to create abstract landscapes that connote both place and passage.

Gabriel José Bolaños Chamorro (b. 1984 Bogotá, Colombia) is a Nicaraguan/American composer of solo, chamber, orchestral and electroacoustic music. He frequently collaborates closely with performers, and enjoys writing music that explores unusual techniques, structures, and timbres. He is interested in computer-assisted-composition, auditory perception, linguistics, graphic notation, improvisation, and modular synthesizers. Bolaños is currently an Assistant Professor of Music Composition at Arizona State University, where he teaches courses in composition, analysis, music technology, and acoustics, and co-directs the PRISMS contemporary music festival. He received a BA in music from Columbia University and a PhD in Composition and Theory from UC Davis. His music is published by BabelScores. Bolaños has received numerous awards and grants for his work, including a Fulbright US Scholar Grant, the Suzanne & Lee Ettelson Composer's Award, a Research & Development Grant from the Arizona Commission on the Arts, a residency at CMMAS in Morelia, Mexico, a commission from Vertixe Sonora and Hong Kong Baptist University, and a commission from CIRM and Festival Manca in Nice, France. Beyond his work as a composer and teacher, Bolaños has also written music for film, theater, and dance, has experience performing as a flamenco dance accompanist, and enjoys swimming, gardening, and playing folk music with his wife, Megan.

Andrew Davis is a composer and electric guitarist from Philadelphia, PA who has written for a variety of media both acoustic and electroacoustic. Davis' early experiences in music were in local concert bands where he played trombone and in rock bands where he played electric guitar. Fused with a strong background in popular music, his music seeks to explore a variety of different genres and musical aesthetics. His works have been performed by groups such as the JACK Quartet, PRISM Quartet, Alarm Will Sound, Daedalus Quartet, the Argento Ensemble, loadbang, the Boston New Music Initiative, the Luna Nova Ensemble, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors from ASCAP, BMI, The Lyra Society, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the TUTTI Festival, RED NOTE Music Festival, Mizzou New Music International Composers Festival, New Music on the Point, and SEAMUS. He has held residencies at Atlantic Center for the Arts and ACRE. He earned a B.A. in music from Yale University, an M.M. in composition from the University of Texas at Austin in 2012, a PhD in composition from the University of Pennsylvania in 2017, and M.S. in computer science from Stanford University in 2018. He is currently Assistant Professor of Music Technology at Ursinus College.

Panayiotis Kokoras is an international award-winning composer and computer music innovator. He is professor and CEMI director – Center for Experimental Music and Intermedia at the University of North Texas. Born in Greece (1974), he studied classical guitar and composition in Athens and York, England; he taught for many years at Aristotle University in Thessaloniki (among others).

His music has been performed in over 1000 concerts around the world by renowned ensembles, orchestras, and soloists. His compositions have been selected by juries in more than 300 international calls for music and have received 84 distinctions and prizes in international composition competitions. His music appears in 54 album compilations in print or online. He has given over 90 lectures, workshops, and presentations at festivals, conferences, and universities. His service includes participation in more than 80 juries, committees, and boards in competitions, conferences, and journals.

Aine E. Nakamura is a singer, performer and composer. She creates her idiosyncratic transborder art of voice and body. Her recent solo performances include a Winning Work for Site-Specific Performance at the Venice Biennale at its 50th International Theatre Festival in 2022, and her performance project at Berliner Festspiele's 2022 Theatertreffen in Berlin, Germany. She has presented her one-woman exhibition at The Gallatin Galleries NY (2021), her mixed art and music performances and compositions at Berlin University of the Arts (2023), The LAB in SF (2022), HfM Hanns Eisler Berlin (2022), Errant Sound (2022), A Concert of Electronic Music in honor of Mario Davidovsky (2019), Dias de Música Electroacústica (2019), New York City Electroacoustic Music Festival performed with cellist Madeleine Shapiro (2018), October New Music Festival in Finland performed with MikroEnsemblen (2018), and Abrons Arts Center with the International Contemporary Ensemble (2019). Her other appearances include The Two directed by Dmitry Krymov (New York Theater Workshop 2019), and OPERA Ensemble at Watermill Center (2021). Nakamura is an Awardee of the Fulbright Fellowship (Berlin, Germany 2021–2022), The Leo Bronstein Homage Award from New York University, and The Honorable Mention Award for the 2020 Pauline Oliveros New Genre Prize. She has given workshops and lectures at Berliner Festspiele, Humboldt University of Berlin, University of Pittsburgh, and McGill Schulich School of Music. In addition to her artistic pursuit, Nakamura studied orality in ritualistic songs by women and villagers in Okinawa and Yaeyama supported by NYU Asian Pacific and American Institute, and peace politics and poetics at New York Public Library as a recipient of the Short-Term Research Fellowship (2022–2023) to inspire her art-making. www.evaaine.com

Performer BIO NOTES

Jeanne Côté: Born in the southern province of Québec, **Jeanne Côté** completed her Master's Degree at McGill University with Professor Axel Strauss and her bachelor at the Conservatoire de musique de Montréal. Jeanne is a founding member of Quatuor Andara, the string quartet in residence at Université de Montréal. Along with her grand devotion for chamber music, Jeanne also likes to share her passion for music through teaching. She is now teaching at the Coopérative des professeurs de musique de Montréal and at the Joseph-François-Perault Highschool. In 2020, she co-founded Apprentis de la musique improvisée, an organization that offers workshops of improvisation for young music students. Since 2019, Jeanne is a member of ACTOR, (Analysis, Creation, Teaching or Orchestration). In 2021, she takes part of the research-creation Musician Auditory Perception. Last October, with her colleague Pedram Diba, she went to present this research at the Forum of the IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) at New York University.

Colin Stokes holds degrees in performance from Eastman School of Music and The Juilliard School and is currently pursuing a PhD in Composition with a focus in Computer Music Media with a minor in Artificial Intelligence in Computer Music Systems Design. His music can be heard on more than fifteen albums, including records from Universal Music/Polydor, Warner Music Japan, EMI, and Albany Records

and he is the recipient of awards from the National Endowment for the Arts, Mid Atlantic Arts Foundation as well as the Berlin Musikfond Stipendium Artist Grant.

Colin Stokes can be heard on two upcoming albums, the first, set to be released on April 28th, 2023 is with pop singer Lorelei Marcell, and the second an album of late-20th century piano trios with members of the Zohn Collective.

Colin Stokes tours as a member of the German electro-classical group Symphoniacs and the American contemporary classical music ensemble Zohn Collective, and during busy years his live and televised performances have been heard by as many as 25 million people. He has shared the stage with a diverse cast of characters, from Yo-Yo Ma and John Williams, to Chaka Khan and Lady Gaga. Colin was featured on an episode of Germany's Next Top Model with Heidi Klum filmed in LA, and in 2017 he performed the countdown to the New Year in Berlin for a live audience of 1 million people.

His work at the University of North Texas under Dr. Marco Buongiorno Nardelli is focused on algorithmic processes using Python, C++ and Ableton Live, and he is a contributor to the AbletonOSC Python library. As a hobby, Colin designs and restores analog audio hardware, including microphones, speakers and analog signal processors.

Concert 7

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

Tanner Jones

Performer: Meaghan Burke, cello

puncture spills and viscera scrapes

Ben Broening

Performer: Marina Kifferstein, violin

Borrowed Light

borrowed light for violin and electronics grew out of a piece I wrote for the Estonian sextet Ensemble U:. That piece, *changing light*, was one of several I have written in the past few years that imperfectly reflect my experience of being in Estonia: *Dark Wood* for cello evokes the feeling of being in the Estonian forests, *Trembling Air* for flute evokes the quality of energy of the air there filled as it is with the sound of birds, of trees, of water, and *changing light* tries to capture my experience of the magical and changeable quality of Estonian light. *changing light* ends with an extended violin solo, the material and sound world of which seemed to demand further exploration. I revisit my exploration of the liminal light of the Estonian pre-dawn and the material of that violin solo in *borrowed light*.

Mara Helmuth+Esther Lamneck

Performer: Esther Lamneck, taragató

Sound Dunes

Sound Dunes was inspired by exploration of the *tárogató* instrument sound world, and its digital transformations. The piece has resonances with the natural environment of a sand dune, with its curving contours and granular texture.

Dariush Derakhshani

Performer: The Rhythm Method (String Quartet)

(d)evolution

(d)evolution experiments with new means of sound synthesis and musical notation. The composition's musical narrative exists on two dimensions; a fixed narrative composed by the composer (electronics), completed by a unique narrative discovered collaboratively by each of the performers. The macro structure of each acoustic musical phrase is pre-determined by the composer; but, the final decision for each sound event is ultimately made by the performers. In this regard, (d)evolution is neither a 'free improvisatory' piece of music nor is it a composition that would sound the same when performed by new performers. Each performer's musical background and aesthetic leaves its own mark on this composition, which could result in an entirely new overall narrative despite having fixed electronics.

Ania Vu

Performer: Eduard Teregulov, cello

t(h)rills

David Durant

Performer: Esther Lamneck, clarinet

Evanescent Encounter

The title, Evanescent Encounter, refers to an encounter which is soon fading or passes out of existence quickly. This is used as a metaphor for our mind or for society quickly moving through portals of interdimensional planes, memory, and existence. I used manipulations of live recordings as source material for many of the samples used in the creation of the fixed audio part. I also added manipulations of samples of swarms of bees and items such as wires or cans being blown by strong winds.

Andrew May, Madeleine Shapiro

Les Souvenirs-réunis

Andrew May made this fixed-media version of Les Souvenirs-réunis (their first such work as an 'adult') using improvisations Madeleine Shapiro recorded in her apartment in NYC in 2021-22. These in turn were part of the development process of a work (premiered last year but still in progress) for cellist and computer improvising together, also called Les Souvenirs-réunis. If that is confusing, consider that both works (and others?) in this project are the power of memory to infold time, sensation, and emotion, sometimes making the past much more present than the so-called 'present'. 'Can our music reunite past and present as deftly as Couperin reunited the French and Italian styles? Can our infolding of time revive and reconnect us with the insights and experiences of François Couperin, or John Betts, or even Paul Bazelaire or Pierre Fournier? Which is more present here and now is really up to you.

Thom Limbert

Performer: John Mayrose, e guitar

Bird Loop Study No. 2 (Meadowlark)

Program notes :

Similar to my first Bird Loop Study for vibraphone and electronics which features a hermit thrush song, this composition incorporates recordings made as part of Soundscapes to

Landsapes (S2L, soundscapes2landscapes.org), a NASA-funded Sonoma County biodiversity study for which Sonoma State University Geography, Environment, and Planning Professor Dr. Matt Clark is the principal investigator. Since Dr. Clark graciously granted me access to the project's audio database, I have sorted through the thousands of remote recordings and spectrograms to find the most musically rich bird songs that could serve as raw material and inspiration for future compositions. All of the pitch content for the piece is directly related to the recorded bird song I discovered. These pieces are celebrations of the sheer musicality of certain local bird species, highlighting the unique nature and beauty of Sonoma County, CA.

If the hermit thrush is the Billy Holiday of the bird world, the western meadowlark is certainly the Jimi Hendrix. Bird Loop Study No. 2 (Meadowlark) uses S2L recordings of western meadowlark songs made in late March, 2019 at Sears Point and during the early Spring of 2021 at Tolay Lake. In both spots, the meadowlark songs rang out over a soundscape that included traffic and plane noise, other birds, and frog choruses. After a swelling harmonic introduction of the Sears Point motives, a grooving section has the guitar alternating between delayed chord arpeggios and direct imitations of these same motives. The third section uses the recordings from Tolay Lake, alternating between repetitions of slowed and real-time fragments of meadowlark motives over a series of accelerating trill-like chords, before arriving at a faster and rousing conclusion. I am forever grateful for the talents and energies of my friend, John Mayrose, for whom the piece was written.

BIO NOTES

Tanner Jones (he/him, b. 1998) is a composer, multimedia artist, and improviser whose work explores saturation and liminality. His music has been performed and recorded by Jay Campbell of JACK Quartet, the NouLou Chamber Players, the Murray State University Concert Choir and Brass Choir, and the University of Louisville Orchestra Strings. Tanner is the winner of the KMEA Collegiate Composition Competition and the Dr. T.Y. Huang and Mrs. Mary Huang Composition Commission Competition. His music has been presented at NSEME, the SPLICE Institute, New Music on the Bayou, and the University of Louisville New Music Festival. Tanner holds a B.M. in music composition from Murray State University and an M.M. from the University of Louisville. He is currently a doctoral student at the University of Texas at Austin, where he serves as a teaching assistant in the Experimental and Electronic Music Studios and studies with Januibe Tejera. His mentors have included Drs. Mike D'Ambrosio, Steven Weimer, Allison Ogden, and Krzysztof Wołek.

Benjamin Broening's music couples his interest in the expressive power of sound with a sense of line derived from his background as a singer. His orchestral, choral, chamber and electroacoustic music has been performed in over twenty-three countries and across the United States by many ensembles including Grammy winners Eighth Blackbird, Da Capo Chamber Players, Charlotte Symphony Orchestra and Chorus, Richmond Symphony Orchestra, Choral Arts Society of Philadelphia, Zeitgeist, Network for New Music and many others. He has also worked closely with numerous leading figures in the contemporary music world including Tim McAllister, Camilla Hoitenga, Tim Munro, Arthur Campbell, Nicholas Photinos, Curtis Macomber, Lina Bahn, Daniel Koppelman, James Wilson among others. Broening is recipient of Guggenheim, Howard and Fulbright Fellowships, and has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation and the Presser Music Foundation among others. Trembling Air, a 2012 Bridge Records release of his chamber music recorded by Eighth Blackbird, has been praised as "haunting" and "enchanted" (Cleveland Plain Dealer), "magical" (Fanfare), "other-worldly" (Gramophone), and "coruscatingly gorgeous" (CD Hotlist). Critics have called Recombinant Nocturnes, his 2011 disk of music for piano recorded by Duo Runedako "a breathtaking suite for pianos" (World Music Report) "deep, troubling" (François Couture) and "Lovely, delicate, calming" (Los Angeles' KFJC). Of the disk, New Music Box wrote: Recombinant Nocturnes is a gorgeous disc of music...It is adventurous.. thoughtful, eloquent, and disarmingly direct... It's one of the most persuasive accounts of a contemporary composer engaging a tried-and-true form—the piano nocturne—with both an individual imagination and just the right amount of affectionate familiarity. Other recordings have been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G, New Focus, Ravello and SEAMUS record labels. His Arioso/Doubles has been recorded five times, Nocturne/Doubles has been recorded, four times, and several other pieces have each been recorded multiple times. Of the recording of his Clarinet Concerto,

Sequenza21 praised its “many thrilling passages” and said “it is, as is most of his music, from a formal vantage point exquisitely well sculpted.” Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University where he studied with many of the leading composers and teachers of our time including William Bolcom, Alexander Goehr, Jacob Druckman and Martin Bresnick.

Mara Helmuth has been enthusiastically involved with electronic and computer music composition and research for decades. Recent works include Racket Routes, for eight-channel audio, based on tennis sounds, Opening Spaces, for video, based on a Menger sponge model, Cold Brew, a graphic score for flute, clarinet and fixed media based on the coffee genome, Onsen: Hot Springs, for vibraphone and fixed media, and Tranquilaria, for virtual reality installation. She is currently Professor of Composition at College-Conservatory of Music, University of Cincinnati and director of its Center for Computer Music, where she developed a program of courses in computer music. Her music has been performed internationally at conferences, festivals and arts spaces, and is on recordings from PARMA, INNOVA, Fundamental Sounds, Centaur (CDCM), Open Space, Electronic Music Foundation and Everglade. She has collaborated extensively with performers including composer/clarinetist/tarogato virtuoso Esther Lamneck, vibraphonist Joseph Van Hassel, clarinetist Andrea Vos Rochefort, percussionist/composer Allen Otte, clarinetist Rebecca Danard and saxophonist/composer Rick VanMatre in works for instruments and electronics. Her research has involved wireless sensor networks and music, Internet2 improvisation and performance, and the RTcmix music programming language. She created two installations for the Sino-Nordic Arts Space in Beijing, one for the Teach and Tour Sojourners organization in Kampala, Uganda, and one in collaboration with CCM students. She curated the Sound and Video Anthology 2019 in the Computer Music Journal Issue 43:4 from MIT Press, with a downloadable three-concert collection of works by women composers. Her writings also include analyses of works by Annea Lockwood, Carla Scaletti and Barry Truax, and she has written about gender and computer music. She was on the International Computer Music Association board of directors or in officer positions for over a decade, serving as its newsletter editor, Vice President for Conferences and President. Her early work involved programming a granular synthesis application, StochGran, an interface to Cmix which compiled instruments in C, and fixed media compositions Mellipse and Dragon of the Nebula. She holds a D.M.A. from Columbia University, where she studied with Brad Garton, and earlier degrees from the University of Illinois at Urbana-Champaign. She also plays tennis and practices T'ai chi ch'uan.

Dariusz Derakhshani is an experimental electroacoustic composer and audio programmer based in Santa Barbara. His research focuses on what he calls ecopoietic synthesis, where the resulting digital sound waves are modelled after natural phenomena; though the sonic reality of this process is capable of producing results that cannot be replicated in the natural sound world. This method of synthesis opens the door to a peculiar corner of the infinitely vast sound universe where the local sound objects mostly behave and feel the way we expect them to... but not impeccably. Exploring a fraction of these possibilities using stochastic methods has been the stimulating force behind Derakhshani's latest acousmatic works. Most recently, he was commissioned to compose Debris, a fixed media work by Roberto Alonso Trillo which was premiered in Hong Kong and performed in A Coruña, Barcelona, and Lisbon. His compositions Debris and Pârsa were winners of 2022 Dorothy and Sherril C. Corwin Award for Excellence in Composition and 2021 International Confederation of Electroacoustic Music - CIME-ICEM, respectively. He also attended IRCAM Manifeste, where he had the opportunity to work closely with members of Ensemble Intercontemporain, and Altitude Festival where he composed the piece

Error Code -39 for “l’ensemble Multilatérale”. He was chosen to compose a chamber piece for Divertimento Ensemble conducted by Sandro Gorli. Other notable festival appearances include Impuls Academy, the Madeira Residency where he composed Whispers for Keiko Murakami, Festival DME where he premiered his acousmatic work Time, Barcelona Mixtur Festival where he worked with members of Phace Ensemble, and Kyiv Contemporary Music Days where he composed Curiosity for clarinet and electronics. He has studied and participated in masterclasses with the composers Patricia Alessandrini, Raphaël Cendo, Francesco Filidei, Beat Furrer, Philippe Hurel, Helmut Lachenmann, Mauro Lanza, Fabien Lévy, Tristan Murail, Gilbert Nouno, João Pedro Olivera, Åke Parmerud, Jaime Reis, Yann Robin and Alexander Schubert. Derakhshani is currently a Ph.D. candidate in Music Composition at California University of Music, Santa Barbara under the supervision of João Pedro Olivera and Curtis Roads.

Ania Vu: Polish of Vietnamese descent composer and pianist, **Ania Vu** writes music that explores the interplay between the sound properties of the words and their meanings, and varied notions of time. Her works have received recognition and fellowships from the American Opera Project, Tanglewood, the I-Park Foundation, ASCAP, the Boston New Music Initiative, and the Megalopolis Saxophone Orchestra. Ania is currently the 2022-23 Postdoctoral Instructor at the University of Chicago and a 2021-23 fellow with the program “Composers & the Voice”. She received her Ph.D. from the University of Pennsylvania and her B.M. in composition and theory from the Eastman School of Music.

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. My collaborations with Esther Lamneck performing on clarinet or tárogató and as she directs her new music ensembles have resulted in 50 performances on three continents.

***Andrew May** is best known for innovative instrumental works with live interactive computer systems, and has created numerous tools for statistical tracking and modeling of musical behaviors. Most of their works, however, explore issues of interaction in an acoustic context, using extensions of notational practice to celebrate the subtle and varied ways performers negotiate time and phrasing in chamber ensembles. This grows from May's life-long engagement as a performer, primarily on the violin (they also play mandolin, guitar, and viola da gamba). They present adventurous new and improvised music on acoustic and electric instruments, in contexts ranging from concert hall to art gallery to night club, including the Dallas-based global fusion group Trio du Sang, which they joined in 2018. Their violin playing has been recorded on CRI and Ravello Records. In addition to composing, coding, performing, and improvising, May is dedicated to presenting new music to new audiences, and is assistant director of the Sounds Modern series, which they cofounded with flutist Elizabeth McNutt in 2011. From 2004–2007 they co-directed the contemporary music series Atomic Clock Music Events in Boulder, Colorado, and they were a founding co-director of the Pendulum New Music series at the University of Colorado. May is associate professor of composition at the University of North Texas College of Music, where they served as the Director of UNT's Center for Experimental Music and Intermedia (CEMI) from 2005–2016 and 2019–2020.*

Thomas Limbert is a composer, percussionist, music technologist, and audio engineer with interests in temporality, the intersections of technology and performance, global music aesthetics, and acoustic ecology, concerns which continually inform his creative work. Thom's music has been commissioned and /or performed across North America and abroad by orchestras, choirs, chamber ensembles, soloists, theater groups, and opera companies. His engineered recordings of Pulsoptional, a new music group for which Thom performs and composes, appear on the Fugu Fish and Innova labels.

Thom has recently been working closely with renowned ethnomusicologist, Paul Berliner, to record, edit, and mix the audio material that accompanies Berliner's multiple publications on the Mbira Dzavadzimu music of Zimbabwe featuring the repertory of Berliner's longtime collaborator and co-author, mbira master, Cosmas Magaya (mbiraplatform.org). He holds degrees from Duke University (Ph.D. Music Composition) and the University of North Carolina at Chapel Hill (B.A. Music and Philosophy). Thom is Associate Professor of Music at Sonoma State University where he directs the composition and recording arts programs.

Performer BIO NOTES

Meaghan Burke – Hailed as “outstanding,” with a “street-smart, feline voice” (The New York Times), Meaghan Burke is a cellist, vocalist, and composer working in the space between contemporary music, improvised music, and songwriting. Her compositions and songs explore relationships between sound, storytelling, and the body, seeking new possibilities for care in performance and listening.

Marina Kifferstein - (she/they) is a violinist, composer, and educator based in NYC. Equally comfortable in major international venues and DIY spaces, Marina enjoys a multifaceted career with a focus on contemporary chamber music. They are a founding member of [TAK ensemble](#) and [The Rhythm Method](#), and have performed across the US and internationally with these groups as well as with ensembles including the International Contemporary Ensemble, Talea, Wet Ink, the Lucerne Festival Contemporary Orchestra, and others.

Esther Lamneck, tárogató The New York Times calls Esther Lamneck “an astonishing virtuoso”. She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists and an international roster of musicians from the new music improvisation scene. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance, and improvisation. Ms. Lamneck makes frequent solo appearances on clarinet and the tárogató at music festivals worldwide including ICMC, (International Computer Music Conference), SEAMUS, (Society for Electro-Acoustic Music in the United States) NYCEMF, (New York City Electroacoustic Music Festival) Il Corpo, La luce, Il Suono, the Diffrazioni Festival etc. Many of her solo and Duo CDs feature improvisation and electronic music and include “Cigar Smoke”; “Tárogató”; “Winds Of The Heart”; “Genoa Sound Cards”; “Stato Liquido” etc. Numerous performances have been selected for the SEAMUS CD Series. Computer Music Journal calls her “The consummate improviser.” “Sky Rings” for clarinet and electronic music just released on Neuma Records has received rave reviews: “Surrealistically Captivating Electronic Solo Clarinet Sounds from Esther Lamneck” New York Music Daily; “Esther Lamneck has fascinating chops and ideas” jazzweekly.com; OPDUVAL “The music on Sky Rings contains depth and tension and sounds adventurous. A beautiful Album.”

The Rhythm Method -

“The American avant garde has a long and sometimes painfully precious tradition of art strictly for art’s sake – and this quartet seems hell-bent on changing that.” — New York Music Daily

Praised as “fierce, fearless, and virtuosic... unapologetically stylistically omnivorous and versatile” (New Music Box) and “trailblazing . . . skillful composer-performers” (The New Yorker), The Rhythm Method strives to reimagine the string quartet in a contemporary, feminist context. The four performer-composers of The Rhythm Method continually expand their sonic and expressive palette through the use of improvisation, vocalization, graphic notation, songwriting, and theater.

The Rhythm Method has given performances at Roulette, Joe's Pub, The Stone, the Met Museum, the Morris Museum, and the Noguchi Museum, and has been featured on the String Orchestra of Brooklyn's String Theories Festival, MATA Festival, Music Mondays, TriBeCa New Music, and the Austrian Cultural Forum's Moving Sounds Festival. The quartet tours regularly both in the US and abroad, and has performed internationally in France, Austria, and Switzerland. The Rhythm Method seeks to nurture ongoing relationships with universities and schools, cultivating multifaceted creativity and musicianship in students of all ages, and have completed residencies at Tulane University, Arkansas State University, Zurich University for Art and Music, Hunter College, Bowling Green State University's College of Musical Arts, and New York University. They were quartet-in-residence for Lake George Music Festival's Composer's Institute in 2020 and 2021, and will return in 2022.

This season's highlights include the premiere of Ana López-Reyes' "Ausencias", the premiere of Lewis Nielson's "Pastorale para los pobres de la tierra" for vocalizing string quartet with guest vocalist/flutist Alice Teyssier, new works by Tod Machover in celebration of the new MIT museum, newly commissioned works from inti figgis-vizueta and all members of the ensemble, and performances at the Lucerne Festival Forward, which included the Swiss premieres of Paul Pinto's "I Pass'd a Church" for vocalizing string quartet, and Anna Thorvaldsdottir's "Enigma."

The Rhythm Method's ongoing activities include the Hidden Mothers Project, a programming initiative that highlights works by historical women composers, and Broad Statements, an annual mini-festival celebrating creative music-making by women, non-binary, and gender-expansive people in a wide array of artistic styles.

In March 2022, the quartet released their self-titled debut album, featuring music by all of the quartet members, on Gold Bolus Recordings. Other releases include the 2021 "A Few Concerns," an album of cellist-singer-songwriter Meaghan Burke's music, on Gold Bolus Recordings, and the group's signature Wandelweiser Christmas arrangements, volumes I and II. The Rhythm Method's recording of "Silence Seeking Solace" (with soprano Alice Teyssier) was featured on Dai Fujikura's "Chance Monsoon" (SONY Japan).

Eduard Terugulov – Cellist Eduard Teregulov is a soloist, chamber performer, and educator. Winner of Youth String Competition in Russia (1st prize), International competition "Citta Di Barletta" in Italy (1st prize), and NOLA Chamber Fest in the United States (2nd prize), he enjoys his career as a contemporary and classical cellist. Co-founder of Homegrown New Music Ensemble and a member Constantinides New Music Ensemble, Dr. Teregulov actively collaborates with living composers from the United States and around the world and advocates for a new music in the United States. In addition to that Dr. Teregulov performs as a soloist and a member of a duo with his wife, pianist Albina Khaliapova.

John Mayrose is a composer as well as an active performer, having performed and premiered new works for classical guitar, electric guitar, electric bass, mandolin, banjo and MIDI guitar, as well as more traditional performances on classical guitar. He holds a Ph.D. in composition at Duke University and a B.M. degree from the University of South Carolina Honors College. His teachers have included Stephen Jaffe, Scott Lindroth, Sidney Hodkinson, Anthony Kelley, Christopher Berg, and Michael Cedric Smith.

Concert 8

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

Christopher Biggs

we will all fall in

Performer: Scott Deal (percussion/collaborator)

we will all fall in was written for and is dedicated to Scott Deal. The work draws on imagery from Jeff Lemire and Scott Snyder's graphic novel "A.D. After Death." A scene in the graphic novel paints a picture of a family playing on a frozen lake and the juxtaposition between the family's experience of joy and freezing water below the ice. "...part of you refuses to ignore what's beneath, to ignore the fact that at some point...the ice will give way to the cold, black water below it. And, one by one, your friends, your family, and you, will all fall in." For me, this scene evoked the feeling that I often have right now: all the joy and beauty created by humans is at risk because of climate stability.

Nathan Andrews

Space Oceans

This piece is inspired by recurring dreams where oceans, birds, and other natural beings occupy outer space. Everything we do is still normal but just without gravity. You're surrounded by the logical but in a setting that is illogical. These recurring dreams remind me of the artwork of M.C. Escher. Normal objects that are still functioning as they usually do, but in the art's context it should not be happening. In this piece, both natural and electronically-produced sounds of water make up the sound's source material, as well as recorded sounds from percussion instruments and synthesizers.

David Nguyen

Adumbrations

Adumbration: to suggest, disclose, or outline partially; to foreshadow vaguely; overshadow, obscure. Adumbrations goes through a series of statements towards a sensibility of ideals and shadows, utilizing female voices reciting a series of tongue twisters that iterate sibilant, fricative, and bilabial sounds. If spoken incorrectly, the sound qualities of these tongue twisters are heard as curse words. Therefore, there needs to be consistency in the process of speaking these tongue twisters explicitly. In the English language curse words can function as multiple parts of speech, and as the saying goes, people who curse more frequently are more honest. This piece explores the dichotomous relationship between certain ideals and shadows, i.e. consistencies and inconsistencies, actuality and potentiality, and the explicit and the honest, as it goes through a series of musical adumbrations that "halo" the process of these tongue twisters. Through these adumbrations, the contradictory can be either one or the other of the ideals or shadows turning on itself, and at times the appearance of the clarity and the inaccuracy are in an indefinite flux through these halos. This occurs as inconsistent phonemes are turned from inaccurate iterations of the tongue twisters into something sounding consistent. The halos are supplementing the voice within varying simultaneous parameters that include shimmering, radiating around the iterations and vice/versa, and existing as a spatial supplement revolving in different stereo planes around and as a process, and out of the immersive comes our personal perception of the contradiction. One can think of this adumbrated halo, in this sense, as a place where the dichotomous relationship becomes indistinguishable, and laughter for a flawed system. This piece is partially inspired by Ingmar Bergman's movie Persona. Thank you so much for the wonderful voice recordings: Elizabeth Gartman Caroline Mckinzie Logan Piker.

Sam Pluta

Matrix

Performers: Rage Thormbones, Weston Olenki and Mattie Barbier, silent trombones

Matrix (2017) for two muted trombones controlling electronic sounds Scored for two trombones and electronics, the listener never hears the acoustic sound of the trombones during a performance. Instead, using the live signal picked up by silent-brass mutes attached to each instrument, I use music information retrieval techniques to transform the two trombones into audio-based controllers. Data retrieved from live

sonic analysis is used to control digital synthesizers, which are played through speakers. There is no notation beyond descriptions of each section of the music. Each section of the piece provides a different system of algorithms for the players to interact with. By only reacting to specific inputs, the software limits the kinds of playing that are possible in any one section. Through practice and study, the players learn how to interact with the software and thus how to play the work.

Brett Masteller Warren

cicaRing

cicaRing is a piece that has its origins in the sounds of cicadas. It is the third I have created that uses the pulsations of these insects as some sort of inspiration. The focus of *cicaRing* is resonance and physical modeling, relating to the manner in which the cicadas use their trachea and body to create a resonant chamber. Employing the sounds of the cicadas, sometimes as drones and sometimes with varying envelopes I've imposed, allows for excitation of the instrument models. The dynamic shifts of the cicadas are used as well to send control voltage to my eurorack modular synthesizer. The source material is scarcely heard and rarely surfaces, the focus being the natural sounds of the cicadas and how that connects to the resulting sonic textures and dynamics shifts.

Kostas Karathanasis

Medusa in Somno

Performer: Madeleine Shapiro

Medusa, the sublimely beautiful monster of antiquity. Mysterious, seductive, apotropaic and lethal. Ambiguity personified. Femme fatale, or the tragic victim of the desire and wrath of two gods? Living in exile in a desolate place after her purge, turning anything alive to stone with her gaze of death. Bearing in her belly the seed of her rape, the winged horse Pegasus, the lofty symbol of poetic inspiration. Killed while sleeping by Perseus. What she was dreaming? Almost all of the electronic sounds are produced live via custom made algorithms in Cycling74 Max.

Sever Tipei

Quilt

Quilt, is a computer-assisted composition that explores - in order - three sound synthesis methods: granular, additive, and FM, all realized with DISSCO, a digital Instrument for sound synthesis and composition developed by the composer. Similar to a Haiku, the first section contains five elements, the second seven, and the third five, creating a quilt of seventeen juxtaposed textures.

Becky Brown

Would you like to hear how we met? It's a funny story

"Listen, I just count myself lucky these days, even though some of those days are more challenging than others. I've gone full circle on what 'gratitude' means, and at this point I can't hate it anymore. It's not something I can talk about with most people, right? But this has been great - thank you for being so open. Huge load off my shoulders. Anyways, I swear I don't know any more than what I told you. Please leave me alone."

BIO NOTES

Christopher Biggs is a composer, electronic music performer, and multimedia artist residing in Kalamazoo, MI, where he is Associate Professor of Music Composition and Technology at Western Michigan University. Biggs' recent projects focus on developing and performing a live electronic music system for both in-person and networked performances. Biggs is the Director of SPLICE Institute. Scott Deal has performed throughout North America, Asia, and Europe. He has premiered solo, chamber, and mixed media works, and can be heard on the Albany, Centaur, Cold Blue, and SCI labels. Deal's

recordings have been described as “soaring, shimmering explorations of resplendent mood and incredible scale” and “sublimely performed”. His recording of John Luther Adams' Four Thousand Holes, for piano, percussion, and electronics was listed in the New Yorker magazine's 2011 Top Ten Classical Picks. Continually inspired by new and emerging artistic technologies, Deal is the founder of the Telematic Collective, an Internet performance group comprised of artists and computer specialists. In this capacity he has performed at Supercomputing Global, Zerospace, SIGGRAPH, Chicago Calling, IEEE CloudCom, Ingenuity Festival, Internet2, and with groups that include ART GRID, Another Language, Digital Worlds Institute, and the Helsinki Computer Orchestra. He is a founding member and percussionist for the computer-acoustic trio Big Robot. In 2011, Deal and composer Matthew Burtner won the coveted Internet2 IDEA Award for their co-creation of Auksalaq, a telematic opera called “the single best and most important realization of meaningful opera for today's world.”

Nathan Andrews is a composer and percussionist from Granville, Ohio who is a third year undergraduate at Ohio University currently studying Music Composition, as well as Contemporary Music & Digital Instruments. His musical interests include composing music for chamber ensembles, electronics, and songs for use in entertainment. His appreciation and love for all musical genres reflects in his repertoire's musical exploration and variety. His recent works have been performed at the Society of Composers National Conference and Electronic Music Midwest.

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.

David Quang-Minh Nguyen is a composer of concert music. Along with the concert music that he composes, he is also an audio engineer for music and post production. His current interests lie in composing acousmatic works dealing with multi-channel loudspeaker expansion, sound spatialization, and immersive audio. Being recognized nationally and internationally, David has had his pieces presented at the June in Buffalo New Music Festival, during which he received individual master classes with Harvey Sollberger, Martin Bresnick, Roger Reynolds and Brian Ferneyhough. David was an active participant for Festival DME under the direction of Åke Parmerud, Musique & Recherches Académie d'été de composition électroacoustique under the direction of Annette Vande Gorne and João Pedro Oliveira, and the Sounds Around Me Festival under Thomas Gorbach. He was also selected by Master Artist Robert Normandeau for a residency at the Atlantic Center for the Arts. Among others, his works have been performed at Electronic Music Midwest Festival, New York City Electronic Music Festival, SEAMUS, Toronto International Electroacoustic Symposium, International Computer Music Conference, 15th Sound & Music Computational Conference, 2018 MISE-EN Place Bushwick Open Studios, 2018 Third Practice Electroacoustic Music Festival, Spaced-Out Radia, Washington State Festival Of Contemporary Art Music, CEMI Circles, MOXSonic, and Diffrazioni multimedia festival. He has been published on ABLAZE records Electronic Masters Vol. 7 and received an honorable mention for the XIIº Destellos Electroacoustic Competition 2019 for his work Misprints as well as achieving 2nd place for

XIII° Destellos for Adumbrations , a finalist for PRIX CIME 2019 and won 2nd for the ASCAP/SEAMUS award for his work Weight Stranding. David Q. Nguyen holds a BM from Old Dominion University where he studied with Andrey R. Kasparov and Mark Chambers. He has received his Masters and is pursuing a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt.

Sam Pluta is a composer and electronics performer whose work explores the intersections between instrumental forces, reactive computerized sound worlds, traditionally notated scores, and improvisation. Since 2009, Sam has served as Technical Director, electronics performer, and composing member of Wet Ink Ensemble. Laptop improvisation is a core part of Pluta's artistic practice. Performing on his custom software instrument, he has toured internationally with groups like Wet Ink, Rocket Science, and the Peter Evans Ensemble. Sam is Associate Professor of Computer Music at Peabody Institute.

Brett Masteller Warren: I am a sonic artist. Additional monikers include: composer, audio engineer, sound designer, performer, programmer, hacker, maker. The use of technology plays a vital role in my work. Algorithmic process, chance procedure, and structured improvisations inform the sonic results.

Konstantinos Karathanasis as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Musica Nova, SIME, SEAMUS/ASCAP, Música Viva and Bourges. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Innova, Equilibrium and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo. A Stavros Niarchos Foundation Fellow for Spring 2020, he is Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://karathanasis.org>

Sever Tipei was born in Bucharest, Romania, and immigrated to the United States in 1972. He holds degrees in composition and piano performance from the University of Michigan and Bucharest Conservatory. Tipei has taught between 1978 and 2021 at the University of Illinois at Urbana-Champaign in the School of Music. He continues to teach in the School of Information Sciences where he also directs the University of Illinois Computer Music Project. He is a Center Affiliate at the National Center for Supercomputing Applications. Between 1993 and 2003 Tipei was a visiting scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data. Most of his compositions were produced with software he designed: MP1 - a computer-assisted composition program first used in 1973, DIASS - for sound synthesis, and M4CAVE - software for visualization of music in an immersive virtual environment. More recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

Becky Brown is a composer, harpist, artist, and web designer, interested in producing intensely personal works across the multimedia spectrum. She focuses on narrative, emotional exposure, and catharsis, with a vested interest in using technology and the voice to deeply connect with an audience, wherever they are. She is currently pursuing graduate studies in Composition and Computer Technologies at the University of Virginia.

Performer BIO NOTES

Scott Deal has performed throughout North America, Asia, and Europe. He has premiered solo, chamber, and mixed media works, and can be heard on the Albany, Centaur, Cold Blue, and SCI labels. Deal's recordings

have been described as “soaring, shimmering explorations of resplendent mood and incredible scale” and “sublimely performed”. His recording of John Luther Adams’ Four Thousand Holes, for piano, percussion, and electronics was listed in the New Yorker magazine’s 2011 Top Ten Classical Picks.

Called a “cello innovator” by Time Out NY, **Madeleine Shapiro**, has long been a recognized figure in the field of contemporary music. She was the founding director of the internationally known ensemble The New Music Consort, and presently directs ModernWorks. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America. Her concerts have included numerous premiere performances of recent works for cello, and cello with electronics, many written for her. Madeleine’s first solo CD, *Electricity: Works for Cello and Electronics* was greeted as “a focused and cohesive . . . a polystylistic collection of pieces that individually push the instrument and technology in unique ways” (Time Out New York).

Concert 9

7:15pm – 8:40pm Saturday: Cary Hall, DiMenna Center

PRE-CONCERT COMMUNAL INSTALLATION – PLEASE SEE QR CODE AT DOOR

It Will Happen Here: Estuaries

Roderick Coover & Adam Vidiksis

***It Will Happen Here: Estuaries** is a mobile video and sound experience that reframes questions of sea-level rise, migration and extinction, in which familiar places — and the memories and dreams that attend them — are transformed by rising waters. The work gives rise to acts of recognition, utterance and transformation. The videos follow Roderick Coover’s journeys along Philadelphia’s waterways, the Delaware and Schuylkill Rivers, to question underlying structures of industrialization and the Anthropocene that drive the current, catastrophic prospects of global warming. Coover’s images, gathered over the past decade from journeys on and around shorelines, combine with electronic music composed by Adam Vidiksis. Nick Montfort draws from Coover’s logs to create a continually evolving, poetic text. The remarkable spectacle reveals forces of flow, floods and chemical contamination. Structural arcs in the code carry viewers across experiences of observation, transformation, longing, loss and possibility. Visitors plunge into the imaginaries of times present and future in a work that attempts to put into words the unspeakable threats posed to existence, time and belonging.*

*This work is a preview of the larger **It Will Happen Here** series created by Coover & Vidiksis. The large format of the accepted installation was not able to be accommodated for this conference. **Estuaries** is a glimpse into the immersive experience of **It Will Happen Here: THE FLOODS**, an algorithmically driven, large-scale installation that immerses viewers in a kaleidoscope of climate futures set in on urban shores, marshlands and industrial wastelands around the world. For more information on the series, please go to itwillhappenhere.net.*

CONCERT 9

Jon Christopher Nelson

Tightly Wound

Tightly Wound is the second movement of a larger composition entitled The Persistence of Time and Memory. Inspired in part by Salvador Dali's painting, The Persistence of Memory, and by contemporary theories of time and perception/cognition, this work utilizes real and synthetic string sounds as well as samples of plucked objects to create a surreal sonic landscape bursting with nervous energy.

Eric Chasalow

Extinction

Performer: Benjamin Fingland, clarinet

Extinction is a monodrama for clarinet and fixed media. The recorded materials include exaggerated and processed vocal sounds that help unfold the narrative of the piece. In addition to playing the instrument, the clarinetist is asked to narrate layers of text that progress over the course of the piece, expressing growing frustration at the intractability of the crisis.

Extinction

*If randomly allowing for a breath
Perhaps a bit of tension
But then back to business
We don't sing
We slog
Our narrative
should rely on riveting rivulets of
sound
shriek and moan words
Rhyme or not,
who cares?
Eye contact
filling our space with energy,
demanding to be heard,
demand to be listened to.
Not passive!
Speak.*

*Speak!?
But about what?
And why?
This onslaught will persist.
We will cease to notice
violent swings that now seem shocking.*

*And, with each
Diminishing,
our twilight.
Then, completely dark
By the thousands,
The millions
Until
Nothing sings
Or even
Breathes.*

Sam Wells

The Road and the Stars

Performers: Kenken Gorder, Trumpet and Will Yager, Double bass

Feat. Ron'Dale Simpson, choreography and dance

The Road and the Stars is about the line we (as humanity) walk between our perceptions and imaginations — how we try to understand our reality not from the active locus of experience, but from an imagined remove, with a spiritual or scientific objectivity. In this way, our perceptions, the bodily awareness of our surroundings, are subject to the resonant chamber of imagination. What we see is filtered and reenforced by what we seek. And so, our attention may be split between the terrestrial and the cosmic — between the sensory phenomenon of living and the yen for meaning and understanding – between the road we walk and the stars that light the sky. This work is inspired by, and the title is borrowed from the final paragraph of “Desert Notebooks: A Road Map for the End of Time” by Ben Ehrenreich.

Riley Ferretti

In an Artist's Studio

Christina Rossetti's poem 'In an Artist's Studio' delves into the ideas of the objectification of women in art. This relationship of the woman's manipulated image through the artist's lens gave an interesting opportunity to explore how to attempt to replicate these ideas of manipulation in the voice. The voice can give much information to the listener. From the timbre to the diction to the range, we can determine many preconceived notions about someone's background. The same idea can apply to the appearance of someone, and when this appearance is manipulated in favor of someone's ideals, will we notice it? In this piece, it is apparent that we notice it, just like how we notice it in Rossetti's poem.

Christopher Cook

Motor

***Motor** is inspired by the complex sounds generated by the internal combustion engine. The piece uses various sound sources including the human voice and saxophone which are crafted to simulate explosions, electrical sounds, and mechanical motion of gears and flywheels. These sounds are shaped into beat patterns that become very focused at points. Distortion is used to create a sense of intensity and closeness to the source.*

Badie Khaleghian

Electric Sky Blue

Performer: Caroline Owen, piano

***Electric Sky Blue** resulted from a year-long collaborative exploration of storytelling through sound, visuals, movements, and technology with pianist and movement artist, Caroline Owen. In 2019, Owen and I produced a work called Life Suite, a multidisciplinary work for solo piano, dance, and fixed media. We developed this idea of combining dance and piano with technology further, resulting in Electric Sky Blue, in which piano, electronics, visuals, and movements are in constant dialogue and interaction via motion-capturing and amplitude following technologies. Owen's unique background in piano and dance, my passion for creating new experiences, and imaginative narration all motivated us to create this work. Inspired by a poem Owen had written about the color electric sky blue, I decided to use this text as the basis for the work's structure. Set in ten scenes, each of which is based on a line of poetry, the piece abstractly follows the poem's surface narrative while simultaneously outlining a broader journey—one that evolves from themes of birth and innocence to anxiety and struggle, finally leading to a sense of newfound resilience and authenticity. This narrative structure aided us in constructing ideas about the dialogue between music and other media throughout the work. After nearly two years of limited arts performances due to the global pandemic, Electric Sky Blue is a new way for people to connect with live music, dance, and interactive visuals/audio simultaneously. Electric Sky Blue ties into themes of contact, communication, and collaboration with its interactive intermedia approach. This approach engages multiple human senses, allowing both the performer and audience members to experience the artistic work in a multidimensional*

way. Rather than remain in separate spheres, the media can interact with one another to contribute to a complete work of art. The interactive visuals created throughout the work rely on human movement; through Owen's dancing and piano playing, she communicates with the motion-capturing and amplitude-following technologies that are used. Electric Sky Blue also fosters connection and engagement with audiences; its multi-dimensional visual projections and multi-channel audio create an immersive experience. We also have implemented flexible seating options on the ground and stage in hopes of making audiences feel less separated from the performer and instead drawn into an intimate artistic experience.

Rob Hamilton

Elegy (Ready, Set, Rapture)

Elegy (Ready, Set, Rapture) is a work for solo Coretet virtual reality double bass. Premiered at the 2019 International Society of Bassists (ISB) conference held in Bloomington, Indiana on June 6, 2019, *Elegy (Ready, Set, Rapture)* was the second composition written for the virtual reality instrument and performance environment "Coretet" featuring gestural control of plucked strings and a new dynamic MIDI score presentation system, whereby notes of a composed score are presented in VR to the performer as markers moving along the neck of the instrument. Coretet is a virtual reality musical instrument and networked performance environment. The Coretet project investigates novel creative musical opportunities and performance affordances made possible through the modeling of traditional musical instrument design and performance practice within a virtual reality environment. Coretet was developed for the Oculus Rift head-mounted display and Oculus Touch controllers using the Unreal Engine 4 and Pure Data. Audio is generated procedurally, passing parameters from a player's interaction with the instrument to a physical model of a bowed string, generated using the Synthesis Toolkit (STK), or a plucked string, using Waveguide synthesis.

Eli Fieldsteel

Woolgathering

Feat. Ron'Dale Simpson, choreography and dance

During spring 2022, I taught my advanced audio coding class in a "masterclass" composition seminar format. The course involved one and only one long-term assignment: compose/code a piece of music for concert performance, accompanied by weekly in-progress presentations. As a show of good faith, and as a self-inflicted device to compel myself to compose something, I pledged to complete the same assignment alongside my students, and come to class each week with new material to share (if I came to class with nothing, everyone received an A for the week). *Woolgathering* is the result of this class. Like most of my other pieces, it is not about anything in particular. There are no extramusical narratives or influences — at least, none that are intentional. Instead, the compositional process began with a 6-hour recording session of found objects, which included PVC tubing, threaded steel rods, half-full aerosol cans, squealing bicycle brakes, and many other curiosities. The work also incorporates the incredible field recordings of Martyn Stewart, who publicly released an archive of his work after being diagnosed with bone cancer. The rest of the compositional process was a slow and aimless exploration of creative techniques that gradually yielded sounds that felt sufficiently colorful, immersive, and intriguing. With every piece I compose, I feel more like some sort of acoustic hiker/scavenger, spontaneously picking up sounds as I travel, stashing most in my backpack for later, discarding some, and using even fewer, but mostly staring into space for long periods of time. The end result, though, is usually very satisfying.

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

Jon Christopher Nelson (b. 1960) is currently a Professor of Composition at the University of North Texas where he is as an associate of CEMI (Center for Experimental Music and Intermedia). Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo (1995), Bourges Prizes (1996, 1997, 1999, 2002 and the Euphonies d'Or prize in 2004) and the International Computer Music Association's Americas Regional Award (2012) and Music Award (2020). In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels. Recordings can be heard at his SoundCloud page:

<https://soundcloud.com/jon-nelson/>

Eric Chasalow is a composer, sound artist, multi-instrumentalist, record producer, teacher, and advisor to non-profits. An album of ten new genre-bending songs, Ghosts of Our Former Selves was released in the fall of 2020. Current projects incorporate oral histories and environmental sound to comment on a number of global themes, including the cultural effects of climate change and species extinction. Eric Chasalow is Irving G. Fine Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio. Until June 2021 he served as Dean of the Graduate School of Arts and Sciences. A product of the famed Columbia-Princeton Electronic Music Center, he holds the D.M.A. from Columbia University where his principal teacher was Mario Davidovsky and where he studied flute with Harvey Sollberger. Among his honors are awards from the Guggenheim Foundation, Koussevitzky Music Foundation, National Endowment for the Arts, Fromm Foundation at Harvard University (two commissions), New York Foundation for the Arts, and the American Academy of Arts and Letters (awards in 1986 and 2003). His music is available from Suspicious Motives Music, G. Schirmer, McGinnis & Marx (New York) and Edition Bim (Switzerland) and on CDs from New World Records, ICMC, Intersound Net Records, SEAMUS, Suspicious Motives Records, and RRRecords. The Eric Chasalow collection in the Library of Congress was established in 2009. Additional information may be found at www.ericchasalow.com

Sam Wells is a musician and video artist based in Philadelphia. Sam has performed throughout North America and Europe, as well as in China. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, stringstrung, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCMEF, N_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. He has also been a guest artist/composer at universities throughout North America. Sam is a member of SPLICE Ensemble. Sam has performed with Contemporaneous, Metropolis Ensemble, TILT Brass, the

Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra. Sam has recorded on the Scarp Records, New Amsterdam/Nonesuch, New Focus Records, SEAMUS, and Ravello Recordings labels. Sam is a Cycling '74 Max Certified Trainer and holds degrees in both performance and composition at the University of Missouri-Kansas City, graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, and a doctoral degree at the California Institute of the Arts. This fall, Sam is an Assistant Professor of Music Technology at Temple University.

Riley Ferretti is a Japanese-American composer and vocalist whose music explores the expanse of human emotion through various compositional and improvisatory techniques. Her inspiration spans numerous sources, ranging from Eastern European choral music to punk to electronic ambient music. She recently graduated from the University Of Louisville with a B.M. in Music Composition and recently received the Sixty-Second Annual Alumni Award from the University of Louisville School of Music. She is the winner of the 2021-2022 KMEA Collegiate Composition Competition for her piece The Oak.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He is Associate Professor of Music at Chowan University.

The music of Iranian-American composer **Badie Khaleghian** has been called a “well-crafted, attractive modern score” (ARTS ATL). His compositions are wide-ranging in influence and inspiration, encompassing solo, chamber, orchestral, and electro-acoustic works. Khaleghian’s music is influenced by his Middle Eastern background, his social justice activism, and his passion for collaboration. His recent works explore the idea of defining self-identity through close collaboration with musicians, artists, and scientists. Khaleghian’s music has been performed in Iran, the United States, Austria, Italy, and Canada. Due to his religious background, he was banned from public higher education in Iran, but he studied, taught, and created a music major for persecuted Bahá’ís in Iran. In 2014 he came to the US as a religious refugee. In the US, he received his bachelor’s and master’s degree in music composition from the University of Georgia and currently pursuing his DMA in music composition at Rice University. Composer and researcher **Rob Hamilton** explores the converging spaces between sound, music and interaction. His creative practice includes mixed and virtual-reality performance works built within fully rendered networked game environments, procedural music engines and mobile musical ecosystems. His research focuses on the cognitive implications of sonified musical gesture and motion and the role of perceived space in the creation and enjoyment of sound and music. Dr. Hamilton received his Ph.D. from Stanford University’s Center for Computer Research in Music and Acoustics (CCRMA) and currently serves as Associate Professor of Music and Media in the Department of Arts at Rensselaer Polytechnic Institute in Troy, NY.

Eli Fieldsteel is a composer and sound artist specializing in electro-acoustic music and audio programming. His work combines music technology with performance practices, focusing on human-computer improvisation, interactivity, and sensor-driven music. He has collaborated with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique instruments, works, and site-specific installations. Eli maintains a presence online through a well-trafficked series of SuperCollider tutorial videos, hosted on YouTube. He holds a DMA in Music Composition from The University of Texas at Austin, a Master’s degree from The University of North Texas, and an undergraduate degree from Brown University. He is currently Assistant Professor of Music Composition-Theory and Director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

Performer BIO NOTES

A native of Atlanta, GA, pianist **Caroline Owen** frequently performs as a soloist and collaborator. She has played in venues across the U.S. and in Europe, including the Wiener Saal and Solitär at the Mozarteum (Salzburg). After winning the 2018 Pro-Mozart Society of Atlanta Competition, Owen received a scholarship to study at the Mozarteum, where she worked with Dominique Merlet and Christopher Hinterhuber. She returned to Salzburg in February 2020 to compete in the live rounds of the 14th International Mozart Competition. She was also a semifinalist at the International Keyboard Odyssiad and won the 2019 Florida MTNA Young Artist Competition. Owen was invited to perform at the 2018 American Liszt Society Conference and has appeared as soloist with the Furman University Symphony Orchestra and, most recently, the Orlando Contemporary Chamber Orchestra for the premiere of Donald Yu's Piano Concerto No. 1. Owen has participated in Atlantic Music Festival's Summer Piano Institute (2018), the PianoTexas Young Artists Program (2019), and the Prague Piano Festival (2019), during which she gave a performance at the Russian Consulate in Prague. She has worked with distinguished artists and teachers such as Marvin Blickenstaff, Lucille Chung, Richard Goode, Douglas Humpherys, Martin Katz, Vincent Larderet, Julian Martin, Pascal Rogé, Sandra Shen, and Dina Yoffe in masterclass settings and had additional studies with Philippe Bianconi, Joel Hastings, Yoheved Kaplinsky, Louis Nagel, Elizabeth Pridonoff, Ann Schein, and Boris Slutsky, among others. With a background in dance, Owen has a deep interest in interdisciplinary projects. She particularly enjoys combining her passions for music and dance in her ongoing collaborations with Houston-based composer Badie Khaleghian. In 2019, Owen and Khaleghian produced a multimedia work for solo piano and dance entitled *Life Suite*, and they will be premiering a new work, *Electric Sky Blue*, for piano, dance, and interactive intermedia in spring 2022. Owen also enjoys research opportunities and the promotion of both new and lesser-known compositions, most recently programming works by Vítězslava Kaprálová and Florence Price in concerts. Owen is currently pursuing graduate studies under David Kalhous at Florida State University, where she is also an instructor of Group Piano. Her other primary teachers have included Liza Stepanova, Derek Parsons, and Jody Smith Parrish. Outside of making music, Caroline enjoys gardening, hiking, traveling, and spending time with friends and family.

Kenken Gorder is a highly versatile trumpeter and music educator based in Austin, TX. He is an active member of the Austin-based new music collective and chamber orchestra, Density512 and the Black House Collective, based in Los Angeles, CA. He is also a recording artist for the organization, Keep Making Music, and a member of the Austin Brass Collective and knawl, a mixed trio composed of saxophone, trumpet, and double bass. As an educator, he maintains strong and healthy relationships with his students in Austin and the surrounding area. His students have performed at the regional, state, and national levels. He serves on the instrumental music faculty at the North Carolina Governor's School West program.

Aside from the recordings found on his website, Kenken can be heard on saxophonist Kenneth Tse's latest record, 'The Voxman Project', on the Crystal Records label; Density512's debut LP, 'Akousmatika'; and on a genre-defying album entitled 'Devotion' by artistic genius and experimental musician, François Minaux. Kenken Gorder earned his master's degree in trumpet performance studying under the tutelage of Dr. Amy Schendel at the University of Iowa and a bachelor of science degree in music education from Indiana University of Pennsylvania. Previous trumpet teachers include Dr. Kevin Eisensmith, Ken Brader, and Kyle Fleming. More information can be found at www.kenkengorder.com

Will Yager is a versatile bassist/improviser committed to experimental music, improvisation, and collaborating with living composers in the creation of new solo and chamber repertoire for the double bass. He has worked directly with composers Michael Gordon, Scott Wollschleger, David Lang, Miya Masaoka, Jean-François Charles, Sivan Cohen Elias, and Amy Williams, among others. He is a founding member of the soprano/double bass duo LIGAMENT and improvising trio Wombat. Performance highlights include appearances at the University of Iowa Center for New Music, High Zero Festival,

Experimental Sound Studio's Quarantine Concerts, Open Air Media Festival, SEAMUS National Conference, Nief-Norf Virtual Marathon, Big Ears Festival, Feed Me Weird Things, and the Bang on a Can Summer Festival, where he was a Robert Black Double Bass Fellow. Yager is also a founding member and currently serves on the board of the nonprofit organization Bass Players for Black Composers.

As members of LIGAMENT, Anika Kildegaard and Will Yager have been Ensemble Fellows at New Music on the Point (Vermont) and the Cortona Sessions for New Music (Italy). Other performance highlights include appearances at the Kansas City Contemporary Music Festival and Cleveland Uncommon Sound Project's Re: Sound 2021. Their 2022–23 season includes serving as ensemble-in-residence for Washington D.C.'s District New Music Coalition, a winter tour with saxophone duo Ogni Suono, residencies at the University of Idaho and University of Iowa, and a new collaboration with the composition department at the Peabody Conservatory. They have premiered many new works, and have an upcoming album of pieces written expressly for the duo.

Wombat, along with Justin Comer and Carlos Cotallo Solares, is an improvising trio dedicated to experimental and intermedia performance. Wombat has performed at the Oh My Ears Festival (Phoenix, AZ), MOXsonic Experimental Electronic Music festival, and the University of Iowa Center for New Music. Wombat has several self-produced recordings available on Bandcamp, and a new cassette tape *Burnt Ends* is due for release in spring 2023.

Will holds degrees from the University of Iowa, University of Tennessee, and Maryville College. His principal teachers were Volkan Orhon, Jean-François Charles, and Steve Benne. He is currently based in Baltimore, MD.

Benjamin Fingland interprets a diverse range of clarinet literature, performing with "*spiritedness and humor*", "*unflagging precision and energy*", "*eloquence and passion*" (The New York Times) and with playing described as "*something magical*" (The Boston Globe), "*compellingly musical*" (The New York Times) and "*thoroughly lyrical*" (The Philadelphia Inquirer).

A proponent of the music of our time, he works closely with living composers. In addition to being a founding member of the critically-acclaimed new music collective *counter)induction*, he plays with many of the leading contemporary performance ensembles on the East Coast, including NOVUS NY, Music From Copland House, and Ensemble Échappé – and has also collaborated with ICE, the New York New Music Ensemble, the Network for New Music, and the Argento Ensemble. He is an artist staff member of the annual Composers Conference, and a guest faculty member of the Bennington Chamber Music Conference.

He has performed worldwide as a recitalist and soloist, and has also collaborated, recorded, and toured with a broad variety of other artists - ranging in scope from Brooklyn Rider and the Horszowski Trio to Pierre Boulez and the Ensemble Intercontemporain, to jazz legend Ornette Coleman and pop icon Elton John.

Mr. Fingland is the principal clarinetist of the New Jersey Festival Orchestra, has held principal positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and has also played with the Orpheus Chamber Orchestra. He is a member of the renowned Dorian Wind Quintet, which recently celebrated 60 years of groundbreaking commissions and performances of wind chamber music. He holds degrees from the Juilliard School and teaches at Sarah Lawrence College and the Third Street Music School.