



NATIONAL CONFERENCE 2024, FORTIETH-ANNIVERSARY YEAR, DISTRIBUTED HOST EVENTS

FEBRUARY 20, 2024, 7:30PM: EARFEST, STONY BROOK UNIVERSITY

Recital Hall, Staller Center for the Arts

Stony Brook Studios present

EARFEST, SEAMUS Satellite Concert: New Works for double bass plus

Keenan Zach — double bass (curator and organizer)

Featuring

Owen Dodds — Harmonium

Cerulean S Payne-Passmore — Piano

I Mistook a Garbage Truck for Thunder (201ti)
Signal for clarinet solo (2023)
Something for Strings (2023)
The Poise, The Hover (2023)
Irrlicht (2023)
In Praise of Shadows (2023)
Cavernatim (2024) [premiere]

Daniel Martin Minogue
Zachary Mezzo
T. R. Beery
Phil Salathé
Rosie Kaplan
Kerem Ergener
Cerulean S Payne-Passmore

About the Music

The poise, The Hover (2023) - Phil Salathé

The poise, The Hover is a fixed media piece (2-track stereo @ 24-bit/96kHz) intended as an improvisational framework for one more musicians, at least one of whom should be a double bassist. There is no score, only written instructions for the improvising musician(s), given in prose (see performance notes). The fixed media part is a kind of passacaglia in two halves, each about 40 seconds long. The main theme is repeated 4.5 times, with the end of repetition at 1:24, 2:46, 4:08, and 5:28 (partial). Most repetitions add new textural elements, with the final half-repetition decreasing in density. The tuning system used in The Poise, The Hover is microtonal and loosely derived from Javanese slendro tuning. The audio is a mixture of sampled and synthesized sounds (plus a feedback-generating process), all of which generally occupy a high tessitura, leaving ample room for the double bass. The Poise, The Hover was completed in December 2023, and was written for Keenan Zach. Its title alludes to "The End of the World" by Archibald MacLeish.

I Mistook a Garbage Truck for Thunder (201ti) - Daniel Martin Minogue (1992)

I Mistook a Garbage Truck for Thunder was written in 201ti with the idea of building an entire sonic landscape from the bass with the bassist following a series of improvisational prompts to navigate, meditate, and swim through the chaos.

In Praise of Shadows (2023) - Kerem Ergener (1993)

In Praise of Shadows is an evocative electroacoustic composition, sharing its name with the revered book by Japanese novelist Jun'ichirō Tanizaki. This piece is a reflection of my lifelong enchantment with shadows — a fascination that defines my very *raison d'être*. The stark white overhead lighting, for me, has always felt overbearing, its intensity reminiscent of bleaker times. I fondly recall moments from my youth, lounging on my mother's pristine white linen couch, eagerly awaiting the spotlights

illuminating her art collection to cast their shape-shifting shadows. Years ago, I discovered Tanizaki's masterwork, which resonated deeply. The work elucidates the Western tendency to flood spaces with light, contrasting it with the nuanced play of dim light and shadows central to Japanese aesthetics. Such environments, characterized by soft, indirect light, cultivate a sense of subtlety and ambiguity. They are rich tapestries of texture and patina, continually evolving over time. This piece encapsulates the essence of watching the shadows' emergence and disappearance. As listeners, you are invited to immerse yourselves in the ebb and flow of shadows painted by the instrument's luminescence, accentuated by the harmonious interplay of electronic resonances and gentle acoustic murmurs.

Something for Strings (2023) - T. R. Beery (1985) something for strings (2023) explores the rustling and strumming of rusted strings in an imaginary space. The work uses octophonic granular synthesis (MilleFleur) inspired by earlier programs such as Audio Spray Gun by Richard Garrett and Stochgran by Mara Helmuth.

Irrlicht - Rosie Kaplan

"Irrlicht" is a ghostly light with folkloric connotations of entrancing wanderers. The poetics of the term also describe what I perceive as an interzone and luminescence shared between the processed instruments and the 16th tones (based on a 96-note octave division) of the tape track. Ring modulation, amplitude modulation, and feedback transform the signals of the acoustic instruments, encouraging the subtleties of breath and gesture as the primary mode of expression within and against the sonic environment.

In Praise of Shadows (2023) - Kerem Ergener (1993)

In Praise of Shadows is an evocative electroacoustic composition, sharing its name with the revered book by Japanese novelist Jun'ichirō Tanizaki. This piece is a reflection of my lifelong enchantment with shadows — a fascination that defines my very *raison d'être*. The stark white overhead lighting, for me, has always felt overbearing, its intensity reminiscent of bleaker times. I fondly recall moments from my youth, lounging on my mother's pristine white linen couch, eagerly awaiting the spotlights illuminating her art collection to cast their shape-shifting shadows. Years ago, I discovered Tanizaki's masterwork, which resonated deeply. The work elucidates the Western tendency to flood spaces with light, contrasting it with the nuanced play of dim light and shadows central to Japanese aesthetics. Such environments, characterized by soft, indirect light, cultivate a sense of subtlety and ambiguity. They are rich tapestries of texture and patina, continually evolving over time. This piece encapsulates the essence of watching the shadows' emergence and disappearance. As listeners, you are invited to immerse yourselves in the ebb and flow of shadows painted by the instrument's luminescence, accentuated by the harmonious interplay of electronic resonances and gentle acoustic murmurs.

cavernatim (2024) - Cerulean S Payne-Passmore

This piece explores the sound within the body of the bass by mic'ing it from the inside and exploring its "cavernous" insides. All of the sound for this piece is live and live-processed to create an immersive sound environment where reality and imagination are seamlessly interwoven. Caves are places of shelter, spaces for resting and restoration, but their acoustic and visual properties lend them to also become spaces for dreaming, story-telling, and the imagination. This piece seeks to evoke that space with an improvised path through a set narrative framework.

FEBRUARY 22-23: ARP+AV+LIVE, UVA AND CHARLOTTESVILLE

Concert 1 Program: Cinema SEAMUS

SEAMUS @ UVA

Friday, February 23, 2024

Violet Crown, Charlottesville, VA

Kinhin
Roseville

Performance: Anxiety
Once Claimed Dominion
Paisajes Oníricos
Territorio Prismático
Medieval Ghost Stories

of Byland Abbey

I Wasn't Thinking

Hex on Math

Entries

The Way Back

fall low up lands, low fall lands up

Ted Coffey, sound; Lydia Moyer, video
Caroline Louise Miller, composer; Stefani Byrd, video
Alarm Will Sound, original performers
Jared Bradley Tubbs
Gabrielle Cerberville
Matias Vilaplana Stark
L2Ork Tweeter Community Ensemble

Heather Mease, sound/video
Alex Christie and Kittie Cooper, sound
James Joyce, narration
Andrew Burke

Nicole L. Carroll, sound; John R. Ferguson, video
Stephen F. Lilly
Varun Kishore
nonhumanities

Program Notes and Artist Details

Kinhin

Agnes Martin was a well-known abstract painter who spent much of her later life in northern New Mexico where she built her own home and lived austere. Her painting process involved waiting for images to appear in her mind as small squares and then making long-hand calculations to upscale them exactly to the size of her 6x6 foot canvases. Critics often suggested her work was about landscape but she insisted it was not. This impressionistic psycho-biography colludes landscape and mindscape, playing with the materiality of analog and digital video to evoke a felt-sense of Martin's life and work.

“Roseville” is part of a film tryptich and installation exploring spaces of forgotten or hidden labor at active and abandoned railway sites on the U.S. West Coast. The film layers images of past and present, old and new infrastructures, and archival images of workers from early in the site's history, through driving and aerial shots along the Roseville Yard, which is the largest active pacific union railyard west of the Rockies.

Caroline Louise Miller (they/them) is a US composer based in Portland, Oregon. Their work broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread field recordings, shimmering textures, and romantic melodic lines through harsh noise and clattering dissonances. They have most recently received grants, fellowships, and commissions through Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. In 2018 they won the ISB/David Walter Composition Competition for Hydra Nightingale, created with improviser and bassist Kyle Motl. Recent projects include Superlunary, a collection of acousmatic soundscapes for improvisation, with George Colligan; and Here-There, a multimedia installation with Alarm Will Sound and digital media artist Stefani Byrd that explores layered histories of labor at abandoned and active California railroad sites. C.L.M.'s music appears across the U.S. and internationally. Caroline is Assistant Professor of Music in Sonic Arts at Portland State University, and holds a Ph.D in Music from UC San Diego. Stefani Byrd's (she/they) art practice includes video, new media, and interactive technologies. Byrd's early work addressed social justice issues in the form of interactive temporary public art installations that created role reversal,

or “empathy training,” experiences for the audience. Her current work focuses on creating psychologically charged immersive media environments addressing topics such as digital feminism, gun violence, and how technology impacts empathy in digitally mediated spaces. Her work has been exhibited at places such as the CICA Museum (South Korea), SONIC MATTER New Music Festival (Zurich), Museum of Contemporary Art of Alicante (Spain), Athens Digital Arts Festival (Greece), the Museum of Contemporary Art of San Diego (San Diego), the Museum of Contemporary Art of Georgia (Atlanta), San Luis Obispo Museum of Art (San Luis Obispo), A.I.R. Gallery (Brooklyn), Artist Television Access (San Francisco), and the Athens Institute for Contemporary Art (Athens). Byrd’s work is held in the permanent collections of the Museum of Contemporary Art of Georgia and the Columbus Museum of American Art. Byrd is currently Assistant Professor of Experimental Media in the Film Studies Department at the University of North Carolina Wilmington, and is the Founding Director of the Intersectional Feminist Media Lab embedded in the University of North Carolina Wilmington’s Film Studies Department. The IFML is a space focused on equitable access, training, education, awareness, and representation for marginalized identities and voices in media.

Performance: Anxiety is an exploration of the composer’s experiences with social anxiety. Centering around poetry written by the composer, sounds shift between the internal and external, growing in deviation and distortion as anxiety takes hold.

Jared Bradley Tubbs, native to Tuscaloosa, Alabama, is a composer, percussionist, and music technologist pursuing his DMA in Music Composition at the University of Georgia. Previously, he has earned a Master of Arts in Music and Master of Music in Music Composition from Western Michigan University, studying under Dr. Lisa Coons and Dr. Christopher Biggs. Additionally, he has earned a Bachelor’s degree in Music Composition at the University of Alabama, studying under Dr. Amir Zaheri. Since beginning his studies, Jared Bradley Tubbs has had numerous presentations of his research and creative work. His compositional and research interests center around exploring extramusical concepts through experimental music and music technology.

Gabrielle Cerberville (b. 1991 in Sleepy Hollow, NY) is a curious American composer turned creative alchemist. She writes with an experimental flair that is at once familiar and alien, and her work regularly blends the lines between disciplines and discrete art forms. Her work is an exploration of communication, primarily between humans and our natural neighbors (plants, fungi, animals, and finding our place within ecosystems). She holds a Masters of Music in composition from Western Michigan University and a Bachelor of Music from Butler University in composition, and is pursuing her Ph.D in Music Composition and Computer Technologies at the University of Virginia. Gabrielle has studied traditional and electronic composition with Drs. Lisa Coons, Christopher Biggs, Frank Felice and Michael Schelle. She is also a well-known figure in the mycology and foraging communities, and lectures widely about sustainability, edible wild plants and fungi, identification, and environmental activism.

Carter John Rice is an assistant professor of Multimedia Arts Technology at Western Michigan University. A native of Minot, North Dakota, Rice is not only a composer but also an audio engineer and educator drawn to music through a desire to instill knowledge in others. He is passionate about music education and enjoys teaching music at all levels. As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance.

Paisajes Oníricos/Dreamscapes reflects on the traditional representation of graphic scores as drawings on a two-dimensional plane. The piece expands on this notion by allocating the graphical elements in a 3D virtual environment. These elements acquire volume and mass, in addition to the incorporation of a spatio-temporal dimension that is controlled by a virtual conductor. This is a solo rendering of the piece that uses a custom digital instrument built in Max/MSP to perform the piece.

Matias Vilaplana Stark is a Chilean music technologist, composer, and improviser. He is currently a Ph.D. candidate in the Composition and Computer Technologies program at the University of Virginia. He holds a BFA from the Music Technology program at Universidad de Chile, and a MA in Media Arts from the University of Michigan. His research interests lie at the intersection of immersive media and musical practice, working on designing interactive music environments with motion capture systems, virtual reality, and the creation of 3D virtual

environments as graphic scores for musical improvisation. In his music, field recordings, sound synthesis and samples from musical instruments are combined through different processing and editing techniques to blur the lines between real-world and abstract sounds to produce fictional soundscapes that cross over into the magical realm.

L2Ork Tweeter-based international community ensemble presents **Territorio Prismático** co-created telematic EDM work devised using L2Ork Tweeter software that allows for perfect sync among performers, regardless of their physical distance. Every facet of the ensuing theme and variations on the select excerpts from three EDM works is co-created by its ensemble members. The work will be premiered live with performers being over 5,000 miles apart. Territorio Prismático is inspired by the bass line of the “roygbiv” EDM song by the Boards of Canada.

Named as one of the top six national transdisciplinary exemplars (a2ru, 2015), and one of the top eight research projects at Virginia Tech (DCist, 2014), a contemporary multimedia ensemble **Linux Laptop Orchestra** or **L2Ork** (pronounced as ‘lohrrk’), explores the collaborative nature of ensemble-based musicking through the use of innovative human-computer interaction technologies. L2Ork seeks integrative approach to arts, design, engineering, and science, and nurtures communities eager to explore the boundaries of music through technology.

Founded by Dr. Ivica Ico Bukvic in May 2009, L2Ork is part of an interdisciplinary initiative by Virginia Tech College of Architecture, Arts, and Design, the School of Performing Arts and its DISIS Interactive Sound & Intermedia Studio (DISIS), and the Institute for Creativity, Arts, and Technology (ICAT). As the world’s first Linux-based laptop orchestra incorporating extensive study of gesture and Taiji (Tai Chi) choreography and other extended performance techniques L2Ork offers optimal infrastructure for creative research at minimal cost. By pursuing a seamless integration of arts, design, science, and engineering, it in part seeks to bridge the gap between STEM and the Arts, with particular focus on K-12 education.

Since its inception, the initiative has helped start seven laptop orchestras in North and South Americas. L2Ork’s infrastructural backbone Pd-L2Ork, a visual programming environment with its unique K-12 learning module has been utilized in dozens of K-12 Maker workshops, including the 2014 Raspberry Pi Orchestra summer gifted program, and the ongoing 13-year partnership with the Boys & Girls Club of SW VA. In 2020, the ensemble introduced L2Ork Tweeter, its new free and open-source online platform for collaborative instrument design, ideation, improvisation, composition, rehearsal, and performance, that has served as a foundation for an international L2Ork community ensemble. <http://l2ork.music.vt.edu>

Ghost Stories

Tacked onto the end of an otherwise ordinary manuscript by a monk around the turn of the 15th century, the Byland Abbey Ghost Stories depict spectral encounters between medieval residents of Yorkshire both from this life and the next. In most of the tales, the ghosts appear to the living as shapeshifters seeking absolution to escape from purgatory, ending with the ghosts resting in peace after a struggle with the conjurer. James C. Joyce narrates this rendition of the first tale.

I Wasn’t Thinking

An immersive multimedia project, using fixed electronics, projections, and audience cell phones, this piece is loosely inspired by guided meditations, which ironically are frequently done using cell phones, despite their distracting and often stress-inducing presence in our lives. More broadly, I was interested in how a lack of thought is strangely both a goal for meditation and simultaneously viewed as a pitfall of technology, which may numb and disable thought. At the beginning of the piece, the audience is instructed to scan QR codes which direct them to one of two possible video/audio tracks which they will play from their phones, beginning after a countdown provided via the projection, resulting in an immersive soundscape emanating from all the audience cell phones.

Andrew Burke is interested in exploring music’s ability to address and elucidate complex issues, providing spaces and experiences for the listener to reflect. After working in political communications for four years, he returned to music and recently completed his master’s degree at the Peabody Institute, where he studied with Christopher

Cerrone and Kevin Puts. Burke began writing music in high school as a pop musician. His former band, The Da Vincis, released their debut album during their Junior year, which Robert Christgau praised for displaying a “mastery of the three-minute pop song.” In 2020, he won second place in Peabody’s Prix d’Été competition and was named a finalist for the Kaleidoscope Orchestra’s Call for Scores. In 2021, he was selected as a Merriweather District Artist in Residence and completed his first feature-length film score for *Brutal Season* (Lil Cowboy, prod.). His work has been recognized by various awards and organization including Peabody’s Prix d’Été electronic music competition, the Macht Orchestral Composition Competition, the Delillo Composition Competition, Score Follower, University of Pennsylvania’s David Halstead Music Prize, and the Kaleidoscope Orchestra’s Call for Scores. He has held artist residencies at the Kimmel Harding Nelson Center for the Arts and the Merriweather District Artist in Residence. He continues to create pop music under the moniker Danke Shane, most recently releasing his second EP *Future Real Ones* in 2021 with Tape Dad Records. He is currently pursuing a PhD at the University of Pennsylvania where he has studied with Natacha Diels and Tyshawn Sorey.

Hex on Math revolves around bespoke hardware and software systems the authors have designed and created. Some instruments in the system produce electronic sound directly via the infamous 40106 CMOS chip; others function as custom controllers for Ableton, Max and Touch Designer software. The instruments are performed via physical controls and light-sensitive electronics combined with computer-controlled LEDs that necessitate considered placement and add a performative dimension to the system, as the interplay of ambient and direct light influences sonic textures and rhythmic patterns. The overall goal is to situate and present initial explorations in affordances of DIY instruments and light manipulation and control in a feedback system as catalysts in an immersive audiovisual context.

Nicole Carroll is a composer, performer, sound designer, and builder working with audio, video, and tangible objects. Her work spans installation, improvisation, and fixed media performance, across noise, soundscape, and acousmatic genres. She is active as a sound designer and composer in theatre, performs electronic music under the alias “n0izmkrr,” and builds custom synthesizers, controllers, and performance sensor systems. Her research focuses on generative systems that merge analog and digital technologies to create musical performance systems from non-musical sources. She received an M.A. and Ph.D. in Computer Music and Multimedia from Brown University in Providence, RI, USA and is currently Sr. Lecturer in Music at Queensland University of Technology (QUT) in Brisbane, Australia. nicolecarrollmusic.com

John Robert Ferguson is a post-digital/electronic musician, multimedia artist, and artistic researcher based in Brisbane, Australia as Associate Professor and Head of Creative Music Technology at Queensland Conservatorium Griffith University. John builds tactile interactive systems, investigates the performance-practice of electronic music, and explores creative technology in various exhibition and performance contexts. John characterises his work as “post-digital” and suggests that this is less about being in control of a situation and more about ways to find lifelike resonances with which to interact; the relationship between imagination, expectation, and material is foreground.

In **Entries**, the concept of journaling is interpreted by three different media streams—video, sound, and narration. The individual entries move freely between the media streams—a scene viewed early in the film may be described later, creating asynchronous cross-modality resonances.

Stephen Lilly is a genderqueer composer, performer, audio engineer, poet, and amateur accountant. Their music ranges from “just dark” and “so demanding on the listener” (The Retriever) to “really more ‘performance art’...the sort of thing you are very glad to have experienced without necessarily wanting to revisit it” (The Washington Post). Steph has degrees from the University of Idaho (composition/bass performance) and the University of Maryland (composition). They also spent a year studying electroacoustic music at the Institute of Sonology in The Hague. Their work ranges from abstract and microtonal to theatrical and satiric; they mostly compose chamber music for friends and friends of friends as well as fixed media works for nobody in particular. Their writings on contemporary experimental music have been published in *Organised Sound*, *Performance Research*, *Perspectives of New Music*, and *Computer Music Journal*. Recordings of their compositions have been released by SEAMUS, the Society of Composers Inc., Cti Music and the New Mexico Contemporary Ensemble, while recordings they have engineered have been released on Neuma, Navona, and Albany Records. Their scores are available through stephenlilly.net. On a final note, Steph used to teach but now just lives in DC, where they continue to compose and perform.

‘The Way Back’ was the result of a process of reconnection—navigating out of debilitating pandemic-induced stasis and rediscovering moments of joy in what I see as an “apocalyptic” creative process. It was also a byproduct of re-forging my relationship with my primary instrument—electric guitar. The video was created from real-time screen captures of flight simulation software, and the musical composition is a tape piece assembled from several improvised electric guitar performances.

Varun Kishore is a guitarist and composer from Kolkata, India. His work explores interdisciplinary approaches to music technology, literature, and the audiovisual, with a focus on designing frameworks for composition and improvisation to investigate what he sees as the ‘apocalyptic’ nature of creative practice. Varun’s recent work has been performed by the Tokyo Gen’on Project, Popebama, and Hypercube. His work has also been presented at SEAMUS, the New York City Electroacoustic Music Festival, the South Bend Museum of Art, Performing Media Festival, and Earth Day Art Model. His current areas of interest include drone and experimental electronic music, metal studies, alternative notation, and video. Varun is a graduate of the University of West London (BMus Popular Music Performance, 2012) and Goldsmiths, University of London (MMus Creative Practice, 2019). He is currently a PhD student in the Composition & Computer Technologies program at the University of Virginia. (www.varunkishore.net)

fall low up lands, low fall lands up Within a maze, two nearly human subjects playfully reach for one another with tenderness, aggression, and curiosity. The film is an adaptation of a two-channel video within a larger maze-like installation. This project was supported by an Arts Enhancement Grant from the Office of the Provost & the Vice Provost for the Arts. sound design by Adrian Wood; costume construction by Annie Temmink; performances by Katie Schetlick.

nonhumanities is an art collective consisting of Conrad Cheung, Anna Hogg, and Katie Schetlick. nonhumanities works at the social and affective intersections of body, play, narrative, architecture, and interspecies living.

Concert 2 Program: Live Sets

SEAMUS @ UVA
Saturday, February 24, 2024
Visible Records, Charlottesville, VA

Arianna (so much)
Summer (1964) (after Agnes Martin)

Benjamin Broening, *live electronics*

3200 Phaethon
The Limits Of 1.5C
Sasquatch v Bunyan

Brett Masteller, *live electronics, guitar(s) and synthesizers*

Prism of Distortions

Cecilia Suhr, *cello and live electronics*

hypothetical particles

Zouning Anne Liao, *light.void~*

eight fields

Octothorpe, *instruments and live electronics*

this will go on forever

Trash Cats, *live electronics*

Program Notes and Artist Details

Arianna (so much) / Summer (1964)

The two pieces presented here are part of a larger work based on the work of artist, Agnes Martin. Martin's work has been described as being made up of "small repetitive gestures and simple means" – often visual grids. That same approach informs **Arianna (so much)** and **Summer (1964) (after Agnes Martin)**; the pieces are largely made out of field recordings processed through a small eurorack setup and manually triggered sine waves controlled by software of the composer's design.

Benjamin Broening is a composer of orchestral, choral, chamber and electroacoustic music. He is the recipient of a numerous awards including Guggenheim, Howard and Fulbright Fellowships. His music has been performed in more than twenty-five countries and has been widely recorded including solo discs on Bridge (with Eighth Blackbird) and Innova (with Duo Runedako) as well as works on Centaur, Everglade, Equilibrium, MIT Press, New Focus, Oberlin Music, Open G, Ravello and SEAMUS labels, and by Ensemble U: in Estonia. He is founder and director of Third Practice Electroacoustic Music Festival at the University of Richmond where is Professor of Music.

3200 Phaethon / The Limits Of 1.5C / Sasquatch v Bunyan 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.

"Prism of Distortions" is an electro-acoustic, interactive audio-visual performance. At the intersection between familiar and unfamiliar, chaos and order, movement and stagnation, this work expresses the border, lines, and limits of our invisible tolerance level for cultural and societal norms through a temporal and textural coalescence. Here, prism symbolically stands for a range of hues, textures, colors, and views; for some, disorder is order, and noise is beauty, but for others, the opposite is true. This piece features cello (or violin) improvisation and fixed media with live electronics.

Cecilia Suhr is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano/bamboo flute), multimedia composer, interaction designer, painter, author, and improviser. She has won multiple awards in the field of music, art, interactive media, and academic research, including the American Prize (Honorable Mention), MacArthur Foundation, Digital Media and Learning Research Grant Award, Pauline Oliveros Award from the IAWM, Silver Medal Award from the International Cambridge Music Competition, Bronze Medal Winner from the Global Music Awards, Best of Competition Winner in Interactive Media and Emerging Technologies from the Broadcast Education Association, Saint Michael Achievement Medal from International Juried Fine Arts Competition, etc. Her music has been performed and featured at the ICMC, SEAMUS, EMM, SCI, NYCEMF, APMC, Tenor, Convergence, International Multimedia Arts Festival, New Music Gathering, Splice Festival, New Music on the Bayou, Performing Media Art Festival, Mantis Festival, VU Symposium, Turn Up Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, Harvard University, Yale University, ISSA, Klint Gut, among many others. She is the author of "Social Media and Music" (Peter Lang Press, 2012) and "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014). Currently, she is an Associate Professor in the Department of Humanities and Creative Arts at Miami University Regionals.

Hypothetical particles in physics refer to particles that have not yet been observed and proven to exist. However, these particles are necessary for maintaining consistency within a given physical theory. In this composition, I explore this phenomenon by examining the interaction between particles of light and sound. The amplitudes of the lights trigger changes in the music, revealing connections between the natural and synthetic realms of sound.

To facilitate this exploration, I utilize a handmade digital photo controller called the light instrument. This instrument consists of 16 light-dependent resistors and is a replication of *light.void~*, originally designed by Felipe Tovar-Henao, an alumnus of Indiana University, who was inspired by Leafcutter John's *light thing*. I dedicate this piece to Felipe Tovar-Henao, who is not only a good friend but also an important mentor and a significant source of inspiration that motivated me to pursue music composition.

Born in Guangdong, China, **Zouning's** music draws inspiration from her fascination with nature and technology, blended with a constant curiosity about the playing capacity of instruments. She endeavors to incorporate

unexpected and everyday sounds into her music. Her music has been performed in the United States, France, China, and England. In 2023, her work was featured in the Musicacoustica Hangzhou Electronic Music Festival, Electronic Music Midwest, CampGround23, Turn Up 2023, SPLICE Festival, and Everyday is Spatial 2023. She was honored to also be featured in New York City Electroacoustic Music Festival (2022), SEAMUS national conference in (2021, 2022), National Student Electronic Music Event (2021), and the Society of Composers Inc. (2021). Zouning was named a finalist in the ASCAP/ SEAMUS Student Composer Commission Competition in 2021. Zouning is currently pursuing a master's degree with double majors in electronic music composition and music theory at Indiana University Jacobs School of Music. She also serves as an Associate Instructor of Music Theory and teaches written and aural theory at undergraduate level. She holds a bachelor's degree from the same institution where she studies with David Dzuby, John Gibson, and Chi Wang among other notable mentors. In summer 2023, Zouning earned a certification from the CIEE Paris Contemporary Music Creation and Critique Program, ManiFeste & l'Académie at IRCAM- Centre Pompidou in Paris, France.

eight fields is an improvisational framework that explores the infinite possibilities achievable when creating electronic music. With each movement, the goal is to explore different techniques, instruments, and musical approaches to creating and performing sound.

Octothorpe is an emerging live electronics duo based out of North Texas with a focus in experimental music in intermedia. Its members consist of Nolen Liu and Joshua "JD" Fuller, who are both currently pursuing undergraduate degrees at the University of North Texas with focuses in electronic music performance and composition.

Trash Cats Program Note: to be announced from the stage. Experimental duo of Kittie Cooper and Alex Christie play lots of things with wires, knobs, and strings.

A SEAMUS PROGRAM OF WORKS CONCEIVED FOR THE OCTOPHONIC CUBE IN THE FRIDMAN GALLERY LISTENING ROOM::

THURSDAY, FEBRUARY 29 | 169 BOWERY NYC

TI:30PM (DOORS) | 8:00PM (MUSIC)

Juan Carlos Vasquez – *A Chinese Triptych*
Jaehoon Choi – *Brushing Improvisation – N°2*
Bradford Blackburn – *Canticum Avium*
Yao Hsiao – *Consort Yu*
Sean Bailey – *downcycled 9*
Eric Lyon – *Margaret, Dancing*
Tsering Tan – *shan bei shan nan*
Trevor Van de Velde – *I Eat Electric Sheep*
Matthew Yohn – *Tod's March*

MARCH 2: SEAMUS @ CLICK FESTIVAL, OHIO U.



CLICK: SEAMUS 40th Anniversary Edition March 2, 2024
School of Music, College of Fine Arts Ohio University, Athens, OH

10:30am Concert 1

2:30pm Concert 2

7:00pm Concert 3

SEAMUS Conference Staff

Co-Host and Co-Technical Director: Dr. Robert McClure

Co-Host and Co-Technical Director: Mickie Wadsworth

Assistant Technical Director: Daniel Swartz

Social Media Extraordinaire: Rose Safford

Front Desk/Concert Staff: Austin Bennett, Zoe Daugherty, Eduardo Espinosa, Conrad Burt, Alex Hina, Aiden Shreves, Lydia Kress

Concert 1 -program- School of Music Glidden Recital Hall – 10:30am

Something for Strings (2023): Timothy T.R. Beery; 8-channel fixed media

Yuki-onna (2022) Sam K. Sernavski: Sam K. Sernavski, laptop Will Davenport, laptop
Noah Gruenberg, laptop

The Catalyst is from... (2022): Jinjue Wang (stereo fixed media)

¿A que suena esto? (2022): Eduardo Espinosa Castro (stereo fixed media)

Unitled (for Snare Drum, Assemblage, and Electronics) (2023) : Orson Abram, snare
drum/found objects/electronics

Shedding Skin (2023): Jaylynn Buchmelter; (5-channel fixed media)

Et Super Nivem (2023): Timothy W. McDunn, Eric Mandat, clarinet

Density (2016): Zachery S. Meier; (stereo fixed media)

Squint Skyward and Listen— (2023): Michael Flynn; Justin Paul Ortez, piano

Program Notes and Composer/Guest Performer Bios

something for strings explores the rustling and strumming of rusted strings in an imaginary space. The work makes use of octo-phonic granular synthesis (*MilleFleur*) inspired by earlier programs such as *Audio Spray Gun* by Richard Garreh and *Stochgran* by Mara Helmuth.

T. R. Beery is a composer/educator based in Southern Ohio. His works focus on the intersectionality of tradition and technology oientimes blending the elements of music and noise. T. R. currently teaches as an adjunct instructor at Shawnee State University and a private instructor at the Shawnee State University Performing Arts Academy. While not composing or teaching, T. R. enjoys spending time with his cat, who is much less enthusiastic about the noises he makes.

Yuki-onna draws its inspiration from the Japanese ghost tale of the same name, found within Lafcadio Hearn's renowned collection "Kwaidan." The genesis of this musical concept took root within the realm of Max/MSP Live Score, with the ambition of craing a dynamic live score. This score aimed to intricately weave with the unfolding tale, creating an immersive auditory experience that harmonizes with the narrative's essence. This piece of music provides a canvas for listeners to delve into the sonic landscape with their own imaginative interpretations of the narrative.

Based in Athens, Ohio, **Sam K. Sernavski** is a composer with a wide range of artistic interests. Sam's artistic exploration is shaped by twentieth-century musique concrète and the visual arts, delving into the psychoacoustic and physical aspects of musical performativity. Sam's compositional skills encompass various genres, including contemporary chamber music, percussion ensembles, wind symphonies, East Asian musical instruments, prepared instruments, and live electronics. Currently, Sam K. Sernavski is immersed in doctoral studies within the Interdisciplinary Arts department at Ohio University. Sam's PhD focus is on music composition and 20th-century Japanese musicology.

Will Davenport is an internationally performed, American midwest- based composer currently working towards his master's at Florida State University under Dr. Liliya Ugay. He recently graduated from Ohio University where he studied under Dr. Robert W. McClure and Dr. Mark Phillips. Davenport's music mixes aesthetics from the past with modern techniques in new and unique ways in order to communicate the strangeness of currently being alive. With each piece, Davenport ventures into personally unexplored territories and thrives to collaborate with other composers and musicians as much as possible; creating with other people drives his passion for making.

Noah Gruenberg is an internationally performed electric violinist and composer. He has worked with the best electric violinists of the modern day. Gruenberg is a student at The University of Illinois at Urbana-Champaign where he is among the first to complete a flagship graduate program of electric violin performance. Gruenberg has been a guest lecturer and performer at the Festival junger Künstler in Bayreuth, Germany. Gruenberg is an NASM certified personal trainer specialized in injury prevention who works hard puttng together plans for musicians to live active and healthy lives without conflicting with the physical strains of being a musician.

The Catalyst is From: Thinking on genetic music elements analogy to the chemical ingredient, the chemical (musical) reaction would initiate the catalytic progression of "atomic-power like" (sound impact).

Jinjue Wang is currently a third-year doctoral student specializing in music composition at the School of Music, University of Illinois at Urbana-Champaign, with a minor in visual arts under the studio art category. As she delves into the academic and practical worlds of music, she is honing her skills as a Graduate Assistant at the EMS Studio and as a Student Audio Engineer for the music department. She has been under the mentorship of Professors Eli Fieldsteel and Mara Helmuth, exploring the realms of electronic music composition, interactive soundscapes, and computer music; Professors Steve Taylor and

Jihao Quan have provided guidance in the foundation of acoustic music composition. Holding a Bachelor of Arts and a Master of Music from the China Conservatory of Music, along with a Master of Music from the College-Conservatory of Music at the University of Cincinnati, she has been the recipient of the China National Inspirational Scholarship and the First-Class Scholarship from the China Conservatory of Music for five consecutive years, from 2011 to 2016. Her works have been performed by the String Quartet of the China Conservatory of Music, violinist Josh Kim, and the International Principal Philharmonic Orchestra, among others. Currently, she is fascinated by the interplay of human sensory experiences with music, investigating how these interactions manifest in serious art forms and how they extend into the commercial realm.

a que suena esto? (what does this sounds like?): this piece was created with the intention of creating a dark soundscape, it combined sounds of nature like water with sound of things made by a human like a door and a clock.

Eduardo Espinosa, a 21-year-old composer from Colombia, graduated in November 2022. Since the beginning of my bachelor's degree, writing for small instrumental ensembles has been a particular passion of mine. However, my interests evolved during the pandemic, leading me to explore electroacoustic music, which captivated my attention with its possibilities for sound manipulation. Additionally, my curiosity extended to music for TV and video games, prompting me to undertake a course in composing for movies and TV at Universidad Javeriana in Colombia. I arrived in Athens last semester to pursue at MM of Composition at Ohio University.

Untitled (for snare drum, assemblage, and electronics) is part of a large ongoing project that deals with liveness, alternative ideas of music performance (particularly what constitutes percussion performance), and the role of tangibility through various small objects (from Hex Bugs and vibrators to miniature drumsticks) on a snare drum that are then manipulated through a live processor that granulates these sounds.

Orson Abram (they/them) is a composer, percussionist, improviser, filmmaker, and sound artist from Columbus, Ohio. They currently attend Oberlin Conservatory and College, where they study TIMARA (Technology in Music and Related Arts) and Cinema Studies under the instruction of Francis Wilson, Rian Brown-Orso, Ross Karre, and Pat Day. Their previous teachers include Christopher Poovey, Miles Friday, Michael Rosen, Third Coast Percussion, and Hunter Brown. Orson's work deals with personal memory and the translation of this into various multimedia forms of art, from video art, performance art, and installations to notated music and improvisation.

Shedding Skin explores the idea of a changing artistic identity. Moving from confusion to frustration and finally to acceptance, the piece is a reminder that one's creative identity is ever-evolving.

Jaylynn Buchmelter began her composition career in 2018, studying with Dr. Stefan Swanson from 2020-2023, and has since composed works for ensembles such as trombone ensemble, orchestra, piano, woodwind quintet, voice, and fixed media. Jaylynn is pursuing her Master of Music degree in Composition at the University of Utah, where she studies with Dr. Jessica Rudman and Dr. Miguel Chuaqui. She has had her works performed and recorded by ensembles such as Festoso Winds and the Stow Symphony Orchestra and trombonist Kyle Larson. She also recently composed a soundtrack to a soon-to-be-released video game for the streaming platform Twitch.

Et Super Nivem: "Even in literature and art, no man who bothers about originality will ever be original:

whereas if you simply try to tell the truth (without caring twopence how often it has been told before) you will, nine times out of ten, become original without ever having noticed it.”

— C.S. Lewis, *Mere Christianity*

I’m hopeful that C. S. Lewis is right in what he says regarding originality. After composing this piece, I’ve realized it seems to articulate a musical narrative told many times in the past—namely, the story of the rebirth or renewal of the human spirit. It is beautiful story, which I hope might somehow strike the listener afresh in this new telling. I’ve composed the work with the aid of original computer algorithms I’ve designed, run on machines from the Computer Music Project (CMP) at the University of Illinois at Champaign-Urbana.

Timothy W. McDunn (b. 1994) is a composer and theorist with a distinguished international profile. He specializes in just intonation and electroacoustic composition. His music and research is regularly presented and performed at major peer-reviewed conferences and festivals including NYCETF, SEAMUS, SCI National Conference, Convergence, MOXSonic, ChimeFest, NSEME, and others. His background in classical languages and literature strongly influences his work as a composer. He holds a terminal degree in composition from the Verdi Conservatory of Milan, where he studied with eminent composers from the Donatoni school, including Mo Mario Garuti. He is currently finishing a DMA in composition at the University of Illinois in Urbana Champaign, where he has received the Dissertation Completion Fellowship (2023 - 2024), a prestigious merit-based award to provide financial support for the timely completion of the dissertation project. McDunn currently teaches music theory and composition at Wheaton College. He resides in Glen Ellyn with his wife, Jasmine—the most selfless, supportive, and objectively beautiful woman in the world. His music is influenced by elements of philosophy, faith, and spirituality.

Eric Mandat is recognized worldwide as one of the foremost authorities on clarinet extended techniques. He tours frequently as a concert soloist, and for 15 seasons he was a member of the Chicago Symphony's MusicNOW ensemble. Eric’s solo compositions have become staples in the repertoire of adventurous clarinetists throughout the world. He has received numerous awards and honors, including a 2021 Illinois Arts Council Composition Fellowship. Eric is Visiting Professor of Clarinet and Distinguished Scholar at Southern Illinois University in Carbondale. He received the 1999 SIU Outstanding Scholar Award, the university’s highest honor for research/creative work.

Density is an acousmatic work that investigates depth and dimension through movement and evolution. The piece seeks to explore gesture and the multilayered textures and timbres that are associated with the process of sublimation: the process of a solid turning directly into a liquid.

Zachery S. Meier’s work seeks to intermediate physical and sonic artforms to create sound sculptures. Much of his output resides in solo and chamber works, but has received notable performances from the JACK Quartet, ETHEL (String Quartet), United States Air Force Band, and the Ho Chi Minh Ballet Orchestra. His work has been featured at National and International conferences and festivals; National Flute Association, International Trombone Festival, and College Music Society National Conference. Meier is currently serving as visiting instructor of Music Theory and Composition at Denison University in Granville, OH.

Squint Skyward and Listen— is a work for solo piano and electronics, written for—and dedicated to—my good friend X. The piece draws its harmonic material from two songs: “Emily” by Joanna Newsom and “A Case of You” by Joni Mitchell. X is arguably the biggest fan in the world of both of these artists—I doubt he would dispute this—so it felt fitting to draw from their music when writing a piece for him. Newsom’s lyrics in “Emily” inspired the structure of the work, with each section of the score being marked

with a different lyrical excerpt. Imagery of staring up at the sky—either a bright blue expanse with a blazing sun or a vast night sky full of stars—appears throughout the song, and served as inspiration for the rising musical gestures that occur throughout "Squint Skyward." At multiple points in the piece, the performer strums chords on the strings inside the piano, meant to evoke the chords Joni Mitchell strums on a mountain dulcimer at the beginning of "A Case of You." Electronically, the sound world of the piece is quite similar to my recent work, featuring glittering bells, sparkling synths, and the occasional thumping bass line. By marrying my personal electronic sensibility to piano writing evocative of X's favorite artists, "Squint Skyward and Listen—" is a musical tribute to one of the most significant friendships of my life.

Michael Flynn is a composer of acoustic and electronic music whose works present familiar musical ideas in inventive sonic and structural contexts. To this end, his music juxtaposes timbral exploration and metric complexity with pop-music-inflected harmony and beat-driven groove. Drawn towards bright, sparkling timbres, Michael strives to create works that feature vividly colored, dreamlike sound worlds. Michael's music has been featured at events such as the SPLICE Festival, SICPP, the Northwestern University New Music Conference, Electronic Music Midwest, NYCMEF, and the SEAMUS National Conference. In the spring of 2023, Michael graduated with a DMA in composition from the University of Georgia, studying under Dr. Peter Van Zandt Lane.

JusKn Paul Ortez is a pianist, composer, and songwriter based in Chicago, Illinois, whose work across disciplines centers emotional immediacy, sonic experimentation, and narrative. Most frequently a performer of contemporary music, he has given dozens of premieres and performances of new music in the United States, Canada, and Europe. He has been praised for thoughtful approaches to avant-garde repertoire, sensitivity to dynamic extremes, and a sense of poise and comfort when navigating techniques inside the piano. Ortez is currently pursuing a Performance Diploma at Roosevelt University, conducting his primary piano studies under Winston Choi.

Concert 2 -program- School of Music Glidden Recital Hall – 2:30pm

rasp (2022) Robert McClure; Frances Zengel, percussion

Upwelling (2023) Salvatore Siriano; video and 8-channel fixed media

Concerto for 6 String Violin (2023) Will Davenport

III. Scherzo

Noah J. Gruenberg, 6 string electric violin

deep masses (2023) Steven Hixson; ambisonic fixed media

Utterances: Rage/Remit (2023) J. Andrew Wright Smith; Francis Favis, percussion

50,000 Watt Nights (2023) Mark Eden; stereo fixed media

38.5396°N 115.0552°W (2023) Rosalie Safford; Rosalie Safford, voice

Program Notes and Composer/Guest Performer Bios

rasp for percussion and electronics was written for and dedicated to percussionist Alex Wier. Alex and I met while studying at the University of Arizona and it was this connection to the desert that informed

many musical choices in the piece. *rasp* explores dry and abrasive textures produced from the percussion instruments and interactive electronics. The work is scored for maracas, three flowerpots, two woodblocks, brake drum, floor tom, and bass drum and formally proceeds through the instruments in that order. In addition to our mutual time spent in the desert, while I was composing this work, I was also reading Frank Herbert's *Dune* and subsequent books in the series. These images as well as my own memories of the harshness of the desert provided the backdrop for *rasp*.

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 SEAMUS Records, ABLAZE, and Albany labels. Recently, he was awarded Ohio Arts Council Individual Excellence Awards for 2020 and 2022. 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 Associate Professor of Composition/Theory and Director of Graduate Studies at the School of Music at Ohio University.

Frances Zengel received her BM in percussion performance from Bowling Green State University. She is currently working on her masters degree at Ohio University, studying under professor Roger Braun. Frances has attended the Sō Percussion Summer Institute (2019) and the Sandbox Percussion Seminar (2022). This summer, she will be traveling to Valencia, Spain to perform with the Ohio University Percussion Ensemble in the Edeta Arts Percussion Festival. She really enjoys weird sounds.

Upwelling is a multimedia composition that weaves together the artist's experiences juxtaposed with the transformative capabilities of digital technology. Since relocating to the Fox River Valley, 45 miles west of Chicago in 2019, I have been captivated by the interplay of images and sounds, exploring their convergence in a digital realm through the use of Max/MSP and TouchDesigner. The visual component of *Upwelling* unfolds as a visual narrative, where images including those captured along the river and during travels become dynamic texture materials mapped onto geometric shapes. These visuals undergo various manipulations and interactions, creating a synthesis of the familiar and the abstract. The work employs home movies that I digitized for my parents, invoking a contemplative reflection on the passage of time and the individuals who have shaped my life. The audio compositions driving *Upwelling* are a sonic collage comprising field recordings, synthesized elements, and acoustic instruments. Improvised piano, guitar, violin, and drums are sampled acting as a vessel for memories and emotions, a reflection on missed opportunities, as one wished they spent more time learning to play them earlier in life. The audio is processed through a series of filters, allowing the intensities of distinct frequency bands to govern visual parameters. This dynamic relationship between audio and visuals results in a captivating tapestry of modulations and displacements, transforming the familiar into the unfamiliar. *Upwelling* contemplates the unpredictable nature of memory, how it can resurface randomly or be triggered by specific events, shaping our present experiences, and influencing our identities, cultural values, and relationships. In this composition, the artist invites the audience to navigate the fluid boundaries between the tangible and the ephemeral, the past and the present, offering a poignant reflection on the interconnectedness of our memories and the profound role they play in shaping the human experience.

Salvatore Siriano is a Chicago-based composer, audiovisual artist, and educator exploring the intersection of sound, images, and nature through technology. His music combines field recordings, synthesis, and acoustic instruments. Siriano's compositions include performances at the Art Institute of Chicago, Northwestern University, McAninch Arts Center, and Columbia College. His audiovisual works have recently been presented at Napoleon Electronic Media Festival, Earth Day Art Model, Aurora Public Art Space, and Cernan Space Center. At Triton College, Siriano nurtures the talents of many first-generation college students, preparing them for music studies at four-year institutions and was awarded Outstanding Full-time Faculty Member of the Year in 2023.

The electric violin was introduced more than 40 years before the electric guitar. As different effects and techniques surfaced over time, the instrument became one of the most exciting instruments to write for.

Concerto for Electric 6 String Violin is an attempt to expand the growing repertoire for the electric violin and show that a more vivacious concerto is possible with this instrument. My goal with this piece was not just to write a concerto that could be played on any old violin, but to create a showcase of all the electric violin is capable of by highlighting the similarities and differences between the acoustic violin and its (arguably much cooler) electric brother. The third movement follows a solemn and emotionally charged second movement, Adagio (Adagio). This second movement utilizes delay and looping pedals to build a grid-like environment that the soloist and ensemble later embellishes. The nature of the delay pedal—the star of this movement—is to decay over time, but despite this, the form of the movement fights this decay and builds into a “rage-against-the-dying-of-the-light-esque” climax. As the smoke dissipates, a cadenza bridges the calmest point of the whole piece towards the highest energy movement: Scherzo. This movement is soloist vs the ensemble. As the ensemble shouts their disdain at the electric interloper overstaying their welcome, the soloist begins taunting and dodging the ensemble as a game of cat and mouse ensues. Episodes of chase dovetail one another until finally the ensemble goes all out, mustering all their power to exile this strange new instrument, but of course, the soloist comes up on top.

Will Davenport is an internationally performed, American midwest-based composer currently working towards his master's at Florida State University under Dr. Liliya Ugay. He recently graduated from Ohio University where he studied under Dr. Robert W. McClure and Dr. Mark Phillips. Davenport's music mixes aesthetics from the past with modern techniques in new and unique ways in order to communicate the strangeness of currently being alive. With each piece, Davenport ventures into personally unexplored territories and thrives to collaborate with other composers and musicians as much as possible; creating with other people drives his passion for making.

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deep masses is a meditation on the sheer depth of time and the inevitable end—and perhaps, rebirth—of humanity. It can be thought of as the vague narration of the inevitable journey through inconceivably vast swaths of time and space by the atoms that currently come together to form human bodies on Earth. How unbelievably far in the future will it be before this matter comes together to form something resembling human life again? How many universes will have died and been born over that period of time?

Composer and technologist **Steven Hixson** seeks to create forward-looking musical work with roots firmly planted in the ideas and atmospheres of the present day. Influenced by ambient, '90s-era shoegaze and the 20th-century avant-garde, his ethereal, otherworldly sonic creations typically require lots of electricity, making ritualistic use of custom-built digital effects and immersive presentation methods. Surreal, colorful atmospheres and pseudo-mysticism are the lifeblood of Hixson's worlds, brought to life through highly saturated textures, eclectic microtonality, extreme timbral awareness, and vibrant harmony.

“Rage/Remit” is part of a longer cycle of pieces called **Utterances**, a body of pieces interested in simultaneously showcasing the subtle and beautiful timbral qualities of each instrument and the implications of a fundamental human action given shape and form. The totality of *Utterances* attempts to

engage with acousmatic ideas in mixed music and find a meaningful praxis for people-centered music. This movement is an outlet for rage and for finding forgiveness for others. This piece sees rage as a formless entity, akin to the desire to break things, and as determination, an anger driven force to channel that energy into something meaningful and sustaining.

An educator, composer, electronic musician, and vocalist from Atlanta, GA, **J. Andrew Wright Smith** (b. 1992) is zealous about the intersections between acousmatic sound, performers, and improvisation. His works often delve into personal narratives and how they can enrich abstract mediums. As a vocalist, he maintains a passion for visceral, strange, and electrifying sounds. A graduate of the University of North Texas, Andrew's mentors have included Joseph Klein, Panayiotis Kokoras, John Nelson, and Elaine Lillios. Andrew is currently Assistant Professor of Practice in Music Technology at the University of Texas San Antonio.

An emerging voice in the realm of contemporary-classical music, percussionist **Francis Favis** is drawn to unique and unconventional sound worlds. With an affinity for new music, he has premiered multiple works across the United States and Canada. These have occurred at venues such as the College Music Society International Conference in Vancouver, B.C, Red Note New Music Festival, Nief-Norf Summer Festival, So Percussion Summer Institute, the Canadian Music Centre, and the Toronto Creative Music Lab. He has had the opportunity to perform for and learn from artists such as Hypercube, So Percussion, and Jumbies Theatre.

50,000 WaJ Nights: Growing up in the days of analog in rural downstate New York, media options were limited to three poorly received television channels out of the big city and a local low-wa\age AM radio station...that is, until night fell. Suddenly, through an atmospheric adjustment that to this day I fail to fully understand, 50,000 wa\ super stations (particularly one out of West Virginia) became accessible disrupting my insular small town world in the process. This composition honors those stations and their disruptions.

Mark Eden: Trained as a visual artist, I navigated during the past 20 years to working primarily in sound. (Due to my visual art background, however, I view my working methods more in the realm of a collageist than a traditional composer.) My pieces are all 2-channel fixed media affairs. They have been played in festivals and conferences as far ranging as Kyiv, Teheran, Berlin, and New York to name a few.

38.5396°N 75.0552°W: This piece is all about climate change and the threat of rising sea levels. The coordinates refer to Bethany Beach, DE, where the composer spent lots of time growing up, and where they grew their love for nature. Based on rising sea level statistics, and projected sea level changes over the next few years, Bethany Beach will experience significantly more flooding in the next few years due to climate change. This piece is a call to action to do something about this ever-growing problem.

Rosalie Safford is a composer from Washington, D.C. They are currently a student at Ohio University for Music Composition studying with Dr. Robert McClure, with a minor in Conducting. In June of 2023, Rosalie attended the Divergent Studio at the Longy School of Music of Bard College working with the Divergent Trio. They have had their work performed at the SCI 2023 Region V Conference at Ohio University in November. As a vocalist themselves, Rosalie has a particular interest in composing choral music and art song. Currently, Rosalie is working as President of the Ohio University Composer's Association.

Concert 3 -program- 7:00pm

coNNector (2023) Nicholas J. Cannady; George Carpten, IV, trumpet

They Weep Here (2017) Jerod Sommerfeldt (stereo fixed media)

Speak a Kind Word (2023) Daniel Swartz; Avery Bumgarner, alto saxophone

Mirror Sculpture (2023) Chin Ting Chan (7.1 fixed media)

little sounds, big noises (2023) Kris Bendrick; MOUTHS
Elliott Lupp, guitar & live electronics Kris Bendrick, viola & live

Now All the Plums Will Fall Off (2022) Carolyn Borcharding (stereo fixed media)

And the Glaciers Echoed (2023) Huan Sun; Conner Viets, percussion

Mirror, Mirror, (2023) Mickie Wadsworth; Mickie Wadsworth, voice

Program Notes and Composer/Guest Performer Bios

coNNector has a variety of influences. The first happens to be the section of interstate in Downtown Atlanta (Georgia) where Interstate 75 and Interstate 85 meets from the Hartsfield-Jackson Airport to Uptown Atlanta. This stretch of road is known as the Downtown Connector. The Downtown Connector is notorious for its traffic as one of the busiest stretch of interstate in the country with over eight lanes on each side of traffic. Quite often, driving in Atlanta has been synonymous with racing with many drivers weaving in and out of traffic. The electronics are all derived from synthesized sounds, which gives a mood filled with adrenaline. Other influences include racing video games, such as Ridge Racer, Need for Speed, RUSH, and Midnight Club franchises.

Nicholas J. Cannady (ASCAP) is a composer known for his diverse range of compositions. With a background in music composition from Ohio University School of Music, Nicholas has honed his skills under the mentorship of composer Dr. Robert McClure. Nicholas's compositions span various genres, including solos, chamber music, wind ensemble pieces, marching ensemble, and electroacoustic compositions. His works showcase his mastery of musical expression and his ability to captivate audiences with his unique and innovative compositions.

Dr. George Carpten, IV was recently appointed as Assistant Professor of Trumpet at Ohio University. As a teacher and highly versatile musician, he maintains an active performing schedule in the solo, orchestral, jazz/commercial, and chamber settings. Previously he served as Assistant Professor of Trumpet and Brass Area Coordinator at Northern Kentucky University from 2016-2023.

As a parent of a young son, the tragic stories of the children caught in war haunt me. There truly is unimaginable suffering in this world. Read by Francesca Hilditch, this work utilizes texts from Virgil's Aeneid, found within and around Book I near line 462. The various translations used for this piece are as follows: "What land is left, what tract on earth that is not full of our agony? Here mortal estate touches the soul to tears." "There are tears to flow and human hearts to feel for human woe." "The world is a world of tears and the burdens of mortality touch the heart." "What spot on earth, what region of the earth is not full of the story of our sorrow? **They Weep Here** for how the world goes and our life that passes touches their hearts."

Jerod Sommerfeldt is a composer living in upstate New York, where he teaches electronic music, composition, and music theory at SUNY Potsdam's Crane School of Music.

In the summer of 2022, I met Robert selling t-shirts on the main road through Yellow Springs, Ohio. I was struck by his off-beat and strong sense of humor and his beautiful hand-drawn illustrations on all of the shirts. For example, an image of a human figure with a potato for a head siling in a meditative pose in a field – “Meadow-Tater” and “STOCK MARKET REPORT Aher The End Of The World: the Tao is unchanged.” As I perused his inventory, he approached and said, “Can I offer you a poem?” This piece is the result.

Speak a kind word

And a light goes on in another’s heart They part the undergrowth
and see the sun When you let the light shine through you
Others see there are no boundaries
They stop clamping down water-tight doors of self
And the Ocean rushes in.

Daniel Swartz is a student at Ohio University studying music composition and conducting. Their works explore the emotional function of music while balancing accessibility and conceptual depth. They’ve been programmed by the Unheard-of//Ensemble, Kenari Quartet, and Jazzie Pigo\ . Performances at conferences include Brushstrokes/Neon in the NAFME Student Composer Competition in 2021 and Speak A Kind Word at the International Saxophone Symposium in 2024. When he’s not playing, composing, or listening to music, he also enjoys hiking, listening to audiobooks, and watching documentaries on Netflix. His music and other stuff can be found on Instagram, Spotify, Youtube, and Soundcloud.

Avery Bumgarner (he/him) is an arts administrator, educator, and saxophonist from Hickory, North Carolina. His personal mission is to strive for the utmost authenticity in all he does. He is deeply passionate about performing and promoting the music of living and diverse composers in the classical and jazz/Black American Music idioms. Currently, he is the Operations and Education Manager for the Western Piedmont Symphony. In addition to his role with the Symphony, Avery is also an adjunct professor at UNC Charlotte where he teaches a jazz ensemble pedagogy course to music education majors.

The musical material of **Mirror Sculpture** comes from a variety of sources, including recordings of analog camera clicks, a printer at work, glass shattering, piano strings, and different synthesis models. It plays on the ambiguities between the contextualization of sound material and the use of it purely as an abstract musical gesture completely disassociated with its physical origin, as described by Pierre Schaeffer’s definition of a “sound object” through the process of “reduced listening.” The music is inspired by over twenty years of observation on a Ficus tree. While its surrounding has changed dramatically, the tree remains vigorous and intact. This shows the impact of time on things at different pace. Our perception or memory of them can vary dynamically, transforming them into a mirror that reflects who we are at different times and stages of our lives. When we are able to adapt to our surrounding with an open mind and curiosity, we not only see a clearer image of ourselves from this mirror, but also through it.

Composer **Chin Ting (Patrick) CHAN** grew up in Hong Kong and came to the United States in 2003. He has been featured in festivals including Ars Electronica, IRCAM’s ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers, among others. His scores are published through BabelScores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. He is currently an Associate Professor of Music Composition at Ball State University.

www.chintingchan.com

MOUTHS is a collaborative improvisation project consisting of composer/improvisors Elliot Lupp and Kris Bendrick that specializes in both composed and improvised electroacoustic noise music. MOUTHS was formed in early 2019 out of a love for both electronic instrument building, harsh noise, and laptop improvisation. As a duo, MOUTHS is a chance for both artists to come together, listen, build, create, and perform with both virtuosity and group musicianship, while exploring and experimenting with electroacoustic noise, gesture, form, and theatrics. The duo aims to present a unique and visceral live set that not only showcases the laptop as a dynamic and gestural instrument, but exhibits each of the performer's personalized set instruments and interactive controllers as improvisational tools.

Equal parts whimsical and surreal, **Now All the Plums Will Fall Off** illustrates the strange landscape of a world comprised entirely of candy: candy cane forests; gumdrop mountains; and an ice cream sea. Candy is so all-consuming in this society that our characters' identities are tied to the very candy upon which their livelihood depends: Mr. Mint, Princess Lolly, Grandma Nut... Follow along on this adventure as you, the listener, attempt to navigate this world, find King Candy, and restore sweet sugary peace to the land. Sounds are comprised entirely of recordings from the 1990s Candyland electronic handheld game.

Carolyn Borcharding is a composer and sound artist predominantly interested in building sounding and visual worlds within which performing bodies and audio gestures can exist together in fluid relationships. In her work, she considers every medium an essential performing body, each of which interacts with, relates to, and informs one another. Her body of work ranges from pieces for solo instrument to multimedia ensembles consisting of video, electronically produced sound, and acoustic instruments. She is currently Assistant Professor of Composition at Baldwin Wallace University.

And the glaciers echoed is inspired by Katie Paterson's installation entitled "Vatnajökull (the sound of)". She used a waterproof microphone that transmitted live sound from the Jökulsárlón lagoon in Iceland, which is the largest glacier in Europe. She made a link to encourage people to connect emotionally with melting glaciers. Climate change is having a dramatically damaging effect on glaciers, and the call made a connection to see it happening. Unfortunately, this call doesn't exist anymore due to the melted glaciers. This installation touched me a lot and interested me in researching how is the melting glaciers happening tremendously around the world. I can't even imagine how bad of the following nationally disasters after melting glaciers. "In 2016, a four-thousand-foot previously frozen mountain slope in Glacier Bay National Park and Preserve collapsed, unleashing a flood of rock and mud over nearly nine square mile of glaciers. The release was so massive it was equivalent to a magnitude 5.2 earthquake..." I felt astonished and suffocated by researched glaciers information. Thus, I want to mark the processing of melting glaciers by music. During my music, you could hear the scattered dripping sound, the cracking sound, the "echo" sound of glaciers (you could also see it as whale's sound), the calming sound of glaciers, and the collapse sound, etc.

Huan Sun is a contemporary music composer inspired by ancient Chinese culture (literature, visual art, and music), Peking Opera, Chinese folk music, and Western music. Her musical style transcends the boundaries of ancient and modern, east and west. She got a Bachelor's degree from the Central Conservatory of Music. Then she was postgraduate recommendation without examination by the Graduate School of CCOM. After that, Huan Sun moved to the United States to further her education in 2018, entering the composition program at the Mannes School of Music with a merit scholarship under the study of Huang Ruo and Katherine Balch. In 2021, she started to pursue a doctoral degree at Indiana University - Jacobs School of Music. She became one of the BMP Next Generation Opera Program's finalists in 2022. In 2023 summer, she had one month of study at IRCAM Manifest in Paris.

Conner Viets is a multi-faceted percussionist active as an educator, chamber musician, and solo performer. He currently serves as the Visiting Instructor and Director of Percussion Studies at Murray

State University where he teaches applied lessons, directs the Percussion Ensemble, and assists with the renowned Racer Band marching percussion section. Conner is a Doctor of Music Candidate at the Indiana University Jacobs School of Music where he studies with Professors Kevin Bobo, Joseph Gramley and John Tafoya. He served as the Graduate Assistant for the percussion department during the 2022- 23 academic year alongside Percussion Technician Joel Castro. Performance activities at IU include participation as a member of the 2023 PAS International Percussion Ensemble Competition-winning IU Percussion Ensemble, IU Philharmonic Orchestra, and IU New Music Ensemble. Additional work includes extensive collaborations with the IU JSoM Composition Department including premieres of works by Hippocrates Chang, Younje Cho, Kian Ravaei, Ariel Sol, and Huan Sun.

Mirror, Mirror,: When you look into the mirror, what stares back at you?

Mickie Wadsworth is a soprano and composer based in Upstate New York. Their work has been programmed at conferences and festivals such as; SEAMUS, EMM, NYCEMF, SCI National (online), SCI Region V, Research on Contemporary Composition, Manchester New Music Festival, Ball State New Music Fest, Napoleon Electronic Media Festival, and Boneyfiddle Fringe Festival. They have participated in several workshops and summer programs including Quince Institute (2023), SPLICE Institute (2023, 2022), N.E.O. Voice Festival (2021), and Art Song Lab (2020). Outside of composing Mickie enjoy hanging out with their cat Norma, and hiking in the Adirondacks.

MARCH 18: SOUNDSCAPES OF INNER PEACE, NYC: FIELDSTEIN IMMERSION ROOM, AFC, NYU

PROGRAM

CONCERT 1

Jia Yong, Praying to Guru Rinpoche
Jiang Tingting, Rainforest Sanctuary
Bone Lamokyap, Nauyina
David Sean Ifland, Inner Rhythms
Xinyuan Deng, Dreamland
Ted Allen, East Bay Dawn
Oliver Harlan, Xerox In
Tommy McPhee, Discretion

Annie Hui-Hsin Hsieh, Sirens
Mayank Sangneria & Kurt James Werner Break Me, AI

CONCERT 2

Barbara Nerness & Julie Zhu, Sense THRUU
Feng Mantian, Sound of Medicine in the Ultimate Environment
Iddo Aharony, Xylem Dream
Constantin Bascia, Soft Touch
Jiayue Cecilia Wu, Conquer the Suffering
Nick Virzi, Usona
Treya Nash & Nicholas Barrett, Frog
Garrison Gerard, Within Ice

[PLEASE SEE ATTACHED BOOKLET FOR PROGRAM NOTES FOR THIS EVENT.]

**MARCH 20, 2024. TIPM
IMMERSION ROOM BOBST LIBRARY AVERY FISHER CENTER, ROOM T119
SEAMUS 2024 CONFERENCE PRESENTS NYC HOST CONCERT:
RTS NEUTRAL + FRIENDS**

Produktionsmittel

for improvising soloist and bowed psaltery with 15 computerised bows (on video)

Karl F. Gerber (composer, instrument builder),
Karina Erhard, (flutist, collaborator)

x 8 0 8

John Thompson (composer, programmer)

Program Notes and Artist Details

This work contains an all-encompassing composition, from the extension of the bowed psaltery with 15 computerised bows to the algorithmic composition and reproduction as a play-along video. We use mechanical-acoustic (mechatronic) sound generators that are largely controllable in analogue form—in this case an extended version of a tenor string psaltery with 15 self-developed computer-controlled bows. Patterns were selected from algorithms for the psaltery part, which are then recorded on a computer score and as a (sound) video of the bow activity. This video to be projected in the concert is a directly connected visualisation as "fixed media." This video serves as a play-along video in the concert. A human instrumentalist is added to the concert. At the premiere, this was a flautist. Other instruments (or voices) are also conceivable. Commentary on the premiere: "The flute enters into conversation with the psaltery, initially providing the impulse and then following the sections and harmonies of the psaltery. In doing so, it swings improvisationally between complement and opposition." Parallel to the play-along video, another video was created with the 15 controller curves of the bowed strings as a score. This video provides a synchronised orientation for the duo partner: In other words, a "non-conventional score"! The duo partner in the concert is a human instrumentalist part (eg. rapper, woodwinds, double bass, etc). The aforementioned soloist is responsible for their improvisation/composition and live performance.

With passionate use of "old school" production tools, we are given the direct visualisation of the music in the video, authenticity in the do-it-yourself sound object, portability and spontaneity. And all this with relatively complex music. *Produktionsmittel* (German, means "of production") have always been tools of control and exclusion, not only in the world of music. We advocate thinking about the concept of ecology in the discourse of current sound art and the AI hype in media technology.

Karl F. Gerber began playing electric bass at the age of 16. In Munich he studied double bass with Adelhard Roidinger and physics at LMU. Experiments with real-time mathematical music began in 1984. His "violin automaton" (live mechatronics) has been invited to perform in the USA, South Korea and at the *World Music Days 2019* in Tallinn. As an installation, it received the "Award of Distinction" from Matera Intermedia 2020 (IT). In international, Call for Works (blind review), the interactive "Approaches" were accepted in Hamburg (DE), Graz (AT), Santiago de Chile (CL), Shanghai (CN), Buenos Aires (AR), Lexington (US) and others. **Karina Erhard** is a specialist in contemporary chamber music, improvisation and performance. Her central theme is sound, which lead to a constant growth of instruments. In addition to all the flutes, she plays saxophone and uses guitar pedals to expand the sound. Studied flute in the Netherlands as well as master classes. She won numerous prizes (including the Gaudeamus Prize for improvisation) and played at various national and international festivals. Numerous composers dedicated pieces to her. With the project Roboterjazz, she is a guest at festivals and conferences worldwide. In 2021 she received the project scholarship of the City of Munich.

John Thompson is a composer of music that seeks to communicate my fascination about consciousness and the nature of ourselves. Occasionally, he likes to write music with a more visceral approach.

MARCH 23: SEAMUS @ 40 @ CEMI @ 60: IMMERSIVE REALITIES EXPLORED: UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC: DENTON, TX

Special Recital | Saturday, March 23, 2024 | 6:30 pm | MEIT (M1001)

SEAMUS @ 40 @ CEMI @ 60 Immersive Realities Explored

Funeral for a Whale..... Matias Vilaplana Stark (b. 1990) fixed media

stitches upon stitches.....Indigo Knecht (b. 1998) fixed media

TORFred Szymanski (b. 1956) fixed media

Lines and circles Thomas Ciufo (b. 1965) fixed media

there will come wine dark rain Heather Pryse (b. 2000) Octothorpe:
Nolen Liu, no-input mixer • Joshua "JD" Fuller, lap steel guitar Heather Pryse, live diffusion

Notes:

***Funeral for a Whale* by Matias Vilaplana Stark**

Program Notes: *Funeral for a Whale* developed from my curiosity regarding the funeral practices of whales and other marine mammals, some of whom carry their deceased relative's body for days as a manifestation of their mourning. Sometimes, whales and dolphins will even keep vigils around their deceased family members or companions. I found this at once so strange and uncanny, and yet also so immediately relatable as a communal expression of grief and loss. This piece imagines that space of grief and reflects on their ceremonies of remembrance. My goal when creating music is always to encourage reflection and imagination, not to be too overly prescriptive regarding what the music is really about. My hope is that *Funeral for a Whale* can reconcile my anxieties by offering some context for the piece as I was creating it, while still inviting listeners to weave together a story of their own. **Bio:** Matias Vilaplana Stark is a Chilean music technologist, composer, and improviser. He is currently a Ph.D. candidate in the composition and computer technologies program at the University of Virginia. He holds a BFA from the music technology program at Universidad de Chile, and a MA in media arts from the University of Michigan. His research interests lie at the intersection of immersive media and musical practice, working on designing interactive music environments with motion capture systems, virtual reality, and the creation of 3D virtual environments as graphic scores for musical improvisation. In his music, field recordings, sound synthesis and samples from musical instruments are combined through different processing and editing techniques to blur the lines between real-world and abstract sounds to produce fictional soundscapes that cross over into the magical realm.

***stitches upon stitches* by Indigo Knecht**

Program Notes: *stitches upon stitches* is a work for fixed media, one of my favorite mediums, and as an electroacoustic composer it utilizes field recordings and my own recorded performances. Based on my most treasured textile, my baby blanket, I envisioned the work as a tapestry of my struggles from childhood to the present. As I look at my blanket, I can't help but focus on all the tears and damage accumulated over the years. There are stitches upon stitches from where my child self attempted to sew and patch the rips. I kept it with me for years, slept with it every night as a kid, and even brought it with me after moving out of my family's home—I still imagine the trauma I faced as a child through the years of wear upon the fabric. To me, this blanket is a biography of my 25 years of existence. One of my favorite things as a child was sound. Whether it was the sound of a toy or the singing of birds on a warm North Carolina day, I always loved sound. Once I began my musical journey as a child, first on flute, then tuba, I carried this love with me. One of my greatest struggles, however, is insecurity. Whether it came from others' disappointment in me or my own negative thoughts, I tend to drown myself in feelings of inadequacy, failure, and worthlessness. My love for sound warps into a hatred that engulfs my perception of myself. For *stitches upon stitches*, I take the melody from Enrique Granados's "Melódico" from *Valses Poéticos* and arrange a lyrical variation for flute and tuba. I recorded myself playing through the themes, including my

mistakes. The theme of “Melódico” is gorgeous; my goal was to absolutely destroy it through thoughts of my own disgust with my performance. I combine these recordings of the theme with field recordings from my life in Miami, my voice, and some of my favorite sounds. With these sounds I stitch together my own patchwork piece detailing my love and hate for sound from childhood to present day. While I may still cloud my vision with distortions of myself, I always come back to what brought me to music in the first place: sound.

Bio: Indigo Knecht is a composer, tubist, and educator fascinated with the challenges people face as they navigate this world. Through a synthesis of contemporary classical music and rock & roll, Indigo explores themes such as environmentalism, mental illness, self-realization, and advocacy for diversity, equity, and inclusion. Due to their passion for nature, Indigo centers environmentalism in many of their works. Past projects include sonifying data from the Earth’s melting ice caps, a musical documentary on the effect of climate change in Miami, and a sonic installation that demonstrates humankind’s impact on the environment. Their work has been featured annually on the Earth Day Art Model telematic festival hosted by the Donald Louis Tavel Arts Technology Research Center at the Indiana University Purdue School of Engineering and Technology. Indigo’s other projects involve developing a new music controller known as the Fidget Muse, a device meant for neurodivergent folks to interact with to relieve anxiety while creating ambient music. The first version of the controller won the 2021 Arduino Day Community Challenge for its educational and innovative functionality. Due to the powerful, yet thoughtful nature of their work, Indigo has received a variety of recent successes in their field. Indigo’s unbroken passion for the well-renowned new music ensemble Hypercube premiered this piece in October 2023 with an additional performance at the Scholes Street Studio in Brooklyn in November 2023. They were recently selected as one of five composers for the 2023 CAMP Young Composers Competition in which they had brand new works premiered in February and March 2024. Indigo is currently in their second year at University of Miami pursuing a D.M.A. in composition under the guidance of Dr. Charles Norman Mason. After graduating in May 2025, Indigo intends on teaching music theory, composition, and technology at the university level while continuing to develop expansive compositions that bring awareness to issues in our world with groundbreaking technology.

TOR by Fred Szymanski

Program Notes: *TOR* explores the interplay of sound and image through a constellation of intersecting parts. Folding and scaling the force field around a zero-dimensional iterative-functional system results in the creation of a radial flow in which the surface is repeatedly absorbed and annihilated. This visual element is coupled with sound encompassing a multiplicity of time scales and exhibiting a network of interactions at the micro-level of sonic design. *TOR* premiered at the IRCAM Forum Concert hosted by NYU at The Garage (Brooklyn) in late 2022. The European premiere took place at the ArteScienza Festival, Goethe Institute (Rome), in September 2023. *TOR* was featured in the Apparitions Program at the Matera International Multimedia Festival in November 2023.

Bio: Fred Szymanski, a sound and image artist based in New York, investigates relations between nonlinear forces and applies the results in multi-screen installations and spatialized sound performances. He is known for his electroacoustic work, which has been released on CD and performed at many festivals. Special citations include the Premier Prix Monaco Electroacoustique (2015) and First Prize Musica Nova (2017). His work has been presented at Città di Udine (Italy), the International Festival of Experimental Music (Bratislava), and Matera Intermedia Festival (Italy). His image-sound works have been featured in Recombinant Media Labs’s 360-degree Surround CineChamber at Mutek (Montreal) and at Club Transmediale (Berlin) and SonicLIGHT (Amsterdam). His work has been released by Sub Rosa (Belgium), Asphodel Ltd. (San Francisco), JDK Productions (Amsterdam), Soleilmoon (Portland), and Staalplaat (Netherlands).

Lines and circles by Thomas Ciufu

Program Notes: *Lines and Circles* is an improvisational live performance project using a custom-built modular synthesis system. With numerous hands-on controls and many physical patch points, this system requires constant attention and multiple, ongoing direct engagements. Concentration, careful listening, muscle memory and musical/sonic problem solving are all requirements for designing and performing on such a system. The sonic outcome can range from subtle modulations to noisy disruptions, and everything in between. Each performance uses a unique combination and interconnection of modules, so the instrument/system is always evolving. For performer and audience, this is an opportunity to share in the ongoing discovery of what might happen next. For this concert, I am presenting a recorded excerpt from a longer format live performance.

Bio: Thomas Ciufu is a sound artist, composer, improviser, and music technologist working at the intersections of electronic music, electro-acoustic performance, sonic art and emerging technologies. Additional research interests include acoustic ecology and listening practices, audio recording and production, and innovative approaches to teaching and learning. He has performed and presented his work at numerous national and international experimental music

festivals and conferences. His most recent collaborative CD project, *ElectroResonance*, was released on the innovative NEUMA record label and his new work in progress CD is also under contract with NEUMA. Thomas is an associate professor at Mount Holyoke College, serving in the Music Department and leading the college-wide Arts and Technology Initiative and directing the Arts and Tech Labs.

***there will come wine dark rain* by Heather Pryse**

Program Notes: “there will come wine dark rain” is a continuation of my study into the tortured artist myth and a juxtapositional partner to my previous work “The Tools of Our Own Destruction.” The painting that inspired this composition is a work I created from wine soaked into a canvas and depicts a nature scene that plays on the pastoral tendencies of watercolor. This canvas is an exploration of the generative beauty of destructive substances and a meditation on the quietude that can be found in repurposing pain, unlike “The Tools of Our Own Destruction,” whose purpose was to synthesize self-harming objects into an uncomfortable soundscape depicting the inner sound of a tortured artist. The composition for lap steel guitar, no-input mixer, and 8-channel fixed media with live processing and live sound diffusion is a graphic score-driven improvisation based on the original painting. The performers are asked to outline on their copy of the painting the lines and shapes that speak to them, and to base their improvisation from their sketch as well as the graphic score prescribing the contour of intensity across dynamics and time. This composition was written for Octothorpe, an electronic music duo from the University of North Texas.

Bio: Heather Pryse is a recent graduate of music composition from UNT under the guidance of Sungji Hong, Joseph Klein, Kirsten Soriano, and David Stout. Their most notable achievements include performances at the SEAMUS National Conferences at the University of Virginia and the University of North Texas, a Finalist in the Marion Brown Prize residency 2023, an Honorable Mention Finalist in the 2023 Flute New Music Consortium Flute and Electronics category, a Semi-Finalist in the Instrumental Chamber Music category of the American Prize 2018 and being featured on National Public Radio for the premiere of their first symphony by the Crozet Community Orchestra under the direction of Philip Clark. They are a current composer fellow for the No Divide KC “Come as You Are” initiative in partnership with the Lyric Opera of Kansas City. Their music focuses on exploring improvisation and other forms of collaboration, as well as theatrical multimedia productions which utilize live and fixed electronics, poetry recitations, cake decoration, and other performance elements.

APRIL 5 – 6: FAIS DO DO, SEAMUS AT LSU

In Cajun culture, a *fais do do* (pronounced “fay dough dough”) is a casual gathering of musicians and dancers, usually on a Sunday afternoon, drifting into the wee hours of the evening. It would be a place for the whole community to share some joy, camaraderie, food, and drink. The *Electroacoustic Fais Do Do* will be a relaxed weekend retreat for composers, performers, and researchers to gather, listen to each other’s works, and exchange ideas at the forefront of electroacoustic music research and creativity.

Friday, April 5 • 7:30pm - 9:00pm

Concert I - Cinema for the Ears

Program:

To Think of Rain - Paul Koonce

Six Studies - Maurice Wright

Texture Art The Points - David Q. Nguyen

Of Human Utterance: Humor - Jesse Allison

Drum Circle - Christopher Trapani

7deadlySins (2023) - Stephen David Beck

Saturday, April 6 • 11:00am - 12:00pm

Paper Session:

Exploring Data-Driven Instruments in Contemporary Music Composition - Mei-Ling Lee

Saturday April 6, 2024 2:45pm CDT - Special Presentation

MetaPersona_Archetype-003 - Fiona Xue Ju

This will be set up as a continuous augmented reality performance.

Saturday, April 6 • 1:00pm

Concert II – New Interfaces for Musical Expression

Program:

Aeon - Chi Wang

Palpitations - Alexandria Smith

Migration Script - Anthony T. Marasco

Photosynthesis - Chet Udell

String Thing #2 - Penina Biddle-Gottesman & Fae Ordaz

Phantom of Utopia - Ka Hei Cheng

On Circe - Elizabeth Hoffman; Azalea Twining, soprano

Saturday, April 6 • 7:00pm

Concert III – Music for Instruments and Electronics

Program:

Kagemusha - Ningxin Zhang

Images - Jung Hyun Lee

- Blue Air

- Traces

Over Bogs - Jeffrey Todd

The Ball Jar - David Durant

Unknown Worlds - Alexey Logunov

CHIRP - Willyn Whiting

The "Dance" in the Place Congress - David Taddie

the rain washed the fear away - Paul J. Botelho & Aleu Botelho

Air Traffic - John Gibson

Gorgons' Cry - Konstantinos Karathanasis

Burren Wind - Mara Helmuth & Esther Lamneck

**APRIL 5: LIVING ROOM MUSIC, SEAMUS AT MARL, NYU,
BROOKLYN**

Living Room Music: a SEAMUS distributed host event hosted by Michael J. Schumacher

Sound installation, room 230, 5-7pm

Will Judd "Until I Came Home"
Justin Writer "Rhythmic Ostinato on B"
Eliza Gelinás "Your Silent World"
Robert Fleisher "Parallel"

Paper presented and informal discussion, 7pm

George Edmondson Penelope Bekiari: "Listening, and Co-Making Electroacoustic Music as Ethnography: Navigating Post-Industrial, Post-COVID-19 Experience through Community Expression"

Performance, 7:30pm

Eliza Gelinás, "Your Silent World", a mixed media short film scored by an ambient generative soundscape and improvised electro-acoustic performance on the euphonium.

Notes:

Justin Writer *Rhythmic Ostinato on B* (2023)

Two channel fixed media

Rhythmic Ostinato on B is part of a new series of works that focus on a recurring rhythmic pattern, as well as a single tonic throughout the whole work. In this case, the rhythmic pattern is three measures long with the third measure increasing in length by one sixteenth on each repetition. The tonic B is constantly maintained in the piano part where every chord chosen in a series of seventeen chords all share B as a common tone. Finally, the electronic instrumentation for this two-channel work is unusual and transparent (female voice, contrabass clarinet, xylophone, modified marimba sound, piano, and the ever-present hi-hat).

Justin Writer is a composer of modern solo, chamber, ensemble, and electronic music. Writer's music is performed by professional and university ensembles throughout the United States, Europe, South East Asia, and South America. His music is published by Cimarron Music Press, Media Press, Alea Publishing, and Fatrock Ink. Writer's works have been performed at several notable conferences including the International Tuba and Euphonium Association, North American Saxophone Alliance, European Bass Congress, International Trombone Festival, Viola Congress, International Trumpet Guild, The Society of Composers Inc., New York City Electroacoustic Music Festival, SEAMUS, Chicago Bass Festival, International Society of Bassists, College Music Society, and other venues. Writer is currently Professor and Area Coordinator of Composition and Music Theory at the University of Texas Rio Grande Valley. Writer received his D.M.A in Composition from the University of Oklahoma, his M.M. in Theory/ Composition from Wichita State University, and a B.M.E. from Pittsburg State University (Kansas). A complete listing of works, as well as select recordings can be found at www.justinwriter.com.

Robert Fleisher *Parallel* (2021)

2-channel fixed media

Parallel: This recorded artifact from a 1968 solo piano session of the then 15-year-old composer in his Upper West Side childhood home was subsequently heard (backwards) on the reverse side of its ti-inch tape reel—a purely chance encounter influenced no more by The Beatles' "I'm Only Sleeping" (known especially for George Harrison's backwards guitar solo) than by John Cage. Judicious editing, reducing its original duration by roughly one third, followed more than a half century later. Parallel was premiered during the third annual (2022) Indiana University-Purdue University Indianapolis (IUPUI) "Earth Day Art Model" international telematic festival; performances in 2023 included the VU Symposium (Park City, UT) and more than a dozen NACUSA concerts in Alabama, Georgia, and North Carolina. The title alludes to both the "negative image" of music heard backwards and the young composer's evident fondness for archaic voice leading.

Robert Fleisher's music has been heard throughout the U.S. and in more than a dozen other countries, and appears on 10 U.S. and E.U. labels; SEAMUS' inaugural Miniatures collection ("Re-Caged," 2012) includes his Loretto Alfresco. Fleisher's acoustic works have been praised as "eloquent" (Ann Arbor News), "lovely and emotional" (Musicworks), "astoundingly attractive" (Perspectives of New Music), and "ingenious" (The Strad). His electroacoustic works have been described as "fascinating" (Fanfare), "endearingly low-tech" and possessing "a rich, tactile texture" (NYTimes), and have been heard at EMM, ICMC, NYCEMF, SEAMUS, Toronto Electroacoustic Symposium (Canada), Festival Musiques démesurées and Electrolune festival (France), Neue Musik Zirkus (Germany), Forum Wallis/Ars Electronica (Switzerland), and the Audiograft, BEAST FEaST, and Noise Floor festivals (U.K.). Fleisher's scores have been exhibited in the U.S., France, and the Netherlands. Awarded several artist

residencies in the U.S. and abroad, he has also received support from the Illinois Arts Council, N.E.H., and the Ruttenberg Arts Foundation. Author of *Twenty Israeli Composers* (199ti), he is also a contributing composer and essayist in Theresa Sauer's *Notations 21* (2009). A NYC native, Fleisher attended the High School of Music and Art, graduated with honors from the University of Colorado, and earned his M.M. and D.M.A. degrees at the University of Illinois studying composition with Ben Johnston, Salvatore Martirano, and Paul Zonn. He is Professor Emeritus at Northern Illinois University.

Eliza Gelinas *Your Silent World*

"Your Silent World" is a mixed media short film scored by an ambient generative soundscape and improvised electro-acoustic performance on the euphonium. The film was shot on a consumer-grade Bolex 16mm film camera and features hand-drawn animation, found footage, and home videos shot in the early 2000s. I decided to film strictly with analog equipment to comment on the rapidly improving entertainment technology of the 21st century. The generative soundscape, created in Max/MSP, selects samples from an archive of ambient field recordings to be played back at different intervals throughout the work. These recordings were captured in the kitchen while my partner cooked or while walking around my neighborhood. When creating the ideal high-fidelity listening environment, these sounds are unwelcome as they distract from the immersive fantasy of hyper-authentically reproduced sound. Achieving a soundproof hi-fi space without isolating the listener from all noise, including people who make noise, is impossible. By superimposing these typically intrusive sounds as the soundtrack to an otherwise silent film, "Your Silent World" creates an eerie representation of reality and highlights the absurd desire to replicate physical experiences. The euphonium is used for sound design, featuring real-time manipulation of effects that add an imaginative and interactive atmosphere to the performance. Eliza Gelinas is a composer, filmmaker, and multi-instrumentalist living in Western Massachusetts who specializes in creating music that accompanies film, digital media projects, contemporary dance, and theater. They specialize in low-brass and electric bass, and perform live electroacoustic music to experimental visual media that they create using a combination of digital animation and analog filmmaking techniques. Eliza holds a Master's degree in Music Composition from The Hartt School at the University of Hartford.

Will Judd *Until I Came Home*

APRIL 11: VIRGINIA TECH: 8:00 pm Cube, Moss Arts Center

SEAMUS @40 Constellation Concert

Jouer (2023).....Leah Reid Kyle Hutchins, soprano saxophone
spellbound (2006, rev. 2015).....Elizabeth Hinkle-Turner

Sheldon Johnson, soprano saxophone

Ambisonic Etude No. 2: Krispy Kreme (2023).....Nathaniel Haering

Seven Deadly Sins (2023).....Stephen David Beck

I.#2

II. #1

III. Shtup

IV. V

V. Hoover

VI. Oedipus

VII. Knock Knock

The Unsettling Knot (2020).....Steve Ashby and Vicki Hallett

Six Studies.....Maurice Wright

Bruxist's Mesh (2023).....Hamish Robb

Maxwell Gong, Xuanqi Li, Alexander Wu, Menghan Rex Jiang, Hamish Robb, laptops

**APRIL 27: FOREST IN A CITY, SEAMUS HOSTED BY BENT
FREQUENCY: ATLANTA, GA**

Forest in a City is a sound installation and immersive performance using wooden speaker-objects and featuring live performances by members of Atlanta new music ensemble Bent Frequency. The event imagines a new urban soundscape, a

heterogenous combination of works and audio artifacts by SEAMUS composers that reflect on the nature of ongoing development within cities like Atlanta ("the city in a forest"). The installation will appear as an indoor "forest" of 8 wooden panels used as speaker-objects spread around the performance space. These panels were made by local Atlanta luthier, DJ Betsill, using wood from an 800-year-old "Sinker Cyprus" log found preserved in a swamp on the Georgia coast. Similar to John Cage's Musicircus, multiple pieces (acoustic and electronic), will be played simultaneously in the gallery space. We are inspired by Giorgio Magnanensi's current practice using wooden panels with transducers (<https://giorgiomagnanensi.com/soundgarden-2022>), as well as David Tudor's Rainforest IV and Janet Cardiff's The Forty Part Motet.

The event will take place at Eyedrum, one of Atlanta's oldest experimental arts presenters, currently located in a former industrial/railroad building near downtown Atlanta.

Composers presented:

Iddo Aharony

Jeremy Castro Baguyos

Nicholas Cline

Kittie Cooper

Alex Christie

Garrison Gerard

David George Haskell

Holland Hopson

Daniel Karcher

Kerrith Livengood

Giorgio Magnanensi

Scott L. Miller

Adam Mirza

John Moeller

Daniel Smith

Performers:

Jan Berry Baker, saxophone

Stuart Gerber, percussion

MAY 7: WORKS FOR VIOLIN AND EAM: 7 – 7:45PM, IMMERSION ROOM, BOBST LIBRARY, NYC

Student Commission Award & 2023-24 Conference Selections,

SEAMUS 2024 Conference Event 7pm – 7:40pm

Ali Can Puskulcu – Drowning in Post-Factual Waves [First place Seamus/Sweetwater Award Winner 2023]

Inspired by the tumultuous landscape of the post-truth era, *Drowning in Post-Factual Waves* delves into the intricate fabric of contemporary human existence, particularly within the digital epoch of the 21st century. Through a nuanced exploration of sound, it seeks to unravel the existential quandaries and societal complexities that define our modern reality. This work was commissioned by SEAMUS and is dedicated to the violinist, Alexandrina Boyanova.

for violin and electroacoustic sound. Alexandrina Boyanova, violin.

Jeffrey Bowen – What Will Sound (was already sound) *for violin and electroacoustic sound. Maja Cerar, violin.*

João Oliveira – N'vi'ah, *for fixed media*

N'vi'ah is an Old Testament word meaning prophetess. A prophetess conveys one or more divine messages often in the form of inspired songs. And many times her words are cryptic, requiring interpretation or even translation. This work uses isolated phonemes as musical material. Intelligible words are not articulated, leaving to the listener the imagination of what their contents and meanings could be.

Timothy Roy – Brompton & Braeswood, *for fixed media*

Brompton & Braeswood is an acousmatic piece inspired by my personal experience living through Hurricane Harvey. The title derives from the street intersection where my wife and I were living at the time, along Brays Bayou in Houston. Central to my piece is a library of field recordings I captured at that intersection and along the bayou in the days immediately prior to Harvey making landfall. Some of these recordings were made with a Soundfield SPS-200 microphone; others were made with a matched pair of DPA miniature omni microphones clipped to the brim of a baseball cap, which allowed me to capture a quasi-binaural stereo image. In composing *Brompton & Braeswood*, I sought to present a series of vignettes of contrasting mood and representation. The piece's opening presents the imagery and emotion of a violent storm. The storm is initially heard directly, then — after a door slams shut — from the perspective of someone taking shelter. The remainder of the piece depicts the gentle but unrelenting, oppressive rainfall that accompanied the hurricane, and there is a marked shift in the music which draws the listener inward toward a place of introspection. At the time Harvey struck Houston, I had just arrived home from the hospital to recover from a major surgery, following a long period of illness. *Brompton & Braeswood* draws on my contemporaneous thoughts and feelings: those of intense worry and gloom, but also of optimism that my health would improve. Aside from field recordings, other sound materials include noisy tones synthesized in Max/MSP, pitched wood, and piano and guitar samples. Sound was spatialized using 6th-order ambisonic encoding. The piece explores electroacoustic techniques of amplitude envelope following, filtering, and synthesis using bandpass-filtered white noise, and combines aesthetics and approaches from acousmatic, environmental soundscape, and ambient genres. *Brompton & Braeswood* was commissioned by New Music on the Bayou and premiered during their 2023 festival edition at the University of Louisiana, Monroe.

Biographies:

Turkish-American composer and violinist **Ali Can Puskulcu** has been recently awarded a Charles Ives Scholarship Award from the American Academy of Arts and Letters and ASCAP/SEAMUS Commission Competition. His other accolades include Fromm Foundation Commission from Harvard University and a Copland House Residency Award. His debut album "Gibberish Shreds" was released by New Focus Recordings, and he also performed the "Gibberish Shreds Vol. 1," from his album, at the MATA Festival in New York City. Ali's chamber music piece "Wired" was premiered by wild-Up ensemble at Los Angeles Philharmonic's Noon to Midnight series in Walt Disney Hall. He has also received the ASCAP Morton Gould Young Composer Award for his ensemble piece "Broken," and as a chosen composer, he performed his solo violin piece "Point G" at Lincoln Center in New York City. Additional performances took place at Gaudeamus Muzikweek (Netherlands), Saint-Martin-Vésubie (France), Rutgers University, and the University of Southern California. In 200ti, Ali entered the Robert Schumann Musikhochschule in Dusseldorf, Germany under the instruction of Professor Ida Bieler. In 2010 he was invited to the renowned Schwetzingen Festspiele as a guest artist to perform music by contemporary Turkish composers. In July 2012, Ali graduated from the violin class of distinguished pedagogue, Rosa Fain. He holds both a Bachelor and Master of Arts Diploma from the Robert Schumann Musikhochschule. In March 2013 Ali made his Carnegie Hall debut as the Second Prize Winner of the American Protégé Strings and Piano Competition. He was the winner of the Ereprijs Commission at YCM 201ti and wrote a new piece for Orkest de Ereprijs, which was premiered in March 2018. Ali completed his Master of Music in music composition at the University of Southern California under the guidance of Andrew Norman and Donald Crockett. He is currently a PhD candidate in composition at Brandeis University.

Jeffrey Bowen is a composer and guitarist currently living in Seattle, Washington. His compositions feature gradually evolving processes and explorations of liminal spaces, and have been performed by Pascal Gallois, Maja Cerar, Beta Collide, Seattle Modern Orchestra, and the Luminosity Orchestra, among other artists and ensembles in the USA and Europe. In 2013 his orchestral work *Stalasso* was chosen by conductor Ludovic Morlot for the Seattle Symphony Orchestra's New Music Works program, and he has recently presented work at the Darmstadt Summer Courses for New Music, the University of Washington's Harry Partch Festival, the New York City Electroacoustic Music Festival, the International Computer Music Conference, and as a resident artist at the Atlantic Center for the Arts. In 2019 he received a Jack Straw Artist Support Grant to record his piece for the Harry Partch Instruments, *Where All That's Solid Melts Into Air*, and his work *What Will Sound (was already sound)*, for violin and electronics, was released by Parma Records in 2020. His music has been recognized with a First Prize in the 30th International Composition Competition "Città di Barletta," and with second prizes from the European Composer Competition in 2021 and from the American Prize in 2023. Born in 198ti in St. Louis, Missouri, he studied classical guitar with William Ash from 1996-2006. He received a B.A. from Stanford University, where he studied classical guitar with Charles Ferguson and composition with Jaroslaw Kapuscinski and Mark Applebaum. He completed a D.M.A. in composition from the University of Washington under Joël-François Durand, and is currently based in Seattle, where he has taught courses in music history, music theory, and composition at the University of Washington and Cornish College of the Arts, currently teaches music theory and guitar at Seattle University, and is co-director of the Inverted Space Ensemble. He is active in Seattle as a performer on classical and electric guitars, playing new works and 20th-century repertoire with Inverted Space, the Seattle Modern Orchestra, Universal Language Project, Seattle Metropolitan Chamber Orchestra, and recently as a soloist with the UW Wind Ensemble and Tacoma's Luminosity Orchestra.

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over ti0 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

TIMOTHY ROY (b. 198ti, Nederland, Texas) composes music steeped in imagery and allusion, which seeks to elicit a sense of time, place, and feeling. His music has been presented at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, ZKM Karlsruhe, BEAST, Sonosfera Theatre (Pesaro, Italy), the DiMenna Center, International Review of Composers (Belgrade), San Francisco Tape Music Festival, Florida State University Festival of New Music, Sonorities Festival Belfast, and the International Electroacoustic Music Festival of Chile, "Ai-maako." Recent awards include the Salvatore Martirano Memorial Composition Award (First Prize, 2022), ASCAP/SEAMUS Student Commission Award (First Prize, 2023), Robert Avalon International Competition for Composers (First Prize, Professional Division, 2023), Giga-Hertz Production Prize (Honorable Mention, 2022), Prix CIME from the International Confederation of Electroacoustic Music (Distinction, 2023), and the Musicworks Electronic Music Composition Contest (Second Prize, 2023). Tim and his wife currently reside in Saint Paul, Minnesota, where he is choirmaster and organist at the Church of Saint Peter Roman Catholic Community. He is completing a doctorate at Rice University's Shepherd School of Music; there, he taught electronic music, theory, and composition, and served for three years as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS).

Performer bios:

Alexandrina Boyanova is a multi-faceted violinist and violist, performer, teacher, and scholar. A passionate advocate for new music, her practice encompasses music of all eras, from the Renaissance to the present time. A frequent collaborator with Grammy and Oscar-winning composer Tan Dun, Alexandrina premiered his pandemic quartet piece, *Prayer and Blessing*, and has been a featured soloist in the international premieres of his *Water Passion* in venues such as Brussels' Bozar Hall, Shanghai Symphony Hall, Athens' Stavros Niarchos Foundation Cultural Center, and Metropolitan Museum of Art's Temple of Dendur. Alexandrina's first CD, *Tribute to Vasco Abadjiev*, was produced and released by the Bulgarian National Radio, and was accompanied by the publication of Abadjiev's 9 Caprices and Sonata's new editions, edited by her. Alexandrina can also be heard on Bulgarian National Radio's first recordings of Luciano Berio's *Sequenza VIII* for solo violin and Joaquin Rodrigo's *Concierto d'Estío* for violin and orchestra. The Metropolitan Museum of Art has featured Alexandrina in performances such as Arvo Pärt @ 80, Stockhausen's complete KLANG cycle, Sara Berman's *Closet in The Women* exhibition, and TEDxMET with dancers from New York City Ballet. Her ensembles, Dekadenz Duo and The Lost Marbles string trio are frequent guests at the museum's Balcony Bar and at venues throughout New York City. Alexandrina completed her Doctorate at The Juilliard School with a dissertation on Salvatore Sciarrino's *Six Caprices for Solo Violin*. She also holds Bachelor and Master degrees from Manhattan School of Music, and has been mentored by Salvatore Accardo in Italy. In her family lineage, Alexandrina is a 3rd generation violinist and a 4th generation educator.

Violinist **Maja Cerar's** repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as 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. In 2016, she was the featured performer at the New York City Electroacoustic Music Festival (NYCEMF), an event of the New York Philharmonic Biennial, and she has continued as a featured performer with NYCEMF to the present. 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. 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. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with composers 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. Ms. Cerar graduated from the Zurich-Winterthur Conservatory and has a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music Performance Faculty.

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Holding Space, SEAMUS 2024 final Conference Event 7:45pm – 9pm

A concert of works created for Keenan Zach, double-bass

Yoon-Ji Lee – *After great pain, a formal feeling comes*

Winner of the commission award established by Keenan Zach for this concert.

Mei-Ling Lee – *RUN*

Mei-ling Lee (Narrator)

Special thanks to Sandra Honda and Jefferson Goolsby for assistance with text editing.

Kieran McAuliffe – *In Lamplight you are made Whole*, for rock 'n roll guitar trio and tape

Meghana Mysore (Text and Narrator)

Program Notes:

After great pain, a formal feeling comes draws inspiration from the overarching theme of the concert, "Holding Space," which seeks to foster a sense of interconnectedness with others in the present moment and location. It explores diverse paradigms of sonic space within the context of suffering—a universally experienced yet deeply individual emotion transcending cultural and societal boundaries. Through the prism of Emily Dickinson's poem "After great pain," the composition delves into the inevitable passing of all phenomena, the experience of suffering, and the act of letting go of that suffering. As someone who expresses emotions through two different languages, articulating feelings in a foreign language entails a meticulous process of word selection and definition. In contrast, when using my native language, I often find myself influenced by the cultural and social norms inherent in the language, which can sometimes diminish the raw essence of emotions, turning them into habitual responses. However, in the interplay between these languages, the physical and, in the context of this piece, sonic phenomena transcend the limitations and possibilities of language, revealing the existence of emotions and my own self beyond linguistic boundaries. In this performance recording, Soprano Felicia Chen read the English poem while I handled the Korean readings. The piece comprises seven sections: introduction, 1st Stanza, Interlude 1, 2nd Stanza, Interlude 2, 3rd Stanza, and Postlude. It begins with Keenan's singing and Schubert's *Death and the Maiden*. The taepyeongso sound sample was provided by gamin.

After great pain, a formal feeling comes, By Emily Dickinson

*After great pain, a formal feeling comes –
The Nerves sit ceremonious, like Tombs –
The stiff Heart questions ‘was it He, that bore,’
And ‘Yesterday, or Centuries before’?*

*The Feet, mechanical, go round –
A Wooden way
Of Ground, or Air, or Ought –
Regardless grown,
A Quartz contentment, like a stone –*

*This is the Hour of Lead –
Remembered, if outlived,
As Freezing persons, recollect the Snow –
First – Chill – then Stupor – then the letting go –*

The Poems of Emily Dickinson Edited by R. W. Franklin (Harvard University Press, 1999)

RUN is a journey exploring the depths of fear, uncertainty, and the inevitability of death. Written for voice, double bass, and live processed electronic sound, the composition confronts our deepest fears about life and death, and contemplates the nature of “letting go.” Through this sonic journey, the composition explores what it means—in the midst of the transitory nature of life—to try to hold on to the ephemeral, the intangible. One aspect of this question might be: do the dead hold on to the world, or is it actually the living who won’t let go?

Biographical notes:

Yoon-Ji Lee, a South Korean composer currently based in Boston, is a creator of unconventional and non-linear compositions. Marked by a dynamic emphasis on rapid juxtaposition and transformation of disparate elements, her compositions intricately weave together acoustic and electroacoustic mediums while actively embracing interdisciplinary, multimedia, and intercultural influences, delving into themes rooted in contemporary society, history, and culture. Lee has received numerous fellowships and artist residencies, including the Guggenheim Fellowship, the McKnight/American Composers Forum Visiting Composer Fellowship, the Fromm Foundation Commission, the Mass Cultural Council Artist Fellowship, Yaddo, National Sawdust, the Virginia Center for the Arts, among others. Lee’s music has been performed in Korea and the U.S. by ensembles including JACK Quartet, International Contemporary Ensemble, Kammerensemble Neue Musik Berlin, Argento Ensemble, Talea Ensemble, and Ensemble Mise-en. Her experimental, intercultural, and multimedia opera, **Sunday Supper** was showcased at National Sawdust in 2018, and is currently undergoing further development for a new production featuring three singers and seven performers. Lee’s artistic mission is to promote fresh insights into humanity and the human experience through the exploration of novel musical forms and innovative approaches to sound. Her work addresses topics such as the Korean “comfort women,” the unsettling identities resulting from migration, and the NYC subway noise as an embodiment of the city’s different cultures. Upcoming engagements include *Unending Winter*, another piece about Korean comfort women written for chamber ensemble and multi-channel electronics, and *Here*, a large chamber ensemble piece with multimedia about the histories of Korean American adoptees. Lee received her Ph.D. from New York University (GSAS), Master’s and Graduate Diploma from New England Conservatory, and a Bachelor’s Degree Ewha Woman’s University. Lee is currently an Assistant Professor at Berklee College of Music.

Taiwanese-born composer **Dr. Mei-Ling Lee’s** work integrates the realm of sound with Asian culture. She specializes in composition, sound synthesis, real-time interactive music, and audio design within new media environments. She received her Ph.D. degree in Composition, and DMA degree in Music Performance specializing in Data-Driven Instruments from University of Oregon, where she studied under Dr. Jeffrey Stolet, Dr. Robert Kyr, and Dr. David Crumb. In her recent works, Lee explores a storytelling-data-driven-instrumentation paradigm, fusing narrative with innovative musical technology. Her works explore themes that resonate with family, community, nature, and technology’s impact on humanity. Her work has been performed in various conferences, including ICMC (International Computer Music Conference), ISEA (International Symposium on Electronic Art), SEAMUS (Society for Electro-Acoustic Music in the United States), and KISS (KYMA International Sound Symposium). Currently, she serves as an assistant professor of Music at Haverford College.

Kieran McAuliffe

Composer and guitarist Kieran McAuliffe focuses on the creation of interactive multimedia works. He holds a DMA from University of Cincinnati and currently works at the Ligeti Center. - KM

Meghana Mysore, from Portland, Oregon, is an Indian American writer whose work has been published in The Yale Review, Boston Review, The Rumpus, Apogee, Pleiades, Passages North, Roxane Gay’s The Audacity, and more. A 2022-2023 Steinbeck Fellow, Tin House Scholar and Pushcart Prize nominee, she has also received recognition from The Carolyn Moore Writers’ Residency, the Anthony Veasna So Scholarship, Bread Loaf, The de Groot Foundation, The Martha’s Vineyard Institute of Creative Writing, and the Mendocino Coast Writers’ Conference. You can find her at www.meghanamysore.com.

THOUGHTS on TONIGHT'S CONCERT, BY KEENAN ZACH:

Music of the World We Live In. Tonight's concert features a collaboration between contemporary composers and myself to create new works through the union of electronic and acoustic instruments, specifically exploring the extensive expressive range of the double bass and showcasing its capacity as a soloist voice.

Feeling Tone. At the core of my process for conceiving and producing this concert is a keen awareness of my emotions, beginning with fear- the fear of vulnerability, of doing something I've never done before, of sharing ideas never previously uttered let alone coherently articulated. Awareness of the tone of these emotions has given me a focal point to track their arising, acceptance and evolution into excitement, energy and potential.

Holding Space. Awareness of the changing tone of thoughts and emotions enables within me a capacity to "hold the space" of the present moment. Present moment awareness has a palpable feeling. Every thought that crosses my mind has an emotional response that manifests as stimulation—stimulation in the general sense of being agreeable, disagreeable or indifferent; and this emotional response manifests in a physiological response from my body. Awareness of how the body responds to the emotional character of thoughts has potential to contextualize experience, acting as a portal to past, present and future. In the experience of an event I experience both the event itself along with my reaction to that event. Witnessing my reaction to an event reveals the many complex layers of my emotional, conceptual self. By practicing being present there is potential to hear, see, taste, smell, touch and experience the many layers of myself. I can see how past actions accumulate in the conglomerate persona I hold in the present moment, cast outward through my interactions with other people and my environment. Seeing this paradigm offers an opportunity to further contextualize and process past experience. The re-contextualized experience held in the present moment has a ripple effect into the future, fostering conditions that affect my capacity to hold space with generosity, diligence, dedication, joyful effort, reflection and wisdom.

The **Feeling Tone** of what I experience in this present moment is the gateway, one that enables the going beyond of seeming boundaries. What is the tone of what I'm feeling right now? This tone of feeling can be accepted as an honest, natural, valid human experience without criticism or judgment of the feeling itself. I need not suffer at my suffering and can instead hold it with kindness and compassion.

The ideals set forth above have been an inspiration for this program and guiding principles through the process of its creation and realization. The music of tonight's concert is a direct reflection through music of the world in which I live, the worlds in which my collaborators live, and now, observing the premier of these works, you!

Acknowledgements

It is with immense gratitude that I thank the Society of Electro Acoustic Music in the United States for including Holding Space among their 40th Anniversary Satellite Concerts. Thank you to all of the folks behind the scenes at the Bobst Library for their help hosting us.

I have deep and special thanks to Liz Hoffman for her invaluable and awesome contributions to the production of Holding Space. Without her, this concert would not have been imagined or realized. Thank you, Liz for your generous and inexhaustible effort, your patience, your insight, your wisdom and piercing creativity.

I would also like to thank my fellow collaborators: Mei-ling Lee, Yoon-ji Lee, Kieran McAuliffe and John Ling for all of their effort, brilliance, inspiration and fellowship. A special thanks to Ali Can Puskulcu, Alexandrina Boyanova, Jeffrey Bowen, Maja Cerar, João Oliviera, and Timothy Roy for adding breadth and depth to tonight's program.

I wish to share my abundant, overflowing thanks to all of my teachers for showing me the feeling behind the ideas shared tonight and equipping me with the language to vocalize them. And finally, I thank you, the audience, for making this concert come to life! Really, there is no concert without an audience. I try all the time at home, it's just not the same.

