NEW YORK CITY
ELECTROACOUSTIC
MUSIC FESTIVAL
VIRTUAL 2021

NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL

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VIRTUAL ONLINE FESTIVAL

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www.nycemf.org

CONTENTS

DIRECTOR'S WELCOME

Welcome to NYCEMF 2021. After a year of having virtually all live music in New York City and elsewhere completely shut down due to the coronavirus pandemic, we decided that we still wanted to provide an outlet to all the composers who have continued to write music during this time. That is why we decided to plan another virtual electroacoustic music festival for this year. Last year, after having planned a live festival, we had to cancel it and put on everything virtually; this year, we planned to go virtual from the start. We hope to be able to resume our live concerts in 2022.

The limitations of a virtual festival meant that we could plan only to do events that could be done through the internet. Only stereo music could be played, and only online installations could work. Paper sessions and workshops could be done through applications like zoom. We hope to be able to do all of these things in person next year, and to resume concerts in full surround sound.

This festival is organized in the same way that a live festival would be, with seven days of four concerts per day and other events also at scheduled dates and times. We will leave the music online as long as we can, and the program book will be downloadable just as it has been in the past.

We hope you enjoy NYCEMF 2021!

Hubert Howe
Emeritus Professor of Music
Queens College and the Graduate Center
City University of New York

NYCEMF 2021 STEERING COMMITTEE

Ioannis Andriotis, composer and audio engineer. https://www.andriotismusic.com/

Angelo Bello, composer. https://angelobello.net

Nathan Bowen, composer, Professor at Moorpark College (http://nb23.com/blog/)

George Brunner, composer, Director of Music Technology, Brooklyn College C.U.N.Y.

Daniel Fine, composer, New York City

Travis Garrison, composer, Music Technology faculty at the University of Central Missouri (http://www.travisgarrison.com)

Doug Geers, composer, Professor of Music at Brooklyn College (http://www.dgeers.com/)

Michael Gogins, composer, Irreducible Productions, New York City (http://michaelgogins.tumblr.com)

Elizabeth Hoffman, composer, professor at New York University (https://wp.nyu.edu/elizabeth_hoffman/)

Hubert Howe, Professor Emeritus of Music at Queens College (https://www.huberthowe.org/)

Howard Kenty, composer, Stony Brook University, Brooklyn, NY (http://hwarg.com)

Judy Klein, composer, New York City

Eric Lyon, composer, Professor of Music at Virginia Tech University (http://www.performingarts.vt.edu/faculty-staff/view/eric-lyon)

Akio Mokuno, composer and performer, New York City. (www.akiomokuno.com)

Michael Musick, composer, Assistant Professor, University of Montana (http://www.umt.edu/mediaarts/fwp_portfolio/michael-musick)

Dafna Naphtali, composer, performer, educator, New York City (http://dafna.info)

Daniel Pate, percussionist (http://www.danielpatepercussion.com/)

Tae Hong Park, composer, Music Technologist, New York University, New York (http://steinhardt.nyu.edu/faculty/Tae_Hong_Park)

Izzi Ramkissoon, composer and performer, New York City

David Reeder, composer, developer, installation artist, New York City (http://mobilesound.org)

Paul Riker, composer, Lead Audio Development Engineer, Visualization Lab, King Abdullah University of Science and Technology

Meg Schedel, composer, Professor of Music at Stony Brook University (http://www.schedel.net)

Madeleine Shapiro, cellist, New York City (https://www.madeleineshapiro.com/)

Joshua Tomlinson, composer (http://www.joshuadtomlinson.com/)

Mark Zaki, composer, Professor of Music at Rutgers University

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REVIEWING

The New York City Electroacoustic Music Festival gratefully acknowledges the assistance of the following people, spread across six continents, who helped review the submissions to the festival:

Ioannis Andriotis
Andrew Babcock
Christian Banasik
Steven Beck
Angelo Bello
Jason Bolte
Lucia Bova
Nathan Bowen
George Brunner
Maja Cerar
Patti Cudd
James Dashow
David Durant
Gerald Eckert
Ezequiel Eskenazi
Javier Garavaglia
Travis Garrison
Doug Geers
John Gibson
Michael Gogins
Ragnar Grippe
Marianne Gythfeldt

Kerry Hagan
Fede Camara Halac
Jose Halac
Theo Herbst
Hubert Howe
Wilfried Jentzsch
Elsa Justel
Konstantinos Karathanasis
Howie Kenty
Keith Kirchoff
Judy Klein
Esther Lamneck
Wuan-chin Li
Dariusz Mazurowski
Akio Mokuno
Jon Nelson
Joo Won Park
Kevin Parks
Daniel Pate
Izzi Ramkissoon
David Reeder
Clemens von Reusner
Michael Rhoades
Robert Rowe
Jøran Rudi
Margaret Schedel
Madeleine Shapiro
Jeffrey Stolet
Fred Szymanski
David Taddie
Akira Takaoka
Robert Scott Thompson
Sever Tipei
Joshua Tomlinson
Kari Vakeva
Beatrix Wagner
Gayle Young
Mark Zaki

NYCEMF logo designed by Matt and Jeremiah Simpson.

PAPERS

Monday, June 21
11 AM

Gil Dori
Arcos: Generating Real-Time Graphic Notation from Gesture Data

One approach to digital real-time scores focuses on representation of performance actions. Such notation should also facilitate sight-reading, and provide the performers with easily available information for interpretation on the spot. The paper describes the concepts and compositional process of my recent real-time graphic score work Arcos, for cello and augmented violin bow. The work's graphic notation is generated directly from gesture data of various bowing techniques. A Myo armband was used to record cello bowing data, and the augmented bow's own position tracking module was used to record its motion data. After processing the data, gestures were visualized on the screen, as a form of real-time graphic notation based on imitation. This notational approach—a low-level symbolic representation of gestures—allows for an immediate, intuitive interpretation on the spot, and provides an instantaneous connection between notation and action. My work also offers a distinct perspective on notation for electronic instruments in the context of real-time action-based scores. Finally, the paper discusses the premier of Arcos, reflecting on the system design as well as on the experience of rehearsing and performing this piece.

Monday, June 21
11:30 AM

Nicola L. Hein
Improvising with Listening Machines — Towards a Concept of Cybernetic Listening

The focus of this paper is on the artistic practice of human-machine improvisation, the collaborative improvisation of human and machine musicians. Can the artistic practice propose modes of listening that are different from and challenge modes of listening propagated by the Euro- American tradition of thought (Suchman 2006, 228) and its art music? We propose that the artistic practice of human-machine improvisation develops and offers modes of listening, which qualitatively differ from anthropocentric models of listening. These we want to call cybernetic listening. The artistic practice of human-machine improvisation challenges persisting anthropocentric models of agency and involves "a kind of doubling or mimicry in the machine that works as a powerful disclosing agent for assumptions about the human" (Suchman 2006, 226) and about music, we might add. In practicing cybernetic listening, interactive music systems challenge the dichotomy of human/non-human, as composer and scholar George Lewis reminds us of (Lewis 2018, 128). Cybernetic listening is concerned with the systemic qualities of the interactions, understanding interacting machines and humans as "structurally coupled but operationally closed" (Borgo 2016). We can see the interaction of structurally coupled human and machine modes of listening, which form a listening system. Finally we argue that the focus of cybernetic listening is the listening system and that the artistic practices of human-machine improvisation deploy cybernetic modes listening that work as a listening feedback processes.

Tuesday, June 22
11:30 AM

Ian Guthrie
Understanding Organized Sound and Abstract Musical Narratives

Whether composers today aim to be more traditional or experimental with the populace, much of avant-garde electroacoustic music is perceived as offsetting and irrelevant. How do composers find ways to convert more people to understand this music? The answer lies in part with a better understanding of aesthetics, and making compromises and generalizations pertaining to the experiences of many demographics. Additionally, how did the composers themselves come to appreciate this music, and why? Unfortunately, misguidance — partially from music theorists — may cause the aesthetic confusion. Has music theory in some ways done a disservice to these more avant-garde approaches, broadening the term "moment form" to encapsulate almost anything with a new form? What do people — composers and audiences alike — actually perceive in their subconscious? Even before experiments have been completed, we can confidently theorize answers to these questions, which ought to be addressed regularly and critically.

Tuesday, June 22
11:30 AM

Candida Borges
Web Derive 01 - an online Art VR work by the Transeuntis Mundi Project

The Transeuntis Mundi (TM) Project explores the complexity of the millennial human journey and the resulting cultural diversity. It investigates how it can be approached through artistic research and be converted into a nomadic creative practice in transmedia arts, using emerging technologies to generate an archive of human legacy. Compositions are based on field recordings in public spaces of multiple cities around the world, using 3D technology for sound and image, following Careri's (2002) methodology of Walkscapes. The power of interactivity and immersion through 360o image and ambisonic sounds are crucial to insert the visitor in a global cultural experience. This transmedia work is designed to happen as a non-fictional VR application. Here we present the two main compositions of the project: Derive 01 and Web Derive 01. In this short paper/demo presentation, we aim to present a study of the case of this project, including technical processes and reflections upon limitations and resources for current online installations of VR.

Wednesday, June 23
11 AM

Emma Camell
Comparing the Soundscapes of Three New York City Train Stations

In the fall of 2019, sound profiles were made of three Metropolitan Transportation Authority (MTA) train stations in New York City (NYC), to compare their environments from the perspectives of health, efficiency, and personal impact. From comparison of the sound profiles, the 86th Street Q Station, built recently with comprehensive sound dampening techniques, was determined to have the most "hi-fi" soundscape. The Lorimer Street J/M and Bedford Avenue L stations had more "lo-fi" soundscapes, in part, due to lack of sound-absorption materials, and the clashing of various sound signals including broadcasted announcements, turnstile beeps, and the train itself. High peak decibel levels oftentimes exceeding 94 dBA were measured at every station, with averages resulting in approximately 77.9 dBA - considered in line with current noise level expectations set by the MTA. The subway soundscape was found to be an important acoustic definition of the "city that never sleeps," affecting the character of the city, its residents, and each subway station.

Wednesday, June 23
11:30 AM

Filipe Leitão
Isaac's World: **An Electronic Work Featuring Audio Samples of a Three-Year Old Child**

Isaac's World is an electronic piece featuring audio samples of Isaac, a three-year old, Brazilian and American citizen who speaks both Portuguese and English. Through this composition, I attempted to capture and musically evoke a child's sense of personal experience, growth, and development, using Isaac's diverse vocal sounds, including English and Portuguese words spoken by Isaac. The title of the composition, Isaac's World, is a result of my endeavor to artistically illustrate not only Isaac's experience thus far as a curious toddler, but also the new world awaiting future generations of our family, descendants of Isaac, the first American-born child of our lineage. Compositional matter consists of extant audio recordings and recent recordings of my son Isaac. The composition's source material was manipulated in Logic Pro X to create varied pitches, articulations, rhythms, textures, and timbres that were used as my palette of musical elements. These elements were further developed, in order to produce both vertical and horizontal sonorities in a multidimensional space.

WORKSHOPS

Thursday, June 24
2 PM - 4 PM

Filipe Leitão
Film Scoring

This workshop is designed to provide participants an introduction to scoring for motion pictures. Aesthetics and psychology of mood music, functions of film scoring, and scoring procedures will be covered, as well as practical methods of scoring will be demonstrated.

Requirements

To fully take advantage of this workshop, it is recommended that participants have experience producing music using a DAW software.

Suggested Software
Spitfire BBC SO Discover (free or $50)
https://www.spitfireaudio.com/shop/a-z/bbc-symphony-orchestra-discover
Spitfire Labs (free) https://labs.spitfireaudio.com/

Thursday, June 24
4 PM - 5 PM

Brian Ellis
Sounds.pink: accessible tools for building
AI-powered musical interfaces

Incorporate AI-powered motion capture into your creative practice! Sounds.pink is a toolset that allows you to work with state-of-the art models for pose detection, hand detection, and emotion recognition, and pipe the output into projects with NO CODE! In this workshop, participants will be guided through creating a simple project to introduce them to the toolchain with Max/MSP, and if time permits, a second integration with their favorite DAW. Participants will need a computer with a webcam and basic knowledge of Max/MSP, but I aim to make this workshop as accessible as possible, so if any of this sounds interesting, you should show up! Also see video description here: https://youtu.be/Er8XckkgglM

Requirements
Max/MSP and computer with webcam
Suggested Software
Max/MSP

Friday, June 25
2 PM - 3:30 PM

Drake Anderson
Indra Virtual Score Software for Networked Musical Performance

Indra is a new virtual score software platform designed for live networked performance in which a conductor improvises with an ensemble by arranging the notation that appears on musicians' screens in real time. In this workshop, I will introduce the Indra platform to composers, conductors, and performers attending NYCEMF who may be curious about using virtual scores. This workshop will be presented virtually.

Requirements

Before the workshop, please download the zip file from the following link: https://tinyurl.com/szhb3wu4. This bundle includes the most recent release of the software and some demo files we will use during the workshop. Installation instructions and full documentation are available at https://creativeinteraction.org/.

Suggested Software
Please note that Indra runs in Max. If you do not have Max installed on your computer, please download it from https://cycling74.com/downloads before installing Indra. (You do not need a Max license to run Indra.)
Direct link to software (anonymous):
https://secureservercdn.net/198.71.233.199/d7a.9b7.myftpupload.com/wp-content/uplo ads/2020/10/indra_v09.zip
Public link to software (not anonymous):
https://creativeinteraction.org.

CONCERT PROGRAMS AND NOTES

Concert 1

Program

Kari Vakeva
Void iii   9:59

Panayiotis Kokoras
Qualia   9:40

Enrico Dorigatti
Quantum   8:16

Chin Ting Chan
Moment Studies - I. Burst   2:28

Maggi Payne
2020   10:17

Michaela Palmer
Cymbale   6:00

Jay Batzner
Slipping By   7:57

Julius Bucsis
Yellow   3:00

Anıl Çamcı
A Now Unknown   15:25

Program Notes

Kari Vakeva, *Void iii*
Void iii begins with deep pitched-membranophone sounds that have a controlled simulated acoustic feedback. The membranophone sounds return later on periodically. Between the recurring percussive episodes, there are sections where other kinds of voices emerge. The work *Void iii* (2020) is written with C++ and a synthesis software built by the author. The technical realization uses granular and physically-inspired synthesis, among other methods.

Panayiotis Kokoras, *Qualia*
Qualia was composed at CEMI studios – Center for Experimental Music and Intermedia at the University of North Texas in 2017. The composition explores the experience of music from perception to sensation; the physical process during which our sensory organs – those involved with sound, tactility, and vision in particular –

respond to musically organized sound stimuli. Through this deep connection, sound, space, and audience are all engaged in a multidimensional experience. The motion and the meaning inherited in the sounds are not disconnected from the sounds and are not the reason for the sounds but are, in fact, the sound altogether. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it.

Enrico Dorigatti, *Quantum*
Quantum is an acousmatic work which aim is to explore the power of sound design within the electroacoustic music context. Here sound design is investigated both as a common element (that is, a connection) between different electronic music styles, and as the most elementary action at the ground of electroacoustic music composition. Indeed the name comes from the scientific context, where a "quanto" is the smallest discrete quantity of a certain unit of measurement. In this track, cues of different electronic music styles are present: sometimes only drafted and sometimes more structured, they are all obtained -as well as all the other sounds that can be heard- out from less than twenty initial samples. Glue together -seamlessly and by means of light to extreme processes- different music styles, while using non-canonical, decontextualized samples for their composition, is the approach explored in Quantum to artistically prove the endless possibilities of sound design.

Chin Ting Chan, *Moment Studies - I. Burst*
Moment Studies consists of miniature studies of perceived frozen moments caused by COVID-19, and how this pandemic has fundamentally changed the global soundscape, our perception of the surrounding, as well as our desire and struggle for human connection.

Maggi Payne, *2020*
2020 was composed during the COVID-19 pandemic during the months of November and December, well after the start of the pandemic and during a prolonged stay at home order. The sole sound source was the Aries analog modular synthesizer that I build from a kit around 1976-77. A Lexicon PCM 80 digital signal processor occasionally contributed to the sonic palette.

Michaela Palmer, *Cymbale*
Cymbale explores the sonic qualities of bowed cymbals in an expanded virtual space. Its creation involved medium ride cymbals, small percussion, live electronics and virtual instruments. The piece was composed by combining recordings of improvisations with pitched percussion and instruments. At first the relationship between gesture and sound was explored using medium ride cymbals and a cello bow. Different techniques were performed to identify pitch locations on the cymbals; experimenting with bow pressure & speed to change

pitches, create multiphonics and bowing a cymbal on a timpani for sliding pitches. Extending/ contracting the sounds beyond their initial bowing duration led to deeper listening experiences and so improvisations involving live electronics inspired a longer piece that could showcase the cymbals' 'internal' timbral qualities and complexities of tone, whilst allowing listeners to immerse themselves in the fluctuations and multiphonics found in bowed cymbals.

Jay Batzner, *Slipping By*
Slipping By is an interdisciplinary dance film inspired by how a person's spirit can occupy space throughout the passage of time. Three couples in three time periods inhabit the same space. They are never together but they are never apart. *Slipping By* was screened at the International Fine Arts Film Festival in Santa Barabara, CA and the IMARP 2020 Dance Film Festival in Brazil.

Julius Bucsis, *Yellow*
Yellow was inspired by the observed behavior of the sub atomic particles produced in particle accelerators. After a collision between the accelerated test particles, new particles appear, scatter in all directions, and disappear. The piece was composed in 2011. It is the fourth movement from a four-movement composition, A Glimpse beyond the Event Horizon. When I composed the longer piece, I considered each movement to be a complete composition. Yellow was accepted into the International Csound Conference 2013 held at Berklee College of Music in Boston, Massachusetts, WOCMAT 2013 held in Luzhu, Taiwan and CICTeM 2019 held in Buenos Aires, Argentina.

Anıl Çamcı, *A Now Unknown*
Composed over the course of two years in forty sessions with a modular synthesizer, this work is an exercise in sonic storytelling through the artist's tactile interactions with an evolving instrument. As a result, the work is gesturally driven by the motor functions of a performer on the micro scale, and modulations of control signals on the meso scale. As the piece constructs a sonic reality around the listener, it reflects the physical reality within which it was created with all of its balance and turmoil. This way, *A Now Unknown* traverses the middle ground between the indeterminacy of the modular medium, and the undulating path that is a composer's plan. The turns of the same knob—days, months and years apart—are frozen and juxtaposed into an abundance of once present moments; a bricolage of nows that are impossible to tell when.

Concert 2
Program

John Gibson,
Sedimental Journey   7:18
    Video by Margaret Dolinsky

Antonino Chiaramonte
Absence-Présence   6:27

Francesco Bossi
Warsong   5:17

Piotr Grella-Mozejko
Tártaros III for digitally processed sounds   11:30

Charles Nichols
Time Garden: dawn replica   6:27

Roger Knight
Saltate   7:48

Diego Ratto
Ghosts Before Breakfast   6:35

Alfonso Pretelt
Monolith. Night eyes   3:25

Hiromi Ishii
Ice   6:05

Adam Mirza
Wood   12:54

Program Notes

John Gibson, *Sedimental Journey*
Sedimental Journey takes place in a local limestone quarry, revealing the rough-hewn rock and the vegetation coexisting with it, as well as more direct evidence of human exploitation of the site. The video is a single simulated tracking shot that traverses a 360 panoramic image of the quarry. The music, fashioned from heavily modulated synthetic sources, supports the deliberate panning across this wide canvas, touching on rock faces, stony rubble, blue sky, and a murky pond. The piece is meant to encourage thoughts about our use of non-renewable natural resources, the employment and way of life provided by this practice, and our relationship with nature.

Antonino Chiaramonte, *Absence-Présence*
Absence-Présence is a non-narrative and somewhat abstract Visual Music Film. The author explores the audiovisual relationships between moving images

"abstracted" from reality and presented with different degrees of manipulation, and their inherent ambiguous narrativity, in an intermedial arts and Electroacoustic Music context.

Francesco Bossi, *Warsong*
Warsong is my personal point of view about the visual music phenomenon. I think that the increasing attention of electroacoustic composers to audiovisuals developed a particular form of expression, in which frames and music seem to be united in a common language. Shape react to audio on a white field. The work combines an acousmatic idea with a graphic idea. I approach this relationship through an analysis of several aspects. I tried to address the phenomenon of synaesthesia by pointing out the various processes in associating the world of images with that of sounds. I wanted to explore that by focusing on the DNA of the sound, as rhythm and spectrum. I used Max Msp Jitter for the video and an FFT synthesizer (written by myself in Max MSP) for the audio. The audiovisual is in one take, without any cut, both for the audio and video part. I recommend to listen with your eyes and to see with your ears. I hope you like it.

Piotr Grella-Mozejko, *Tártaros III for digitally processed sounds* (2010)
In classic Greek and Roman mythology, Tártaros is the lowest level of the Underworld, below Heaven, Earth, even Hades. This is a place where the punishment for sins is the worst, most unforgiving, and enduring. There is no escape, only suffering. My goal was to compose disturbing music supported by disturbing video, both reflecting my state of mind at the time of conceiving the work, which is part of a tetralogy subtitled Symphonie electrovisuelle. The somber outlook of the piece stems from my disbelief in the mission of humanity - given all the necessary tools to create a paradise, we are destroying what we have received. I see no bright future ahead of us, only darkness. 'Scuse me while I kiss that Hell.

Charles Nichols, *Time Garden: dawn replica*
Time Garden is a choreographic work completely in virtual reality. The work exists at the intersection of physical and imagined virtual spaces where many hyperreal performance options become possible. The work hybridizes the human body and technology in digital space, where body and movement become replicable and simulateable. The collaborative process between dance, music, and visual art has involved scanning the human body to transform it into digital landscapes, recording vocal sounds for processing into the musical score, retargeting movements onto virtual avatars through inertial motion capture, and mapping dancer joint motion and distance to audio synthesis and processing parameters. The music was composed by expressively scaling and mapping performance gesture of a dancer, motion- captured in virtual reality, to digital audio synthesis and processing parameters.

Roger Knight, *Saltate*

1: to move by jumps and bounds, to leap or dance
2: to transport particles by turbulent flow of air or water
3: to undergo or exhibit a sudden and large mutational change

Saltate is a fully sequenced, automated, and self-running piece written in Max/MSP/Jitter. The heart of this program is an basic, arithmetic, physical model of saltated particles (i.e., sand blown by wind across a surface) in two dimensions. Other contexts of saltation are explored throughout the piece, treated as formal guideposts, and used to connect different aspects of the music.

Diego Ratto, *Ghosts Before Breakfast*
Ghosts Before Breakfast (Original German Title: *Vormittagsspuk*) is a 1928 German dadaist animated short film directed by Hans Richter. The original soundtrack, written by Paul Hindemith, was destroyed by the Nazis during their "degenerate art" elimination. Time is a very important subject in this film, I decided to base my sound work mainly by focusing on it. You can hear many different kind of clock sounds, from analog to digital. Furthermore, the audio work wants to highlight the video techniques to have a sound gesture that recalls directly the image. The sound it is made by thinking to a continuum, despite the video has several clear hard image changes.

Alfonso Pretelt, *Monolith. Night eyes*
The sound of this eventuality is appreciable in a garden of resonant stones that remain silent, the stone recycles the water from the rain and this makes a tour of its carved cavities in principle in order to be rubbed. This path and rest of the water can be appreciated and heard given the tranquility of the night in the soundscape, since it is an almost inaudible micro sound and its contemplation is a slip that vanishes while the hanging drops die in the acoustic cavities randomly.

Hiromi Ishii, *Ice*
A problem to remove ice and frost urgently from a freezer sometimes happens in everyday's life. This piece was conceived during such an dairy event and was intended to create a fantasy based on a close-relationship between music and visual. The material sounds for music has been recorded during this removing-ice operation and transformed variously. The starting-point for visual was several small thoughts on glaciers, such as about the iceberg A68a, which also arose during this operation. This piece is the author's third work relating to the ocean.

Adam Mirza, *Wood*
Wood is part of *Naegleria Fowleri,* an ongoing series of multimedia compositions based on the prose poetry of Rimona Afana. Her text tracks the perspective of an abandoned wooden chair as it recollects a history of anthropocentric violence towards nature. To this, I conjoined another manufactured wooden object: a cello,

whose sound is dis/trans-figured, rendered artificial-beautiful through electronic processing. For the premiere (Miami, May 2019), I triggered voiceover samples of the cellist, Jason Calloway, reading the text while I live processed his performance using a chorus-detune effect patch I built in the software Max. The following fall, on a beautiful autumn weekend, Jason visited Atlanta. Together with Rimona we recorded audio and video both in the studio and outside in various natural spaces around the city. I used these recordings to create this video version, which was premiered in the Performing Arts Studio at Emory University during Winter CompFest 2020.

Concert 3
Program

Giulio Colangelo,
Forbidden Soundscapes [Narcissus's Nausea]   9:11

Seth Shafer
Polytera II   9:05
        Elizabeth McNutt, *flute*
        Shannon Wettstein, *piano*

Yi Xin Zhang
Impression of Valley   7:15

Hoonmin Park,
Discrete, Indiscrete   11:24

Alessio Rossato,
Nero Gelido Rituale   6:22

Joo Won Park,
Cobalt Vase   8:08

Domenico De Simone,
Antitesi   7:21
        Virginia Guidi, *voice*

Raphael Radna,
Convergences   14:48

Program Notes

Giulio Colangelo, *Forbidden Soundscapes [Narcissus's Nausea]*
This work means to express both questions and enigmas related to the death of Narcissus. Ancient Greeks interpreted this myth also as a metaphor to argue that the artistic representation is mimesis, that is, the imitation of nature. Apart from the literary interpretations, the figure of Narcissus has been debated in the contemporary. Philosophy, psychology and poetry focused on this tale in order to analyze human subjectivity in its relation to arts. Just about to die, in his last moments, Narcissus is experiencing a rough struggle between the Self and his exterior image, the yearning for inner unity and the desperation for this lack. Can we not understand this tragic conflict as anticipating the end of western civilization? However, Narcissus represents also arts, the world where Apollo and Dionysius fight - recalling Nietzschean themes - and the realm where identity and difference play together with the aim of shaping a work of art. Once more, in a circular motion [cyclically], striving for unity in at odds with the unavoidable fragmentation [of the self??].

Seth Shafer, *Polytera II*
Polytera II is the second in a series exploring high dimension shapes. The score is composed algorithmically and is generated interactively during the performance. The performers are asked to perform as accurately and expressively as possible as they sight-read. The piece "restarts" three times. Each time it resets I nudge the algorithm in a different direction. *Polytera II* was commissioned by Calliope Duo.

Yi Xin Zhang, *Impression of Valley*
This piece describes the valley in the rain, the fragrance of the soil and vegetation wrapped in the spring breeze, and the scene of the sun softly filtering through the mist after the rain stops. The composer uses concrete sounds and transformed sounds of acoustic instruments to create a natural environment atmosphere. The composer focuses on the integration of musical and emotional expression around the saxophone, avoiding noisy sounds to show a kind of remote and demure state of mind. The composer tries to make this piece extend the sound and color of saxophone performance and show delicate changes.

Hoonmin Park, *Discrete, Indiscrete* for Live Electronics
If an analog signal gets to be discrete by marking dots, it becomes to a digital signal. If the dots in a digital signal get to be connected, it changes to an analog signal. People want to be connected to others, but at the same time they want to be separated. Humans undergo cell fusion and division from the time they are created. Life begins with a gate signal of 1 and passes over the curved envelope until it receives a note-off message, and

the shape of the curve is not predictable by no one. If the ideal balance of separation and closeness is found, many problems in various fields of the world, including solitary death and war will be quite solved. The composer just finds this ideal balance by sound.

Alessio Rossato, *Nero Gelido Rituale*
Where is the border in the sea, when is it stormy?
Where is the boundary in a glacier where the melting of snow continuously shapes the territory?
Where is the boundary between sound and silence in these sound waves?
Rituality as a renewal of state now necessary.
I dedicate this piece to the memory of Andrej Tarkovskij, especially remembering the sequences shot in the "Zone" in Stalker movie ... evoking the dreamlike image of a deep interior ...

Joo Won Park, *Cobalt Vase*
Cobalt Vase is a solo piece for a drum machine. The drum machine (and other electronic instruments) is a musical instrument, and therefore one gets better at playing it with more practice. I did not want to operate Korg Volca Beats to record a drum track in a DAW. Instead, I wanted to become good enough to improvise, adapt, and perform with features unique to the instrument. I think I can "play the scales without looking at my fingers" on Volca Beat at this point. Jeff Mills' TR-909 Workout, which demonstrated how to use a device counts more than what device you use, is a direct inspiration for *Cobalt Vase.*

Domenico De Simone, *Antitesi*
Antitesi - The White and the Black. The Life and the Death. The Light and the Darkness. The Sound and the Silence. *Antitesi* of presences or, rather, of absences because it is what 'it is not' that gives meaning, that defines, that brings out and makes visible and audible what 'it is'. *Antitesi*: the sounds in the silence, the sounds of silence.

Raphael Radna, *Convergences*
Convergences is a study of texture, density, and blending between acoustic and electroacoustic sound. The ensemble plays from an indeterminate score that specifies ranges of musical parameters, highlighting areas of similarity among extended techniques available in the given instrumentation. The electronics analyze features of the instrumental performance and synthesize sound based on it, amplifying the sense of sonic ambiguity while transcending timbral, gestural, and spatial constraints. The result is a simultaneous development of the same material in both domains, with the electronics serving to modulate the textural density and timbral diversity of the hybrid performance throughout. Performers in this recording: Michelle Lee, flutes; Honor Monaco, violin; Kataryna Kopelevich, piano.

Concert 4

Program

Joao Pedro Oliveira,
Things I Have Seen in My Dreams   9:28

Andrew May
unsettled questions (shadow and shape)   10:35
          Elizabeth McNutt, *flute*

David Durant and Esther Lamneck
Evanescent Encounter   6:00
          Esther Lamneck, *tárogató*
          David Durant, *piano*

Mara Helmuth,
Onsen: Hot Springs   7:00

Orlando Garcia,
paisaje del sonido I (soundscape)   17:45
          Luis Gómez-Imbert, *double bass*

Christopher Cook,
Metropolis   6:11
          Mary Hellman, *piano*

Krzysztof Wolek,
Spin for symphony orchestra & live electronics 17:30
          performed by *Tempo Reale*

Program Notes

Joao Pedro Oliveira, *Things I Have Seen in My Dreams* (2018)
We dream... sometimes we have nightmares, or dreams that makes us sad, anguished, or simply indifferent. But occasionally, there are dreams that project in our mind images and sounds of great beauty. This piece is a recollection and variations on some of these images and sounds I remember from my dreams. It is dedicated to Mario Mary.

Andrew May, *unsettled questions (shadow and shape)*
Unsettled questions (shadow and shape) for flute and computer is an exploration and expansion of John Dowland's air "Come Heavy Sleep." Dowland's harmonies are played by the computer, slowed down so that a beat turns into a measure, and played by a synthesized quartet of viols in strict just intonation; they shift their tuning base when the harmony changes its center, creating short flurries of intense dissonance. The

rhythmic cycle is made sporadically clear by synthesized drums, which change "size" and tuning through the course of the piece. The solo flute line follows Dowland's melody rather approximately, modulated by a variety of ornaments and shifts of timbre, register, and repetition. Invisible flute players, generated by live-controlled processing of recorded flute sounds, imitate and retune the flute line in different ways as the piece unfolds. Written in Miller Puckette's PureData environment, the piece was originally designed for performance with an ESCAPE Unit, essentially a portable all-in-one "boom box" for live interactive computer music built around a wheelchair battery, an automotive amp, bookshelf speakers and and a Raspberry Pi computer.

David Durant and Esther Lamneck, *Evanescent Encounter for tárogató and fixed audio* (2019)
On March 21, 2017 Esther Lamneck, clarinet and David Durant, piano spontaneously improvised a piece titled *Impromptu Encounter* on a recital at the University of South Alabama in Mobile, Alabama. In the summer and early fall of 2019, I (David Durant) composed the fixed audio for *Evanescent Encounter* at the request of Esther Lamneck for her use as a piece for clarinet and tárogató or as an ensemble piece for the new music ensembles she directs. Dr. Lamneck composed the tárogató part. The title refers to an encounter which is soon fading or passes out of existence quickly. This is used as a metaphor for our mind or for society quickly moving through portals of interdimensional planes, memory, and existence. I used manipulations of the recording of our Impromptu Encounter as the source material for many of the samples used in the creation of the fixed audio part. I also added manipulations of samples of swarms of bees and items such as wires or cans being blown by strong winds. The fixed audio is dedicated to Esther Lamneck.

Mara Helmuth, *Onsen: Hot Springs*
Onsen: Hot Springs, for vibraphone and stereo fixed media, was inspired in part by the luminous sound of the vibraphone and also by audio samples of striking several metal sculptures found in 2018 on the University of North Carolina campus. The most intriguing of these sounds came from structures with tentacle and metal hole shapes. Families of rhythmic sounds with rich timbres were generated with digital signal processing (granular synthesis, spectral editing, and delays) applied to the samples, for the electronic part. The energy and form of the piece were also inspired by a visit to Shoya-onsen, the hot springs south of Tokyo where I experienced the bubbling, invigorating warmth of the natural mineral springs.

Orlando Garcia, *paisaje del sonido I (soundscape)*
paisaje del sonido I (soundscape) for contra bass and tape was written for Luis Gomez Imbert in 1992 while I was in Caracas, Venezuela as part of a Fulbright artist/lectureship. It was created at the Center for Acoustic and Music Research (CEDIAM) housed in the Universidad Central de Venezuela and was later revised in 2004 and premiered with a new fixed media part that same year by Mr. Imbert in Miami as part of a multimedia presentation with the photography of Rafael Salazar. Another presentation with video by Jacek Kolasinski was premiered shortly thereafter. Unlike many works that feature a soloist, paisaje del sonido does not require a "traditional" form of virtuosity from the soloist. Instead of pyrotechnics, the performer is required to control minute subtleties of timbre, tone quality, and intonation often having to navigate through passages of artificial harmonics, double stops, and extended techniques. As with much of my music, the work is relatively quiet and unfolds slowly.

Christopher Cook, *Metropolis*
Metropolis, for piano and electronics is inspired by a jaunt through a large metropolitan area. Different sections of the city are represented as they are encountered. The sections feature recurring jazz clubs, cathedrals, Victorian homes, and skyscrapers. The electronic components are largely created from sampled piano notes and musical phrases. Metropolis was written for pianist Mary Hellmann.

Krzysztof Wolek, *Spin for symphony orchestra & live electronics*
In *Spin for symphony orchestra and live electronics,* the orchestra is connected to the surrounding auditorium by a system of speakers placed above the stage and around the audience. The sounds of electricity, electric hums, short circuits and electrical wires are used in a structural way in this piece, becoming the basis for various aspects of musical structure, such as the harmonic language or orchestration. They are also a clearly recognizable source of the electronic part, which was created using recorded samples, live electronic transformations of the sound of the orchestra and various sound synthesis processes. The performance software was created by the composer in collaboration with Damiano Meacci and Francesco Canavese of Tempo Reale (Firenze) and the University of Louisville Computer Music

Concert 5

Program

Gerald Eckert,
Interferenz III   6:19

Mat Ward,
Dance Of The Deserted Spaces   10:11

Pete Stollery,
Clermont Horns   4:31

Michael Schumacher,
Room Piece Rixensart   12:00

Filipe Leitao,
Inquietude   6:10

Frank Ekeberg,
Hyperthermic   9:43

Mark Eden,
Mies   4:44

Doug Bielmeier
Corporate Responsibility Pledge   6:00

Dante Tanzi,
Virginia e Orlando   13:58

Program Notes

Gerald Eckert, *Interferenz III* (2013)
(version for 2-track tape) The title is to be understood as a concept. A stratum which is in itself complex and has been composed using various means is overlayered by several different strata. The basic sounds/ timbres are recorded at a huge cistern at Bitterfeld/ Germany. The result is the overlapping of different parameter values of structures comparable to the interference of different formed segments, which basically related to each other. Additional sonic elements, recorded in different spaces, appears in different moments and length in fragmentary forms, so that finally the developments of different characteristics of timbre will modulate the space in different ways, in which they will be projected.

Mat Ward, *Dance Of The Deserted Spaces*
Dance of the Deserted Spaces is composed using field recordings from four different locations across the globe after the Covid-19 outbreak resulted in mass public lockdowns. The sonic character of these places shifted

dramatically once stripped of human activity and hidden aural worlds built from nature, automated machinery and the reverberation of open space revealed themselves. The idea developed from my last night on duty at the museum I work for. Suddenly closed indefinitely to the public I shut down all but the most basic power and lighting systems and listened as the empty building revealed a new sonic atmosphere of gentle creaks, air-conditioning and essential plant mechanics. There was a sense of spirit emitting from the vacant architecture and the ever working but un-championed infrastructure the allowed these places to be habitable. The sounds of the museum were recorded that night and form the raw material for *Dance of the Deserted Spaces* along with recordings sent to me from a deserted intersection in Brooklyn, the empty auditorium of a school in Yokohama and the entrance to the Parc des Buttes-Chaumont in Paris.

Pete Stollery, *Clermont Horns*
This piece is made one from one single field recording I made when I was in Clermont Ferrand gathering data for a project with photographer John Perivolaris and writer Ed Welch. I heard the sound of car horns in the distance and immediately reached for my recording device, entranced by the harmonies of the constantly smearing horn sounds. At this point, we were unaware that this was the first weekend of the Gilets Jaunes demonstrations in France in Nov 2018.

Michael Schumacher, *Room Piece Rixensart*
Room Piece Rixensart is an 8 channel computer generated fixed composition in 9 parts. The piece uses a mixed bag of sound sources, from field and instrumental recordings to analog and computer synthesis. Motivic and "phrasal" variation, often through the use of spatial and signal processing techniques, is characteristic throughout. Distinctive sonorities re-appear in changing contexts. Movements are short, between 2 and 6 minutes, and actively refer to and subvert traditional formal expectations. The medium is foregrounded: editing and the use of effects often call attention to themselves, highlighting the plastic nature of recorded sound.

Filipe Leitao, *Inquietude*
Inquietude is a classical piece for violin and violin-generated sounds that uses a complex rhythmic figuration, and neither tonal, nor completely atonal scheme to evoke restlessness, impetus, and inquietude. The electronic accompaniment uses violin samples, exclusively. The piece also features some sections influenced by prog-rock.

Frank Ekeberg, *Hyperthermic*
Hyperthermic (2019) is based on field recordings of sounds that in various ways are associated with global warming and extreme weather phenomena: wind, rain, storm, fire, flooding, heat, meltwater and deforestation. The harmonic material, and in part the formal structure of

the work, is derived from the Earth's resonance frequencies in the electromagnetic field that vary in response to global lightening activity, which in turn intensifies in response to global warming. Hyperthermic was commissioned by Electric Audio Unit in Oslo, Norway with support from The Norwegian Composers' Fund.

Mark Eden, *Mies*
Mies is dedicated to that most quotable of architects: Ludwig Mies van der Rohe.

Doug Bielmeier, *Corporate Responsibility Pledge*
Corporate Responsibility Pledge - for Bass Clarinet, Violin, Cello, Piano, Computer, and Video is a live performance multi-media work for instruments and fixed computer 2.1 audio playback, optional live audio processing, and video. The ensemble is responsible for the performance of all instruments and the execution of fixed computer 2.1 audio/video playback. The computer is required to operate (a) a DAW that plays back a 44.1 kHz / 16-bit Mp4 audio / video file, (b) a premade Click Track that indicates to ensemble specific bar/timings for each part, and (c) optional live audio processing that is detailed in technical setup notes. The piece can be performed as a concert piece or separately as a video screening.

Dante Tanzi, *Virginia e Orlando*
Virginia e Orlando develops from one of the musical themes created for *La quercia* ('The oak'), a theatrical monologue taken from *Orlando* by Virginia Woolf. With the participation of Elena Formantici and the direction of Thuline Andreoni, *La quercia* was staged at the Espace Theater in Turin (Italy) on 1 December 2016.

Concert 6

Program

Masafumi Oda	
the vulgar and the holy	7:06
Mariam Gviniashvili	
Deconstruction	7:03
Aida Shirazi	
Orbis	4:59
Marco Ferrazza	
Projections on an Archetypal Space	7:57
Cody Kauhl	
Aurum	1:07
Richard Cornell	
Aqua Alta	7:20
Giulia Regini	
Il frutto del tempo industriale	5:54
Phil Maguire/Anne La Berge	
Site V	31:58

Program Notes

Masafumi Oda,
the vulgar and the holy
Music & Video: Masafumi Rio Oda
Special Thanks: Sukima graph

This work has not only musical-dynamics, but also conceptual-dynamics (the "Vulgar" and the "Holy", even if those concepts are too abstract). And also, I would not like to use "interactive-system", a system which is prevalent among media-art, because this system may strictly restrict the expression of music, and of the visual. In interactive-system, both music and visual are mixed into only one dynamics, but another audio-visual expression, which treats them in parallel, can have two different dynamics and it is this two to make the Rhythm. In short, I tried to create a multiplicity of many dynamics. It is certainly a piece which has many elements and you may feel it to be "chaotic", but you don't have to comprehend the "Whole". You can listen, watch, or experience any parts of this piece freely, so no need to grasp whole work or the "Totality". This means also that this piece consists of multiplicity and is not closed, so you would experience this work differently each time.

Mariam Gviniashvili, *Deconstruction*
Deconstruction was composed during the first lockdown in Spring 2020. The way our interpersonal relationships and networks got deconstructed and transformed since the pandemic began was an essential inspiration for the piece. I wanted to present the exponentially rising infection rates as dynamic, explosive gestures, which ultimately relax into transparent textures, as the "wave" sweeps through my metaphorical Earth.

Aida Shirazi, *Orbis*
Orbis for fixed media, is based on a quatrain by Omar Khayyam. According to Khayyam, good and evil are inherent to human nature. So, we are the agents of perfection and failure in this world. In my work, I tried to create an abstract space that embraces the text. The words don't dominate that space, though; they are fragmented and fused with the synthesized and recorded sounds.

Marco Ferrazza, *Projections on an Archetypal Space*
The audiovisual piece *Projections on an archetypal space* deals with the relationships between sound, images and space. The terms "sound-image" and "space" can also be replaced with those of "perception" and "environment". The piece therefore also deals with the relationship between the individual and the environment, or rather concerns an investigation to define whether there can be a expressive potential that underlies this relationship beyond of any contingent cultural model.

Cody Kauhl, *Aurum*
Aurum is a sonic miniature that compresses all personal semantic associations of "gold" into five short sections or syllables, with its central section being the longest and most introspective.

Richard Cornell, *Aqua Alta*
"Night fell. Even the darkness was different." Italo Calvino
Aqua Alta is a collaborative work by composer Richard Cornell and visual artist Deborah Cornell as a direct response to Covid-19. It is a re-imagined, expanded work about climate change, based on an installation of print, transparency, and sound created at Proyecto ACE (Buenos Aires) in 2007. This single-channel 7:14 minute video, is best experienced as a projection at cinematic scale. "Aqua alta", the phenomenon of high water that inundates Venice, is exacerbated by climate change. This phenomenon now has disastrous consequences for all life forms. No one knows the eventual effects flooding and destruction may have on cultures and nations, as histories are lost.

Giulia Regini, *Il frutto del tempo industriale*
With this work I tried to interpret the painter's message and the thought of the Futurist artistic movement. The ideology of exaltation of modernity, of machines, of speed, of the industrial city and the overcoming links with the past, have been reinterpreted with a critical eye. The soundscape is that of the modern industrial city that the futurists were interested in. Referring to both Marinetti's futurist manifesto and Boccioni's painting, the work is represented by the people who, with their efforts, exalt the futurist ideology. The development, represented by the horses, is therefore indomitable and uncontrollable. The process of images and sounds handling, tries to follow the author's gesture, "the brushstroke". This interpretation aims at conveying the Futurist message and at creating a sound and visual unicum.

Phil Maguire/Anne La Berge, *Site V*
In 2020, Maguire & La Berge presented a new online multimedia work, *Site V*. Building on their signature approach to detailed drones that colour the perception of time and place, *Site V* offers a fresh glance on the dialogues between humans, machines and energy. Maguire & La Berge's works are named after cities. For *Site V* they were inspired to find a place in the English Channel where their home cities of London and Amsterdam meet. During their research they discovered the Dutch wind turbine farm Borssele Wind Farm Site V innovation site. The site has experimental goals, including floating wind turbines stationed where the water depths are too great for fixed- foundations, marking a turning point in sustainability and a project designed to test advanced technologies. *Site V* weaves an emotional narrative from data, concepts of wind turbines, and personal reflections on place, wrapped in the poetics of the Borssele Site V innovation site.

Concert 7

Program

Nathan Bowen
20 Shots   7:37

Erich Barganier
Damnameneus   6:45
      Esther Lamneck, *tárogató*
      Maja Cerar, *violin*

Tom Armstrong and Madeleine Shapiro
The Gramophone Played   10:35
      Madeleine Shapiro, *cello*

Christian Banasik,
To Be Continued   17:55

Stylianos Dimou
momentum "I": death & escape   9:00
      Carin Levine, *flute*

Alexa Dexa
Bewitch Yourself   13:20
      Alexa Dexa, *performer*

Program Notes

Nathan Bowen, *20 Shots*
In the piece I did for this, I wanted to focus on excessive police force and chose to revisit the 20 shots fired at Stephon Clark in my home state of California. It is a beyond tragic story. Those shots were likely fired in a blur of activity that took way less time than this piece does, but here artistically I wanted to revisit each one of the shots fired, as all were unnecessary. Please stand with me in our efforts to take part in a serious discussion about changing the nature of policing and how these encounters go down. We do not need to repeat history indefinitely, but we will unless we demand and create change.

Erich Barganier, *Damnameneus*
Damnameneus takes its name from the Ephesia Grammata, a set of ancient Greek magical formulas. The best known of these spells is aski(on) kataski(on) lix tetrax damnameneus aision, with damnameneus potentially translating to "sun." Using the spell as conceptual inspiration, I mixed studio recordings of Esther Lamneck (tárogató) and Maja Cerar (violin) together, and manipulated the final product using a granular synthesis process in Supercollider. Using the processed recording as a fixed media score, Lamneck and Cerar recorded clean instrumental improvisations over the track to create a Cubist-like experience. By combining all the elements

together, the audience can experience the work from multiple perspectives at a time.

Tom Armstrong, *The Gramophone Played*
The Gramophone Played for cello, spoken word, and fixed media is an anti-war piece which was inspired by the works of the British poet Edward Thomas (1878-1917) and by the writings about him in Robert Macfarlane's book *The Old Ways.* Thomas was killed in 1917 at the Battle of Arras and, in his book, Macfarlane fictionalises the last months of the poet's life. For much of this time Thomas was billeted in towns in northwest France as he and his men gradually inched towards the front. Macfarlane describes the officers whiling away their time listening to 78s of popular songs and classics of the day as they waited for battle. We have woven some of these recordings, alongside two of Thomas' poems, into the fabric of the piece. The cello part is improvised in response to them using melodic skeletons from the songs.

Christian Banasik, *To Be Continued*
To Be Continued is based on interaction between AI composition models and composer's own structural strategies. Music and lyrics are strongly influenced by AI calculations. The algorithms of "machine learning" systems will play an important role in music production of various genres in future. However, the current algorithms still lack the overall view or history of the relationships or contexts - they are only pure calculations. But we also find neutral applications or applications that act in many stylistic directions, whose mathematical working methods are musically open - and they keep getting better and more and more complex. For this purpose, some systems are examined and tested for these possible uses: OpenAI Magenta, midime, MusicVAE, Aiva, Amper, Alysia and Masterpiece Generator. Above all, I like the use of pop music items within the so-called "art music" and especially looking for a way to interact between my composed material and the resulting suggestions from the AI.

Stylianos Dimou, *momentum "I": death & escape* (2019)
Momentum "I": death & escape is a piece for bass flute and live electronics composed in 2019 and was commissioned by the 20th Weimarer Frühjahrstage für zeitgenössische Musik Weimar. The piece is developing a continuum of repetitive, rhythmic models which are in a constant counterpoint with counter-repetitive live-generated electronic sounds. The acoustic image of the live electronics is filtered by impulse responses, derived from the resonant parts of the bass flute. The ultimate goal is the creation of an electrified, electroacoustic experience that is characterized by acoustic hybridity and extends the sonic vocabulary of the bass flute. The piece was written for and is heartily dedicated to Carin Levine.

Alexa Dexa, *Bewitch Yourself*
Bewitch Yourself is an electroacoustic toy opera offering a ritual for resourcing ourselves and sharing our

resources. Together we'll call in the resources we need to guide our way forward as we co-craft a songspell that holds space for our own infinite possibility. Come knowing what you'd like to be resourced around and/or gain inspiration and insight from a collective, resource-based oracle card reading from Alexa Dexa's Sacrosanct Oracle//Composition Deck, which doubles as a collection of indeterminate graphic scores. Bewitch yourself, manifesting transformation through deep listening, while Alexa casts a collective songspell with vocals, an orchestra of toy instruments, and live electronic processing in MaxMSP using our collective oracle reading as a score. Join in the songspell casting from your own personal soundspace, if you feel so called, with any mechanism for generating sound and a connection to experimentation and play.

Concert 8

Program

Hubert Howe
Inharmonic Fantasy No. 12   9:17
      Gregor Kitzis, *violin*

Wilfried Jentzsch
Birth and Death   7:46

Kerry Hagan and Miller Puckette
All You Need Is Lunch   6:52

Clemens von Reusner
play sequence   12:45

Andres Lewin-Richter
The Sounds of Ussachevsky   8:08

Christopher Biggs
Imprints in Time   11:58
      Noa Even, *saxophone*

David Bird
Apocrypha   16:32
    Hannah Levinson, *violin*
    Maya Bennardo, *viola*

Program Notes

Hubert Howe, *Inharmonic Fantasy No. 12* for violin and fixed media
The fixed media part of *Inharmonic Fantasy No. 12* is based on compressed undertones. Undertones are the inverse of overtones; instead of going up by multiples of the fundamental frequency (1f, 2f, 3f,...), they go down from the "fundamental" in ratios (f/1, f/2, f/3...). As such, whereas overtones get closer together as they go higher, undertones get closer together as they go lower. This work employs mainly the first 24 undertones. If they were unaltered, they would stretch down from the top note by four octaves and a fifth. As our perception of sine tones (which all the components of these sounds are) gets less distinct as we go lower, I have instead compressed the components by a factor of 11/24, or by a ratio of .45833. Because of the nature of working with undertones, many of the "fundamental" frequencies shown in the score are very high, stretching from the octave above the highest note on the piano down to middle C. The violin usually plays the "fundamental" note, but in the middle section it plays the spectral components which are in tune with the 12-tone equal tempered scale. The score shows only the fundamental notes from which the undertones descend; it does not show the inharmonic components. The piece was written in 2019-2020, and the fixed media part was generated by Csound.

Wilfried Jentzsch, *Birth and Death*
The Pandemic influenced me to compose this piece. Referring to Corvid-19 the visuals are structured by lines grouped to produce clusters, diversified and spread out in a virtual 3D space. The time-varying structure starts with a minimum of clusters which extend slowly in space. Reaching to the maximum of density the process returns to the starting-point and a new simulation begins. Developing and destructing is a cycle of the process which generates repeatedly new shapes for each simulation. The Motion-graphics created in black and white with a random factor produced numerous transitions with an in-between grey- tone.Material sounds recorded of the double-bass recorder is the basis of the music. This instrument played by U. Volkhardt similar to an organ pipe, produces sounds which give me archaic impression, in which pitch and noise are merged together. This basic material sounds were treated by SpaceFilter in order to spatialise the source sound through four independent frequency bands.

Kerry Hagan and Miller Puckette, *All You Need Is Lunch*
This piece is a music video that is intended to be played immediately before the lunch hour.

Clemens von Reusner, *play sequence*
play sequence is based on the sounds of a harpsichord. Numerous sounds were created in an extended

performance practice and digitally recorded, edited and processed by the means of the electronic studio. In addition to the well-known sounds of the harpsichord, the microphone also reveals the noise components in sound generation through the mechanical processes when a key is hit. These noises of the mechanical processes are more pronounced in the harpsichord than in the piano. Thus, the focus is widened from an ancient musical instrument of former technologies with a specific metallic timbre, which is especially important in baroque music, to a music machine with its own mechanical possibilities.

Andres Lewin-Richter, *The Sounds of Ussachevsky*
My assistantship with Vladimir Ussachevsky (1962-1965) started with the concert version of *No Exit* (October 1962) with Viveca Lindfors till the preparation of *Of Wood and Brass* (1965). It was a very enriching relationship, I learned a lot on the musical point of view as well on the personal point of view and the general management of an electronic music institution. I am very grateful for his advice and tried to transmit in my musical life his magic. The present piece uses only sounds of his pieces and concert performances in the sphere of electronic music, collage homage to Vladimir Ussachevsky (1911-1990) with thanks.

Christopher Biggs, *Imprints in Time*
Imprints in Time for alto saxophone, thunder tube, and computer was written for and is dedicated to a consortium of saxophonists consisting of Noa Even, Drew   Whiting, Zach Shemon, Henning Schröder, and Justin Massey. The work abstractly reflects on how people are connected through their interactions. The title comes from an article by Michael Tze-Sung Longnecker that posits that we can think of objects as creating a curve in time, just as objects curve space, and he refers to these curves as imprints in time. I imagined personal interactions as having an analogous mass- energy to objects and that interactions imprint on our personal histories similar to how objects bend space and possibly time. The audio consists of three, interactive sonic layers – the saxophone, live processing of the saxophone, and fixed media files. The visuals for the work are generated in real time: the energy in the low, mid, and high frequency regions of the three audio layers is extracted and mapped to control the parameters of visual events.

David Bird, *Apocrypha*
Apocrypha is written for violin, viola, and electronics, and is loosely inspired by Stanislaw Lem's 1961 novel *Solaris*. Lem's work follows a team of scientists stationed on a distant planet covered by a vast and gelatinous ocean. In the novel, the ocean demonstrates a bizarre ability to manipulate the emotions and memories of the scientists. *Apocrypha* exploits a similar process, where the enveloping presence of the electronic sounds prompt turmoil and sensation within the duo's intimate performance. *Apocrypha* was written for andPlay (Hannah Levinson and Maya Bennardo), and was developed in the summer of 2016 at the Avaloch Farm Music Institute.

Concert 9

Program

Ernst van der Loo
…and this too will be swept away   8:04

Javier Garavaglia
BTHVN/KTZR und das Jahr 2020   8:00

Angelo Bello
Tetractys   8:00

Ryne Siesky
...grind...   8:13

Dimitrios Savva
Echo the nymph of reflection   9:30

Eli Fieldsteel
Sonic Crumbs (Bread and Cheese)   9:25

Jerod Sommerfeldt
Dear Friends   6:36

Matt Gender
Dialogue des Bois   15:24

Program Notes

Ernst van der Loo, *…and this too will be swept away*
The title is a quote from Roman Emperor and Stoic philosopher Marcus Aurelius (121–180). He died as result of a plague (most commonly thought to be Small Pox). During that plague he wrote his famous Meditations, a collection of his thoughts commonly seen as one of the most important writings of Stoic philosophy. The decision to choose this title initially stemmed from references invoked by the sound materials used — water flowing, ticking clocks, sliding rock formations, etc. But this piece also deals with the shifted feeling of perspective on the passing of time in this age of pandemic. This piece was composed entirely with the aid of WFSCollider software in my home studio. I've employed my ideas about spatial audio, mostly dealing with the composition of large, scattered "fields" of sound versus small "points". The piece does not deal with movement as such, but rather the scattering of textures in a large sound field. The piece is presented here in a special Binaural version.

Javier Garavaglia, *BTHVN/KTZR und das Jahr 2020*
Fears, worries, panic, helplessness, existentially palpable dangers are situations that both 2020 and Beethoven's life have in common. Consistently, 2020 was both the 250th anniversary of Beethoven's birth and would have been Georg Katzer's 85th birthday. Katzer (1935–2019), was a pioneer of electroacoustic music in the former German Democratic Republic. *BTHVN/KTZR und das Jahr 2020* exposes therefore the communality emerging from both situations proposing a journey into Beethoven's mind, confronting listeners not only with his music, but most importantly, with his challenging situation as a deaf composer, for which numerous audio effects are appropriately used along in the composition, gradually depicting Beethoven's unstoppable deafness.
In the second half of the piece, 16x fleeting passages appear from Katzer's piece *postscriptum B. 1, 2 and 3* for cello and piano (2017, dedicated to Beethoven as well), sharing a degree similarity with the concept of this acousmatic composition.

Angelo Bello, *Tetractys*
This work was composed and executed at Les Ateliers UPIC in Alfortville (Paris) France, in 1997. Form an equilateral triangle with yourself and a pair of loudspeakers as the vertices. Diffuse this piece through the loudspeakers and maintain your position for the duration of the work. This work was composed with the 1991 edition of the UPIC System developed by the engineers of the CEMAMu. It was a technical evolutionary step forward of Iannis Xenakis' original invention that used an electronic drafting table connected to a computer and bank of oscillators. The 1991 edition also utilized a bank of digital oscillators (64 in number), and permitted, with very fine granularity, the drawing and specification of so-called arcs in an ambitus that ranged from a fraction of a hertz to 20kHz. For this piece, samples of the GENDYN algorithm were imported into the UPIC system (the samples were generated with The New GENDYN Program - developed by Peter Hoffmann - which in 1997, was newly born). All spatialization and movement of sound that is experienced by the listener is achieved as an emergent by-product of the process of synthesizing the sound itself. The algorithm that I created with the UPIC system incorporated the feedback frequency modulation feature of the system, enabling bursts of chaotic synthesis tones and structures to emerge. No L/R balance controls or external processing was applied to the sound signal - all movement and timbre generation is an outgrowth of the algorithmic action applied to the bank of digital oscillators as their resulting data intermingle with the physical architecture of the system itself.

Ryne Siesky, *...grind...*
Each year, approximately five-hundred billion plastic cups are used, of which roughly six billion cups end up in landfills every year. ...grind... is an 8.1 channel fixed media piece in which a one-second sound file, of a plastic Keurig coffee pod hitting the floor, is morphed into more destructive sound forces, symbolic of the faulty business

and political ideologies that ultimately contribute to a lack of environmental sustainability.

Dimitrios Savva, *Echo the nymph of reflection*
Echo is a tragic nymph. She is the nymph that was punished with the curse of not being able to speak her own words, but only being able to repeat the last words spoken by another person. This cruel punishment led to her tragic end. She lost her body and became a spirit, existing in all those places-spaces that echo our voices back. I am grateful to Agnese Banti, Iliana Karaliga and Fotini Dakaki for providing me with their beautiful singing sounds, and Machi Dimitriadou Lindahl for her excellent dance sounds, most of which have been used in this composition.

Eli Fieldsteel, *Sonic Crumbs (Bread and Cheese)*
Sonic Crumbs (Bread and Cheese) was created collaboratively by Eli Fieldsteel and Kerrith Livengood. The process began as a game, passing bits of code back and forth, which we called "playing catch." For each toss, the receiving person would fiddle with the code, add new bits, or remove old bits. Over several days, the game evolved into a more serious collaborative project. Aesthetically, the work is meant to evoke an image of "crumbs" of sonic material sprinkled over a surface, detailed and rich with stochastic processes. Occasionally, there are bits of "cheesiness", which are sometimes difficult to avoid in synthesized electroacoustic music. The "bread and cheese" analogy also reflects our different personalities and tastes emerging as distinct sounds that compliment each other throughout the piece. Listeners may speculate about which of us contributed certain sounds, and draw their own conclusions as to which composer is "cheesier" overall.

Jerod Sommerfeldt, *Dear Friends*
A brief fixed media work utilizing the songs and teachings of Sister Chan Khong of the Plum Village Mindfulness Practice Center. Gratefully dedicated to her and the work of those who practice mindfulness everywhere.

Matt Gender, *Dialogue des Bois*
Dialogue des Bois is a tour-de-force of granular synthesis composition techniques. Inspired by the work of Horacio Vaggione, this piece utilizes only sound samples obtained from wooden objects which were then processed using many different granular synthesis and manipulation techniques.

Concert 10

Program

Michael Rhoades
Bending Glass Walls   8:56

Timothy Moyers,
Golden Cuttlefish   7:16

Celeste Oram
_ . . / . _ _ / . / . _ . . / . _ . . / [dwell]   15:00

Young-Shin Choi
Sigan   6:39

Matteo Tomasetti
Habitat's Nuances (AV)   5:52

Paolo Pastorino
Il senso del luogo   4:09

Bradley Mikesell II
The Words of Trees   6:35

Giampiero Gemini
IL Ferro di Umberto   4:49
                video by Antonio Poce

Gerard Gormley
Burner   13:33

Program Notes

Michael Rhoades, *Bending Glass Walls*
Bending Glass Walls is an exploration of the holographic and holophonic visual music composition medium. It is intended to be experienced on head-mounted displays or proprietary stereoscopic projections screens and high-density loudspeaker arrays. Seen here is a 2d version of the composition. Though not the same as the intended medium, it is nonetheless a reasonable facsimile. Enjoy!

Timothy Moyers, *Golden Cuttlefish*
Golden Cuttlefish explores the relationship between the organic and the abstract. A digital ecosystem is created exploring this juxtaposition in both the sonic and visual worlds. Abstract imagery is controlled by organic motion. Organic sound environments coexist with abstract sonic events. The organic flow of musical form and time is complimented by the fluid motion of the video and challenged by the timelessness of the still images.

Celeste Oram, *_ . . / . _ _ / . / . _ . . / . _ . . / [dwell]*
Will we survive?
Can you survive on light?
Why don't you try?
The short film *_ . . / . _ _ / . / . _ . . / . _ . . / [dwell]* was made in 2020 by Celeste Oram (N.Z./U.S.) & Farhad Deylami (Iran/U.S.), adapted from a live musical performance commissioned by percussionist Steven Schick in 2018. It depicts a surreal scenario in which a Man With Drum interlopes into a magic circle of radios: an inscrutable ritual architecture of mediation & communication via Morse code, garbled transmitted voices, and the electromagnetism of the body. [dwell] references texts from three authors of disparate intellectual generations: the ecstatic visions of Hadewijch of Antwerp (13thC), the ecstatic futurist Aphorisms of Mina Loy (1882-1966), and the anxious postmodern lyric of Jorie Graham (1950-). Together, these texts offer a transhistorical meditation on the metaphysical waves and currents mediating the body, mind, sensuality, technology, history, and the divine.

Young-Shin Choi, *Sigan*
As the "Gaia Hypothesis" (the earth is essentially a living thing, all of whose components have a dynamic relationship with other systems.) suggests, the piece explores an organic connection and balance between nature and human as a whole. The movements made by human beings are constantly affecting the Earth over time, and human beings are affected by the movements of the Earth as well. Maybe, it's not quite palpable to perceive in a limited space or in a short time span. Relatively short (and mostly from Korean instrument) sound samples and pictures are manipulated in abstract ways using various DSP. The fragments and segments are linked to one another as if it is a single organically connected being, representing the relationship between human beings and the Earth.

Matteo Tomasetti, *Habitat's Nuances (AV)*
Habitat's Nuances is an audiovisual journey that intends to investigate and show in an introspective way all the nuances, peculiarities and creative suggestions offered by the different natural habitats, filmed during the period of global pandemic in the Marche region and more precisely in the province of Pesaro & Urbino, in Italy. The idea for the project was born during the first months of the lockdown and started with small visual experiments carried out with a digital microscope and then moved on to the macroscopic and realistic shots of various natural environments, during the summer months (e.g., Monte Catria, Fontecorniale, Baia della Vallugola, Cagli, Monteguiduccio, Pesaro). The music, with an extra-diagetic characteristic, was composed in symbiosis with the images and tends to accompany the viewer within this introspective and exploratory journey. All the various sound sections range from natural sound environments to crystalline textures and contemplative drones, alternating the timbres according to the colors and shades of the habitats inspected.

Paolo Pastorino, *Il senso del luogo* (the sense of place)
The place is different from the space: the first is made of relationships and interactions while the second is a container. We can weave a relationship with space - triggering an action / response mechanism - and transform it into a place full of stimuli generated by physical and abstract actions such as thought. The intangible response that a place generates in the person is like a channel through which it crosses the individual. The place, therefore, can be inhabited and can inhabit humans. This work has been made during the lockdown with images of some deserted cities.

Bradley Mikesell II, *The Words of Trees*
The Words of Trees aurally represents the numerous sounds that trees either directly or indirectly create and attaches that idea to the global decline of forests. Part of the piece is constructed using a semi-fractal rhythmic system built upon a rhythmic reduction from the prominent transients of a brief audio clip of a tree falling, which plays near the beginning of the piece. Certain sounds—that are related to trees in various ways —appear throughout the work in an augmented version of those prominent transients. In addition, this The Words of Trees also uses various musical elements to represent change and transformation. Throughout the course of the piece, the audio resolution, density of sounds, and number of active channels used gradually decreases. This reflects the decline of the world's forests and deforestation.

Giampiero Gemini, *IL Ferro di Umberto*
Il Ferro di Umberto (the iron of Umberto) is an audiovisual work for ensemble and electronics. It is a work dedicated to the sculptor Umberto Mastroianni and commissioned by the homonymous Foundation. The work of the great sculptor is focused on the working of iron which is a material that symbolizes weapons, war, death. Mastroianni reinterprets and relocates iron giving it a new meaning of peace and life while not forgetting the past.

Gerard Gormley, *Burner*
Burner was developed as a live performance composition for violin, percussion, tape and visual score. The score itself, which was projected onto a wall, also doubled as the lighting system for the gallery space in which the piece was performed. The gallery was in total darkness, performers barely visible to the audience except for intermittent illumination caused by the flickering white light of the projected score. The piece was staged in such a fashion to highlight the fragmented nature of interpretation between composer, performer and audience. In light of current live performance restrictions due to the pandemic, we have experienced different and novel approaches to reaching audiences in new ways. This adds another layer of detachment between composer and audience, although it also offers a rich opportunity for sonic and visual experimentation.

Concert 11
Program

Andrew Hannon
Boundaries   8:08
　　　Brad Meyer, *percussion*

Nicola Leonard Hein
Tertiary Protentions   9:03
　　　Nicola Hein, *guitar and electronics*

Patryk Zakrocki
Allea mosaic   5:21

Josh Oxford
Lullaby Dream Dance   5:50
　　　Dave Gonzalez, *euphonium*

Rachel Beetz
Unofficial Feelings   46:00
　　　Rachel Beetz, *flute*

Program Notes

Andrew Hannon, *Boundaries*
Boundaries segments nine videos and disperses them throughout the composition based on magic squares. The formal structure is like a collage of diverse ideas. Each of the videos concentrates on nature and has its own musical texture. The video order and duration is determined by using magic squares. The center, tenth, video is an educational video explaining the formation of boundary layers. Against this video, the drum set settles into a beat as it mimics the voice. The piece ends by again ordering the nine videos as was done in the opening section.

Nicola Leonard Hein, *Tertiary Protentions*
With *Form is a Possibility of Structure* Hein develops a live-electronics setup between electric guitar and a realtime interacting Max/MSP patch. The piece focusses on the interaction between human and machine, develops a human-machine system that defines musical time and composition.

Patryk Zakrocki, *Allea mosaic*
Allea mosaic is a spontaneous chamber piece for acoustic guitar and electronics and unknown line of melodic wind instrument

Josh Oxford, *Lullaby Dream Dance*
The piece was written after a lengthy hospital stay for a hernia operation. The title describes the piece; it begins

with a lullaby, drifts off into a dream, and the dream shifts into a dance.

Rachel Beetz, *Unofficial Feelings*
Unofficial Feelings is a set of eight electroacoustic sound improvisations performed from July 2020 to April 2021. These improvisations were an attempt at opening up and searching within for a musical expression underneath my official, public identity. They are made with both live processing of the flute and with instruments synthesized with flute samples resulting in a broader, electric monophonic instrument. Performed in private, these sounds revealed my true emotions to me: from intense anger to hopeful optimism; they are the unofficial feelings of the subconscious. This vulnerability, aided by my foggy reclusion, exposed an inner sonic identity and flow that was cathartic and energizing. Here, these sounds play along with videos specially made for each sonic emotion. Sharing them with you now is an attempt at transformation: to expose and make real that which was locked away with the hope that we can create a future for each other where our unofficial and official feelings can be one and the same.

Concert 12

Program

Kyong Mee Choi
Vanished   8:01
Ben Melsky, *harp*

Mario Diaz de Leon
The Flesh Needs Fire   8:39
Francesca Leo, *flute*
Todd Niedermeier, *bass clarinet*

Jiseon Lee
Snowflake for piano and Live-electronics   7:46

Riccardo Tesorini
Agoraphobie e l'infini   5:00
Riccardo Toccacielo, *Voice I*
Matilde Fratteggiani Bianchi, *Voice II*

Michele Cheng
Doyennes' Diaries   10:51

Madyar Ghazinejad
Debris of a Colorful Dream   5:13
Keely Mackey Gonzales, *Video Footage / Cello*

Brian Lindgren
Etudes and Vignettes for Electronic Viola   7:18
Brian Lindgren, *viola*

Hanae Azuma
Lunar Phase   7:37

Scott L. Miller
Glitchy Ec(H)oSystems   12:00
Jane Rigler, *flute*

Program Notes

Kyong Mee Choi, *Vanished*
Vanished for a harp and electronics depicts the idea that everything vanishes. However, not everything vanishes in the same way. It struggles, resists, or sometimes repels. The piece portrays a journey of vanishing implying that everything will eventually surrender.

Mario Diaz de Leon, *The Flesh Needs Fire*
This work was performed on October 14, 2007; Tenri Cultural Institute, New York City; premiered by Claire Chase, flute, Joshua Rubin, clarinet, multitrack recording software and an audio interface with 3-4 discrete audio

outs for the purpose of stereo tape track and click track playback.

Jiseon Lee, *Snowflake for piano and Live-electronics*
This piece is written based on the idea of snowflakes shatter into pieces and change its shape based on its environment. As reverberation is the main concept of the piece, shattered pieces of the snowflake are expressed initially by the piano pitch C8(8848.18714Hz), and pitch shifts are used for phonetically changes. This piece is expressed by the piano along with the real-time electronic music.

Riccardo Tesorini, *Agoraphobie e l'infini*
Suddenly, in a quiet moment: dust, lacerations and sudden changes on other dimensions, transmitted by the voice that becomes a figure. Until it fades out, exploding into a thousand frayed fragments. A dramaturgy of the end, abrupt and strident, which between its edges finds subtle and curved landscapes in the total loss of the spirit.
Voice I: Riccardo Toccacielo
Voice II: Matilde Fratteggiani Bianchi

Michele Cheng, *Doyennes' Diaries*
Doyennes' Diaries portrays modern womanhood through a custom instrument processing household objects and narrated diaries contributed by four women-identified artists.

Madyar Ghazinejad, *Debris of a Colorful Dream*
Debris of a Colorful Dream by Madyar Ghazinejad and featuring Celloquacious aka Keely Mackey-Gonzales on electro acoustic cello.

Brian Lindgren, *Etudes and Vignettes for Electronic Viola*
Etudes and Vignettes for Electronic Viola is my first exploration of the unique sonic potential of the Electronic Viola, a new instrument I am developing. Each of the six etudes and vignettes explores different characteristics and capabilities of the instrument. Technically, the Electronic Viola is a frequency modulation synthesizer in the appearance of a viola that utilizes an FFT engine driven by acoustic data from the instrument's strings. This rendition of Etudes and Vignettes is designed to mimic the visual presentation of the popular method of DIY 'A capella' style performances often seen on social media, especially during the current COVID pandemic. In addition to the human performer, the instrument's graphic user interface plays a role as one of the six 'performers' in each work, giving visual display of the inner workings of the Electronic Viola.

Hanae Azuma, *Lunar Phase*
Lunar Phase is a work for Erhu (Chinese two-stringed violin) and electronics. The lunar phase (Phases of the Moon) means any one of the aspects or appearances presented by the moon as seen from Earth such as the new moon or the full moon. This piece was inspired by the cycle of the moon and the visual image of the glow of the full moon, the sky of the new moon, the crescent moon and so on.

Lunar phase:
1. New Moon
2. Waxing crescent
3. First Quarter
4. Waxing gibbous
5. Full Moon
6. Waning gibbous
7. Last Quarter
8. Waning crescent

Scott L. Miller, *Glitchy Ec(H)oSystems*
Listening consciously involves a consistent sending and receiving. This work relies on duo partners to humbly dispatch their sounds to the other as sonic "gifts" and graciously greet the audio ricochets with new ears. As each player sends their sounds to the other, what emerges is an entirely regenerated answer, one that elegantly models the duo's essence yet constantly surprises. In this work, the flutist sends electronic live sounds to the partner using the Kyma program, who allows the system to react. The outcome is a hybrid of all sounds, transformed. Using the PD program Netty McNetface, this remote duo has designed a system which imitates an in-person performance practice within a telematic world. The corporeality of their individual practices is converted into a new physicality of this space. With no perceived latency, they are collaboratively sound-designing a new musical echo-system that lives within a constant flux of conscious listening: sending, receiving and becoming.

Concert 13

Program

Nicola Cappelletti
Monades+   6:56

Larry Gaab
Most Were Not Aware   7:11

Dariusz Mazurowski
The Fifth Horseman of the Apocalypse   10:36

Claudia Robles-Angel
Glockenwelt (world of bells)   3:00

Lee Gilboa
Redacted   7:32

Antonio Scarcia
Tremolando   4:36

Jackson Roush
Stand Up! Suite   10:59

James M. Croson
Stunt Children   2:55

Brian Belet
Name Droppings   5:08

Epameinondas Fassianos
Et Symphoniæ Naturae   14:58

Program Notes

Nicola Cappelletti, *Monades+*
Monades + is the musical transposition of a philosophical investigation, the attempt to separate an initial unity with a process that leads to a final recomposition in another form. after a journey of contamination and processing. The piece originates from a multiphonic clarinet cluster, that after various sound processing, developed following a rigorous (although hidden) polyrhythmic structure. Further sound elements are then inserted in the resulting openings, causing the rhythmic dissolution and spectral mutation of the early material. After an inevitable rupture at the peak of the accumulation process, an inverse process begins, leading to a new monad, a sort of aesthetic and sound memory of all the mutations that occurred which no longer has anything in common with the initial cluster. A melt down final synthesis, a painful witness of a process that does not have the power to recreate what it has destroyed.

Larry Gaab, *Most Were Not Aware*
A seemingly static work moves in a stealthy, yet combustible and unstable manner. Tense mounting sound masses propel the piece through dark evolution. Massive swells collect and suddenly inundate the sound stage. Like ocean waves accumulating great power as they appear to gently rise and fall, aggregations detonate, burst without restraint. The music represents the slumber of oblivion awakening with surprise as by a volcano with lateral blasts, flows of lava, hot ash, avalanches, and floods. Through the dark to light.

Dariusz Mazurowski, *The Fifth Horseman of the Apocalypse*
The Fifth Horseman of the Apocalypse is the final (fifth) part of a large-scale electroacoustic composition *The Destroyer of Dreams* and may be performed as a separate piece also. A very personal work, dealing with thoughts of happiness. Contains a large collection of various sounds – synthesized, concrete and many others. In this particular case, the whole sonic spectrum have been processed with both analog and digital tools to gain rather complex, hybrid textures. Composed and recorded at the De eM Studio, between April 2015 and June 2017. Main audio sources for this composition include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various sources. For the multichannel mix various advanced software processors were used to obtain a faithful spatial diffusion of the sounds. Premiere performance: April 15, 2018, Vox Electronica 2018 festival, Gunpowder Tower in Lviv (Ukraine).

Claudia Robles-Angel, *Glockenwelt (world of bells)*
A composition that invites audiences to immerse in an imaginary subtle space filled by multiple and diverse bell sounds. The piece is mixed creating a unique and ethereal feeling environment, whereby sounds have been treated with diverse DSP processes.

Lee Gilboa, *Redacted*
Which elements of a story register its truth? Who gets to tell a story? And what counts as redaction? Thinking through these questions, this work uses the juxtaposition of sonic icons that have, in a way, become the voice of (digital) communications with three accounts of an event from 2015. By obscuring the semantic register of meaning in different ways, in *Redacted* I reflect on the ability of a testimony to (re)create an event in order to engage with questions about the legibility of truth and the right to voice.

Antonio Scarcia, *Tremolando*
Tremolando is a fixed media work which features occasional acoustic instruments samples and sounds by digital synthesis, alongside heavy manipulation in the time and frequency domains. Materials are organized as if performed by a (virtual) large orchestra, while a subtle

effect of tremulant (as if in pipe organ technique) is eloquently embodied in the low register at bourdon. The native stereo format of *Tremolando* is ideally intended for indoor multi-phonic projection with an interpreter at the mixing console. *Tremolando* has not been premiered so far.

Jackson Roush, *Stand Up! Suite*
Stand Up! Suite is, fundamentally, an exploration of processes of sonic deformation. Throughout all movements of the piece, a small sample, which consists of the phrase "Stand Up!" shouted by a lone individual, is continuously interpolated and combined with a mixture of found sounds (often mechanical in origin) and synthesized sounds. Aside from this timbral exploration, the work follows a traditional fast-slow-fast movement structure and acts a stylized fresco of contemporary schools of electronic music, including microhouse, ambient, and even synthpop.

James Croson, *Stunt Children*
Stunt Children is an electroacoustic piece in stereo. All sounds are synthesized in Csound.

Brian Belet, *Name Droppings*
Name Droppings began when I was reading through a concert program in early 2007. I noticed that too many program notes and biographical statements were either filled with academic posturing (too much information) or trivial tangents (no useful information). Allen Strange suggested the title. I selected text fragments from concert programs I attended for the next three months, and then asked some friends and colleagues to record their own selections from my list. These sound files are the sole source material for this assemblage. The performers are: Marianne Bickett, Gordon Haramaki, Janis Mercer, Erie Mills, Stephen Ruppenthal, and Jeffrey Stolet, in addition to myself. When performed live within Kyma, the recorded sound files are segmented and processed in real time to create a unique performance environment (live musique concrète!). Alternately, a specific performance can be recorded and preserved as a fixed audio structure in a more traditional musique concrète format. Separate live mixes are published on two CD compilations: *In Celebration of the 50th Anniversary of the University of Illinois Experimental Music Studios* (1958-2008), 2008; and *Sufficient Trouble,* Ravello Records (RR7969), 2017.

Epameinondas Fassianos, *Et Symphoniæ Naturae* (2020)
Et Symphoniæ Naturae constitutes an ode to nature. It was composed in 2020. During the recording process, field recordings as well as studio recordings were realized. The field recordings took place in a reservoir close to Manchester area in a rainy day. This allowed me to generate a wide variety of water sounds, including rain sound textures, textures of rain water dropping on the top surface of a parasol (umbrella), gentle water flowing soundworlds and underwater sound textures which were captured with the aid of a hydrophone. In addition, stones' sounds as well as sounds emerging from fallen tree branches were captured. Studio work included the recording of piano sounds through various improvisations. The work addresses to the internal harmony of nature and this is represented through the application of pitched resonance on water, stone and fallen tree branches sounds. Heavy transformations were implemented through the use of computer software. Internal dialogues between the sounds captured from nature and transformed piano, baghlamas and santouri soundworlds were also formulated, in order to enhance the concept of harmonicity within the work, as a metaphorical reference to the inner harmony of nature. Specific sound gestures emerging from natural sounds were reinterpreted through transformed instrumental sounds, in order to establish an internal dialogue between the two. For the creation of this work, I was inspired by Bernard Parmegiani's *De Natura Sonorum* (1974), Annette Vande Gorne's *Bois* (1986), David Berezan's *Lightvessels* (2014) and Jonty Harrison's *Undertow* (2007).

Concert 14

Program

Wanjun Yang
Listen! Fading 52 Hz   6:12

Ryan Olivier
Partial Decisions   10:00

Austin HK Yip
Underneath Emptiness   6:01

Kakia Gkoudina
Cathedral of Particles   5:49

Pablo Bachmann
Tan qué?   10:02

Danilo Rossetti
Substâncias modáveis - version 2   10:47

Alejandro Casales
Meditation   4:17

Mark Gustavson and Chris Myhr
In-between   21:01

Program Notes

Wanjun Yang, *Listen! Fading 52 Hz*
This piece is a coded composition based on the music programming language Sonic Pi, SuperCollider and Ruby for sound design. In the age of highly developed computer music technology, when samples are being used extensively, in what way should composers design and compose music. The composer believes that text coding is still the best and most efficient means of composing and communicating music between composers and computers. In order to meet the needs of the piece's expression, the work is designed with the visual elements in account, and the visual scenes are combined with the music design by an approach of visual programming, so that a good counterpoint is formed between sound and painting, and the audio-visual elements are well combined through visual composition, color, and scene connection to enrich the expression of the work. This submission is a demo version, it is still in progress, and not yet finalized, more details will be debugged and optimized.

Ryan Olivier, *Partial Decisions*
Partial Decisions is a real-time, semi-improvised work for a solo performer and an interactive audiovisual system of over 600 individual tones and shapes. The work models the results of individuals choosing to come together or strike out on their own. The performer exploits the results of those decisions to shape various sonic and visual outcomes, which in turn shape future results. While the performer can merely impose limits on the decision-making capabilities of the modeled community, imposing those limits can yield unexpected results, sometimes beautiful, sometimes chaotic, and sometimes beautifully chaotic. Each performance is unique and opens up a chance for new possibilities, a chance for newfound beauty from the partial decisions of the many.

Austin HK Yip, *Underneath Emptiness*
Commissioned by Unheard-of//Ensemble, "Underneath//Emptiness" is inspired by the sound heard in Hong Kong MTR/ New York Subway trains and stations, two of the world's busiest underground transit system. I have always been fond of sounds heard underground, perhaps it was influenced by one of my childhood favourite, Haruki Murakami's novel *Hard-Boiled Wonderland and the End of the World*. The novel is about two parallel worlds, it was written in the year I was born, and I am now right at the age of the narrator in the novel. I always wonder if there is another civilisation underneath our surface world.

Kakia Gkoudina, *Cathedral of Particles*
Cathedral of Particles is a work for saxophones, electronics and film. The piece is an effort to narrate the story of our universe, the universe as a temple of worship and awe. Is what you see a particle or a planet? Maybe both?

Pablo Bachmann, *Tan qué?*
Tank? It is a site-specific sound work for three percussionists and quadraphonic electroacoustic support. It arises from a call made by the Tank Project launched in 2019 by the National University of San Martín (UNSAM) in conjunction with the National University of La Plata (UNLP). This project made its attractive auditorium available to us, an old reconditioned industrial water tank, as a specific recipient for the premiere of new works that could explore and incorporate its acoustic qualities.

Composition: Pablo Bachmann
Percussionist performers: Sebastiàn Piatti, Francisco Ratti and Sergio Yraita

Danilo Rossetti, *Substâncias modáveis - version 2*
This is a second version of *Substâncias modáveis* ("gustamodable substances"), now in audiovisual format. The video was conceived after the music composition and is result of the fusion and processing of two different sources. Both audio and video creative conceptions are linked with the idea of gradual and continuous transformations in terms of texture and colors, in the visual images, and transformations from grains to clouds or from discontinuous to continuous textures in sound. The main idea of this version was to explore analogue

characteristics in different senses (visual and auditory) and to propose a possibility of correspondence in perception qualities between them. The continuity of perception is characterized by a gradual change in color and timbre, while discontinuity is explored with flashes in a dark background and with sound grains that gradually become shorter and more rarefied.

Alejandro Casales, *Meditation*
It is an audiovisual work that try to create a meditation experience with the viewer.

Mark Gustavson and Chris Myhr, *In-between*
In-between is an experimental audio-visual collaboration between American composer Mark Gustavson. Gustavson's electroacoustic composition presents two complementary musical characterizations that appear consecutively—never overlapping in time. Visual component presents a mediating characterization that oscillates somewhere between the two discrete-yet-interconnected musical elements. The film explores themes of liminality; cycles of becoming/disappearing; organization/entropy; and aims to make sensible that which operates between polarities—the forces that make things whole, yet paradoxically multifaceted and fragmented.

Concert 15

Program

Robert Pritchard
Synapses   6:14
David Owen, *oboe*
Emmalena Fredriksson, *dancer*

Howie Kenty
Futility   12:02
Ginevra Petrucci, *flauto d'amore*
Suliman Tekalli, *violin*
Meagan Turner, *viola*
Clare Monfredo, *cello*
Keenan Zach, *bass*

Chi Wang
Action-Reaction   8:59

Christopher Chandler
Strata   9:45

Alex Tedrow
Biff   7:58
Jake Simons, *saxophone*

Ivica Bukvic
Into the Abyss   9:17
performed by the *Virginia Tech Linux Laptop Orchestra*

Agustin Jorge Spinetto
At the end, there is a melody   7:13

Hongshuo Fan
Sound | Figuration   11:51

Program Notes

Robert Pritchard, *Synapses*
Synapses arose from work with the Tracking and Smart Textiles Environment (TASTE) project, and is the first work to use the custom wi-fi and lighting system. The oboist's sound is processed in various ways throughout the piece, and the player also can trigger samples using a wrist accelerometer. The dancer as cyborg is awoken by the sounds of the human, resulting in a strong interaction, with a final confrontation that leaves us not knowing what follows.

Howie Kenty, *Futility*
Sometimes there is no constructive way forward, even when we try, and try again, and again; in the end, we are

overwhelmed. But this can't *truly* be the end, we ask expectantly: is there nothing to prevent total dissolution from the storms of chaos that we've created? And sometimes... there is nothing. We must prepare ourselves collectively for the likely reality that there is nothing now to save us.

Chi Wang, *Action-Reaction*
In classical mechanics, Newton's third law of motion states that for every action, there is an equal and opposite reaction. The action and reaction form a single interaction, they are simultaneous and neither force exists without the other. In this composition, the GameTrak's retractable tethers interact with the performer's push, pull, release and free movements. Each time the performer releases the tethers, they are retracted back to the rest state, creating predictable yet unique realignment path each time. The data measured from the physical movements are mapped to control various parameters, creating musical expressions that are both superimposed and nuanced. The performer, sound producing engine, and the concert venue can be virtually connected from three different physical locations, producing the composition via network.

Christopher Chandler, *Strata*
Drawn from the field of geology and referring to layers of rock or soil, the title *Strata* alludes to the compositional process used for this work. At the beginning of our collaboration, I gave the musicians of the [Switch~ Ensemble] various prompts of sounds, techniques, and gestures to record, which I then used to construct the electronics. The musicians then recorded solo improvisations alongside these electronics, and finally, we held a telematic group improvisation session with these materials. I find that this multi-part asynchronous collaborative process that draws on recording, listening, reflecting, and improvising, both independently and in response to others, connects in interesting ways to the geological concept of strata. The initial electronics I composed became a kind of landscape upon which external forces act through the musicians' improvisational responses. The landscape changed, gaining new texture, features, and depth, with each successive improvisation. My role at the end of this process became like a geologist or archaeologist, sifting through various layers to uncover and highlight novel features. The end result is a composite of improvisations from different times and situations that I have arranged to be dialogue with each other. It has been a rewarding way to connect and make music together in these distanced times, and I am deeply grateful for the artistry that Madison, Lauren, Megan, and T.J. brought to this project.

Alex Tedrow, *Biff*
Male betta fish are surprisingly aggressive for their small size and will attack any other males (and often females) in their vicinity. Despite their belligerent behavior, bettas are usually very beautiful and innocent looking to the human eye. This poses a really interesting juxtaposition of ideas in my mind since we generally think of them as these tiny,

colorful, harmless pets to keep in our homes. From the perspective of the fish, however, protecting territory daily is an arduous and dangerous task. This piece attempts to bring these ideas into the realm of music – mixing very serious, intense material inside the context of a sporadic and playful, sometimes melodious soundscape. The whole thing is meant to be loud and aggressive yet almost a bit silly, not unlike the personality of my own pet betta, Biff. *Biff* is written for and dedicated to my good friend, Jake Simons, who has known and admired Biff for almost as long as I have.

Ivica Bukvic, *Into the Abyss*
Into the Abyss is the first collaborative work composed and performed using a new L2Ork Tweeter platform for socially distant synchronous instrument design, improvisation, composition, rehearsal, and performance. Consequently, every aspect of this work is devised collaboratively, including instrument design, structure, and performance. The work was originally premiered in December 2020. The work portrays a metaphorical journey of facing one's fears and taking that very first leap of faith off a cliff into a deep water well below. With a thundering splash, a terrifying free fall suddenly transforms into a soothing weightlessness, a life-changing experience that makes us question our own limits. Inspired by the COVID-19 crisis, this metaphor in many ways reflects the motivation behind the piece and the supporting infrastructure.

Agustin Jorge Spinetto, *At the end, there is a melody*
At the end, there is a Melody was composed in the year 2020, when researching about different techniques to control analog synthesizers, at the Tokyo University of the Arts. The composition uses loop-based tools from softwares such as Ableton Live and AudioStellar, and looks for breaking the predictable behaviour of a music loops. The composer adopts Audiostellar as a main controller and instrument. Audiostellar is a new audio software that uses Machine Learning to organize audio samples in a particular 2D space that is projected in a main screen. Meanwhile, the software is capable of manipulating the reproduction of this samples in order to make predictable or unpredictable sounds and loops. In addition, the interaction with softwares such us MAX and Ableton Live, multiplies the possibilities of Audiostellar, resulting in a powerful tool perfect for the composer characteristics.

Hongshuo Fan, *Sound | Figuration*
Sound | Figuration is a live interactive piece for piano and live multimedia. In this composition, the composer wants to grasp the projection of four-dimensional objects: sound, in the three-dimensional world through a combination of various media. The sound part of piano material is generated by Magenta (Tensorflow) using a pre-trained model and reconstructed by the composer. All electronics and video parts are real-time transformed and generated by the live pianist's performance. Therefore, the pianist's performance, as well as live processing audio and video, creating lively intermedia

experience to reveal the figuration of sound in the process of emergence, growth and distillation. This is also a brand new attempt in mixed electroacoustic music creation using machine learning.

Concert 16

Program

Michael Pounds
Stretched Together   8:59
     Chin Ting Chan, *melodica and electronics*
     Michael Pounds, *electric bass and electronics*

Andreas Bergsland and Madeleine Shapiro
Waves. Passing.   3:40
     Madeleine Shapiro, *cello*

Miguel Azguime
Moment à l'extrêmement   15:34

Timothy Polashek and Matthew Polashek
Primal   12:41
     Matthew Polashek, *saxophone*

Christopher Poovey
Hypoxia   8:08
     Elizabeth McNutt, *flute*

Andreja Andric
Concert for Smartphone Network   22:59

Program Notes

Michael Pounds, *Stretched Together*
Stretched Together is an alternate/collaborative version of an earlier piece, *Stretched,* which is a structured improvisational piece for electric bass and computer processing with interactive control via foot-pedal controllers. The title is a reference to the taut strings of the electric bass, but also to the use of live processing to extend the sounds possible from the instrument. It can also bring to mind the challenges of trying something new or ambitious, or the feeling of being overextended in one's professional or personal life. *Stretched Together* includes other musicians in collaborative, improvisational performance based on the structure of the earlier piece.

Andreas Bergsland, *Waves. Passing.*
The starting point for this composition was a field recording from Indre Kvarøy in Northern Norway, close to the polar circle. The recording was made on a quiet

summer's day at a beach in the bottom of a narrow bay. Occasionally, a boat would pass, generating a surge of waves, which then faded away again. This created a beautiful slowly building crescendo, and then a following decrescendo, almost musical in character. To add to the magic, a boat passing far away can be heard as a faint drone. This musical and natural landscape is overlaid by an expressive cello improvisation, with live-processing extending and enriching the sonic pallette.

Miguel Azguime, *Moment à l'extrêmement*
Consider a common entity of timbre, organic, which draws on the "natural" and exceeds it! The composition as an initiation process of sound! Is this possible? Is it right? From all the rights that we give ourselves to art and musical reflection? It is at the extremely precise moment of those words, at the culmination of "person", for the perfect name that sounds! The piece consists of several parts that follow one another without interruptions, and which decompose one into another, the first one into the following one; however, each part carries its own germ and states its exact moment.

Timothy Polashek and Matthew Polashek, *Primal*
Primal organizes rhythmic structures around prime numbers, leading to occasional polyrhythms. Three Moog synthesizers and computer code serve up an accompaniment for saxophone. Melodies are informed by idiomatic jazz and jazz-fusion sources using largely modal note choices. Various delay and harmonization effects are applied to the saxophone, modified in real time by the performer. Primal is also a work of brothers in collaboration, playfully expressing their primal selves, their common loves of music making in studios and on stages, adapting technologies, and simply doing things together.

Christopher Poovey, *Hypoxia*
Hypoxia originally came about as a flute study I created as an attempt to use timbral descriptors to drive processing in an interesting and intuitive fashion for a performer. Often in music with live electronics, pieces are guilty of using a high number of either pre-baked tracks or carefully manipulated automation which feign true interaction and often, as an unintended result, make performing electronic music very difficult for a performer. I, being quite guilty of the latter, often found my piece having an obscene rate of cues driving the live processing in my patches. Using timbral descriptors gets rid of a number of these issues as they can be used to create classifiers for different types of sound which can then either trigger events and manipulate effects. Originally the flute study was intended to be a compositional etude, but I enjoyed the sonic world it created, so I re-wrote the score and revised the electronic to create *Hypoxia.*

Andreja Andric, *Concert for Smartphone Network*
Concert for Smartphone Network is a work for ensemble of mobile phones where a custom made network system

connects the devices and combines the individual music lines of different performers into one music flow. The performers develop the music together and use the network system to explore new ways to connect with each other through collective music making. The software synchronizes the individual performers' inputs, mitigating network delays over large distance networks, while the small size of the handheld devices leaves the body free to move. The work typically consists of fast and intense loops of synthesized sound, exploring repetition, variation and sound color in a natural (non-tempered) scale and low (1-bit) sound resolution. The performers play from three different countries: Denmark, Serbia and Switzerland.

Concert 17

Program

Mikel Kuehn
Unlocking the Keys   7:57

Jay Afrisando
Gendhing Cosmic 2   10:14

Jason Fick
junktures   6:46

Jeremie Jones
Wòz no.10   6:00

Southeast of Rain
Between Fleeting Somethings   5:40

Andrew Davis
Pastoral   6:31

Ignacio Viano
Estudio Electrónico 1   8:38

Andrea Bolzoni
Lid over a bottle in a paper bag   9:07

Ainolnaim Bin Azizol
The Seed of Live: Ancestral Dance   11:37

Program Notes

Mikel Kuehn, *Unlocking the Keys*
Unlocking the Keys (2021) is a fixed media Ambisonic work that explores three dimensional sonic space. The title serves as a metaphor for searching out (i.e., "unlocking") the potential of sounds created from recorded piano sources, which start out abstract in nature and fully reveal themselves in the middle of the piece. While the ideal listening experience for this piece is a periphonic sound system (a three dimensional configuration of speakers such as "dome" or 8-channel "cube"), the version provided here (stereo) preserves all of the musical material, mapping it down organically to a two dimensional listening space.

Jay Afrisando, *Gendhing Cosmic 2*
Gendhing Cosmic 2 (2020) is a 7th order ambisonics composition that re-imagines gamelan as if it lives in the outer space, thereby uprooting its performing theory, particularly the one based on its tradition. If the principal guidelines derived and practiced from the tradition is ripped from the instrument—scattering its original identity and making a new one—will it remain gamelan? This work is a composition version of *Gendhing Cosmic* (2019), a 5th order ambisonics installation. All the sound was generated in SuperCollider through inharmonic additive synthesis without using additional reverb, and spatialized using IEM Plug-in Suite and VSTPlugins Ugens for SuperCollider.

Jason Fick, *junktures*
Illuminating and extending the sounds of bending, ripping, and breaking, *junktures* offers the listener an elaborate narrative based on the momentary world of sudden impact, while alluding to the sensations of autonomous sensory meridian response (ASMR). This piece was realized through juxtaposing unprocessed and synthesized versions of the original source material in an attempt to explore pivotal moments in time and the connections between them that forge new pathways.

Jeremie Jones, *Wòz no.10*
At the dusk of the night, travelling between Bialystok and Krakow, a young man sits quietly in the poorly lit train car number 10. An older man enters and sits down in front of him. The train passes at full speed through the misty Polish countryside. The silence between the passengers is filled with the din caused by all the crackling and rumbling of this old car dating from the communist era. Mysterious physiological resemblances might lead one to believe that the two protagonists are from the same family, perhaps distant cousins, or the same person at two moments of his life. We will never find out because the youngest of the two leaves the train after several hours without having exchanged any word with the other passenger. *Wóz no.10* explores the transitions between significant moments of our lives. In this era of isolation and social distancing, interactions between people

reveals their crucial importance.

Southeast of Rain, *Between Fleeting Somethings*
Between Fleeting Somethings by Southeast of Rain (Lemon Guo and Sophia Shen): Day 8: *Between Fleeting Somethings,* from our debut album _*42 Days [5]*, is a composition for pipa (a Chinese string instrument), voice, field recordings, and electronics. The piece portrays the experience of being transported between the real and the imagined, the synthetic and the natural - a magical realist world where the boundary between human and nature is porous. Conceived during our residency at the Headlands Center for the Arts, a former military base with a unique history and ecosystem, this piece combines site-specific improvisations with multiple processed field recordings as real-time impulse responses to simulate the imagined soundscapes. It intends to create an immersive experience and evoke the audience's environmental awareness.

Andrew Davis, *Pastoral*
Pastoral is a reimagining of Beethoven's Sixth Symphony. Excerpts from his first movement from an old public domain recording are woven together with sounds of nature to create a new narrative structure. Much of the symphony has been time-stretched creating long waves of string sounds that are punctuated by short fragments processed through several reverbs I have designed. The effect is a dreamy meditation of one of my favorite symphonies.

Ignacio Viano, *Estudio Electrónico 1*
Estudio Electrónico 1 is an electronic work based on 3 samples and white noise organized by controlled randomization algorithms programmed by the composer in MAX. It works with densities and distributions on the (at least) two sides of the temporal organization in music: "entry intervals / durations / rhythm" and "pitches / frequencies / notes / spectrum". Part of the material results from improvisation carried out with these algorithms, providing a high degree of intuition to the piece.

Andrea Bolzoni, *Lid over a bottle in a paper bag*
Lid over a Bottle in a Paper Bag is a piece based on 3 sounds: a hit lid, the whistle of a bottle and a squashed paper bag. These sounds have been processed in various ways and then organised through a machine learning based system. Phrases and drones have been composed recalling and re-synthesising samples choosing audio features contours. Then, the formal structure has been composed to evoke an imaginary scene where the main character is the *Lid over a Bottle in a Paper Bag.*

Ainolnaim Bin Azizol, *The Seed of Live: Ancestral Dance*
Ancestral Dance is the first series of a fixed media electroacoustic composition cycle for *The Seed of Live.* Mangrove forest soundscape field recordings from the Kukup Island and Tanjung Piai National Park Johor, Malaysia UNESCO biosphere reserve for wetland, and

found sound from the Seletar people community nearby were used in the composition with soundscapes and acousmatic style homogeneously through evolving spatiotemporal gesture-articulation, timbral energy-density morphing, and more, which is to reimagine and highlight the cultural soundscapes of proto-Malay (Malay aboriginal) and their mystical-nature culture relationship sound-world.

Concert 18

Program

Andreas Mniestris	
Brainrinth	14:00
Nicholas Shaheed	
Wire Spill	13:59
Caroline Miller	
Spelunking	13:27
Oktawia Paczkowska	
do you need any experimental music	6:01
Ivan Elezovic	
Circle Noise	5:19
Victoria Gibson	
Hold Your Breath	8:20
Iddo Aharony and Arom Choi	
breathwatersoundcannon	14:46

Program Notes

Andreas Mniestris, *Brainrinth* (2019)
This work -- presented here as its reduction to a flat video projection -- is meant to be permanently set up as an installation for 7 image streams projected on a specifically designed screen configuration space and immersive sonic environment resulting from an 8 channel sound reproduction system permanently installed as a double-diamond same-kind-of-loudspeaker setup. The video streams material is derived mainly from medical (mostly brain) scans as well as lots-and-lots of additional images of a vast variety and purposeful thematic de-correlation. The generative idea of the piece (visually) is the cognitive cycle from pre-birth to death on the ontogenetic level and the impact of perception to the mental structures and psychological states. The Title of the piece (brainrinth) reflects exactly the idea of the brain

as a labyrinth, a gigantic and complex network of information processing where streams of vast quantities of information have to implement the condition for survival through meaning generation mechanisms in a cycle that starts and ends to the simplicity of non existence. The sonic material was composed upon the finished video work and is basically a transformation of the visual information to sound, some sort of "sonification" so to speak but based on a very subjective "mapping", so subjective as to render the above term even inaccurate. Many allegorical and citational elements are densely used throughout this piece assuming the role of explaining images, justifying transitions, playfully interacting with the context, categorically imply meaning and allegorically evoke parallel realities. Idea and Principal Video Image Material by Nikos Kokkalis.
Animation and Image Processing by Stefanos Papadas.

Nicholas Shaheed, *Wire Spill*
Wire Spill is a multimedia work for kalimba, electroacoustics, and digital animation. The simple melody serves as an anchor for the electronic's complex tapestry of reversed and detuned kalimba samples. Noise, while cycling through different stages of emphasis and de-emphasis, is an ubiquitous feature of Wire Spill. The visual component is a generative digital animation, inspired by the works of Jared Tarbell. The small, random motions of lines and particles combine to form complex, ever-shifting structures.

Caroline Miller, *Spelunking*
Spelunking is a music video of a free improvisation for trumpets, live electronics, and atmospheric electronics, recorded live between two cities on the West Coast of the US. Along with a string of interlacing, filtered LFO's, sampled sounds in the electronics are either directly from caves or suggestive of cave-like structures: bottomless pits, tunnels, abandoned electrical infrastructure, beams of light, and underground lakes.

Oktawia Paczkowska, *do you need any experimental music*
This audiovisual piece combines noise and glitch sounds with images of the most important world events in 2020, thus trying to ask the question about the current place of experimental music, its role and meaning in a pandemic reality. In the face of events of the last year, is it possible to escape into the world of abstract sounds? Or maybe this is exactly what we need right now? It directly refers to the founding father of experimental music - John Cage. The contained quotation from "In a landscape" for piano is intertwined with loud, harsh sounds. In the end, it tries to answer the question: will music save us?

Ivan Elezovic, *Circle Noise*
Circle Noise, a continuation of the *Drawing Noise* (2014), explores ambient sound presented in a large vacant gallery space during a performative wall-drawing installation. The project aims to reconcile the noise of voided space with the scratching sound of mark making. It investigates the ideas of long sustained sound objects,

invasive echo, and thin texture produced by the act of drawing circles with colored ball-point pens directly onto rough drywall. The rhythmic value of visual manifestation juxtaposes clear and softer noise with amplified texture overlapping in circle compositions as they arrive and disappear in an obscure dark space. Through the performance of repetitive drawing practice, *Circle Noise* examines mark making that reflects time, space, speed through meditative state of mind. Layered sound inhabits the atmosphere and allows the viewer to experience the sensation of ambient recording as a musical piece.

Victoria Gibson, *Hold Your Breath*
Imagine — your space is filling with liquid — you are underwater! *Hold Your Breath* and experience the wonder of exploration. The project will give an intimate look at the underwater world that few of us ever see and introduces the resident lifeforms. Fish, seals, barnacles and other creatures cover the screens, just as the people cover the streets of New York. Water is essential to life and human actions are degrading the environment at an alarming rate. It is our hope that by creating an immersive underwater environment, people will experience the fragile beauty in an emotional, visceral way. If people can identify with these living beings, perhaps they will want to act now and save them. We must all do our part to preserve the water world that is home to these creatures before we lose them forever

Iddo Aharony and Arom Choi,
breathwatersoundcannon
This collaborative piece emerged from the liminal spaces between the words of the poem *Resolution* by Layli Long Soldier: between voice and place, breath and earth, "now" and memory. The poem itself is part of a response to the Congressional resolution of apology to Native Americans (2009), a document of carefully crafted legal language. It is adapted from the language of the resolution itself; however, its text — "I commend and honor Native Peoples for the thousands of years that they have stewarded and protected this land" — is put into question as it is disassembled on the page before the reader's eyes. Merging sound with video, bass-flute with real-time electronics and the poet's voice, images of the natural and personal — the creators of this piece aimed to dip a toe into some potential streams flowing out of the poem's questions and defiance. Composition and electronics: Iddo Aharony; Video: Arom Choi; Bass-flute: Shanna Pranaitis; Performance in video: Mónica Sanchez.

Concert 19

Program

Kyle Shaw
Tamboo   8:52
       Daniel Edwards, *percussion*

Steven Lewis
Mutual Arising   5:06

Shuyu Lin
Feather Mallet   7:10

Ted Moore
apsis ii   1:33

Stephen Roddy
Signal to Noise Loops 4++ : A Quiet Year   5:11

Theodoros Lotis
Voices   10:35

Emily McPherson
Phosphenes I   5:16
      Video by Austin Windau

Qiujiang Lu
Glitchy Apple   3:15

Tim Reed
Rafah Crossing   7:18
      Robert Lynn, *cello*

Artemi-Maria Gioti
Converge/Diverge   17:10
      Florian Müller, *piano*
      Nikolaus Feinig, *double bass*

Program Notes

Kyle Shaw, *Tamboo*
The "tamboo bamboo" is an idiophone born out of necessity. When drums (French: \italic tambour, whence "tamboo") were banned in carnaval celebrations of 19th century Trinidad and Tobago, slaves replaced them by beating bamboo stalks of various sizes. The tamboo bamboo was thus an important precursor to the steel pan, and as such is an important character in any creation myth constructed for the latter. This piece is a sonic retelling of just such an imagined creation myth. Pitch gropes its way out of primordial chaos and flourishes for a time before returning to the cold abyss of the deep future.

Steven Lewis, *Mutual Arising*
Reactionaries uses motion tracking, graphic score notation, and interpretive, reactive improvisation for the purposes of experimenting with remote, interdisciplinary performance practices. It combines stylistic elements found in fixed media, generative and interactive music systems, and gestural augmentation in order to leverage geographic distance as a composition parameter. Instead of using telematics or networked performance, a sequence of recordings took place, where each improvisation was derived not from simultaneous group interplay, but relative to the last performers' reactions from the instructions provided in the score. Thus, the composition as a whole will not be heard until after all of the parts are played separately. Max/Msp~ was used to build the system for analyzing audio and mapping the gestural data from the sensor (Mari Kimura's MUGIC®) to specified processing parameters.

Shuyu Lin, *Feather Mallet*
I started with audio of a tuned wine glass struck by drumsticks. By applying multiple sound synthesis/resynthesis algorithms programmed in Kyma, I manipulated and developed the sound materials in real time. The performer uses a "feather mallet" — a feather attached to a Wii Remote game controller — to trigger and shape the sounds. The performer's "touching" and "rubbing" of the wine glass with mallet gestures, juxtaposed with the sounds of drumsticks hitting the wine glass, creates an audiovisual illusion and establishes the timing relationship between the two. The musical journey of turning a single wine glass sample into a live audiovisual experience is offered to the audience during the performance.

Ted Moore, *apsis ii*
apsis ii was commissioned as part of HOCKET's #What2020SoundsLike project.

Stephen Roddy, *Signal to Noise Loops 4++ : A Quiet Year*
Signal to Noise Loops v4 is a piece of data-driven generative music. It is informed by principles and techniques from the fields of Sonification and Artificial Intelligence. The piece maps data from noise sensors placed around Dublin City to control a generative algorithm that creates the music. Data is mapped to control the sound synthesis algorithms that define the timbre of individual musical voices and data is also mapped to control post-processing effects applied to in the piece. The first movement consists of data recorded from noise level sensors around Dublin in March 2019. This is prior to the COVID-19 pandemic and the bustling nature of the city is well represented. The second movement consists of data recorded in March 2020 when restrictive and social distancing measures were introduced culminating in a full lockdown on March 27th. This section is notably more sedate. The piece was realized with Python for data handling and mapping, Ableton Live was employed as a sound server to generate musical materials and run a wide range of

sound synthesis and post-processing elements. The visuals were designed in Processing with data handling and mapping again carried out in Python.

Theodoros Lotis, *Voices*
Voices of a protolanguage, voices of instinct reactions, voices that transmit instinctive expression, voices of humans and birds and frogs and voices of fear, surprise, intimacy, intrusion, complaisance, ignorance, caress. Voices uses as its primal material the voice of the director and musician Giorgos Nikopoulos from his film *The Ox* (recordings: Giorgos Gargalas) and dance/body sequence recordings by Christina Mertzani, Enangelos Poulinas and Evangelia Randou. I want to thank them all for their expressivity and body sweat. Other sounds used are voice recordings (Agnese Banti), violin (Nikolas Anastasiou), clarinet (Esther Lamneck), percussion (Giorgos Stavridis). I also thank all my students who helped with the recordings. *Voices* was commissioned by the artistic research project Embodied Gestures (PEEK AR-399) funded by FWF Austria and had its premiere at the Echoes Around Me Festival 2020 in Vienna. Thanks to Thomas Gorbach and Enrique Tomás for initiating the commission.

Emily McPherson, *Phosphenes I*
Phosphenes I is composed entirely of recorded and processed Beyblade sounds. Special thanks to videographer, Austin Windau, videographer. Let it rip!

Qiujiang Lu, *Glitchy Apple*
People perceive sounds from both outside and inside of our body. However, compared to outer sounds (that is, sounds produced outside of our body), inner sounds (that is, sounds produced inside of our body) are covert but pervading. *Glitchy Apple* is an electroacoustic piece in which I aim to draw the audiences' attention to the orchestra within. All the sounds in the piece originated from two tracks of recordings - sounds happened outside and inside when I was eating an apple. The outer track seizes the apple chewing sounds with environmental noises using the built-in condenser microphone of a Zoom H6 recorder placed right in front of my mouth. Meanwhile, the inner track captures the chewing, slurping, even oral muscle tightening sounds that happened in my mouth using a contact microphone directly attached to my forehead. Section 1 and 2 represents inner sounds and outer sounds accordingly, while the last section mixed inner and outer sounds to reproduce the natural hearing process.

Tim Reed, *Rafah Crossing*
Crossing is a musical statement of my feelings when, as an American living a privileged and comfortable life far away, I read, hear and think about the suffering of Palestinians living under siege in Gaza.

Artemi-Maria Gioti, *Converge/Diverge*
Converge/Diverge is a composition for piano, double bass and interactive music system, exploring the concept of collaborative emergence as the result of group decision-making in composed interactive music. The computer monitors the degree of timbral similarity between the two audio inputs (piano and double bass), identifies instances of "convergence" and "divergence" between them and responds accordingly. In addition to sonifying the interaction between the two musicians, the interactive music system can act proactively, by initiating two additional interaction scenarios: "compete" and "cooperate". During the performance, the intentions of human and non-human agents are being constantly negotiated, revised and adapted to changing group dynamics, leading to varied musical outcomes.

Concert 20

Program

Jonathan Wilson
Squeakeasy   8:40
Maja Cerar, *violin*

Stephen Montalvo
in Noise   9:50

Ali Balighi
Daramad for 3 Sopranos and Fixmedia   8:09
Shaghayegh Bagheri, Negin Goodarzi,
Behnoosh Sabet Moghadam, *sopranos*
Visheh Khatami Moghadam, *video*

Federico Bonacossa
De Profundis   11:20
Michael Sanchez, *bass clarinet*

Melika Fitzhugh
Dance for Violoncello and Live Electronics 5:52
Madeleine Shapiro, *cello*

Henrik von Coler
Discount   15:00

Gayle Young, Reinhard Reitzenstein and Madeleine Shapiro
SlamBopBoom#@!   5:30
Madeleine Shapiro, *cello*

Clovis McEvoy
Pillars of Introspection   12:03

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Program Notes

Jonathan Wilson, *Squeakeasy*
Squeakeasy evolved from the accidental discovery of a metallic chair that happened to be loosely bolted to a patio set and could pivot in such a way to create an ear-piercing, yet irresistible screech. Had its timbral properties (at least, to my perception) not induced considerable intrigue and screamed violin to my ears, this work itself would very likely never have come into existence. Other recordings of squeaky wooden surfaces, including a wooden chair, augment, at the very least, a peripheral relationship between violin and electronics.

Stephen Montalvo, *in Noise*
in Noise draws attention to the increasingly significant issue of oceanic noise pollution. The composition incorporates the voices of the creatures most affected by the intrusion of human activities into the marine environment. Shipping and oil and gas exploration have created an acoustically chaotic environment in which marine life has had to adapt in order to survive. The constant noise generated by our activities can be heard hundreds or even thousands of miles away. It has forced marine life to alter migration patterns, changed the frequency at which the animals vocalize, and affected feeding opportunities and survival rates. Awareness and advocacy for this issue can lead to the adoption of newer technologies which are significantly softer than existing ones and ensure that marine life thrives in our oceans. Hydrophone recordings of marine life and human activities used in this project were generously provided by Dr. Christopher W. Clark of the Cornell Bioacoustics Research Program

Ali Balighi, *Daramad for 3 Sopranos and Fixmedia*
In Persian, "Daramad" means to start music and also, it is a classical form of Persian music, however, it means to learn music with a deep perspective to theory and techniques for me. In this music, I tried to make a connection between language from a sense point of view and fixed media as a musical atmosphere. The relation between sopranos parts is based on rhythm, counterpoint movements, nonmeaning words and alone letters. This piece won the third place in 5th Electroacoustic music composition competition Reza Korourian Awards 2020.

Federico Bonacossa, *De Profundis*
De Profundis is part of a growing series of works for solo instrument and live electronics. Most pieces share a similar approach to formal structure and certain types of effects but differ greatly in other ways. In *De Profundis* all the musical material was generated by transcribing spontaneous vocal improvisations using the computer or simply by ear. The effects used are a combination of granular synthesis, loops, delays, pitch-shifting, and ring modulation.

Melika Fitzhugh, *Dance for Violoncello and Live*
Electronics
This piece was written as a collaboration with dancer/choreographer Merli V. Guerra, and was premiered by her and Baroque violoncellist Christien Beeuwkes.

Henrik von Coler, *Discount*
The graphical score *Discount* is a collage across 30 pages, composed by Henrik von Coler between 2017-2018 from advertising brochures of supermarkets, respectively images of food items. It is performed live online by the 'Core', which formed during the 2020-21 pandemic. It consists of six active members from different locations, who have investigated the technical and aesthetic possibilities of network music performance systems in over 40 live stream sessions. Using OBS and Jitsi, a video stream is generated from individual cameras and the animated score, which can be easily embedded by organizers and online events. All performers connect to the audio server from their home networks.

Gayle Young, *SlamBopBoom#@!*
A heavy punching bag was suspended in the basement of the Young-Reitzenstein home early in the isolation of spring 2020. The intriguing sound of this new indoor activity led Young and Retizenstein to create a new piece, *Punch,* in response to the invitation from No Hay Banda of Montreal to contribute to "Fluxus on Line." Rhythmic patterns from beginners' boxing videos were recorded alone and through tuned resonators that impart pitch and overtones to the sound. Recordings were then treated electronically. When Madeleine Shapiro heard *Punch* she expressed interest in developing the concept for cello and fixed media. An extended collaboration then took place as different versions were exchanged, resulting in an intricate dialogue between the multi-tracked percussive sounds, Shapiro's voice, and her improvised responses on cello.

Clovis McEvoy, *Pillars of Introspection*
Pillars of Introspection is written for the emerging medium of virtual music. An immersive, interactive audiovisual experience, the piece is anchored around a self-reflective examination of power; of helplessness and agency. Intrusive thoughts and compulsive desires are given shape and form, immense billows of raw emotion and tumultuous expressions of sound and colour dance and menace - the very environment itself becoming a confronting mirror. Yet as the balance of power may at times seem fatally tilted, and one's relation to the world seem set, there come new opportunities for growth, empowerment and peace. Reshaping the world through curiosity, intuition and playful exploration opens a pathway to create a new, harmonious space within oneself and within the experience. The work is presented here as an installation performance, allowing a wider audience to share in an intimate and personal experience. All audio, visuals and interactivity created by the composer.

Concert 21

Program

Leah Reid
Reverie   10:30

Ema Ferreira
Three Buchla Studies   10:04

Christopher Coleman
Listening to the World   6:33

Patric Simmerud
Rainbow's Gravity   4:23

Alyssa Aska
2002-2020   5:48

Janis Mercer
Friends...Flowers   7:11

Stefano Catena
Lungz   6:27

Pinda Ho
     of Conducted Chaos (Stereo Version)   4:50

Gintas K
one way#1   3:23

Jeremy Wexler
Choose your identity provider   10:30

Program Notes

Leah Reid, *Reverie*
Reverie is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.

Ema Ferreira, *Three Buchla Studies*
My *Three Buchla Studies'* series was composed during

my stay in Stockholm in the 2020's winter. I was studying at KMH and they were composed in its studios. The main goal of these studies was to make me a friend of the Buchla system, understanding a few of its possibilities and trying to put my voice on it. More than the composition process later, discover sounds on Buchla was some kind of meditation for me: my mind was completely focused on it and the time could fly when I was doing it. The three studies are very different from each other, and their names are a mirror of what type of sound I tried to explore on them.

Christopher Coleman, *Listening to the World*
In 2007 I programmed and presented a World Music series for Hong Kong's Radio 4 that featured music from some 72 nations and trans-national peoples. The series was an incredible learning experience for me, and I listened to literally hundreds of recordings as I was planning the programs. The variety of sounds and styles of course fascinated me; but what most impressed me was the number and extent of the similarities. At the end of the series I wanted to create a collage that would sum up these similarities, and show the commonalities between people who, in these times, seem so distant. While collecting the material from archival recordings I realised that I had music from every continent but Antarctica. This lack bothered me, so I turned to the natural world for their music. Occasionally in the piece you may noticed the clucking of penguins, or synthesizer-like pitch sweeps of harp seals. Other than those few sounds, everything else is either a human voice or an acoustic instrument.

Patric Simmerud, *Rainbow's Gravity*
Rainbow's Gravity is loosely based upon the dynamics between the characters Roger Mexico and Jessica Swanlake in the Thomas Pynchon novel *Gravity's Rainbow:*

to be at sixes and sevens
to go from dream to dream within
being the wave breaker...
...and suddenly there is a beach, the unpredictable

Rainbow's gravity is a stereo file for fixed media to be performed on a two-channel system of your choice. The marimba is being played by Swedish/Japanese percussionist Mika Takehara and the electronics is by the composer.

Alyssa Aska, *2002-2020*
This work re-imagines a song from a pop/hip-hop album created by the author in 2002. All of the sounds used come from extremely low-fi recordings, and artifacts and noise elements from the original recording are amplified, eroding the original work like time erodes everything.

Janis Mercer, *Friends...Flowers*
Friends...Flowers contains two threads that I have attempted to translate into music. The first is the effect of looking at the painting, *The Friends Become Flowers* by

Max Ernst. The work opens murkily, as if one is looking at a painting for the first time and trying to get a general sense of it. Gradually parts or colors, shapes appear to the eye and the brain perceives what it represents. Repeat viewings create more meaning until the eye achieves an understanding of the painting. The parallel thread is the subject matter of the painting itself, the aftermath of a battle. Ernst wrote in a journal about the painting that, "...All of his friends were transformed into flowers. All flowers metamorphosed into birds, all birds into mountains..." There are four sections in the music which corresponds to the four colors in the painting, the tenses used in the journal entry, and the four musicians providing source material.

Stefano Catena, *Lungz*
Lungz is an acousmatic binaural journey that explores the manipulation of noise. It was made specifically for a binaural or multichannel format, where the spatial component is crucial. It is mostly made from noisy sounds and noise injected into resonators such as flutes or physical models: the composition also takes advantage of granular synthesis and pre-recorded material. As a contrast, rhythmic granular textures and the softer filtered noise are compared, in order to create algorithmic phrases and musical discourses. Its aim is to link noise to human sensations like touch or breathing cold air. By shaping complex material through electronic or physical instruments, spatialisation and microsound, the listeners are taken into different spatial environments, where they are touched and surrounded by noise, even feel it in their lungs. In times when it's easy to feel suffocated, Lungz expresses the composer's need to breathe deeply once again in these trying times.

Pinda Ho, __ *of Conducted Chaos (Stereo Version)*
__ *of Conducted Chaos* is originally an octaphonic piece, the piece provided here is the stereo version of it. It is a piece of two things. It is first an experiment of using as much sound materials with sound processing techniques to explore concrete music. Then, as the political struggle and human rights violation sky-rocketed in Asia regions, it becomes a piece to reflect on the emotions of pain, despair, anger, and hopelessness by watching and knowing irreversible traumas bestowed among the people. Is it I, you, he, she, they, mine, yours, his, hers, theirs of conducted chaos that brings horror to the world? Who is responsible? The piece is made mainly of multiple washes of sounds, sudden attacks that sparks from time to time, and windows of harmony.

Gintas K, *one way#1*
Played live using computer, midi controler assigned to vst plugins. Real time, without any overdub.

Jeremy Wexler, *Choose your identity provider* (2020)
My piece is a stereo fixed media composition whose source material consists largely of foley/field recordings, synthesized sounds using my collection of software and

hardware synthesizers, and samples harvested from various internet sources (like plugins and popular video streaming services) as well as a few obscure and forgotten vinyl records. I used a software that categorizes the audio samples within a corpus across a grid by timbre, enabling me to scan through the samples by clicking and dragging my mouse. I recorded these improvised sessions and intuitively time-stretched, spliced, transposed, organized, and layered these sounds to form much of the piece. The constantly shifting sonic landscapes coupled with the largely found-sound materials are a gentle reference to the title. I was inspired to sardonically adopt *Choose your identity provider* as the title of the piece when I observed it being used as a prompt one might see on a website that provides a service. For me, it inadvertently summarized the constant psychological battle we're in with our technology which I fear is eroding our abilities to express ourselves and resolve interpersonal conflicts. This piece has been presented at NSEME '21 and was recognized at SEAMUS '21 with an ASCAP/SEAMUS Commission Award (2nd prize).

Concert 22

Program

Charles Mason
Is there anyone there?   13:08

Linda Antas
Still Shining   6:35

Mark Cetilia
Pyropyxis   6:58

Jeonghyeon Joo
solo for haegeum   9:20
                    video by Hyun-min Lee

Tamara Ray
coalesce;   3:06

Luciano Leite Barbosa
Poissons Rouges   12:00

Andreas Weixler and Se-Lien Chuang
Nagoya City Sonic Culture   6:23

José Martínez
Atavism   15:00

Program Notes

Charles Mason, *Is there anyone there?*
The video is one of Sophia von Wrangell's works she calls "moving paintings" which is created by painting hundreds of paintings, then filmed one after the other to create moving images. The collaboration between Mason and von Wrangell took place during the beginning of the Covid lockdown while first adjusting to the strangeness of isolation.

Linda Antas, *Still Shining*
This Visual Music was created in 2020. The title relates to the my last Visual Music work, *All That Glitters and Goes Bump in the Night* (2014), which pondered that many things are "nearly equal parts 'glitter' and 'bump'…if only we have the skills to bear difficult things in constructive ways," and also reflects on "appearance vs. reality—on our often distorted perceptions of good and bad, success and failure, direct cause and serendipity—and on all manner of assumptions."

Mark Cetilia, *Pyropyxis*
Pyropyxis is an audiovisual work by Laura Cetilia (cello/voice) and Mark Cetilia (video/analog modular synthesizer). Since the formation of our ensemble Mem1 in 2003, we have developed a shared performance practice based in electroacoustic improvisation. However, we decided to take a different approach in creating of this piece; instead of performing together in real time, the process began with Laura composing and recording the acoustic cello and voice parts, to which Mark added electronics in response. Once the sound was complete, Mark developed a feedback loop between analog video synthesis hardware and custom software written in Max/Jitter, and recorded the video as a visual counterpart to the composition. Despite its asynchronous origins, the work is a culmination of our shared aesthetics and understandings as a long-standing improvising ensemble. It is named after a fungus that forms on burnt tree remnants from a forest fire, eliciting their rich colors and patterns of growth.

Jeonghyeon Joo, *solo for haegeum*
solo for haegeum (2020) is an audiovisual piece that questions what is beyond the body, sound, and movement of a performer and the instrument. Physical elements, materials, and structure of the instrument are extremely zoomed throughout the piece while multiple layers of the sound produced by a solo performer are continuously played.

Tamara Ray, *coalesce;*
Revolving around a brief video of a dead leaf fluttering in the wind, coalesce; is a visual and auditory piece, inviting the audience to enter a world of evolution. The piece shifts as a living creature changing through life, beginning with lo-fi visuals and ambient sounds to a gradually more structured presentation. Ableton Live 10 was used to record and manipulate ambient sounds, vocals, and acoustic violin as performed by the composer. Max 8 code programmed for the project was then linked up to Live to generate and synchronize the manipulation of video effects and the auditory component.

Luciano Leite Barbosa, *Poissons Rouges*
Poissons Rouges is inspired by Matisse's painting *Intérieur, bocal de poissons rouges* (1914). It evokes the slow and fluid movement of the two goldfishes represented in the canvas, as well as the painting's blue atmosphere. The work was written in collaboration with saxophonist Pedro Bittencourt and with artist Lara Brenne.

Andreas Weixler, *Nagoya City Sonic Culture*
Nagoya City Sonic Culture was commissioned by NCU Nagoya City University and performed by Se-Lien Chuang & Andreas Weixler at Atelier Avant Austria 2020 #homestage. Se-Lien Chuang - interaktive visuals, Yan-Zin (Chinese dulcimer) Software: Max/JItter; Modular Filter. Andreas Weixler - audio realtime processing, electric guitar. Software: Max/Msp; Granularsynthesis, Special Delay, Ring Modulation, Spectral Freeze.

José Martínez, *Atavism*
This collaboration explores sounds and movements from traditional Colombian music as they reappear into the synthetic sonic world of electronics, accompanied by a reinterpreted and abstract movement. Seeking to preserve the tradition, this proposed mutation also looks for an alternative meaning; one that doesn't overwrite that past, but that expands upon its own the definition.

Concert 23

Program

Tae Hong Park
senalpriA   12:13

Cort Lippe
pexes   10:52

Michael Gogins
Poryphry   7:56

John Wiggins
Without a Trace   1:45

Annie Mahtani
Racines tordues   12:48

Christian Dimpker
N. 24 La naissance de la lumière à partir de l'esprit du feu   27:24

Program Notes

Tae Hong Park, *senalpriA*
For the first time in human history, more than 50% of the global population now lives in so-called megacities. By 2050, it is projected that this city-centric population shift will reach approx. 70%. With people gravitating to megacities around the world, we have witnessed changes in urban soundscapes, including in cities like Chicago which hosts one of the busiest airports. In 2009, airplane noise complaints were around 14,858 per year. Eight years later in 2017, complaints have risen to 5,522,273 for the year. senalpriA aims to bring awareness to the changing urban soundscapes focusing on community aircraft noise impacting residents living around airports. The piece was originally composed for The Cube: 140 audio channels and loudspeakers.

Cort Lippe, *pexes*
pexes, completed in 2020, interrogates the differences between relational and transactional connections among musical materials, and explores whether these connections succeed in becoming transformational or remain developmental. pexes is dedicated to the memory of the composer Erik Oña.

Michael Gogins, *Poryphry*
This piece for fixed medium is composed in Python using my CsoundAC algorithmic composition library with chord spaces, and rendered using Csound. The piece is, as it were, algorithmically through composed: the generative

program runs, and the piece is complete. There is no editing the piece except by tinkering with the program. The source code for this piece is publicly available from my personal GitHub repository michael.gogins.studio, under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license (CC BY-NC-ND 4.0).

John Wiggins, *Without a Trace*
I always leave traces in my pieces, like clues or jokes. These are the sounds pretty much as I recorded them, then the trick is to mold them and make interesting objects to organize into a fascinating piece. I always thought the idea of music concrete was to leave a few of the sources in the clear somewhere. I thought, so making *Without A Trace* I decided to go as far away from the original sounds as I was technically capable of, leaving no trace, none - gone without a trace. I did it like this: field recordings out of the Zoom into a Serge analog modular, process, record and edit out sections, load these sections into Forester, mangle, record, and load that into Hour Glass for "granularization" - record, and edit out "samples" size sounds, load these samples into ProTools, every channel processing differently, chop up single samples across multiple channels and filters, etc. Make a piece. I got into this more than I thought, finding an enormous amount of sounds I never would have known were there if I hadn't tried so hard to take them apart. As I erased more and more of the spectrum I accidently created a rhythm of timbral changes also – things emerged, were all these things there all the time?

Annie Mahtani, *Racines tordues*
"Embrace sorrowful thoughts for they sweep the house of your heart clean, scatter the withered leaves, and pull out the twisted roots, preparing the ground for new shoots of joy. What sorrow takes away from the heart it replaces with something better."

— From the poem
This body is a guesthouse, Rumi

It is often not until life sends us through the darkest and most difficult of times that we are able to really appreciate all that we have, and come out of the other side blooming. This piece is dedicated to my sister Ellie, who did just that.

Christian Dimpker, *N. 24 La naissance de la lumière à partir de l'esprit du feu (2018)*
The understanding about the relationship between fire and the real and imaginary world begins approximately 50,000 BC with the indigenous people of Australia. One of the fire myths of the Aborigines is related to an inhospitable earth that is transformed to a comfortable place by a rather unsettling fire. This fire myth is the reason for the choice of instruments. They were all derived from traditional instruments of the Aborigines, above all in total 29 didgeridoos (from C1 to E3). In art history, the fire has gained utmost importance through Otto Piene and Zero, but also Yves Klein. Piene's smoke

and fire paintings may be understood as part of a complex that aims at making immaterial light tangible. Klein focuses on the destructive force of fire in his public art campaigns and extensively transforms the surfaces of canvas by means of flamethrowers. Two of their fireworks form the starting point of the third movement of the work, they are integrated into the spectrum. Thematically, this piece narrates this semantic context of fire, originating from raw fire, through the fire myth, to the destructive power of fire, its creative force and of fire eventually becoming light.

Concert 24

Program

Tom Williams
A Shadow that Falls   9:40

David Jones
Through a Brittle Landscape   10:04

Ragnar Grippe
La jJambe Levée   12:26

Jeremy Muller
Orbitals for clarinet and mobile devices   9:05
Josh Bennett, *clarinet*

Kel Smith
Dovum   10:24

Cecilia Suhr
Demystifying the Narrative   11:26
Cecilia Suhr, *voice and live electronics*

Jonathan Andrew Smith
Inquietude   5:02
Jordan Walsh, *kalimba*
Video by Blank House Media

Joakim Sandgren
bifurcations simples   7:22
Sören Hermansson, *horn*

Program Notes

Tom Williams, *A Shadow that Falls* (2019)
"I'm going to Flicker for a moment
And tell you the tale of a shadow
That falls at dusk…"   (Alice Oswald)

A Shadow that Falls was composed for the French percussionist Thierry Miroglio and is for unpitched percussion and electroacoustic fixed media. The fixed media is composed from sample recordings of Miroglio playing. There is no conventional written score for the performer, instead there is a "listening score". The percussionist improvises to the fixed media, stereo track that accompanies the player and to the listening score that only they hear on a third, private track. To shape and inspire their performance the percussionist hears lines and words taken from the poem *Shadow* (2015) by the English contemporary poet Alice Oswald. There is a sense of revealing and unfolding, of emptiness, of mindfulness in the performance. The work requires no music stand and, where possible, asks for special low lighting to generate silhouettes (shadows) around the performer.

David Jones, *Through a Brittle Landscape*
This work explores a dichotomy between short, brittle, broken-up sounds in the electronics and smooth, flowing melodies in the solo instrument. The two opposing forces achieve unity and synthesis through the course of the work, with the instrument melodies becoming fragmented and broken and the electronics becoming more smooth and connected.

Ragnar Grippe, *La jJambe Levée*
Leg raised
problem ?
scorpion on the floor
motion halted because of a surprise

Jeremy Muller, *Orbitals for clarinet and mobile devices*
Orbitals is based on the idea of the electrons in atoms and the probability of finding an electron around the atom's nucleus. The fascinating concept here is that we can only predict electron behavior through probabilistic models – in other words, you have to use chance, not determinism, to find an electron. This is quite different from our understanding of large bodies (like planets, moons, stars, etc.) orbiting around other large bodies where things are predictable and deterministic. In Orbitals, I loosely explore this idea of using probabilistic small variations in order to create larger complex sounds (which is a metaphor for the universe I suppose). Audience members are encouraged to participate in the piece by using your mobile device as part of the musical texture. Turn your volume up, turn off vibrate and auto-lock, and please visit the website below on your mobile device to join:

Kel Smith, *Dovum*
Dovum is the result of a multidisciplinary collaboration between electroacoustic composer Kel Smith (who performs as Suss Müsik) and visual artist B.G. Madden. The intention was to translate the weight of an object within a vaporous, light-filled environment. Recalling the work of sculptor Richard Serra and Japanese architect Tadeo Ando, Madden's images were rendered into a computer algorithm converting visual data into sound. The raw scans resulted in overlapping harmonics, static "dust" artifacts, and relentless pulses. We assembled these components using modified or custom-made instruments: an oscillator that converts light to sound, a haptic (touch-controlled) interface, and a MIDI device with 3D-printed frame. At times, this music brings to mind the surf crashing against the Pacific shores of Japan. Other moments resemble digital pinpoints, like stars in a sonic universe, or the sound of children singing. A feeling of hope as we collectively navigate this global pandemic.

Cecilia Suhr, *Demystifying the Narrative*
Demystifying the Narrative is an experimental voice improvisation performed on a handmade e-textile interactive instrument. This work is situated at the intersection between sonic art performance and a mixed-media/textile installation combined with a new electronic musical interface. Reflecting on the turbulent and notable year of 2020, this work critically explores the dominant narratives in the cultural and media landscape through an abstract expression of sounds and visual representation via handmade installation. Upon touching each button (made with a ball of steel wool) with a fingertip, it will trigger a pre-recorded audio sound file. While performing on this audio-visual e-textile instrument, my voice is improvised via a looping station. Overall, this work captures the sounds of repetition, repudiation, contradiction, and omission while representing chaos, instability, despair, and unsightly beauty via a large-scale interactive installation. In doing so, it captures various voices that were silenced, heard, repeated, and contradicted as well as a collective and individual outcry.

Jonathan Andrew Smith, *Inquietude*
This piece was finished as the Covid-19 pandemic swept the world and transformed the way that we collaborate, communicate, and perform in the music community. Paradoxically, this piece represents an attempt to escape the kind of inquietude that became a common occurrence for many of us under stay at home orders and in quarantine. I hope that it offers the listener and the performer a moment of solace, thoughtfulness, or peace. This piece was commissioned as a part of Phase 1 of Jordan Walsh's Electronic Integration Project, a pedagogical resource meant to teach the relevant skills to incorporate electronic elements into contemporary music performance. It is comprised of educational resources (manual, glossary, recordings, etc.) that make examples of newly commissioned works for solo percussion + electronics. For more information about Jordan and the

EIP, please visit https://www.jordanwalshmusic.com/eip.

Joakim Sandgren, *bifurcations simples*
I wrote *bifurcations...* for Sören Hermansson in 2016 just finishing a larger piece. It went swift and was fun. We had met some times before to work out the technicalities and possibilites. Then circonstances made it impossible to realize the piece that year. And in 2018 we retook the work, discovered more details and finished the piece, that was premiered in Stockholm at a portrait concert of me. It is a great pleasure to work with Sören and the precision he offer. The piece is dedicated to him. The composition explore the slowest part of my "notated tremolos" area that aren't tremolos anymore and the composition takes us on a voyage through different states of tempos and cell patterns.

Concert 25

Program

Emma Margetson
Abstracted Objects   8:32

Minato Sakamoto
Pacific 21   8:43

Yu Nakanishi
motif   6:00

Shuoyi Li
Sun Era   5:23

Annie Hsieh
Gentle Dreaming   6:52

Robert Seaback
Chant in Perforated Space   7:25

Yehun Shin
Poong-Gyeong ii   8:00

David Krebs
Animal Unknowns   4:57

Wang Ziyi
Particle Storm   6:16

Paul Paccione
Skying   11:24

Program Notes

Emma Margetson, *Abstracted Objects*
... coins
... foil
... metal pan
... cellophane
... bubble wrap
... noise

A collection of found sound objects originally explored in a hands-on creative workshop exploring sound, object and mark making at The Barber Institute of Fine Arts (Birmingham, UK). The recorded found sound objects from this workshop were repurposed for this eight-channel composition, *Abstracted Objects.*

Minato Sakamoto, *Pacific 21*
Pacific 231 (1923) for orchestra by Arthur Honegger has been one of the greatest accomplishments in the two-century-long tradition of "railway music." With insistent repetitions grouped in different clusters and a sense of acceleration and deceleration, the piece presents various musical characteristics that have been typical in this heritage. As a composer and enthusiastic train lover who often composes train-themed pieces, I have always wondered: what can I add to this rich tradition without indulging in such old train nostalgia? Expressing my desire for free mobility, my *Pacific 21* draws on various railway sound materials over the Pacific Ocean and presents railway music in the twenty-first century, the era of technological innovation and globalization.

Yu Nakanishi, *motif*
I thought of all the people and music I've met by the time of composition as "motifs-the motivations for making something." Those will exist in me as something that can be motifs for my future life. After such thinking, I started to want to make every experience (motif) of 23 years of my life into one sound work and decided to work on it. This work uses musique concrète method. I thought that with this method I could approach to a wide range of expressions with more freedom than composing simple melody-based music in order to fully realize the sounds that symbolize the events of my life. The symbolic sound materials appearing in this work are selected from the sounds that are important and related to my life. Among them, I mainly used the sound of "saxophone" that I had played for many years and the sound of "water" that I was most interested in of all the sounds around me, and I finally made a piece of music as the graduation project.

Shuoyi Li, *Sun Era*
This work combines applied music with electronic music audio processing technology, integrates the traditional orchestration and sound design from the vertical relationship and horizontal development of sounds, reflects the process of the "Sun Era" from birth to destruction through the perspective of sound works. The structure of the whole work can be divided into four parts. The first part uses real sound materials for audio processing and deformation and synthesizer to draw out the music theme representing human civilization. The second part uses various effectors to design natural environment materials to describes a scene of natural disaster. The third part creates a primal underwater environment, and uses electronic sound to represent the generation of organic life in a new *Sun Era* and finally leads to the forth part——the development and prosperity of new *Sun Era*, in this part, every sound material used in second part reverses, and the music theme of human civilization is recreated by orchestration and electronic music. The author tries to present the concept of the *Sun Era* to the audience in the form of sound work and provokes thinking——How can we make our *Sun Era* last longer? Through environmental protection? technological development? Or ......

Annie Hsieh, *Gentle Dreaming*
Gentle Dreaming was composed in June of 2020, during the time when summer was slowly approaching and we were all quarantining indoors, facing too many uncertainties without any sign of assurance. The initial inspiration came from researching sounds that seem to provide a sense of comfort for newborn babies, in particular those with a fairly high noise content. As the infants grew familiar to the noisy nature of the mother's womb, which provides it with its first immediate auditory environment, the newborn's ears seem to find solace in sounds that reminiscent of its first listening experience. Starting with low-fi recordings of "womb sounds", as recorded by researchers to examine the sonic environment surrounding infants in womb, the piece gradually became one that articulates a dreamscape that also encapsulated the many daily sounds of my own immediate environment at the time, specifically the birds that chirp too loud at deserted cityscapes, and that chanting sounds of demonstrators that took over the streets all over the US during a summer of civil unrest. Year 2020, in retrospect, feels like a dream we never wished to dream; constantly shocking us yet persistently idle. *Gentle Dreaming* captured where I was this time last year, and it is refreshing to revisit it a year later knowing that we are on the path to recovery.

Robert Seaback, *Chant in Perforated Space*
Chant in Perforated Space features synthetic and acoustic voices which pulse in synchrony with dispassionate precision. The inherent physical complexity of acoustic sound sources counters the invariance of the grid-like channel in which they are embedded—as if they are struggling, beautifully, to break free from it.

Yehun Shin, *Poong-Gyeong ii*
The title *Poong-Gyeong* means "Korean wind-bell". *Poong-Gyeong* is generally known as a bell for blessing. I took six bell samples and composed them using various audio editing. The original bell sounds continue to transform. It loses its original shape as it moves towards the climax. The original source is shown again at the end. These *Poong- Gyeong* sounds resonate in various ways in the sound space made by 4 channels and wish for good luck. I hope this *Poong-Gyeong* sound will bring many blessings in 2021 past the confusing year of 2020.

David Krebs, *Animal Unknowns*
In late summer, I was captivated by the sound of crickets singing by the river near my house. The palpable sense of being embedded in the natural world brought to mind the inherent inability of consciousness to gain any insight into the nature of existence. The piece that formed around this sense came to reflect an image of a creature coming into, then fading from, existence, the mystery of its experience pervading its every living moment.

Wang Ziyi, *Particle Storm*
The particles in the one-dimensional space wander between the lines of the two-dimensional space, and finally explode from the three-dimensional space, free in

the gradual separation...

Paul Paccione, *Skying* – for electronic stereo fixed media
I. Night Sky, for Agnes Martin (5:53)
Agnes Martin lived alone for most of her adult life in the desert outside of Taos, New Mexico - where, I think, she must have spent many an evening looking at the stars in the night sky.

II. Daylight Veil, for James Turrell (5:18)
James Turrell (1943) is an American artist whose medium is pure light released into space. A Turrell "veil" combines the use of natural and artificial light to create a slowly changing curtain, or veil, of light.

Concert 26

Program

Massimiliano Tonelli	
Dolcissima mia vita	9:21
Mattia Benedetti	
Nel Buio	2:53
Ambrose Seddon	
Fleeting Strands	13:50
Andrew Walters	
Noise 2 Signal	6:36
Sandra Gonzalez	
Simbiosis	9:12
Stewart Engart	
Sublimation	6:54
Vincent Eoppolo	
Omaggio a Giorgio de Chirico	5:31
Theater of Consciousness	4:00
Logan Henke	
Botanical Drift	14:58

Program Notes

Massimiliano Tonelli, *Dolcissima mia vita*
Dolcissima mia vita ("my sweetest life") is based on material from *Tenebrae Facte Sunt* by Gesualdo da Venosa (1566 – 1613) and from *I vu di* by Paolo Giaro (1957 - 2018). The title cites another composition by Gesualdo da Venosa.

Mattia Benedetti, *Nel Buio* "(into the dark")
solitude (or: the necessary distance from others); pseudo-gothic fascination (or: the obsessiveness of choice); daily objects as clocks and paper (or: ¿how strange they sound out of context?) literature and the human voice (or: the possibility of communication) *nel buio* is a brief piece, after Juan Rodolfo Wilcock short story. Is a portrait of a very specific way of living; a marginal, selective and mysterious point of view.

Ambrose Seddon, *Fleeting Strands*
The strands in this work are both literal and metaphorical. The sound recordings consist of a variety of moments, materials and perspectives, and were made whilst visiting the coasts of Norfolk and Devon in the United Kingdom. Occasionally the sources are revealed (the sea, rocks, cave ambiences, boatyards, bells, an open fire), but the music is really concerned with the different spaces or settings encountered on a journey of transformed realities and shifting perspectives. Fleeting Strands was realised at the composer's studio and at the Electroacoustic Music Studios of City, University of London (England, UK) in 2011, and was revised in 2020. Thanks to the bell-ringers of St Nectan's Church in Welcombe (Devon, UK).

Andrew Walters, *Noise 2 Signal*
Noise to Signal uses noise, randomness, unintelligibility, and/or sound that is usually not wanted becoming tone and its transformation into orderliness and intelligibility as thematic material. These themes operate at several different levels. In *Noise to Signal* several Eurorack modules are used, but especially Mutable Instruments' Plaits and Peaks modules.

Sandra Gonzalez, *Simbiosis* (2017)
Lichen Thamnolia vermicularis was the starting point for this work's composition. It exists on soil and stone in the boreal and mountainous regions of the Arctic and North. The concept of symbiosis is transferred to the interaction of the different sound sources used. This intimate association evolves during the musical discourse. The present electroacoustic work was composed within the framework of the research program "Temporal Systems and Spatial Synthesis in Sound's Art". Specifically within the project " Sound's Spatial Synthesis". It's been created by arranging processed tunes of flute, violin and percussion. It raises the artistic game with the auditory schemes proposed by Gary Kendall (2010), through the disruption and mastery of the disturbance. The work is organized on the basis of relations between "situations of congruence" and "situations of incongruity" between conceptual sources and source images. The expectation of congruence is sought from the "situation of incongruity", in which multiple conceptual sources present a unique source image.

Stewart Engart, *Sublimation*
Sublimation is an endothermic process that occurs at temperatures and pressures below a substance's triple point in its phase diagram, which corresponds to the lowest pressure at which the substance can exist as a liquid.

Vincent Eoppolo, *Omaggio a Giorgio de Chirico* and *Theater of Consciousness*
Omaggio a Giorgio de Chirico (2020) is a work dedicated to the Italian artist whose creations are greatly influential on my own. It is a mixture of musique concrete, acousmatic music and electro-acoustic music techniques. *Theater of Consciousness* (2020) is a work inspired by the book written by eminent psychologist by Bernard J. Baars, It is a work inspired by the quest to uncover the profound mysteries of the mind – and of human nature itself.

Logan Henke, *Botanical Drift*
I. bending from the light
II. an organism without skin
III. subcutaneous
IV. heliotropism

Concert 27

Program

Yi-De Chen
The Changeable Weather   5:05

David Dow
Analog Expeditions   5:48

Per Bloland
Los murmullitos   4:53
        Keith Kirchoff, *piano*

Dan Antoniu
Axis   7:25
    Dan Antoniu, *bowed guitar/electronics*
    Chace Williams, *the mixing board*

Isaac Barzso
assembling, appearing (not appearing)   8:09
    Isaac Barzso, *live guitar and electronics*

Heather Stebbins
sub rosa   9:14
      Carlos Cordeiro, *clarinet*

Josh Hoggart
Sonic Location Scouting   5:39

Douglas McCausland
Convergence   10:20
    Aleksander Gabryś, *bass*

Wenbin Lyu
Adlez   3:09

Lidia Zielinska
Nobody Is Perfect   14:12

Program Notes

Yi-De Chen, *The Changeable Weather*
The Changeable Weather for nanoKONTROL2, Kyma, and Max (2020) is an interactive electronic music composition for nanoKONTROL2, Kyma, and Max. In this piece, I constructed three sound algorithms and applied them in a timeline. In each sound algorithm, I mapped and routed the nanoKONTROL2 faders data to different musical parameters via MIDI continuous controllers, transforming and blending the pre-recorded sounds and the synthesized sounds in real-time. For instance, in the performance timeline, faders are routed to control

"Amplitude," "Frequency Randomness," sound elements' "Density," and "Duration." The video documentation is a live performance that shows my operating the nanoKONTROL2 at home in Taiwan and sound produced in JSoM CECM studio in real-time using UDP network transmission infrastructure. This piece is five minutes long and is structurally formed as A-B-C-A'. In the A sections, I use birds' singing to represent the sunny weather because, from my personal experience, it's easier to hear birds singing in such weather. In the B section, wind and thunder sound work as a transition from sunny to rainy weather. In the C section, heavy rain plays the most crucial part. The last section, which is the coda, has the birds' singing sounds and tells the stable weather is back.

David Dow, *Analog Expeditions*
This music composition is an exploration into the sonic capabilities of the Moog Matriarch and Behringer Neutron analog synthesizers. It is presented as a video of a live performance done in real time.

Per Bloland, *Los murmullitos*
Los murmullitos is based on a highly influential yet little known (at least in the US) novel from the 1950s: *Pedro Páramo* by the Mexican author Juan Rulfo. It is the surreal tale of a man's return to the town in which his parents lived, long after that town has fallen into decay. Comala is now more heavily populated by the dead than the living, and exists in a blurred twilight realm in which such distinctions are meaningless. The descriptions of the environment are exceptionally vivid, often invoking the four elements to transition between the past and the present, and between the living and the dead. The original title of the novel was *Los murmullos,* a reflection of the murmuring and whispering of the dead heard at various points throughout. Contrary to the gentle implications of the word, it is the intensity of these murmurs that overwhelms and suffocates the protagonist just over half way through the narrative. My composition, for piano and electronics, shifts between four recurring material types, each inspired by one of the above-mentioned elements as described in the book. The electronics were generated using physical modeling software (Modalys).

Dan Antoniu, *Axis*
Axis is a piece for bowed guitar and Max Msp. It features DSP, Fixed media, and a contact microphone.

Isaac Barzso, *assembling, appearing (not appearing)*
assembling, appearing (not appearing) deals with the concepts and practices of abstractions and assemblages when applied to the relationships between multimedia and live performers. The video is the largest source of information, leaving the live guitarist to attempt to copy and recreate its material in their own sonic space. From there, the live electronics performer tries to recreate the sound of the video from the live performer's material, presenting less material but occupying the same space as the video, leaving the cycle of influence to flow

between participants (both virtual and live) through the duration of the piece.

Heather Stebbins, *sub rosa*
To act "under the rose", or *sub rosa,* is to act in secret. Recently I've felt like my compositional process happens sub rosa - when I can find spare moments, I compose in solitude, keeping my progress away from the eyes and ears of others. I do this not because I want to, but because of self-doubt and anxiety. In the past I thrived off of collaborating with performers and showing my work to fellow composers, but post-graduation life makes it harder to engage with music in that way (at least for me). This piece was commissioned by and gratefully written for Carlos Cordeiro (2018)

Josh Hoggart, *Sonic Location Scouting*
Sonic Location Scouting explores the relationship between timbre and spatiality. While electronica by nature is fabricated from synthesised sounds the genres are able to present the listener with often familiar spatial settings. These spaces can evoke additional sensory illusions, the environment could feel warm or cold, wet or dry, soft or hard. The scale of space can also be defined as small or large, open or closed. We are also able to discern whether the instrumentation is close to the listener or far away. In SLS the listener is taken on a journey through varying sonic habitats. These environments are constructed through the listeners personal interpretation of the sounds and therefore the locations displayed may be perceived differently from person to person. To help provide direction some locations use harmony to portray the morality of the setting. The composition provides no notable storyline; it simply displays sonic habitats for the listener to reside in and explore.

Douglas McCausland, *Convergence*
Convergence is a work composed for augmented double-bass and electronics performer in third-order ambisonics, which explores both interactivity and agency between acoustic / electronic elements, and the mediation of gesture and musical materials in three-dimensional space. All of these ideas collide in a densely chaotic and gestural work which encourages both performers to push their respective limits. *Convergence* is the second piece in a small collection of works developed for double-bass and ambisonic electronics, in collaboration with bassist Aleksander Gabryś.

Wenbin Lyu, *Adlez*
The idea of this work is from a video game poster behind my work desk, called Zelda. Every time I have a zoom meeting and observe myself from the camera, I always see the poster showing adleZ instead of Zelda. This work is my first exploration and practice of music programming language RTcmix, which I used it to generate and process sounds. The piece was composed in early 2021, performed by composer himself.

Lidia Zielinska, *Nobody Is Perfect*
Nobody Is Perfect for electronic sounds and 17

instruments (2004): I sometimes have the impression that in this world everything has to be cranked into motion. And even when we seem to be having a good time, we don't know who oils this grand mechanism. It is from this kind of thought that this piece was born. Nobody is perfect...

Concert 28

Program

Jared Tubbs
Performance: Anxiety   5:48

Franz Danksagmüller
sounds of π: flow my tears   8:50
        Berit Barfred Jensen, *soprano*
   Franz Danksagmüller, *fingerboard and Kyma*

Jonathan Pitkin
Con Spirito   14:54
        Kerry Yong, *piano and disklavier*

Mei-ling Lee
Golden Slumbers   7:47

Jarrett Thompson
Husk Meditiations   9:36

Austin Franklin
Reconstruct   9:15

Program Notes

Jared Tubbs, *Performance: Anxiety*
Performance: Anxiety is a piece for spoken word and live electronics functioning as 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 a hold.

Franz Danksagmüller, *sounds of π: flow my tears*
Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their last fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days, my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts, for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

Jonathan Pitkin, *Con Spirito*
By the time I started work on *Con Spirito,* I had been toying with the idea of writing for Disklavier for several years. One major attraction of the instrument was its vastly increased technical capability: passages of otherwise inconceivable speed, density and rhythmic complexity could be executed with almost nonchalant ease. At least as important, though, was the dramatic potential of an instrument which could be made to seem as if it was playing itself. The disklavier 'player' should appear to listen and respond to, but also occasionally to ignore, its human counterpart as they prompt, cajole, compete and ultimately achieve a strange sort of union with this ghostly presence(/absence). Over the course of this dialogue, you may begin to feel that the Disklavier has an intelligence, or even a personality of its own.

Mei-ling Lee, *Golden Slumbers*
Written for voice, a custom-made data-driven instrument, and Electronic Music, *Golden Slumbers* is dedicated to the memory of the victims of Sandy Hook Elementary School shooting that occurred on December 12, 2012, in Newton, Connecticut. During this incident, 20 children between the ages of six and seven years old, along with six adult staff and faculty, were killed. The piece has three sections. In the first section, the names of the victims are heard suspended in the air, accompanied by bell sounds floating around in the same space. The second section's lyric is based on the Renaissance poem *Cradle Song,* a lullaby from the 17th century dramatist Thomas Dekker's 1603 play Patient Grissel, written with Henry Chettle and William Haughton. The original poem contains two stanzas. Only the first stanza is used in this composition. Though 400 years old, this poem is memorably used by the Beatles as the lyrics for their song of the same name on their album Abbey Road.

Golden Slumbers (first stanza)- by Thomas Dekker
Golden slumbers kiss your eyes,
Smiles awake you when you rise;
Sleep, pretty wantons, do not cry,
And I will sing a lullaby,
Rock them, rock them, lullaby.

The third and final section is a traditional Taiwanese lullaby, depicting a mother rocking her baby to sleep.

The Lullaby (Cradle Songs)
Sleepy baby, growing one inch a night;
Sweet baby, growing one foot a night;
Rock the baby until sunset, staring at the baby in my arms,
You are my sweetheart, worry you will get cold.

With a custom made data-driven instrument, this composition also uses the dataset from the Gun Violence Archive database, incorporating a technique of data sonification. In the third movement, a low bass drum sound is heard, each drum beat representing a mass shooting occurrence from 1986 until today.

Jarrett Thompson, *Husk Meditiations*
Husk Meditiations is an interactive piece for drumset and Max patch. This piece functions via a program created by the composer that captures performance data captured with microphones and carries out various processes on a segment of prerecorded audio to accompany the acoustic sounds of the drumset. The piece is a structured improvisation, in which the computer changes based on what the performer plays and the performer reacts to the sounds that the computer plays.

Austin Franklin, *Reconstruct*
Reconstruct is inspired by Francis Bacon's philosophy of the four idols of the mind, which are errors of thinking and judgement caused by flawed reasoning, philosophical bias, ill and unfit words, and personal experiences. In particular, Reconstruct grapples with the Idols of the Theater, which are due to sophistry and false learning. These idols are built within the fields of science, theology, and philosophy, and according to Bacon must be dismantled and replaced. There is a musical metaphor in which the sounds of three crystal glasses are recorded, deconstructed, changed, and then reassembled continuously to create changing textures and rhythms. Parts 1 and 2 were improvised using three crystal glasses and a custom-built digital instrument in Max MSP which scrambles the input after applying various signal process techniques to the signal.

INSTALLATIONS

Candida Borges, *Transeuntis Mundi - Web Derive 01*
Installation link: www.transeuntismundi.com/nycemf2021
Transeuntis Mundi is a journey about how mobility through space and time has created geographies and the actual transcultural humanity. It evokes the power of ancestry, identity and legacy by presenting a new technology art piece, powered by 3D audio and virtual reality, now performed as a web installation. The Transeuntis Mundi Project (www.transeuntismundi.com) is a large transmedia project that proposes to capture the sound and visual memory of peoples, cultures and cities to tell the story of the millennial passersby that have been crossing the world. This current piece "Web Derive 01" portrays the diversity of 4 countries from 4 continents and generates an archive of human cultural heritage to be watched nowadays and by future generations.

Edmund Campion, Matthew D. Gantt, and Claudia Hart, *The Ruins*
Installation link:
https://hubs.mozilla.com/n89HMqK/carefree-hopeful-tract
The Ruins VR is a walk-through art exhibition mounted in Hubs Mozilla with multi-channel sound. The centerpiece of the exhibition is an audiovisual animation tracking through a claustrophobic game world. Sound and Music are informed by vocals and lyrics by the digital artist collaborator, based on texts expressing the ideologies of four failed Utopias: Thomas Jefferson on American liberty, the Bauhaus Manifesto by Walter Gropius, Fordlandia –Henry Ford's failed suburban rubber plantation in the Amazon rainforest – and Jim Jones's Open Door sermon. The composer and producer has processed the voices and through analysis has used the sources as gestural "scores" that perform a synthetic bell ensemble. The same descriptor analyses derived from the four vocal tracks also produce the resulting automated mix. Visitors to the browser-based site will experience a complex stereo mix, can meet with friends in the Hubs-Mozilla implementation, and can enter each of the art works individually presented in the exhibition for further mixes.

Teresa Connors, *From the Edge*
Installation link: https://twitch.tv/tmconnors
From the Edge is one of a series of audiovisual installations by Teresa Connors that explores the environment of East Coast Newfoundland. The work expands on the use of environmental data-sets as an artistic device to create nonlinear artworks for public engagement. The creative system is coded to live-stream data off the SmartAlantic St. John's Buoy, which is located just north of Cape Spear, NL and 1 kilometre offshore. The buoy is capable of measuring and transmitting a variety of atmospheric and surface conditions including: surface temperature; wind speed and direction; wave height, period and direction; as well as current speed and direction. From the Edge is coded to stream and parse

these data-sets to trigger and shift parameters of this nonlinear work, which includes a visual particle system, a live streaming hydrophone attached tothe Buoy, audiovisual field recording material captured off this coast, and prefrecorded improvised musical motifs. Developed in Max/MSP, the work continually evolves depending on the transmitted measurements. For NYCEMF2021 conference, the work will live stream using my twitch channel.

Darren Copeland, *The Absent Listener*
Installation link:
https://www.darrencopeland.net/TheAbsentListener/
The Absent Listener is a series of works (starting in 2018) derived from unsupervised and continuous soundscape recordings made on a rural property 22 KM west of South River, Ontario, Canada. This version is a generative audio installation hosted at https://www.darrencopeland.net/TheAbsentListener/.
The site intentionally avoids real-time interaction in order to support focused listening with minimal human intervention. Visitors can generate compositions for later listening by choosing from a small set of parameters for date range, time of day, duration, and frequency of change. After submitting parameters visitors can listen to previous works generated by other users and return to this address a few hours later to hear their submission: https://www.darrencopeland.net/web2/?page_id=653
This version of the installation uses only recordings from the spring months, which have an extreme range of listening experiences. In March and April there is the quiet subtlety of sub-zero (Celsius) conditions accented by short loud events (ice and trees cracking) that evolve into blustery windy conditions and then later give way in the warmer periods to a thick chorus of birds, frogs and peepers.

Jack Edwards, *In the Shadow of the Macrocosmos*
Installation link: https://youtu.be/D-rX0Q-zH4U
In the Shadow of the Macrocosmos is an installation about the infinity of space and the comfort we derive from the simplicity of our immediate surroundings. It monitors multiple data streams based on the location of the installation, tracking the location of over one hundred celestial objects, as well as meteorological information, transforming this data into a unique soundscape. The installation consists of two parts; a day section, and a night section, automatically switching at sunset and sunrise. The day section seeks to evoke comforting and grounded feeling that one feels in a familiar landscape. Since the piece functions using real-time data, the texture constantly shifts according to the weather of the area in which the installation functions. The night section blows up this mood and instead looks upwards and outwards to the vast and empty cosmos. This section of the program consists of a bank of modules, each of which corresponds to a certain celestial body. Over one hundred different celestial objects are tracked by the program, and each one has a unique sound, based on certain physical characteristics. Depending on factors such as the season, the placement of the installation, and the time of night, the selection of celestial objects

tracked by the program will change dramatically, creating a unique mosaic of sounds every time it is run. Silence being the prevailing factor, the texture is made up of sparse musical phrases that echo across the texture before fading into the nothingness that preceded them.

Miles Friday, *for loudspeakers, contact microphones, and motors*
Installation link: https://youtu.be/u1LK4_L64Ts
This sound sculpture, made from suspending contact microphones over loudspeaker drivers, is a messy, DIY construction that explores the animation of objects through the phenomena of "physical feedback". Sound is produced from structure-borne interconnectivities — physical movement, deformation, and vibration — between piezo disc and speaker membrane (as opposed to air-borne audio feedback generated from microphone and loudspeaker). Motors reside in individual tower-like constructions and work diligently to push and pull cables, further animating and enhancing the kinetic qualities inherent in physical feedback. Individual towers combine in modular forms to make a variable, city-like structure that frames these creatures of sentience, agency, and personality. Some are hyperactive, some are pushy, some are cute, and some are a little bit lazy.

Akiko Hatakeyama, *chitose momotose*
Installation link: http://akikohatakeyama.com/v_chitose
chitose momotose is a sound and light installation using candle lights. By lighting a candle, a participant can trigger a sound that gradually changes along with candle burning – a change in the length of the candle. With seven candles on the installation table lit, each candle triggers a unique sound at a unique timing with the use of infrared sensors; as a result, they together create weaving sound streams at the site. The musical composition will always be unique due to varying combinations of sounds based on numbers, timings, and lengths of the candles that participants light. The movements of candle flames create subtle fluctuations in sound. Slow and introspective time flows in the space, both physical and virtual, and participants and witnesses will be encouraged to immerse themselves in the environment. For this online iteration of the piece, the participants will send a request to the artist by listing their names/nicknames by sending an email. The artist will light a candle for them as an executor and a witness at the site. The broadcast of the installation will be real-time, and people can participate by sending a request or simply witness the site online. The lights, sounds, warmth, smell, and texture of the candles will speak to the participants' senses through their past experiences and imagination, and this actuation of bodily senses will trigger their emotions and memories that reside in them. If all candles are already lit, the participants will wait and enjoy the moment until a candle completely burns out. Following, the artist will light a candle in the open spot for a participant. The artist will reply to their email when their candle will be lit as well as post the participant's name/nickname on the chat area on the YouTube channel. "chitose: means a thousand years, and "momotose" means a hundred years in Japanese. The title of the piece refers to a sense of time, history, and life.

Nick LeJeune, *Indiscrete Entities*
Installation link:
https://drive.google.com/file/d/1P5bnA3oooq8j69brsoiBQEZBj1vwVPnu/view?usp=sharing
The ideas leading to my current body of work incorporate several concepts that I have been researching for a number of years. What is included in the gallery involves sound converted video. Individual video frames are converted to sound files and back through algorithmic code. This conversion process involves concepts such as abundance, collection, organization, reconfiguration, juxtaposition and aesthetic elevation. Recorded video and sound are processed in real time throughout the installation. This data is processed then projected back onto the space. The resulting imagery is subject to change by viewer interaction and site specificity.

Ted Moore, *Aluminum Forest*
Installation link:
https://www.youtube.com/watch?v=XxS36ngkcCY
Scores of hand-crafted aluminum chimes are placed all throughout the garden. Each is independently agitated by a small DC motor creating varying gestures, trajectories, and timbres. Motion sensors (connected to the motors by a small Arduino controller) trigger added agitation, acknowledging audiences presence and allowing them to participate in shaping the sonic environment. The Arduinos are also controlled via WiFi enabling the entire system of chimes to be a performative space creating motions and gestures of sound that encompass the garden and can adapt to different configuration of chimes and installation sites.

Marcel Zaes and Cyrill Lim, *A Land Unknown*
Installation link: https://nycemf.alandunknown.net
This installation piece collects various visual, tactile, sonic and human-made phenomena, all of which unfold at, and on, the actual and the mediated material surfaces on display. The pieces are sculptural and yet they stand in as placeholders for that which is absent. They open themselves to the visitor's perception and imagination. In a sense, this work is a land unknown to the visitors and the artists alike.

Tengyue Zhang, *X-Oscilliator*
Installation link: https://live.bilibili.com/62246
Pleasing... Fleeing... depicts a relationship of mutual control, which can be found in connections between many pairs of subjects. There is a fixed media clip made up by the recordings of women breathing. This clip is controlled by an ADXL335 triple-axis analog accelerometer (sensor is with the performer), which is used to sense the directions. After getting back some values from the sensor, an Arduino Uno which hooks up to a Max/MSP patcher triggers certain effects on the media clip. Meanwhile, the sound file of the clip also makes influences to the sensor.

BIOGRAPHIES

Jay Afrisando is a music composer and sound artist. He employs sound and other media to share awareness of human-nature-technology relationships. His works have been presented at Aural Diversity Conference, MOXsonic, In Situ: Festival for Electronic Music & Sound Art, Disability Awareness Week, New York City Electroacoustic Music Festival, and Linux Audio Conference, among others. He is a Jerome Hill Artist Fellow 2021-22, a grantee of the Next Step Fund 2020, and a OneBeat 2015 Fellow. He also received the Minnesota Emerging Composer Award 2016 and the 2nd Prize Winner of Prix Annelie de Man 2015. www.jayafrisando.com

Composer and electronic musician **Iddo Aharony's** diverse body of work includes pieces for a variety of ensembles, solo instruments, and electronics, along with compositions for contemporary dance, opera, and various multimedia projects. Aharony's acoustic and electronic music has been performed by ensembles and musicians in the United States, France, Italy, Britain, Spain, The Netherlands, Israel, and Australia, including Ensemble Dal Niente, Mivos Quartet, and Eighth Blackbird. It was presented at festivals such as The International Computer Music Conference, SEAMUS, NYC Electroacoustic Music Festival, Currents New Media, June in Buffalo, and the Valencia International Performance Festival. Among his awards are the 2019 Playground Ensemble annual composition prize and commission, the 2014 soundSCAPE festival first composition prize and commission, and fellowships from the MacDowell Colony, Ucross Foundation, and Atlantic Center for the Arts. He received a Ph.D. from the University of Chicago in 2016, and is currently an Assistant Professor of Music Technology at Colorado College. www.iddoaharony.com

Brian Alexander is a transdisciplinary Artist, Designer, and Workflow consultant who strives for the realization of clarity and the full potential of artistic expression in all individuals. His works are specifically focused on the unseen, unheard, and underserved life forms among us with a persistently human-centric approach to both product and process in an array of technical and artistic disciplines. His 30 year professional career continues with an increased emphasis on Systemics and Emergent Behavior. He currently holds 24 patents as well as permanent works in MOMA NY, Cooper Hewitt, and Smithsonian.

Andreja Andric (born 1973) is a Serbian composer and programmer, living in Aarhus in Denmark since 2014. He enjoys playful exploration of mathematical processes and chance and uses computer programming as key means of artistic expression. He is active in the fields of computer music, video and software art. His work has been performed in festivals such as World Music Days 2019 in Tallinn, Estonia, eviMus festival (Saarbrücken, Germany, 2019), and Festival Futura in Crest, France (2018). Holds a PhD in Music Informatics from the State University of Milan, Italy.

Dr. Linda Antas is a composer and flutist whose compositions have been performed around the world. Her current research interests are sonification, visual music, real-time signal processing, and physical computing. She is an Associate Professor at Montana State University, where she teaches music technology, interdisciplinary multimedia courses, and composition. In addition to — and sometimes in combination with — musical activities, she spends as much time in the wilderness as possible. Her life and music are heavily influenced by Buddhist philosophy and the natural world.

Dan Antoniu's music explores the intersection of acoustic phenomena, perception, electronics, and improvisation. The music is played by performers, electronics, or a combination of both. He has also cultivated a performance practice built around structured improvisation, built and modified instruments, and electronics.

British composer **Tom Armstrong** (b. 1968) studied composition with George Nicholson and, at York University, Roger Marsh. Performers of his music include the Fidelio Trio, Jane Chapman, Notes Inégales, Gemini, the New Music Players, Psappha, the Delta Saxophone Quartet, the BBC Philharmonic and the Royal Scottish National Orchestra, playing in venues such as Kings Place, the Wigmore Hall, the Southbank Centre and the Lowry as well as Europe and China. Tom's current interests involve: establishing a more collaborative relationship between composer and performer, the creative possibilities of revision, and musical borrowing. Albumleaves (2013), commissioned by trumpeter Simon Desbruslais and the Ligeti Quartet, and JPR (2015), for period instruments, both employ varying degrees of indeterminacy. His latest CD, Dance Maze (Resonus Classics 2018) contains pieces recorded in different versions involving radically different approaches to the same materials. JPR, Distant Beauties (commissioned by Images Ballet Company for their 2017 UK tour) and Tänze each originate from pre-existing music, subjecting it to processes of erasure to bring forth new material. Tom's teaching and research at the University of Surrey (where he is a Senior Lecturer) coalesce around his compositional activity. In 2016 he directed the AHRC-funded research network, Music Composition as Interdisciplinary Practice. Website at: www.tomarmstrongcomposer.com

Alyssa Aska is fascinated with the architecture of music, both spatially and temporally. She composes works which explore extremes in time and space, using rigid proportions to generate forms in acoustic works and exploring the unpredictable duration and lack of control in gamified works. This is closely tied to her compositional style, which is concerned with a delicate balance between elements of functional form and

elements of pure aesthetic purpose. As much structure as possible, as many ornaments as necessary (and vice versa). She studied composition in the United States with Robert Kyr, David Crumb, and Jeffrey Stolet, in Canada with Robert Pritchard, Keith Hamel, and David Eagle, and currently studies in Graz, Austria with Marko Ciciliani and Klaus Lang. Alyssa's work and research are performed worldwide at various concerts and festivals such as Wien Modern, Ars Electronica Linz, Forum Wallis, ICMC, EMS, Impuls, Darmstadt Summer Courses, Musikprotokoll, Tonraum21, ComposIt, Mirkofest Helsinki, Microtonal Festival Prague, and many others. She was selected for participation at many academies and workshops such as WasteLAnd Academy (2019), CrossROADS Festival (2019), and Kalv Festival Academy (2020). She was also selected for performance at the Gamified Audiovisual Performance and Performance Practice (Gappp) Symposium 2019. Alyssa is a founding member of the Graz facere collective, which presents every year concerts in various formats, and is a current member of the Graz collective Die Andere Saite.

Miguel Azguime, creator-in-the-world by Pedro Boléo. From the very beginning, Miso Ensemble was a UFO in the musical scene of its time. Founded by Miguel and Paula Azguime in 1985, it was just "a simple" - one of a kind - flute and percussion duo named after a Japanese soup – a gift from the gods. The Azguimes were improvising, loving, composing, finding accomplices to break down the walls of sound and performance, an attitude that subverted the dominant ideas of what new music and concerts could be – an attitude they have nurtured since then. So, how did he find the time to make a persistent and obstinate effort to spread Portuguese and international contemporary music (one must only recall the Música Viva festival, which goes from strength to strength)? Or to artistically lead one of the most exciting contemporary music ensembles of our days, the Sond'Ar-te Electric Ensemble? Miguel Azguime is one of those people choosing audacity, exploration and invention alongside with the most restless composers of his and – fortunately for us – the following generations. Azguime is a creator-in-the-world, attentive to the global dangers of non-thinking, of stupidity, of flattening and depreciating the arts, in its submission to market demands or forgetting and silencing what is, to him, one of the most essential things for the human being – free art.

Ainolnaim Azizol (b.1987) has written a range of compositions focusing on sound arts and sound culture which has been commissioned and premiered for various events such as Acht Brücken Musik Festival WDR3 Cologne Germany 2012, Asian Composers League Japan 2014, Yogyakarta Contemporary Music Festival Indonesia 2015, New Recorder Music Festival Flauto Dolce Switzerland 2016, 2nd MA/IN ~ Spaziomusica commission Italy 2018 and Linux Audio Conference University of Stanford US 2019 to name a few. As an academician and scholar since 2013 at the Faculty of Music, Universiti Teknologi MARA Malaysia, Ainol was awarded with Malayisan Government MARA scholarship

2019 and a study-leave for his 4 years PhD study at the University of Bristol, UK under the supervision of Prof. Neal Farwell. His PhD creative- research topic exploring the eco-culture soundmarks as a catalyst in amplifying Malay identity through the sound arts practice.

Hanae Azuma is a composer from Tokyo, Japan, completed both her BM and MM at Tokyo University of the Arts, Department of Musical Creativity and the Environment. During her studies in Japan, she mainly concentrated on the relationship between music and other visual/performing arts such as dance and films and has been collaborating with contemporary dancers on various projects as a composer. She also completed her MM of music technology at New York University in 2014. Her works have been presented at music festivals and concerts in the United States, Taiwan and Japan. She is currently an academic fellow at Acoustic Lab, Tokyo University of the Arts.

Pablo Bachmann has a degree in Composition with Electroacoustic Media from the National University of Quilmes. Diploma in the Specialization in Video and New Technologies, dictated by the Media Center d'Art i Disseny de ESDI of Barcelona - Spain. Course obtained through a scholarship awarded by UNESCO. He is the author of chamber, pure and mixed electroacoustic works, video music, as well as works of sound art. He has participated as a collaborator during 2007 and 2010 with Buenos Aires Sonora, performing large-scale sound interventions in urban public spaces. He collaborated on numerous audiovisual shorts and feature films, making original compositions or carrying out activities as an editor, sound designer and sound engineer. He currently forms the Qu4tro Spatiumn ensemble and works as a teacher of Electroacoustic Media at the Gilardo Gilardi Conservatory of La Plata, of which he is also in charge of Technical and Pedagogical Support Media and Executive Producer.

Called "spellbinding" (Seen and Heard International) with "glow and poise and electric tension" (The Daily Telegraph), the music of composer **Katherine Balch** captures the magic of everyday sounds, inviting audiences into a sonic world characterized by imagination, discovery, and stylistic variety. Often inspired by literature, nature, and science, she has been described as "some kind of musical Thomas Edison – you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas" (San Francisco Chronicle). Katherine's work has been commissioned and performed by leading ensembles including the Los Angeles Philharmonic, the London Sinfonietta, l'Orchestra Philharmonique de Radio France, Ensemble Intercontemporain, and the symphony orchestras of Minnesota, Oregon, Albany, Indianapolis, and Tokyo. She has been featured on IRCAM's ManiFeste, Fontainebleau Music Festival, and Festival MANCA in France, Huddersfield Contemporary Music Festival in the UK, Suntory Summer Arts and Takefu Music Festival in Japan, and the Aspen, Norfolk, Santa

Fe, and Tanglewood music festivals in the United States. Her work has been presented in major global venues including Carnegie Hall, Disney Hall, and Tokyo's Suntory Hall. In 2021, she will be in residence at the American Academy in Rome, completing an album of music for double bass as the Elliot Carter Rome Prize Fellow.

Ali Balighi, (1986 – Iran) is an experimental composer. His works are mostly composed based on traditional and folk music of Iran. His main tendency is on micro-tonality and new perspective of instruments. Ali started his Bachelor in Music (Cello playing) at the Art University of Tehran. His teachers and mentors include Hamidreza Dibazar (Dean of Faculty of Music at the Tehran University of Art), Sharif Lotfi (Former Dean of the Tehran University of Art), Mostafa Poortorab, Karim ghorbani (a well-known Iranian cellist), Majid Esmaeeli, Aidin Ahmadinejad, Keyan Emami and Maziar Heydari. He learned initial composing courses with Kiawash Saheb Nasagh and Mohammadreza Azin and has participated in composing master classes of Ahmad Pejman, Dimitri Papageorgiou and Joachim Heintze. Ali is an accomplished composer, with a wide variety of instrumental works including symphonic, chamber, and solo pieces, as well as music for theatre productions, and theme music for film and television. His works have been performed at contemporary music festivals in Iran, Portugal, Finland, Belgium, Canada, the USA, Germany, Latvia and England. www.alibalighi.com

Christian Banasik (b.1963) is a Dusseldorf (Germany) based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is lecturer for Audio Visual Design at the University for Applied Sciences / Peter Behrens School of Arts. He is a member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Beside live electronics and instrumental music he has produced fixed media works, radio plays, music theatre and film soundtracks.

Luciano Leite Barbosa (Brazil, 1982) is a composer interested in computer-assisted composition and sound synthesis. Luciano studied with Joshua Fineberg at Boston University, where he earned his Doctorate in music composition. Before moving to the United States, he studied acoustic and electroacoustic composition at UniRio with Marcos Lucas and Vania Dantas Leite, in Brazil. In 2017-18, Luciano attended the Cursus program at IRCAM, Paris, having the supervision of Thierry De Mey and Grégoire Lorieux. His music has been performed in concerts and festivals by ensembles such as the Nieuw Ensemble, Les Cris de Paris, Meitar ensemble, the Jack

Quartet and Ensemble Dal Niente. He was awarded the composition prize at the Domaine Forget festival "Rencontres de Musique Nouvelle" in Canada, 2013. In 2016 and 2019 he received the "Preˆmio Funarte de Composic̦ão Clássica," from the Brazilian National Arts Foundation.

Erich Barganier (b. 1991) is a composer and multi-instrumentalist hailing from St. Petersburg, Florida, who currently resides between New York City and Montreal. He writes chamber, orchestral, film, solo instrumental and electronic music that explores experimental technology, the edge of noise, improvisation, generative processes, and new forms of notation. Erich began studying composition and theory under Mark Dancigers while attending New College of Florida (B.A., 2014). He pursued further studies at New York University, taking private lessons under Julia Wolfe, Robert Honstein, Joan LaBarbara and Tae Hong Park (M.M. 2019).Erich's works have been featured at Diffrazioni Festival, The International Computer Music Conference (ICMC), New York City Electroacoustic Music Festival (NYCEMF), Mostly Modern Festival, The New Music Gathering, Spectra Malaysia, National Sawdust, Le Poisson Rouge, La Vitrola, Arts, Letters, & Numbers, New Music New College, New York University, Spectrum NYC, The University of Wisconsin, The University of Georgia, The University of North Georgia, and The University of Alabama among others and has been recognized by ASCAP and The American Academy of Arts and Letters.

Composer and improviser **Isaac Barzso** (b. 1997) strives to compose music that explores the influence of words and speech on sound — and the sonic textures that can be woven as a result. His work often utilizes techniques in computer-generated music and computer-assisted composition to close the gap between text and sound. Isaac's work is heavily influenced by the textures of post-rock music, the structures of contemporary poetry, the techniques of granular synthesis, and pop culture. Outside of composition, Isaac is a frequent improviser who primarily utilizes the no-input mixer and electric guitar alongside live processing applications developed in Max/MSP. Isaac is currently a Moritz von Bomhard Fellow in Music Composition at the University of Louisville studying with Krzysztof Wołek. He earned his BM in Music Composition with Honors from Florida State University in 2019, where he received the David Ward-Steinman Award and the David B. Ford Undergraduate Research and Creativity Grant while studying with Ladislav Kubík and Stephen Montague.

Jay C. Batzner (b. 1974) is a composer and zazen practitioner. Jay's music has been performed at new music festivals such as Society for Composers, Inc., College Music Society, Society for Electro-Acoustic Music in the US, and Electronic Music Midwest as well as instrument performance societies including the National Flute Association, International Horn Society,

and North American Saxophone Alliance. His works have received recognition from such organizations as the Bourges festival, the Areon Flutes International Composition Competition, the VI Concurso Internacional de Miniaturas Electroacusticas, and the London International Film Festival. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance piece presented at venues such as the National Dance Educators Organization, Electroacoustic Barn Dance, and the Regeneration Dance Festival of Detroit.
Jay is currently on the faculty of Central Michigan University where he teaches composition, theory, and technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of Missouri – Kansas City. A lot of his output is instrumental chamber music, frequently with electronics, but he has recently been expanding his vocal compositions. When not teaching or composing, Jay reads too many comic books and is trying to improve his chess game. Ask him about his opera ideas sometime. Jay's music has been recorded by R. Andrew Lee, David Thornton, Meerenai Shim, The Crescent Duo (feat. Tracy Watson), Alexandra Mascolo-David, Bruce Bonnell, and many others. His works are published by Unsafe Bull Music.

Brian Belet lives in northwestern Oregon with his partner and wife Marianne Bickett. A CD containing ten of his computer music compositions, Sufficient Trouble, was published by Ravello Records (PARMA Recordings) in 2017. His music is recorded on CDs published by Capstone, Centaur, Frog Peak Music, IMG Media, Innova, New Ariel Recording, PARMA Recordings (Navona and Ravello imprints), SWR Music/Hänssler Classic, and the University of Illinois labels; with research published in Contemporary Music Review, Organised Sound, Perspectives of New Music, Proceedings of the International Computer Music Conference, and Proceedings of the International Web Audio Conference. Dr. Belet retired from San Jose State University as Emeritus Professor of Music in 2020, where he was named President's Scholar in 2017.
 (www.BeletMusic.com)

Angelo Bello is a creator of sound art, hörspiel works, and algorithmic music realized through computational means. He has a multidisciplinary background in engineering, music and digital signal processing, with a focus on generative and algorithmic composition. He has studied and continues to explore the composition systems of Iannis Xenakis, namely the UPIC system and the GENDYN algorithm, while also concentrating on non-linear timbre and sound synthesis techniques.

Mattia Benedetti is a composer and improviser. He lives in Perugia. He's trying to create music that resembles an open world, without a centre but full of internal connections and ambiguous self resemblances.
He's trying to create music that resembles an island, isolated from everything, an extreme habitat where only endemic organisms lives.

Doug Bielmeier creates commercial and experimental music tailored for boutique audiences and media. Bielmeier's music has been described as an extension of Xenakis's early tape pieces (American Record Guide, 2018) and "Gentle (Cinemusical)." Other reviewers explain Bielmeier's music is "drone work meant to shake you out of your shell of complacency (Midwest Record)" and "hypnotically static yet ever moving within itself (Classical-Modern Music Review)." Album releases include Monophonic (SEAMUS, 2020), Beast of Bodmin Moor (Noisy Buffalo, 2019), Mind & Machine (Ravello, 2018) and Betty and the Sensory World (Ravello, 2017), which have been performed internationally at Emerson Contemporary Gallery (Boston), Fuse Factory (Columbus, OH), Square Cat Vinyl (Indianapolis, IN), Circuit Bender's Ball (Nashville), Brooklyn Arts Gym (Brooklyn, NYC), and Muse Gallery (London). His electroacoustic works have been performed in NYC by the Unheard//of Ensemble and the Hypercube Ensemble. Bielmeier is a champion for experimental creators and recording by working with Indie and start-up artists in Nashville, DC, Indianapolis, and Boston. Bielmeier designed/managed the C.L.E.A.R. Lab at Purdue School of Engineering. Bielmeier studied under composer Robert Carl (grand-student of Iannis Xenakis) at the Hartt School of Music (Composition and Sound Recording BM) and Elainie Lillios at Bowling Green University (Composing MM). Currently, Bielmeier is a professor at Northeastern University.

Christopher Biggs is a composer and multimedia artist whose "original and unique musical language" blends dense, contrapuntal textures with direct, visceral expression. His music presents a "masterful combination between acoustic instruments and electronics" (Avant Scena), and has been described as "heartbreakingly beautiful" (Classical Music Review), and a "sonic foodfight" (Jazz Weekly). His recent projects focus on integrating live instrumental performance with interactive audiovisual media.

David Bird is a composer and multimedia artist based in New York City. His work explores the dramatic potential of electroacoustic and multimedia environments, often highlighting the relationships between technology and the individual. His work has been performed internationally, at venues and festivals such as the MATA festival in New York City; the Gaudeamus Festival in Utrecht, Netherlands; the Wien Modern Festival in Vienna, Austria; the SPOR festival in Aarhus, Denmark; the IRCAM Manifeste Festival in Paris, France; the Musica Electronica Nova Festival in Wrocław, Poland; and the Festival Mixtur in Barcelona, Spain. He has composed and collaborated with groups like the Ensemble Intercontemporain, the International Contemporary Ensemble (ICE), the Jack Quartet, the Bozzini Quartet, Yarn/Wire, the Talea Ensemble, Mantra Percussion, the Mivos Quartet, the Austrian Ensemble for Contemporary Music (OENM), AUDITIVVOKAL Dresden, Ensemble

Proton Bern, Loadbang, TAK Ensemble, andPlay, and the Nouveau Classical Project.

Per Bloland is a composer of acoustic and electroacoustic music whose works have been praised by the New York Times as "lush, caustic," and "irresistible." His compositions range from intimate solo pieces to works for large orchestra, and incorporate video, dance, and custom-built electronics. He has received awards and recognition from organizations including IRCAM, ICMA, SEAMUS/ASCAP, the Ohio Arts Council, Digital Art Awards of Tokyo, ISCM, the Martirano Competition, and SCI/ASCAP. His first opera, *Pedr Solis*, commissioned and premiered by Guerilla Opera in 2015, received rave reviews from the Boston Globe and the Boston Classical Review. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, and through the MIT Press. A portrait CD of his work, performed by Ecce Ensemble, is available on Tzadik. In 2013 he completed a five-month Musical Research Residency at IRCAM in Paris. He is currently an Associate Professor of Composition and Technology, and coordinator of the Composition area at Miami University, Ohio. He is also a founding composition faculty member at the SPLICE Institute, and recently established the Composition program at the Montecito International Music Festival. He received his D.M.A. in composition from Stanford University and his M.M. from the University of Texas at Austin. For more information visit: www.perbloland.com

Federico Bonacossa is a composer and guitarist based in Miami. His recent work explores various forms of interaction between live performers and the computer, the relationship between pitch and rhythm, and the transcription of spontaneous vocal gestures with the aid of the computer. His creative interests range from electronic and computer-assisted composition to purely acoustic and improvisational works. As a performer he is involved in promoting new music for guitar and especially works that feature live electronics and alternative tunings. He is a faculty member of the Florida International University's School of Music.
www.federicobonacossa.com
www.federicobonacossa.bandcamp.com
www.facebook.com/federico.bonacossa

Cândida Borges (Brazil) is a musician and transmedia artist, educator, composer and researcher based in NYC (US). She developed an established musician's career from an early age, as a classically trained pianist, singer-songwriter and composer, having performed in most theaters and festivals in Brazil. In 2013, she was awarded by the National Foundation of Arts in Brazil and since then she has been developing an international career as an artist, songwriter and transmedia composer, including collaboration with producers like Dan Freeman (Comandante Zero/US), Corey Baker (Touch of Class/US) e Rami Abousabe (US), Max Wild (343 Labs/US), Alê Siqueira (SP), Deeplick (SP) e Patife (Bahtekum Records/SP). Cândida's last music works have been highly billed in the international electronic

music scene. As an interdisciplinary artist, in 2015 her video-music work *Memória e Fado* was selected and exhibited at Lorimoto Gallery (New York) curated by NYFA. In 2016, her video-music work *Reza pro mar* was selected for the Borderless exhibition presented in Berlin, Amsterdam and New York. In 2018, her video-music work *Palm Hand* was exhibited at the Karsten Gallery (Plymouth/UK), at EarthDance, Massachusetts, US) and at CreaLab (Medellin, Colombia). Her last work, the new media art *Transeuntis Mundi* was presented at Parque de Los Deseos (Medellin/ CO), Rochester Institute of Technology (NY/ US), Art Context Miami (FL/ US) and Museum of the Moving Image (New York, US).

Francesco Bossi is a composer whose work includes acoustic and electroacoustic music, video and multimedia installations. He holds degrees from University of Bologna and Conservatorio di Milano where he graduated with highest honours in Electronic Music. His research is currently focused on the production of algorithmic computer based custom synthesizers and video synthesizers. His personal effort is to share contemporary music beyond academic audiences. His works have been performed by Orchestras, Ensembles and soloist, and are often selected by international festivals and concerts. He has been awarded first price in "The Sounds of Music" competition, (Villa Arconati Milan, 2012). Recently he has been invited to Naples (2012), Florence (2014 and 2016), Padua, Venice (2014), New York City (2014, 2015, 2016, 2017 and 2018), Denton (Usa) - ICMC (2015), Singapore (2015), Valencia (2015), Statesboro USA (2016), Bourges (2016), Sao Paulo (2016), Matera (Ma/In Festival 2016), St. Cloud, Usa (2017), Livorno (2017), Como (2017), Seul (2017), Cyprus (2018), Daegu (ICMC 2018), Firenze (Diffrazioni Multimedia Festival) March 2019, Malaga (The Sound Music Computing Conference) May 19, Saint-Etienne (Art & Science Days 2019) May 2019, New York City (NYCEMF - ICMC 2019) June 2019, Milan (Parade Electronique) November 2019, Taiwan (Wocmat) December 2019, Santiago (ICMC 2020), Taipei (Wocmat) December 2020. Francesco Bossi currently lives in Milan (Italy).

Nathan Bowen teaches at Moorpark College and heads their Music Technology program. He received his doctorate at the CUNY Graduate Center and is an original member of the NYCEMF steering committee. Nathan has become increasingly active in promoting social justice issues this past year through his creative work and his administrative duties at the college, working to change curriculum to reflect a diverse range of voices that make up our musical landscape. In terms of research, Nathan is invested in machine learning, mobile phone performance, and embodied electronic music performance. www.nbowenmusic.com

Julius Bucsis is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 150 events (most of which were juried)

worldwide. He has performed original compositions featuring electric guitar and computer generated sounds nationally and internationally. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. His artistic interests include using computer technology in music composition and performance, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He is currently pursuing a DA in music at Ball State University.

The work of a transdisciplinary creative Dr. **Ivica Ico Bukvic** (b. 1976) is defined by the community building through creative enabling technologies and experiences. Bukvic's output encompasses aural, visual, acoustic, electronic, performances, installations, technologies, research publications, presentations, over $1M in external grants, patent disclosures, and awards. He currently serves as the inaugural director of the Virginia Tech Creativity + Innovation (C+I) trandsciplinary community. ico.bukvic.net

Anıl Çamcı is an Assistant Professor of Performing Arts Technology at the University of Michigan. His work investigates ways of worldmaking through multimedia artworks and research in the areas of virtual reality, human-computer interaction, and electronic music. Previously, he worked at the University of Illinois at Chicago, where he led research projects on interaction design and immersive audio in virtual reality contexts, and Istanbul Technical University, where he founded the Sonic Arts Program. Çamcı's research and artistic work has been featured in leading journals and conferences. He has been granted several awards, including the Audio Engineering Society Fellowship, ACM CHI Artist Grant, and NIME Best Installation Prize.

Edmund Campion's music explores relationships between sound and space—creations that often involve the careful mixing of acoustic instruments with emerging computer technologies. Born in Dallas, Texas in 1957, he studied composition at the University of Texas and Columbia University and he spent several years in France studying with composer Gérard Grisey. In 1993 he was selected to work at IRCAM where he composed the piece *Losing Touch,* a mainstay in the repertoire for percussion and electronics. He has been commissioned by major American and French cultural institutions including, IRCAM, Radio France, the French Ministry of Culture, the Fromm Foundation, and the Koussevitzky Music Foundation. In 1995, Hillary Clinton presented him with the Rome Prize in Music Composition. Les Percussion des Strasbourg sextet released a recording of Wavelike and Diverse on their 50th Anniversary CD collection. Campion is currently Professor of Music Composition and Director at the Center for New Music and Audio Technologies (CNMAT) at the University of California, Berkeley. In 2015, the Ensemble Intercontemporain co-commissioned Campion and audiovisual artist Kurt Hentschläger for the 25-minute, *Cluster X.* The multi-media work was premiered at the Philharmonie de

Paris in October of 2015 and toured the United States. http://edmundcampion.com http://cnmat.berkeley.edu

Nicola Cappelletti (1978, ITA/FRA) was born in Todi, Italy. After the junior studies of violin and a master degree in communication, that leaded him to work in the in the field of design, semiotics and visual communication, he attended the bachelor degree in Electronic Music and New Technologies at the F. Morlacchi Conservatory of Perugia. He attended workshops and master classes with C. Roads, J. Chowning, B. Gunnarsson, C. E. Cella, N. Bernier, N. Isherwood and M. Ciciliani among others. Both composer and performer, his electroacoustic musical research deals with audiovisuals, contemporary dance, theatre and poetry. As a composer, his works have been featured in many national and international festivals. As a performer, he performs live sets and and radical improvisations, in solo or ensemble, for prepared violin and live electronics. He's part of the Opificio Sonoro ensemble.

Born in Mexico City, **Alejandro Casales** began his studies in Visual Arts bachelor's. He also holds graduate degrees in Multimedia Arts, Culture Management and Education Master's degree. An avid proponent of new culture Mr. Casales has premiered more than 70 works of Visual Music in Mexico and has collaborated with notable composers and visual artists.

Francesco Casanova is an electroacoustic composer, producer and experimenter of sounds. Founder of the collective "BitNet01" and organizer of the homonymous electronic music and digital arts festival held in Fano (Italy) (http://bit-01.net/) He graduated Bachelor Degree in"Electronic Music and Sound Design" at Conservatorio "G. Rossini" - Pesaro under the guidance of maestro Eugenio Giordani with the thesis "Kora: an instrument over the border - a physical model instrument of the West African harp and implementation of a real-time interaction algorithm" and is now attending a first level Master in "Sound Design and Music Composition for Cinema and Videogame" at the University of Rome "Tor Vergata". He's interested in combining his studies in sound design, graphics and technology in different artistic fields. His works revolve around programming, audiovisual compositions, sound design, human-computer interaction, sound installations, sound art and foley.

My name is **Stefano Catena.** I am an Italian composer and researcher: I studied Electronic Music and I specialize in acousmatic music, ambient and multimedia installations, sound synthesis, sound spatialization and music programming. I graduated at the Milan's Conservatory in Electronic Music with my undergraduate thesis called "In Rerum Natura: the role of space in acousmatic music", with 110/110 and in my graduate course with the thesis "The Virtual Acousmonium: a study on gestures in acousmatic music" with 110/110 cum laude. I also studied in the US at the Montclair

University (NJ) with Nathan Davis and in the Hochschule fur Musik in Detmold with Fabian Levy and Andrea Valle. With Andrea I have specialized in the SuperCollider programming language, the tools I still use the most for my day to day work as composer and researcher.
My works have been included in some of the most important international conferences such as Sound and Music Computing (SMC) and Colloqui d'Informatica Musicale (CIM).

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. Her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University, "LITSK" festival at Princeton University, and the SIGGRAPH 2007 multimedia conference/festival in San Diego. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors. Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, Beat Furrer, György Kurtág, Tania León, Alvin Lucier, Katharine Norman, Morton Subotnick, and John Zorn. She graduated with honors from the Zurich-Winterthur Conservatory, and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty. www.majacerar.com

Hong Kong-American composer **Chin Ting Chan** has been a fellow and guest composer at festivals such as IRCAM's ManiFeste (Paris, 2013/2018), the ISCM World Music Days Festival (Tongyeong, 2016; Tallinn, 2019), and UNESCO International Rostrum of Composers (Tallinn, 2015). He has worked with ensembles such as Ensemble intercontemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, and Mivos Quartet, with performances in more than twenty countries. His works are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, Phasma-Music, RMN Classical, BabelScores, SCI Journal of Music Scores, and Unfolding Music Publishing (ASCAP). He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University. www.chintingchan.com

Christopher Chandler is a composer, sound artist, and a co-founder of the [Switch~ Ensemble]. He serves as Assistant Professor of Music at Union College in Schenectady, NY where he teaches courses in music theory, composition, and technology. His acoustic and electroacoustic works draw on field recordings, found sound objects, and custom generative software. His music has been performed across the United States, Canada, and France by leading ensembles including Eighth Blackbird, the American Wild Ensemble, the Oberlin Contemporary Music Ensemble, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. His music has received recognition and awards for his music including a BMI Student Composer Award, an ASCAP/SEAMUS Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received a Ph.D. in composition from the Eastman School of Music, an M.M. in composition from Bowling Green State University, and a B.A. in composition and theory from the University of Richmond.

Mark Cetilia is a sound/media artist working at the nexus of analog and digital technologies. Exploring the possibilities of generative systems in art, design, and sound practice, his work is an exercise in carefully controlled chaos. He is a member of the media art group Redux, recipients of a Creative Capital grant in Emerging Fields, and the electroacoustic ensemble Mem1. He is an Assistant Professor in Digital + Media at RISD, where he teaches classes on sound, art, and technology. His work has been screened / installed at the Institute for Contemporary Art (London), Oboro (Montréal), and O' (Milan); he has performed widely at venues including Café OTO (London), STEIM (Amsterdam), Los Angeles Contemporary Exhibitions, and Menza Pri Koritu (Ljubljana). His sound works have been published by Interval, Radical Matters, Dragon's Eye Recordings, and the Estuary Ltd. imprint, which he runs with his partner Laura.

Yi-De Chen is a music composer from Taiwan. His musical language manifests great diversity, poetic sense, and profound spirituality. His genuine talent lies in the combination of improvisation, composition, and synesthesia. As the recipient of funding from the Taiwan Ministry of Culture and National Culture and Arts Foundation, his works were selected to be performed by Indiana University JSoM Concert Orchestra, Indiana University JSoM Concert Band, University of Cincinnati College-Conservatory of Music Wind Orchestra, National Taiwan Symphony Orchestra, Asian Composers League, Spring Autumn Music Foundation, Taipei Forum Music, Succession Percussion Group, Taichung Society of Contemporary Music, Elite Artists Trio, Nan-Yi Musical Theater, and Dufy Atelier des Musicians & Artists. Chen is currently studying for his Doctoral program in composition at the Indiana University Jacobs School of Music, under the tutelage of Profs. John Gibson, Chi Wang, Aaron Travers, Claude Baker, and P. Q. Phan. He received his M.M. in composition from the IU JSoM, where he studied with Profs. Don Freund and P. Q. Phan. With Profs. Tsung-Hsien Yang's and Chung-Kun

Hung's instructions, he received his M.M. and B.A. in composition from the Taipei National University of the Arts, Taiwan.

Michele Cheng, a 1.5 generation Taiwanese American, is an interdisciplinary composer who intertwines music, experimental theatre, and other forms of media to engage with social issues and cultural identities. Through a journalistic approach to interview and research, she develops creative work that shines light on underrepresented figures and their disregarded narratives. Her works have been performed internationally at National Sawdust, CCRMA, ISSTA, SICMF, SEAMUS, Sonorities, eavesdropping, New Music Gathering, White Snake Project, Musée des Beaux-Arts de Dijon, among others. As an improviser-performer, Michele plays multiple instruments and self-built electroacoustic devices and has shared the stage with artists from various disciplines. She is a co-founder of the experimental pop duet Meoark and fff, an interdisciplinary improv collective led by feminist media artists. Michele was recently awarded the New Music USA Creator Development Fund and a scholarship from Atlantic Center for the Arts, and is currently a JACK Studio artist commissioned by the JACK Quartet.

Se-Lien Chuang is a composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria. The artistic and compositional emphases range from contemporary instrumental composition/improvisation, computer music to audiovisual interactivity. International productions, research stays and lectures as well as numerous representations of compositions in Europe, Asia, North- and South America: ICMC, NYCEMF, NIME, SMC, ISEA, SICMF Seoul, IAMAS Japan, Ars Electronica Linz, amongst others. Since 1996 jointly with Andreas Weixler running Atelier Avant Austria, with key aspects in development of audiovisual interactive systems and audio/visual realtime/non-realtime processing, computer music and algorithmic composition.
http://avant.mur.at/chuang

Antonino Chiaramonte is an eclectic Italian musician, internationally acclaimed electroacoustic music composer, live electronics performer, sound designer, and video artist. His musical research is focused on electroacoustic music and music & the moving image interaction and relationship. His music production is oriented towards research and experimentation on new expressive abilities which arise from the interference between different music languages and technologies applied to the arts. His attention is focused on intermediality, live electronics and performers' interaction, in a continuous dynamic exchange between gesture/improvisation and control/composition. He is also active as a movie soundtracks composer. His works have been successfully performed in Italy, Switzerland, U.S.A., Canada, Belgium, The Netherlands, China, France, Finland, Japan and U.K.

Kyong Mee Choi, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at www.kyongmeechoi.com.

Young-Shin Choi, DMA is a composer for both instrumental and electro-acoustic music with a strong interest in interdisciplinary digital media. Dr. Choi is striving to cultivate an aesthetic based upon a unique combination of musical elements drawn from Korean traditional music and modern Western musical idioms. Recent works were presented throughout the US, Europe, Japan, and Korea. Dr. Choi received his Doctorate degree in music composition (D.M.A.) at the University of California Santa Cruz. He taught Music Theory, Electronic Music and Recording Technology courses at San Diego State University, UC Santa Cruz, Rochester Community and Technical College.

Giulio Colangelo is a composer and an intermedia artist based in Italy, professor of electroacoustic music composition at conservatory of Lecce (Italy). His works have been performed and awarded at several international contests all over the Europe, USA, Canada, Taiwan, Australia, Argentina, Mexico, Republic of Korea and Africa. He has recently worked at the ZKM of Karlsruhe, performed at the Centre Pompidou (IRCAM) and contributed to the exhibition "SoundArt" curated by P.Weibel. He was one of the five nominees for the prestigious Gaudeamus Music Award 2016 (the Netherlands) and he recently won the first prize at Destellos Prize 2017. He performed at the Wroclaw's NFM (MEN 2019 – artist and concert curator) and at the ARS ELECTRONICA 2019 (Linz) and broadcasted on Radio France, Radio4, Brava TV, VPRO etc.
He is the artistic director of the MA/IN festival (electroacoustic music festival), held in Matera since 2016, and the artistic director of the sound art project IN VITRØ ~ for Matera 2019 – Euro Capital of Culture. He is published by AIMI (CIM), Babelscores, Sonic Art Award, ICMA, Electro:thèque, ZKM, TAUKAY, ARS Publica, TWS, CIME/ICEM [...]

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, taught composition and music theory at the Hong Kong Baptist University Department of Music for 30 years. He is also the founder and conductor of the Big Swingin' Band, and directed the Contemporary Music Workshop for over 20 years. Coleman's works range from large-scale multimedia/ improvisation pieces to works for orchestra, symphonic band, chamber ensembles, instrumental solo, and voice.

Most recently he has developed a technique of massive replication and time shifting through a series of electro-acoustic compositions that have been widely acclaimed in the US and Europe. A prize-winning composer, he has received numerous commissions and grants, including those from from local groups the Hong Kong Wind Kamerata, the Hong Kong Wind Philharmonia, the Hong Kong Composers' Guild, RTHK Radio 4, and the Hong Kong University Grants Committee. His 2017 CD from Ablaze Records, Christopher Coleman: Multiple Worlds, has been awarded Global Music Awards in three categories: album, composition/composer and computer/electronic music. His works have been performed in over 20 countries and four continents by groups as diverse as the Royal Conservatoire of Scotland's Wind Band, the Italian Air Force Band, and the Hong Kong Musical Saw Ensemble.

Henrik von Coler is a musician and researcher in the field of electronic and electroacoustic music. He is currently working at Audio Communication Group, TU Berlin, where he is director of the Electronic Music Studio. In his compositions and performances he is focusing on the use of low-tech elements in state-of-the-art technical systems, combining vintage sound generation and erroneous systems with sound field synthesis systems. He is founder of the Electronic Orchestra Charlottenburg, a group of 10 musicians performing live electronic music with modular synthesizers and other instruments on large loudspeaker setups.

Teresa Connors is active as a creative coder, audiovisual installation artist and opera singer. Her works have received awards and support, including ICMA Award, Canada Council for the Arts and British Columbia Arts Council, and have been presented at international conferences, film festivals and galleries and published in leading journals. As an Associate Researcher with the International Institute for Critical Studies in Improvisation, Teresa's current artistic focus is the live-streaming of environmental datasets as a co-creative device for public engagement artworks. www.divatproductions.com

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana), and for the city of Somerset, Pennsylvania. His compositions are widely performed in university and festival settings including: June in Buffalo, Music of Our Time, the Indiana State University Contemporary Music Festival, The Society of Composers Inc., the Annual American Music Week (Sofia, Bulgaria), and the Utrecht Music Festival

(The Netherlands). His Electro-acoustic works have been presented at numerous conferences and festivals including: the International Computer Music Conference, the Society for Electro-acoustic Music in the United States, the New York City Electroacoustic Music Festival, the Florida Electro-acoustic Music Festival, Electronic Music Midwest, and the InterMedia Manifold TechArt exhibit.
He is Assistant Professor of Music at Chowan University.

Portuguese clarinetist **Carlos Cordeiro** is stalwart in creating and broadcasting new music, collaborating with composers and different disciplines, improvising, studying and performing on the different instruments of the clarinet family. Carlos is a freelancer, equally as a soloist and chamber musician. He holds a Master's Degree in Contemporary Performance from Manhattan School of Music, a Master's Degree from Rice University and a Bachelor's Degree from ESMAE (Portugal).

Richard Cornell works in a range of symphonic and chamber music forms, as well as sound art and installation. He holds awards from the National Endowment for the Arts, Fromm Foundation, Massachusetts Cultural Council, and the New England Foundation for the Arts. Ensembles such as A Far Cry, Boston Musica Viva, Collage New Music, New England Philharmonic, Muir Quartet and Harvard Musical Association have commissioned his works. Cornell's collaborative installations with visual artists have been presented in Krakow, Buenos Aires, Dubai, Reykjavik, Taipei, and Boston's Institute of Contemporary Art, among others. Recordings are available on Ravello, Northeastern Records, Sony Classical, Summit, and EMI/Virgin Veritas, and Albany. Cornell is Professor of Music, Boston University, School of Music.

James Croson was born in El Paso, and raised in Columbus, Ohio. His compositions include works for orchestra, wind ensemble, and chamber groups as well as electroacoustic works and music for film and animations. Jim earned degrees from the Eastman School of Music and the Ohio State University. Composition teachers included Sydney Hodkinson, Sam Adler, Augusta Read Thomas, Allan Schindler, Marc Ainger, Thomas Wells, and Donald Harris. Jim lives in Mount Dora, Florida.

Franz Danksagmüller. Studies of composition, organ and electronic music in Vienna, Linz, Saarbrücken and Paris. 1996 Visiting Professor for organ and improvisation at the University of Performing Arts in Vienna. 1999 - 2005 Composer and organist at the cathedral of St. Pölten / Austria. Since 2005 Professor for organ and improvisation at the University of Musik, Lübeck. Since 2018 Visiting Professor at the Royal Academy of Music, London. Compositions for Organ, Choir, Orchestra, various instruments and live-electronics.

Andrew Davis is a composer and electric guitarist from

Philadelphia, PA who has written for a variety of media both acoustic and electroacoustic. His works have been performed by groups such as the JACK Quartet, PRISM Quartet, Alarm Will Sound, Daedalus Quartet, the Argento Ensemble, loadbang, the Boston New Music Initiative, the Luna Nova Ensemble, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors from ASCAP, BMI, The Lyra Society, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the TUTTI Festival, RED NOTE Music Festival, Mizzou New Music International Composers Festival, New Music on the Point, and SEAMUS. He has held residencies at Atlantic Center for the Arts and ACRE. He earned a B.A. in music from Yale University, an M.M. in composition from the University of Texas at Austin in 2012, a PhD in composition from the University of Pennsylvania in 2017, and M.S. in computer science from Stanford University in 2018. He currently teaches at Wellesley College.

Domenico De Simone, Professor of Electroacoustic Composition at the "Umberto Giordano" Music Conservatory of Foggia. Graduated in Piano, Jazz, Composition and Electronic Music.He also graduated in Composition advanced course at the Accademia Nazionale of Santa Cecilia under the guidance of Azio Corghi and in Electronic Music - 2nd academic level, with the highest marks and honors, at the Conservatory of Santa Cecilia under the guidance of Giorgio Nottoli. He enhanced his knowledge by attending the Accademia Chigiana in Siena, where he was awarded with the diploma of merit in Music for Film by Ennio Morricone and the diploma of merit in Composition by Franco Donatoni. In 1995, 1996 and 1997 he was awarded by the S.I.A.E. He is the author of the end credits soundtrack used in the film "Il viaggio" and of the music for the "Therapeutic Gardens" of the "A. Gemelli" University Hospital in Rome, inaugurated in June 2018.
His compositions have been performed in more than one hundred concerts in Italy and abroad (China, Latvia, Canada, Chile, Argentina, Romania, Malta, USA, etc.) and broadcasted by RADIOTRE.

Alexa Dexa is an electroacoustic composer-performer of works for voice, toy instruments, pre-programmed electronic equences, and live electronic processing with thematic emphasis on confronting and deconstructing the harms of patriarchy using music as a tool of transformative self-care. Composed to uphold folx of marginalized gender identities, her virtual and interactive occult opera Bewitch Yourself and her Sacrosanct Oracle//Composition Deck offer space to assess, access, cultivate, claim, and share resources to dismantle the binary, gender-based cultural conditioning of patriarchal power structures as we forge our own paths forward.
www.alexadexa.com

Christian Dimpker is a composer and art theorist with academic studies in Philosophy, History and Sound

Studies as well as a doctoral dissertation in Musicology/Composition. Dimpker's compositions explore unconventional fields of notation. This is enabled by an extensive notation system for extended playing techniques and electroacoustic music. This treatise with the title Extended Notation: The Depiction of the Unconventional has been released by the LIT Verlag publishers. Currently, Dimpker further extends this research to the fields of visual arts, theatre and movement. Kinetic notations for the visual and performing arts is the result of this work. It will be released in 2022 by the VfmK publishers. Residencies inter alia at Cité des Arts Paris, EMS Stockholm, Tokyo Arts and Space, SWR Experimentalstudio, St John's Smith Square, Kuenstlerdorf Schoeppingen. Grants by the Berlin senate, (concert funding, cultural exchange Japan/Sweden), German government, E.ON foundation, Lotto foundation, German Artist Fund. Performances in Germany, Japan, Romania, Spain, Portugal, the USA and Australia by renowned ensembles, such as Elision, 2e2m or Resonanz. Engraving works include Helmut Lachenmann's Schreiben for Breitkopf & Härtel and teaching assignments have been held in the UK, Germany, Hong Kong and Sweden.

Stylianos Dimou is a Greek composer of acoustic, electroacoustic, and acousmatic music. Recipient of numerous International Awards and Grants, his music has been premiered and commissioned by Festivals and Institutions in Europe and the USA such as the Société des arts technologiques [SAT], impuls 2019, Ultima Oslo Contemporary Music Festival 2019, IRCAM/manifeste, Gaudeamus Music Week, etc. His academic and artistic activities have been supported by organizations such as the Fulbright, IRCAM, Cité Internationale des Arts Paris, Herrenhaus Edenkoben, etc. His music has been premiered by renowned orchestras and ensembles such as the Ensemble InterContemporain, Orchestre Philharmonique de Radio France, International Ensemble Modern Academy, the Arditti Quartet, Talea Ensemble, ICE ensemble, and others. Some of his awards include the Charles S. Miller Prize (2019) from Columbia University, Award for artistic excellence as a Promising young Composer from the European-wide Ulysses Network / IRCAM (2018-19), 1st Prize at the International Prize for Composition "Luigi Nono", 3rd edition, etc. Dimou is an alumnus of the prestigious professional training program, Cursus, at IRCAM in Paris, and he holds a Doctoral Degree from the Graduate School of Arts and Sciences at Columbia University. He is a Research Assistant Professor of Music in the Department of Music at Hong Kong Baptist University.

Margaret Dolinsky creates virtual environments and interactive art experiences that have been exhibited at SIGGRAPH, Ars Electronica, ICC in Tokyo, and the Walker Art Center. She was commissioned by the Indianapolis Museum of Art to create "Cabinet of Dreams," a VR experience of Chinese antiquities. Dolinsky's work also involves digital projections for opera

and experimental film, including sets for the American Opera Theater. Dolinsky's handcrafted AR and 3D printed sculpture focuses on how digital art provokes shifts in perception and enhances sensory awareness. These have been exhibited in San Jose, San Francisco, New York, and Shanghai. Dolinsky's work is published in Leonardo, Discover, Computer Graphics World, U.S. News & World Report, and ACM's Computer Graphics. She co-chairs the IS&T & SPIE Engineering Reality of Virtual Reality conference with Ian McDowall, Fakespace Labs. She received a Ph.D. from University of Plymouth, UK and an M.F.A. from University of Illinois at Chicago.

Enrico Dorigatti is a sound designer and electronic music composer based in Italy. He has a strong interest in music, technology and in the connection between them. This interest led him to develop URALi, a C# library designed to add real-time audio synthesis and manipulation functionalities to the well-known Unity Engine. URALi, a project started back in 2017, was presented as part of the scientific program of the 16th SMC (Malaga, 2019). He has a Bachelor's Degree and a Master's Degree in electronic music, and his works have been performed both nationally and internationally.

David Dow is a composer, keyboardist, sound designer and educator. He holds a Bachelor of Arts degree in music composition from the University of California, Santa Barbara and a Master of Arts degree in music composition from San Jose State University in San Jose, California. In addition, he holds a certificate in computer music from the Massachusetts Institute of Technology. As a composer, he has created well over one hundred music compositions in many different styles. His electronic music has been performed several times on the Society for Electro-Acoustic Music in the United States National Conference, The International Computer Music Conference, Consumer Electronics Show in Las Vegas and the Computer Expo in San Francisco, California Through his recording studio, Aurora Music Productions (www.auroramusicproductions.com), he produces music for theater, dance, computer games and video soundtracks as well as radio and television commercials. Besides performing music professionally as a keyboard player and singer for over forty years, he is a professor of music and directs the Recording Arts, Electronic Music and Commercial Music Programs at Modesto Junior College in Modesto California.

Zach Duer is an Assistant Professor teaching in the Creative Technologies Program in the School of Visual Arts at Virginia Tech in Blacksburg, Virginia. His work lies at a series of intersections: sound and visualization; careful composition and improvised performance; intuitive musical spontaneity and structured digital systems.

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the

University of Alabama. He has composed over 150 works for a variety of soloists, ensembles, and electronics. He has had performances in Italy, Spain, Puerto Rico, Mexico, Scotland, Northern Ireland, England, The Netherlands, China, South Korea, and in 16 states of the U.S.A. Durant's collaborations with Esther Lamneck as she performs on clarinet and tárogató or as she directs her new music ensembles have resulted in over 50 performances on three continents. Durant is also active as a pianist and has premiered and performed several of his own works for the piano.

Gerald Eckert, born in Nurnberg in 1960, studied maths at the University of Erlangen, violoncello and conducting in Nürnberg and composition with Nicolaus A. Huber at the Folkwang Hochschule in Essen. He additionally participated in composition courses with Jonathan Harvey und Brian Ferneyhough. In 1996/97, Gerald Eckert spent a working and research year at CCRMA in Stanford University in the USA, held a teaching post at the TU Darmstadt (composition and architecture) in 2000/ 01 and was later appointed as professor for composition at the Chung-Ang University in Seoul/ Anseong, South Korea, from 2012 to 2014. He received numerous awards and prizes including the Gulbenkian Prize, Portugal, in 1993, the Kranichstein Preis in Darmstadt in 1996, 1st prizes in Bourges in 2003, Stuttgart in 2005 and Yekaterinburg in 2015 and gained scholarships taking him to locations such as Venice in 2006, Schreyahn in 2009 and the Villa Aurora/ Los Angeles in 2010. In 2013, Gisela Nauck completed a monography on Gerald Eckert which was published by the Wolke Verlag in Hofheim. CDs of his music have been issued on labels including ambitus, col legno, NEOS and mode records. www.geraldeckert.com

Mark Eden started experimenting with electroacoustic composition in 2003. His earliest influences were the text-based works of Chris Mann and Robert Ashley. In subsequent years, the text-based emphasis in his work evolved into purer tonal explorations. The influences here being Gilles Gobeil and Kyong Mee Choi, as well as the orchestral writings of Unsuk Chin, Anna Thorvaldsdottir, Kaija Saariaho, John Luther Adams, Morton Feldman, and Milton Babbitt. His work has been featured on four continents including SEAMUS conferences, the NYCEMF, and the Electronic Music Midwest Festival, metropolitan art museums in Kansas City and Chicago, radio stations in London and Berkley, CA, and two compilation CDs on the Innova label.

Dr. **Daniel Edwards** is a performer, educator, and advocate for the percussive arts. He is currently an adjunct faculty member at Brigham Young University-Hawaii, where he teaches classes in music theory, history, and world music cultures. Prior to his current position, he was a drummer for the Polynesian Cultural Center and performed with groups such as the Missouri Symphony, the Columbia Civic Orchestra, and various steel bands, salsa bands, community bands, and

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more. He also directed I-Pan, a steel band based at the University of Illinois at Urbana-Champaign, and co-directed the University of Illinois Percussion Ensemble and the University of Missouri Steel Band. His interests in contemporary steel pan music has led him to commission new solos for lead pan by composers José Martinez, Kyle Shaw, Daniel Bradshaw, and Akemi Naito. He has presented these commissions and other new music for steel pan in several concerts, recitals, and master classes across the United States. He has received awards such as a grant from the city of Urbana, Illinois, and the Barlow Endowment for Music composition prize with composer Kyle Shaw. Dr. Edwards has degrees from the University of Illinois at Urbana-Champaign, the University of Missouri, and Brigham Young University-Hawaii. He is a member of the Percussive Arts Society and the American Federation of Musicians.

Jack Edwards (b. 1999) is a composer concerned with the intersection of electronic and acoustic sounds, innovative compositional structures, and the translation of abstract data into musical thought. His latest works include a piece which transforms topographical data into large-scale harmonic structures, and an electroacoustic work for solo cello which explores the sonic capabilities of harmonic distortion. Most recently, Jack won the Richard K. Joseph '48 MUSB, M.S. '53 Composition Prize for his piece, "Emergent Rays" for Solo Piano (2020) and attended the Charlotte New Music Festival for its summer 2020 session. Currently, he is pursuing a Bachelors in Music Composition from Ithaca College

Frank Ekeberg is a transdisciplinary artist, music composer and researcher working in the intersection of art, science and technology. His work explores issues of ecology, time, spatiality and transformation, with a particular focus on nature spaces, ecosystems and the interplay between human and non-human worlds. His research-based approach often involves collaborations within as well as beyond the art field. Ekeberg has composed and designed sound for concert performance, dance, film, theater, radio plays and intermedia installations, and his work is widely presented in festivals, exhibitions, concerts and conferences around the world. He was awarded the 2017 Smithsonian Artist Research Fellowship, and is currently Research Associate at the Smithsonian National Museum of Natural History in Washington D.C., USA. Most of the time he lives and works in Trondheim, Norway. Frank Ekeberg received an undergraduate degree in music from the Norwegian University of Science and Technology (NTNU) before he went on to pursue a master's degree in electronic music at Mills College in Oakland, California, where he studied composition with Pauline Oliveros and Alvin Curran, and a PhD in electroacoustic music composition at City University London, UK, under Denis Smalley and Simon Emmerson's tutelage.

Ivan Elezovic (DMA, University of Illinois) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt. After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro. His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Presently, Dr. Elezovic is an Associate Professor and Coordinator in Composition and Music Theory at Jackson State University. In addition, he is an Associate Professor and Director of Music Technology and Multimedia Production as part of Multimedia Design in interdisciplinary art program at the School of Computing at Union University in Belgrade, Serbia.

Stewart Engart (b. 1991, he/him) is a Southern California based composer, performer, sound artist, and creative coder working in the fields of experimental electronic music, audiovisual installation, and innovative chamber music. His work explores computer-assisted musical form and gesture, as well as experimental synthesis techniques. Stewart is currently a PhD Candidate at University of California, Santa Barbara.

American composer **Vincent Eoppolo** (Ioppolo) works are a synthesis of various sound art traditions such as musique concrete, acousmatic music, electro-acoustic music and radio art. His works have been presented at the New York City Electro-Acoustic Music Festival, the Bushwick Open Studio Festival in Brooklyn , Utopie Sonore in Nantes, France and De Natura Sonorum in Rome, Italy. Many of his compositions have been featured on new music radio programs in France, Italy, Canada, Ireland, Scotland and the USA.

Noa Even is a versatile saxophonist whose work as a performer and educator is dedicated to the arts of today. In addition to creating new music through commissioning and close collaboration with living composers, she interprets traditional concert music and improvises. Ongoing projects include atomic, a multimedia solo program exploring themes of human connection, and her duos Ogni Suono and Patchwork. Both ensembles recently released albums of commissioned music on New Focus Recordings. Noa is Lecturer and Head of Woodwinds at Rowan University. She also serves as Treasurer of the North American Saxophone Alliance, Advisor for NASA's Committee on the Status of Women+, and on the editorial board of The Saxophone Symposium. Noa is a Conn-Selmer Artist-Clinician and on the Vandoren Artist Roster. For more information go

to www.noaevenmusic.com, follow her on Instagram @noaeven.music, and subscribe to her YouTube channel.

Hongshuo Fan (b.1990) is a Chinese cross-disciplinary composer, new media artist and creative programmer. His work has involved a variety of real-time interactive multimedia contents, such as acoustic instruments, live electronics, generative visuals, light and body movements. His research and creative interest focus on the fusion of traditional culture and cutting-edge technology in the form of contemporary art. His output spans chamber music, live interactive electronics, installations, and audio-visual works. Hongshuo is currently doing PhD at NOVARS Research Centre (The University of Manchester), also as the teaching assistant for the interactive Media Technologies course and postgraduate technical leader on the MANTIS System (a 56-speaker cluster). He was a faculty of the Electronic Music Department at Sichuan Conservatory of Music and member of Sichuan Key Laboratory of Digital Media Arts.

Dr. Epameinondas P. Fassianos (Epa Fassianos) is a Greek Composer of Electroacoustic and Ambient Electroacoustic Music. He was born in Athens in 1982. He has attended both the University of York (MA in Music Technology) under the supervision of Professor Andy Hunt and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition) under the supervision of Professor Ed Hughes. He has also obtained his Piano Diploma in 2003 with Professor Dimitris Toufexis. In parallel, he has obtained the Diplomas in Harmony, Counterpoint and Fugue respectively. He holds a PhD Degree in Acousmatic Music Composition. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology). In 2019, he became a member of the Hellenic Association of Electroacoustic Music Composers (ESSIM), Greece. In 2020, he became a member of the International Computer Music Association (ICMA), United States. In 2020, he also became a member of the Japanese Society for Sonic Arts (JSSA). In 2021, he became a member of the SEAMUS Society for Electro-Acoustic Music in the United States. www.epafassianos.com

Marco Ferrazza is a composer of electroacoustic tracks and audiovisual pieces, as well as a performer in experimental music. He composed several acousmatic pieces which have been selected on various exhibitions and festivals, and then collected in albums. In his work he combines music research, sound art and free improvisation.

Ema Ferreira is a Portuguese artist from Covilhã and based in Porto. Currently, she attends the third year of her bachelor in Music - Composition, at Escola Superior de Música e Artes do Espectáculo (ESMAE) and, between September 2020 and January 2021, she studied at the Kungliga Musikhögskolan (KMH) - Stockholm, through the Erasmus program. Electroacoustic music and the multimedia/audiovisual world have been her main area of interest. Until the date, her works were premiered and presented at Escola Superior de Música e Artes do Espectáculo, Conservatório Regional de Música da Covilhã, Festival Música Viva 2019 (Portugal), Kungliga Musikhögskolan (Sweden) and Festival Expresiones Contemporáneas (México).

Jason Fick is a composer, collaborator, audio engineer, researcher, and educator actively working in the field of music technology. His recent electroacoustic and interactive computer music has been performed at academic and public concerts, festivals, and conferences throughout the United States, Europe, and Asia, including ICMC, SEAMUS, WOCMAT, Electroacoustic Barndance, and International Tribunal on Fracking and Human Rights (Corvallis, OR, 2018). His research on music technology pedagogy, sonification, and concert reviews have been published by the Audio Engineering Society (AES), International Community on Auditory Display (ICAD), International Journal on Interactive Design and Manufacturing (IJIDM), and Array, the journal of the International Computer Music Association. He holds a Ph.D. in Music Composition and is currently Assistant Professor and Coordinator of Music Technology and Production at Oregon State University. Prior to arriving in Corvallis in 2016, he taught at Collin College and the Art Institute of Dallas. Jason currently serves as the President of the College Music Society–Pacific Northwest Chapter. www.jasonfick.com

Eli Fieldsteel, serving as Director of the University of Illinois Experimental Music Studios since 2016, is a composer specializing in music technology. He is the recipient of the 2018-19 Klingler Electro-Acoustic Residency at Bowling Green State University, the 2014 James E. Croft Grant for Young and Emerging Wind Band Composers, first prize in the 2012 ASCAP/SEAMUS Student Commission Competition, as well as awards and recognition from other organizations, including the Bandmasters Academic Society of Japan and the Frank Ticheli Competition. His music has been performed nationally and internationally by ensembles such as the Dallas Wind Symphony, the North Texas Symphony Orchestra, the Kawagoe Sohwa Wind Ensemble of Tokyo, and the University of North Carolina Chapel Hill Wind Ensemble. Eli's music and research engages with the intersection between music technology, instrument design, and performance, focusing on topics such as human-computer improvisation, interactivity, and sensor-driven music. Utilizing new technologies and real-time environments, his works are highly gestural, expressive, and richly detailed. As an active collaborator, he has worked closely with dancers, choreographers, lighting designers, architects, and video artists, resulting in a variety of unique and site-specific installations and performances. He is fluent in several contemporary music programming languages, and maintains an active teaching presence online through a well-trafficked series

of SuperCollider tutorials.

A native of Stafford, Virginia, **Melika M. Fitzhugh** (A.B. Harvard-Radcliffe, M.M. Longy School of Music of Bard College) studied conducting and composition with Thomas G. Everett, Beverly Taylor, James Yannatos, Julian Pellicano, Roger Marsh, Jeff Stadelman, and, most recently, John Howell Morrison and Osnat Netzer. Mel's compositions have been performed internationally by the PHACE Ensemble (Vienna, Austria), Quarteto Larianna (Sao Paulo, Brazil), the Brouwer Trio (Valencia, Spain), Sarah Jeffery (Amsterdam, Nederland), the Radcliffe Choral Society, Berit Strong, John Tyson, Miyuki Tsurutani, and Aldo Abreu. Mel was the 2020 winner of the PatsyLu Prize for IAWM's Search for New Music, the 2014 winner of the Longy orchestral composition competition, and has performed with the Radcliffe Choral Society, Coro Allegro, the Harvard Wind Ensemble, the Village Circle Band, and WACSAC. The artist, who has composed music for film and stage, was a member of Just In Time Composers and Players and is currently a member of world/early music ensemble Urban Myth, in addition to playing bass guitar with acoustic rock singer/songwriter Emmy Cerra, the ambient rock band Rose Cabal and the Balkan folk dance band Balkan Fields.

Austin Franklin is a composer and sound artist based in Baton Rouge, LA where he is currently pursuing a PhD in Experimental Music & Digital Media from Louisiana State University. His interests include music involving process, such as algorithmic composition and music, incorporating machine learning technologies. His self-released album, Four Idols, has been described as "an elegant, artistic statement that demonstrates the flexible possibilities of electronic music" (The Sybaritic Singer). Austin has several pieces for percussion published through C-Alan Publications and his music has been performed in the United States, Brazil, Taiwan, and Greece. He is the recipient of several awards and commissions, including the PARMA Winter Call for Scores, the Dead Resonance Call for Aleatoric Scores, the Sound/Sight Art Collaboration, the First Annual LSU Composition Competition, CNME Call for Scores. His music has also been selected for festivals and conferences such as the Splice Institute (2021),Workshop on Computer Music and Technology (2020), Alba Music Festival (2020), Society of Composers Incorporated (2020), Electric LaTex (2020). Austin has presented research at the Web Audio Conference (2021) that explores using Web API's as the basis for designing digital instruments, and at the New Interfaces for Musical Expression (2019) Conference that involves simultaneous auditory and vibrotactile stimuli.

Emmalena Fredriksson was born in Sweden and received her training at Balettakademien in Umeå and at SEAD (Salzburg Experimental Academy of Dance) in Austria. She holds an MFA degree from Simon Fraser University and has presented, performed and taught internationally with Daghdha Dance Company (IE), Pact

Zollverein (DE) and Falmouth University (UK) among others. Now based in Vancouver, her work has been presented in Vancouver's Choreography Walk, The DanceCentre's Discover Dance Series, and at the Audain Gallery. She teaches at Modus Operandi, Harbour Dance Centre, Simon Fraser University and Training Society of Vancouver, and continues her research into choreography as a relational practice in the expanded fields of dance.

Miles Jefferson Friday is currently pursuing a DMA in music composition at Cornell University where he studies primarily with Marianthi Papalexandri-Alexandri and Kevin Ernste. Miles holds a MA in composition from the Eastman School of Music where he studied with Oliver Schneller and conducted his graduate research under Robert D. Morris and also holds a BM from the Indiana University, Jacobs School of Music. Miles has won awards and honors including the ASCAP Morton Gould Young Composer Award, the Wayne Brewster Barlow Prize, the Kuttner String Quartet Composition Competition, and the Robert Avalon Young Composer Competition. Miles has also spent additional time studying at festivals such as IRCAM's Manifeste Academie, the Grafenegg (Ink Still Wet) Festival, June in Buffalo, the Splice Institute, and the Red Note Music Festival. In 2019 Miles was a guest artist at the Thailand New Music and Arts Symposium and in 2017 had a sound installation premiered at the SinusTon Festival. Miles has worked with and had his music played by prominent ensembles such as Ensemble Intercontemporain, International Contemporary Ensemble (ICE), Dal Niente, TAK ensemble, the Momenta String Quartet, the Fifth House Ensemble, and many others.

Larry Matthew Gaab is a native of the United States. He composes in his music studio in Chico, California, U.S.A.. His body of works are for tape alone and for mixed acoustic and electronic instruments. The pieces utilize improvisation, composition, and computer generation. His works have been selected for music festivals and concerts in the United States, the Americas and in Europe.

Matthew D. Gantt is a composer and conceptualist based in Brooklyn, NY. His practice focuses on procedural systems and the idiosyncrasies of the technology that facilitate them, as well as the overlap between production and consumption of digitized culture.

Javier Alejandro Garavaglia is a composer, violist and professor. Compositions span the range between solo instruments and large ensembles and the combination of electronic media with traditional instruments. Constant concert and radio (e.g. BBC Radio 3) performances in Europe, Asia and the Americas. A selection of his electroacoustic pieces is available on international commercial CD labels. Numerous publications include topics such as electroacoustic music, dramaturgy of music, and research of sound diffusion of electroacoustic

music in high-density loudspeaker arrays with compositions and international articles (e.g., CMJ, Vol. 40:4, MIT Press).
https://icem-www.folkwang-uni.de/~gara/

Through more than 200 works composed for a wide range of performance genres including interdisciplinary, site specific, and works with and without electronics for orchestra, choir, soloists, and a variety of chamber ensembles, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has often been described as "time suspended- haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. Most recently he has been the recipient of 4 Latin Grammy nominations in the best Contemporary Classical Composition Category (2009-11, 2015). With performances around the world at important venues by distinguished performers, his works are recorded on New Albion, O.O. Discs, CRI /New World, Albany, North/South, CRS, Rugginenti, VDM, Capstone, Innova, CNMAS, Opus One, Telos, Toccata Classics, and Metier/Divine Art. Garcia is the founder and director of the NODUS Ensemble, the Miami Chapter of the International Society for Contemporary Music, the New Music Miami ISCM Festival, and is a resident composer for the Miami Symphony Orchestra. A dedicated educator, he is Professor of Music, Distinguished University Professor, and Composer in Residence for the School of Music at Florida International University.

Giampiero Gemini (1974) is an Italian composer, conductor and audiovisual artist. His compositions and audiovisual works have received many awards. Active in the field of multimedia, his video-sound works have recived awards and have been performed in international institutions and festivals including: Biennale di Venezia 2011; Zebra Poetry Award Berlino; Internazionale Sound Art Festival; NYU Institute of Fine Arts; NYU Steinhardt University; Stony Brook University New York; Frederick Loewe Theatre NY; Festival Loikka Exis 2005 Finland; Experimental Film International e Concorso Video Seoul; Pingyao internazional Video Art Exhibition, Pechino; MegaronConcert Hall Atene; Concours International de Musique et d'Art Sonore Electoacoustiques, Bourges; Videoformes Digital Art, Prix de la Création Vidéo; Asolo Film, Festival Internazionale d'Arte; Roma Poesia, Auditorium Parco della Musica; Metu Video Festival, Ankara; Festival Europeo Art Media, Osnabrueck; Conservatoire National Supérieur Musique et Danse de Lyon: Traverse Video, Toulouse; Visionario International Video Festival; SienaFilm Festival Internazionale del Cortometraggio; Art Festival, Atene; EMUfest, Conservatorio di Musica di Santa Cecilia di Roma; Nuova Consonanza, Roma; ICMC International Computer Music Conference: Barcellona, Montreal, New Orleans, Belfast.He is member of the Hermes Intermedia collective. He direct the editorial series MediaArt dedicated to the artistic education and produced by

Armando Editore. He is Professor of Electroacoustic Composition and New Technologies Department Coordinator at "Conservatorio di Musica G.Martucci" in Salerno, Italy. http://www.giampierogemini.org/

Matt Gender, DMA, is a concert organist, sound engineer, and electroacoustic composer currently living in Iowa. He holds degrees in Organ Performance from the University of Florida and the University of Kansas, and enjoys an active schedule as a touring concert organist, where he specializes in improvisation, interpretation of organ works composed after 1900, and silent film accompaniment. As an electroacoustic composer Matt has explored most modes of composing with sound and computers but is particularly interested in composition with microsounds, and has been heavily influenced by the work of Horacio Vaggione and Curtis Roads. Dr. Gender specializes in microsound, granular and particle synthesis, micromontage, noise, and modular systems, and he enjoys long-form acousmatic compositions. He has studied electroacoustic composition at the graduate-level but is largely self-taught.

Madyar Ghazinejad, from Iran, brings a connection between acoustic sound state and feelings of thrill experience injected with multiple instruments in his works, this one features: electro acoustic cello. The other dimension goes further, deeper into wide soundscapes and synthesis sound design with electro-acoustic and atmospheric vibes from background stage towards front and combination with different custom style of reverberate echos, delays and panning. Starting his early journey in 2010, with more study and experiment oriented activities with PC Software and production techniques by 2016, experimental projects got accelerated, composing and scheduling projects got more serious.

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. His music embraces influences ranging from contemporary classical to jazz, funk, and electronica. His portrait CD, Traces, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Master Artist at the Atlantic Center

for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

Victoria Gibson (b. 1956) is an Integrated Media Artist who creates non-linear stories using different media forms, particularly digital media. She seeks to inspire an emotional response telling stories that have relevance to society or the environment. Her work maybe interactive to encourage audience involvement or include components that are accessible through the internet. Victoria's work emerges from the nexus of art and technology to fuse previously discrete disciplines into live or recorded Integrated Media productions. Victoria, holds a BA, major in music from UBC and is a resident of Vancouver, Canada.

Lee Gilboa is an Israeli composer, researcher, and audio engineer. In her work Lee uses speech, audio spatialization and vocal processing, and engages with different themes around the sonic identity such as naming, representation, oppression and self-expression. While living in New York between 2017-19, Lee began her work as a curator for Daniel Neumann's CT::SWaM, and developed her debut album The Possibility of Sonic Portraiture which was released by Contour Editions. Her works have been presented at Roulette Intermedium, The Immersion Room in NYU, The Cube at Virginia Tech, and Spectrum's multi-channel festival among others, and in conferences such as The Audio Tesimonies Symposium, Residual Noise, and the Harvard Graduate Music Forum. She participated in several master classes and artist residencies internationally, including The Atlantic Center for the Arts and IRCAM Manifeste Academy. Lee holds degrees from Berklee College of Music and Columbia University. Currently, she is a Ph.D. student at Brown University's Music and Multimedia Composition program. Her recent and upcoming endeavors include a collection of works titled The Other's Conception, which was released by Surface World, a collaboration with the rapper SAMMUS, and an upcoming presentation at The Sound of Sound Studies conference in Lüneburg, Germany.

Artemi-Maria Gioti is a composer and artistic researcher working in the fields of artificial intelligence, musical robotics, collaborative and participatory sound art. Her compositions include works for solo instruments, ensemble, live and interactive electronics and have been performed in Greece, Austria, Portugal, Germany, Denmark, Canada, The Netherlands and in the USA. She studied Composition at the University of Macedonia (Greece), Electroacoustic Composition at the University of Music and performing Arts of Vienna, and Composition - Computer Music at the Institute for Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts of Graz. She is currently pursuing her doctoral degree at the same university in the field of Music and AI. She is a member of the electronic duo intra-sonic (Visda Goudarzi and Artemi-Maria Gioti) and the artist/curator collective meta.ξ.

Kyriaki Gkoudina is a graduate student in Composition, at Michigan State University. She earned her Bachelor's degree in Film Studies in Aristotle's University of Thessaloniki (2014) with specialization in Film Music, while studying Harmony (3 years) and Counterpoint of the 16th Century and Baroque (2 years) in a private conservatory. She is currently studying composition and visuals with D. Biedenbender and L. Goeringer. She has composed music for plays, as well as for films and documentaries. Finally, she has sound designed interactive performances and films. She recently started her DMA degree in Music Composition at Michigan State University after having graduated with a Master's degree in Composition and a thesis involving music composition and visuals. She is currently working on multimedia narratives with Dr. Mark Sullivan.

Michael Gogins. I was born in 1950 in Salt Lake City, Utah, and lived there till 1973, a wonderful place to grow up with many trips to mountains, desert, and unlocked university labs. My father was an inventor, my mother was a fine artist and commercial artist. I have pursued poetry, photography, music performance, and music composition. I have lived in Salt Lake City, Los Angeles, New York, Seattle, and now New York again. I have a B.A. in comparative religion from the University of Washington, 1984. At the same time as I was studying comparative religion, I was taking seminars in computer music with John Rahn. Computer music gradually became my major interest. It also enabled me to make a living as a software engineer. Currently, I contribute code to Csound, maintain the vst4cs opcodes for hosting VST plugins in Csound, maintain the Csound for Android app, and maintain the csound-extended package incorporating various facilities for algorithmic composition in JavaScript, C++, and Common Lisp. I have a special interest in algorithmic composition. I am currently working to bring new developments in mathematical music theory into algorithmic composition software. We live on a farm in the Catskills, and on the Upper West Side of Manhattan.

Argentine composer **Sandra Elizabeth González** graduated from the Conservatory of Music "Manuel de Falla" with a Specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a Specialization in Composition. Degree in Electroacoustic Composition by the National University of Quilmes (UNQ) in Argentina. Her works have been selected to participate in international festivals: Música de Agora na Bahia (Brazil) in 2014, 41st International Computer Music Conference (USA) in 2015, L'Acusmonium AUDIOR (Italy) in 2015, New York City Electroacoustic Music Festival 2016, 2017 and 2018 (USA), MUSLAB (Mexico, England and France) in 2016 and 2018, XI Jornadas de la Música Contemporánea (Colombia) in 2016, Bernaola Festival XIV Edition, AKUSMA (Spain) in 2017, Delian Academy for New Music (Grecia) in 2018, 43rd International Computer Music Conference (South Korea) in 2018, Transversal Sonora (Colombia – Argentina) in 2018, Mixtur 2019 (Spain) and ACMC 2019 (Australia), Ciclo

de Música Electroacústica (Universidad Austral – Chile) in 2020, SPECTRA Lado B (Universidad de los Andes - Colombia) in 2020 and Círculo Colombiano de Música de Cámara (Teatro Mayor – Colombia) in 2020. At L'Acusmonium AUDIOR, in 2017, the world premiere was held at the Teatro Espace (Turin - Italy), of his work "Simbiosis", composed by order of the Associazione AUDIOR.

Gerard Gormley (aka being strangers) creates noise-based works that explore concepts of microsound. He works in electroacoustic music, audiovisual installation, and sound design for film. In addition to his work as a composer, he is active as a sound engineer in live performance and studio recording contexts. Gerard was awarded a PhD in composition from Queen's University Belfast, and he is currently a Senior Lecturer in Music at Buckinghamshire University.

Canadian-Polish composer **Piotr Grella-Możejko** was described by the German press as demonstrating "uncompromising honesty" (Neue Zeitschrift für Musik), praised for his unorthodox aesthetics (Hannoversche Allgemeine Zeitung), and whose work is called "brawny, high-contrast… full of rich counterpoint and compelling textural changes" (The NY Times), "strikingly individual" (The Toronto Star), and "wonderful-sounding" (The Buffalo News). Grella-Mozejko holds a Ph.D. in Comparative Literature and an M.Mus. from the University of Alberta in Edmonton, Canada. His works have performed by such outstanding performers as the symphony orchestras in Cracow, Edmonton, Halifax, Regina, Scarborough, Vancouver, Warsaw, Wrocław and others; Penderecki, Szymanowski and Bozzini String Quartets; Anubis Saxophone Quartet, Quatuor de saxophones QUASAR, Duo Levent, The Hammerhead Consort, Aventa Ensemble, Hermes Ensemble, Mexico City Woodwind Quintet; pianists Viktoria Reiswich-Dapp, Kathleen Supové, Roger Admiral, Jens Barnieck, and Daan Vandewalle; flautists Iwona Glinka, Isabelle Schnöller and Mark Takeshi McGregor; clarinettists Jean-Guy Boisvert, Szymon Kaca, Yuji Noguchi, and Harry Sparnaaij; saxophonists Allison Balcetis, Vincent Daoud, Laurent Estoppey, Dariusz Samól, William H Street, Charles Stolte, and many others. As of 2020, his music, graphic art and multimedia projects have been presented in thirty-six countries on five continents in centres such as Antwerp, Athens, Bangkok, Basel, Berlin, Bilbao, Dublin, Geneva, Gdańsk, Kassel, Kaunas, Kraków, Lausanne, Ljubljana, London, Los Angeles, Łódź, Mexico City, Montréal, New York, Ottawa, Paris, Prague, Princeton, St. Petersburg, Seoul, Sydney, Tallinn, Toronto, Turin, Utrecht, Vancouver, Vienna, Warsaw, Wrocław and Zurich.

Ragnar Grippe studied cello at the Royal Music Academy in Stockholm, studied at GRM for Pierre Schaeffer and François Bayle, private studies with Luc Ferrari. He has presented at La Scala bi-centennial in Milan, Royal Opera of Stockholm, Espace Cardin Paris. Numerous modern dance pieces, 15 feature movies and instrumental and electronic music. Available on Apple Music Spotify and other digital platforms Ragnar Grippe lives in Stockholm and has also lived more than 20 years in Paris. www.ragnargrippe.com

Mark Gustavson is an American composer who has lived in New York and Amsterdam. Some of his work is influenced by Asian and Southeast Asian music and culture. He has composed music for various types of ensembles, orchestra and electronics. Currently he is completing a work for harp and fix media for the Mexican-based harpist Ruth Bennett. He has received numerous awards and prizes including the Bearns Prize, a Kucyna Prize finalist, Walter Hinrichson Award from the Academy/Institute of Arts and Letters, New Music Consort Composers Competition Winner. His music has been selected by the Gaudeamus Festival and ISCM World Music Days. Gustavson has received commissions from the Stony Brook University, Koussevitzky Music Foundation, Fromm Foundation, Parnassus, Brooklyn Symphony Orchestra, Precipice Saxophone Quartet and New York Youth Symphony. He has also received grants from the Aaron Copland Music Fund, Alice M. Ditson Fund, Illinois Arts Council, AMC, Meet the Composers, BMI and ASCAP. Gustavson received music degrees from Columbia University and University of Illinois and studied at the Conservatory of Amsterdam on a Fulbright Fellowship. He currently lives on Long Island and teaches at Nassau Community College.

Mariam Gviniashvili is an Oslo-based composer and sound artist originally from the country of Georgia. Her artistic practice extends to spatial audio, audiovisual and interactive sound-art works, live improvisation as well as collaboration with performers.Mariam's music has been presented internationally at concerts and festivals, including New-York Electroacoustic Music Festival, CIME/ICEM, Transitions concert series at CCRMA, ICMC, Cube Fest, Festival Mixtur, Klingt Gut, BEAST FEaST and Ultima Oslo Contemporary Music Festival, among others. www.mariamgviniashvili.com

Long-time friends, Miller Puckette and **Kerry Hagan** (the Higgs whatever) began focused collaborations on academic and musical projects in 2014. Together their duo has performed in North America and Europe. They have introduced novel synthesis algorithms through new performances. Their work explores timbre, spatialization, real-time computer processes, algorithms, interaction design, performance practice, and performance systems.

Andrew Hannon's musical life is a combination of diverse influences. He composes for the concert stage and has performed in metal core bands. His music alternates between moments of violence and serenity creating an element of tension. In addition to musical tension, he incorporates technology as an aesthetic statement. For example, Two Lost Loves draws its material from anonymous voicemails, Night Watch transmits audio through audience's smart devices, and

News Flash uses a YouTube video as source material for audio and video. His compositions are performed throughout the United States at SEAMUS, North American Saxophone Alliance national conference, College Music Society's national conferences, Electroacoustic Barn Dance, and USF New Music Festival. His compositions are published by Warwick Music and Potenza Music. He strives to foster creative community by collaborating with performers and mentoring students. Andrew earned his DMA in music composition from the University of South Carolina. His research focuses on composition pedagogy, fear and aural skills, and the music of Ligeti. He is Assistant Professor of Music Composition at Appalachian State University in Boone, NC.

Scotty Hardwig is a movement and media artist whose work investigates the spaces between the human and the technological, the real and the digital, the body and the environment, and the anatomical/evolutionary and the social. He is an active creator of contemporary works for stage and screen, and an educator teaching courses in movement, performance and integrated media at Virginia Tech.

Claudia Hart emerged as part of a generation of 90s intermedia artists examining issues of identity and representation. Since the late 90s when she began working with 3D animation, Hart embraced these same concepts, but now focusing on the impact of computing and simulations technologies. She was an early adopter of virtual imaging, using 3D animation to make media installations and projections, and later as they were invented, other forms of VR, AR and objects produced by computer-driven production machines. At the School of the Art Institute of Chicago, where she is a Professor, she developed a pedagogic program based on her practice - Experimental 3D - the first dedicated solely to teaching simulations technologies in an art-school context. Hart's works are widely exhibited and collected by galleries and museums including the collections of the Whitney Museum of American Art, the Museum of Modern Art, and the Metropolitan Museum. Her work has been shown at the New Museum, produced at the Eyebeam Center for Art + Technology, where she was an honorary fellow in 2013-14, at Pioneer Works, NY, where she a technology resident in 2018, and at the Center for New Music and Audio Technology, UC California, Berkeley where she is currently a Fellow.

Akiko Hatakeyama is a composer/performer of electroacoustic music and intermedia. Her music focuses on realizing relationships between the body and mind into intermedia composition, often in conjunction with building customized instruments and interfaces. Akiko's compositions and performances bridge boundaries between written music, improvisation, electronics, real-time computer-based interactivity, and visual media. In her compositions and performances, she interacts with sound, light, and haptic objects, making the dialogue between her inner self and environment perceivable.

Akiko's experience of embodied time, including memories, emotions, and personal experiences, is communicated nonverbally to the audience. As a result, her compositions and performances carry therapeutic effects for her, and Akiko aims to convey that to the audience in her performances.

Nicola L. Hein is a guitarist, sound artist, composer and researcher in music and aesthetics. He plays the guitar with physical and electronic extensions, aiming to transcend existing sonic paradigms. As a sound artist and composer, he works with sound installations, instrument building, conceptual composition and integrates philosophical theories into his artistic practice. Inter-media works with video art, dance, literature and other art forms constitute another focus of his practice. With the support of the Goethe Institute and many other institutions, his artworks have been realized in more than 30 countries worldwide. He worked with many of the world's most established musicians in the field of improvised music. Furthermore, he works as a researcher in the field of aesthetics, gives lectures at different institutions around the world and, following an invitation of Prof. George E. Lewis, has been a visiting scholar at the music department of Columbia University in New York.

Mara Helmuth composes music often involving the computer, and creates multimedia and software for composition and improvisation. Her recordings include *Butterfly Within* on Lindsey Goodman's ETEREO on PARMA, from O on Open Space CD 33 Benjamin Boretz 9x9, *Irrestible Flux* on Esther Lamneck's Tarogato Constructions (INNOVA), *Lifting the Mask* on Sounding Out! (Everglade), *Sound Collaborations*, (CDCM v.36, Centaur CRC 2903) with various collaborative compositions, *Implements of Actuation* (Electronic Music Foundation EMF 023),and works on Open Space CD 16 and the 50thAnniversary University of Illinois Experimental Music Studios commemorative collection. Scores are published in Open Space Magazine Issues 19-20 ("from O"), and Notations 21 ("String Paths"), edited by Theresa Sauer. She is Professor of Composition at the College- Conservatory of Music, University of Cincinnati and Director of the CCM Center for Computer Music. She previously taught at Texas A&M University (1993-1995) and New York University. She holds a D.M.A. (1994) from Columbia University, and earlier degrees (M.M., B.A.) from the University of Illinois, Urbana-Champaign. She served on the board of directors for the International Computer Music Association in several positions including board member for the Americas, Vice President for Conferences, newsletter editor and President.

Logan J. Henke, currently of Arlington, MA, is a graduate of Montana State University, holding degrees in Music Education and Music Technology, as well as an Honors College Baccalaureate, summa cum laude. A native of Miles City, MT, he is a fifth-generation Montanan. Previously, Logan performed the baritone

solos for the Messiah community sing in Bozeman from 2017 – 2019. Logan also performed the baritone solos for Roots in the Sky's performance of Fauré's Requiem. Additionally, he has joined Intermountain Opera for 4 productions as a member of the chorus, including the roles of Samuel in Gilbert & Sullivan's Pirates of Penzance and Zaretsky in Tchaikovsky's Eugene Onegin. Logan is an active composer whose works have been performed in Europe and the United States. Most recently, Logan's electronic composition Botanical Drift was selected for performance at TEDxBozeman 2020. Currently, Logan is a music educator in Winchester, MA, and is Music Minister at Crawford Memorial United Methodist Church of Winchester, MA. Previously, he was a Choral Fellow at First Baptist Church in Medford, MA. Logan is also a section leader of the Commonwealth Chorale in Newton, MA. He continues to sing and compose in the Boston area.

Pinda D. Ho is an American born Taiwanese who has lived in Taiwan for most of his life and has recently earn his doctoral degree in composition of the University of Illinois at Urbana Champaign. He has studied in Taiwan under Shu-Yin Guo and Chao-Ming Tung, and in the US under Erik Lund, Steve Taylor, Sever Tipei and Scott Wyatt. His pieces have been performed in both the US and Taiwan, participating in festivals and conferences such as WOCMAT, SEAMUS, EMM, NYCEMF, CUBE Fest and others. Pinda is also known for his strong interest in experimental artforms such as multimedia installations, modern dance, theater, music improvisation, and cross discipline collaboration. He has great interest in utilizing semiotics and media theory in transforming narratives into musical phenomena and structures, especially folklore religious myths from both ancient and modern Chinese/Taiwan; his heritage as a born American, historical Chinese, and cultural Taiwanese are his main inspiration for composition. In a rare opportunity having a master class with Vinko Globokar in 2014, the old meister asked him a single question, "for whom do you write your music?" This question resonated deeply in Pinda's self-identity and has thereafter served as a compass for his compositional process.

Josh Hoggart is a currently a PHD student from the University of Hull (UK). His research explores how the ambisonic domain articulates spatial tactics with in the genres of electronica.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He is a

member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. Recordings of his computer music have been released by Capstone Records (*Overtone Music,* CPS-8678, *Filtered Music,* CPS-8719, and *Temperamental Music and Created Sounds,* CPS- 8771), Ravello Records (Clusters, RR 7817 and *Improvisation on the Undertone Series,* RR8043) and Centaur Records (*Harmonic and Inharmonic Fantasies*, CRC 3579). www.huberthowe.org

Annie Hui-Hsin Hsieh is a Taiwanese-Australian composer of acoustic and electroacoustic mediums. Her compositional interest focuses on immersive physical experiences and she often articulates sonic expressions in terms of choreography, phenomenology, and musical-social interactivity. Hsieh's music has been presented internationally at events such as Beijing Modern Music Festival, Metropolis New Music Festival, OzAsia Festival, WasteLAnd Music Series (LA), Tuesdays at Monk Space (LA), Center for New Music (SF), UC Davis The Art of Migration Festival, Mise-en Festival, Adelaide Festival, Tectonics Festival, ISCM World Music Days, International Rostrum of Composers, SEAMUS, Seoul International Computer Music Festival, Opera Memphis Midtown Opera Festival, Eavesdropping Symposium in London, Pittsburgh Festival of New Music, Huddersfield Festival of Contemporary Music, and Bendigo International Festival of Exploratory Music. Some recent commissions include Symphony Services Australia, The Arts Centre Melbourne, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Sydney Symphony Orchestra, Wien Modern, Foundation Royaumont, Red Fish Blue Fish, Quince Ensemble and ELISION Ensemble, among others. Annie completed her bachelor and master degrees from the University of Melbourne and doctorate degree from the University of California, San Diego. She is currently an Assistant Teaching Professor of music at Carnegie Mellon University, and serving as the Vice President for Programs for SEAMUS.

Hiromi Ishii was born and studied composition in Tokyo. Research Fellow at Musashino Musical College. She worked as composer&sound designer for exhibitions whereas taught at academic institutes. From 1998 she studied electroacoustic composition under W. Jentzsch at Musikhochschule Dresden, further with S. Emmerson and D. Smalley at City University London where she was conferred her PhD. Her works have been presented at various festivals worldwide including commission by Saxony State (premiered at Semper Opera House), invitations for her portrait concerts by Univ. Cologne, Univ. of Art Bremen, and Senzoku-gakuen Univ. In 2006 (ZKM grant) and during 2013-16, she was several times invited as Guest Composer at ZKM. Her recent works focus on 3D Acousmatic and Visual Music for which she creates both parts in parallel. She also works as curator

for VM concerts at various festivals. Two CDs have been released from WERGO. http://hiromi-ishii.de

Wilfried Jentzsch was born in 1941. He studied composition at Musikhochschule Dresden and Akademie der Künste Berlin, and electronic music at Musikhochschule Cologne. From 1976 to 1981 he studied at Sorbonne University in Paris under Xenakis where he was conferred a degree of Doctor of Philosophy in the field of musical aesthetics whereas he conducted research projects of digital sound synthesis both at IRCAM and the CEMAMu. He was professor of composition and director of the Studio for Electroacoustic Music at Musikhochschule Dresden from 1993 to 2006. His acousmatic and visual music works have been presented at international festivals such as Warsaw Autumn, ZKM, VMM Boston and New York, Melbourne, MusicAcoustica Beijing, EMUfest Rome, Montréal, and Musica Viva Lisbon. Since 2007 he also has been working as a curator of visual music. Recently he was invited for Composer in Residence by Musiques & Recherches Brussels, and Guest composer at the ZKM with focus on the spatialisation of electroacoustic music. He has received international composition prizes such as Boswil (CH), Paris, Bourges and ZKM Karlsruhe.

David A. Jones (b. 1990) is a Houston-based composer and horn player from Olympia, Washington. He is currently a doctoral candidate in composition at the Shepherd School of Music at Rice University, and holds degrees from Brigham Young University and Brigham Young University-Idaho. Jones's style focuses on the elaboration of musical and extramusical gestures and ideas, and many of his works explore the dynamic relationship between composer and performer through the use of aleatoric and improvisatory techniques. His music has been performed by numerous ensembles, including the Invoke Quartet, the Prismatic Winds, the Xelana Duo, the Indianapolis Chamber Orchestra, the BYU Chamber Orchestra, Ensemble Hexnut, and the Nautilus Brass Quintet.

Composer and musician from Montréal, **Jeremie Jones'** work explores the intimate meeting point of acoustic and electronic music. He studied music at Université de Montréal and at the Conservatoire de Musique de Québec. He has collaborated with dance, video and theatre. His work has been awarded in JTTP 2020, coordinated by the Canadian Electroacoustic Community (CEC). As a musician, he has recorded 20 albums and toured over 500 shows in Canada, the USA, England, Ireland, Scotland, France, Italy, Poland, Slovakia, Germany, Austria and Haiti. He has participated in festivals such as BEAST FEaST, Up to Date, NYCEMF, Port-au-Prince International Jazz Fest, Montreal's Nuit Blanche, International VideoMusic Festival, Boston New Music Initiative, Celtic Connections, Out to Lunch, Phenomena, Blue Skies Festival, Festival de musique de Créations, Atlin Music Festival, Francopholies de Montréal, Envol et Macadam, People Arts Festival, Deep Roots Festival, Festival de Lanaudière and Domaine

Forget International Festival.

Jeonghyeon Joo is an award-winning haegeum performer, composer, improviser, and researcher who is an ardent advocate for new and experimental music. Joo draws a narrative through an exploration of a somatic, corporeal relationship between instrument and body. Her compositions also frequently borrow a specific musical or sociocultural concept from Korean traditional music. Recently, Joo's projects have been supported by Arts Council Korea and Seoul Foundation for Arts and Culture. Joo has frequently given lectures and presented her works at notable conferences and institutions such as the International Computer Music Conference, New York City Electroacoustic Music Festival, Korean Music Educators Society Annual Conference, Seoul National University, San Francisco State University, University of California-Riverside, San Diego State University, and Korean Cultural Center Los Angeles. She received a Master of Arts and Bachelor of Music from Seoul National University with a research focus on the development of contemporary études for the haegeum and is currently pursuing a DMA at the California Institute of the Arts. She is on faculty at the California Institute of the Arts and Seoul Institute of the Arts. [www.jeonghyeonjoo.com]

Alek Janicki (b. 1963). Multimedia installation, performances, photography, graphics, object, architecture. Graduate Academy of Fine Arts in Krakow (1990). It uses a game between sophisticated technology multimedia and traditional media, which it extends. Advanced technique allows him to confront the viewer with the main questions indirectly existential. and reveal errors in our perception of reality. Your works places in public space. Founder: The HiQ formation that deals with a performance combining musical improvisation with video art - a reflective form intuition to reach the layers inaccessible to intellectual speculation, Big Dada Collective - experimenting with the digital world, Galeria i! and the original gallery Pharmacy. Creator of the interdisciplinary platform for cultural discourse: Kultura Futura. Lecturer at the Academy of Fine Arts in Krakow.

Cody Kauhl is a digital media artist that pairs found sound and video with the intimacy of the human voice. He serves on the Board of Directors for the Kansas City Electronic Music and Arts Alliance and No Divide KC. Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville and received his M.M. in Music Composition at the University of Missouri – Kansas City in 2015. Cody regularly collaborates with choreographers and visual, spoken word, and performing artists. He has acted as artist-in-residence at ArtsIceland, Denali National Park and Preserve, Charlotte Street Foundation, Kimmel Harding Nelson Center for the Arts, Brush Creek Foundation for the Arts, and Tallgrass Artist Residency. His work has been featured at the Society of Electro-Acoustic Music in the United States, Florida State University Festival of New Music, Center of Cypriot

Composers, MUSLAB, NACUSA, Sacramento State Festival of New American Music, Metanast, Hot Air Music Festival, Gallery MC, Nelson-Atkins Museum of Art, Spencer Museum of Art, KCAI, Electronic Music Midwest, Bang! Festival, Noisefloor, Electroacoustic Barn Dance, Animation Block Party, GPRTEC, Kansas City Fringe Festival, and others. He has studied under Kimberly Archer, Rome Prize winners James Mobberley and Paul Rudy, and Charles Ives Living Award winner Chen Yi.

Howie Kenty is a Brooklyn-based composer and performer, occasionally known by his musical alter-ego, Hwarg. His music, called "remarkable" with "astonishing poetic power" by the International Compendium Prix Ars Electronica, is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, theatre, and everything in between, occasionally with visual and theatrical elements. Howie plays guitar in the progressive rock band The Benzene Ring, and is currently a Graduate Council Fellow PhD student at Stony Brook University. Recent recognition includes a 2017 Copland House residency, a 2018 Virginia Center for the Creative Arts residency, first prize commission in the 2017 Null-state Chaosflöte competition, competition winner for the 2018 Open Space Festival of New Music, competition winner for the 2018 RED NOTE New Music Festival Composition Workshop, and an ASCAP Plus+ award. Hear more at http://hwarg.com.

Gregor Kitzis, a founding member and first violinist of The Ouluska Pass Chamber Music Festival in Saranac Lake, N.Y., has performed and recorded with orchestras including The Orchestra of St. Lukes, Blanche Moyse's New England Bach Festival, Concordia, Long Island Philharmonicand Bang On A Can's Spit Orchestra. Gregor has performed with new music groups including, Modern Works,Ensemble 21, North/South Consonance, Essential Music, Common Sense,The Group For Contemporary Music, and the Crosstown, Xenakis andS.E.M. Ensembles. He owns an inspiring collection of old French bows featuring examples by Tourte, Peccatte and a Voirin and plays an old, Italian violin made in 1700 by Giovanni Grancino. Of his performance of Nils Vigeland's "Ives Music", The New York Times remarked that it was, "scratchier and more mistuned than even Ives would have found amusing." In November of 2000, Paul Griffiths of The New York Times wrote "The important violin solos were excellently projected by Gregor Kitzis, sometimes with whistling purity, always with vivid presence."

Roger Knight (b. 1985) is currently pursuing a Master of Music in Electronic Music Composition studying with Krzysztof Wolek and Steve Rouse at the University of Louisville in Louisville, Kentucky. He is also working as a graduate teaching assistant with John Ritz, the Music and New Media program, and the UofL Computer Music Studios. Roger owns and operates a small custom treehouse company, Up and Away Treehouses, LLC, and when time allows, he works as a self-employed woodworker, designing and building a variety of custom

projects ranging from musical instruments to home additions. Prior to starting at UofL, he taught woodworking, CNC, laser-cutting, graphics design, and 3D printing as equipment manager at Maker13 in Jeffersonville, Indiana. He holds numerous course certificates from Marc Adams School of Woodworking in Indianapolis, Indiana and completed his Bachelor of Arts in Mathematics at the University of Evansville, Indiana in 2007 with coursework in music, engineering, computer science, digital media, and education.

Panayiotis Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness.

Gintas K (born Gintas Kraptavičius) a Lithuanian sound artist, composer living and working in Lithuania. Gintas has been a part of Lithuanian experimental music scene since 1994. Gintas is working in the field of digital experimental and electroacoustic music, making music for films, sound installations. His compositions are based on granular synthesis, live electronic, hard digital computer music, small melodies. He has released numerous of records on labels such as Cronica, Baskaru, Con-v, Copy for Your Records, Bolt, Creative Sources, Sub Rosa and others. Since 2011 member of Lithuanian Composers Union. He has presented his works, performed at various international festivals, conferences, symposiums as Transmediale.05, Transmediale.07, ISEA2015, ISSTA2016, IRCAM forum workshop 2017, xCoAx 2018, ICMC2018, ICMC-NYCEMF 2019, NYCEMF 2020, Ars Electronica Festival 2020. Artist in residency at DAR 2016, DAR 2011, MoKS 2016. Winner of the II International Sound-Art Contest Broadcasting Art 2010, Spain. Winner of The University of South Florida New-Music Consortium 2019 International Call for Scores in electronic.

David Evan Krebs has navigated illness and meaning through the arts since childhood. He is currently an MFA candidate in music composition at Vermont College of Fine Arts, but previously ended his formal education at

grade six. He lives quietly with his wife in Lawrence, Kansas.

The music of American composer **Mikel Kuehn** has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc., the Copland House, Eastman, the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn is Professor of Creative Arts Excellence at Bowling Green State University and holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn's music.

JiSeon Lee (born in 1992) is a South Korean composer. She works on instrumental and electroacoustic music for drama operatic tracks and piece, film scoring, tape music, and in diverse fields of the music industry. She has presented her piece in 2020 Fest-M which is held by Korea Electro-Acoustic Music Society (KEAMS) and was performed in SICMF 2020.

Taiwanese-born composer, **Mei-Ling Lee's** work integrates contemporary western music with traditional Taiwanese/Asian culture. Her work regularly draws inspirations from western and Chinese poetry. She received her Ph.D. degree in Composition, studied under Dr. Robert Kyr, and Dr. David Crumb. She is currently pursuing her second Doctor of Musical Arts degree in Music performance, emphasis in Performance of Data-driven Instruments, studying under Dr. Jeffrey Stolet. Her work has been performed in various conferences internationally and throughout the United States, 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).

Filipe Leitão is an award-winning Brazilian-born composer, music producer, sound designer. He is Assistant Professor at Virginia Commonwealth University, teaching and developing a new collaborative curriculum in Composition and Sound Design for Cinema, Games, and Motion Media. He earned the Doctor of Musical Arts degree at The University of Alabama, a Master of Fine Arts degree in Music Production and Sound Design for Visual Media at the Academy of Art University (San Francisco, CA), and a Bachelor in Art Education at the

University of The State of Pará, in Belém, Brazil. Dr. Leitão has collaborated with many artists, creating original compositions and sound design for films and video games, as well as he has written electronic works, and concert pieces for varied ensembles. His works reflect his unique voice originated from a mix of classical music, popular music, Brazilian music, and film music, and have been recognized at both national and international levels, and obtained prizes and performances on renowned film and music festivals, including New York Electroacoustic Music Festival, Electronic Music Midwest, University of Tennessee Contemporary Music Festival, SCI Conferences, Belgian Saxophone Choir, North American Saxophone Alliance Conference, Cannes Short Film Corner, Toronto Film Week, Anima Mundi, and WorldFest Houston.

Nick LeJeune received his Bachelors of Art in Art with concentrations in Graphic Design and Drawing from the McNeese State University in Lake Charles, Louisiana in 2006. He went on to receive his Masters of Fine Arts in Arts and Design with a concentration in Intermedia from West Virginia University in 2011. Between 2010 and 2018, he served as an instructor and developer of the Studio Art: Cross Media track in the School of Fine Arts at Fairmont State University in Fairmont, WV. He is currently serving as an Assistant Professor of Interactive Media and Game Design at the College of Arts and Sciences at SUNY Polytechnic Institute in Utica, NY.

Francesca Leo is a cutting edge flutist, educator, and performing arts health advocate. She has appeared as a soloist with the Manhattan School of Music Chamber Sinfonia and the New Albany Symphony Orchestra. A fierce advocate of contemporary music, Francesca has appeared as a soloist at the Society for Composers International (SCI) and the Society for Electroacoustic Music in the United States (SEAMUS) Conferences, where her performance won a recording spot on the 2018 Music From SEAMUS, vol. 27 CD. Francesca has participated in the premieres of many new works in solo, chamber, orchestral and operatic settings, including the Mid-American premiere of Kaija Saariaho's opera Émilie. A Michigan native, she has won top prizes in many competitions including the Manhattan School of Music Eisenberg-Fried Concerto Competition, the Central Ohio Flute Association Young Artist and Collegiate Division Competitions, the Lima Symphony Young Artist Concerto Competition, the New Albany Symphony Orchestra Concerto Competition, the MTNA Solo Division Competition, the Puerto Rico Flute Symposium Young Artist Competition, and the Chamber Orchestra of the Springs Emerging Soloist Competition. Francesca specializes in performing arts health and is the founder of www.playingwithoutpain.com, an award-winning interactive web resource designed to provide musicians with information to treat and prevent performance-based injuries. She holds a Masters Degree in Flute Performance from the Manhattan School of Music with the Joseph F. McCrindle Scholarship and a Bachelors Degree from Bowling Green State University.

Andres Lewin-Richter (1937, Spain): Musical studies with Vladimir Ussachevsky, Mario Davidovsky and Edgar Varese at Columbia University, New York, USA, studied engineering at Barcelona Polytechnic and Columbia University, New York, USA. Founding member of the Phonos Electronic Music Studio in Barcelona (1974) and its secretary since its establishment (Phonos Foundation). Coorganizer of ICMC 2005 and SMC 2010. His musical output is mainly electroacoustic, having composed many works in combination with live instruments.

Steven Lewis is a drummer, technologist, and multimedia artist. His creative work and scholarly research has been accepted for presentation at the New York City Electro-Acoustic Music Festival (NYCEMF), The International Computer Music Conference (ICMC), The Society for Electro-Acoustic Music in the United States (SEAMUS), and GameSoundCon. His current focus is in deriving methods for constructing computer mediated systems that facilitate live sound processing and real-time improvisation between virtual avatars and their human counterparts within immersive environments. His music, visual art, and research can be found at www.smlewisportfolio.com.

Shuoyi Li is an undergraduate student majored in Electronic Music at Electronic Music Department of Sichuan Conservatory of Music (SCCM) in China. Her composition focus on acousmatic music and multimedia electronic music. Her works were shortlisted for the 2020 New York City Electronic Music Festival and the 2020 ICMC, won the second and third prizes given by the 2020 and 2019 China University Student Computer Design Contest, won the WOCMAT 2020 Phil Winsor International Youth Computer Music Competition Award and were included in the WOCMAT 2020 agenda.

Cyrill Lim (* 1984 in Zug, CH) is an artist, composer-performer and sound artist based in Zug and Berlin (DE). He is a member of the GingerEnsemble, a performance-art ensemble that stands for non-hierarchical structures and compositions. His examination of the aspects of perception and reflection of the used media leads mainly to installation and performance art works which experimentally explore the physical qualities of space and material to offer a tangible experience on a musical level.

Shuyu Lin is a doctoral student and an associate instructor in the composition department at Indiana University, Jacobs School of Music. She earned a B.M. in Composition from the Shanghai Conservatory of Music in 2018, studying with Daqun Jia and Deqing Wen. She later earned an M.M. in Composition from the Indiana University, Jacobs school of music. in 2020. Her teachers there included David Dzubay, Aaron Travers, and Eugene O'Brien. Her music has been featured in venues and festivals in China, the United States, Europe and has been performed by groups, such as Shanghai Kun Opera, Shanghai Philharmonic Orchestra, Ukraine Philharmonic Orchestra, Moscow Contemporary Music Ensemble, and

IU New Music Ensemble, etc.

After graduating from the Eastman School of Music, **Brian Lindgren** began to work in New York as a violist and composer. As a violist, he has performed with groups such as Alarm Will Sound and recorded for Tyondai Braxton (Warp Records), RA The Rugged Man (Nature Sounds), Joe Phillips (New Amsterdam Records) among others. As a composer, his music has been performed world-wide as a winner of the Vox Novus 60x60 competition. Lindgren is currently pursuing an MFA from Brooklyn College in Sonic Arts.

Cort Lippe studied composition and computer music with Larry Austin in the USA. From 1980-83 he studied and did research at the Institute for Sonology, The Netherlands, with G.M. Koenig and Paul Berg. From 1983-1994 he lived in France where he worked for three years at Xenakis' studio CEMAMu, while following Xenakis' courses on acoustics and formalized music at the University of Paris. Subsequently, he worked for nine years at IRCAM, where he gave courses on new technology in composition, developed real-time computer music applications, and was part of the original development team for the software Max. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. His compositions have been performed at major festivals worldwide, are recorded on more than 30 CDs, have received numerous international prizes, and have been composed for many internationally acclaimed new music soloists and ensembles. In 2009 he was a recipient of a Fulbright Award, and spent six months teaching and doing research at the National and Kapodistiran University of Athens, Greece. From 1994-2019 he taught composition in the Department of Music of the University at Buffalo and directed the Hiller Computer Music Studios. Presently, he is Director of Graduate Studies and Associate Professor in the Department of Media Study, University at Buffalo. www.cortlippe.com

Ernst van der Loo (1974, Rotterdam) is a Dutch composer/performer based in Norway. He studied sound engineering at SAE Amsterdam and studied electroacoustic composition & performance at the institute of Sonology in the Hague. Where he studied under Kees Tazelaar, Richard Barrett, Konrad Boehmer and Joel Ryan. He has been active as a performer in the free improvisation scene and also worked in the theater sector as sound engineer and sound designer. After moving to Norway he obtained a masters degree from the Norwegian Music Academy in Oslo. Where studied with Natasha Barrett focusing mainly on fixed media spatial audio composition. He is active as a composer/performer and sound designer and is also active as board member for Ny Musikk's composer group and 3DA. Works have been selected/performed at various international festivals amongst which: BEaST

FEAST (UK), Klingt Gut (DE), Symposium on Spatial Sound Arts (Seoul, South Korea), Stichting Conlon (NL), Ultima Festival (NO), November Space (SE), Only Connect Festival (NO), Wavefield Synthesis Festival (NL).

Theodoros Lotis studied music and fine arts in Greece, Belgium and the UK. His music has been performed at festivals and conferences in Europe, Australia, America and Asia, and has received a number of awards and distinctions at Bourges, Sculpted Sound Composers Competition, Metamorphoses, Luigi Russolo, CIMESP and and Jeu de temps / Times Play. He was awarded the first prize at the Concours International de Spatialisation pour l'Interprétation des Ouevres Acousmatiques by Musiques et Recherches in Brussels. He has done commissioned work for Musiques et Recherches, Sculpted Sound Composers Competition, Amici della Musica di Cagliari, the festival Visiones Sonoras, the artistic research project Embodied Gestures (PEEK AR-399) funded by FWF Austria and the clarinetist Esther Lamneck. Theodoros Lotis has been teaching at Goldsmiths College-University of London, the Technological and Educational Institute of Crete, the Aristotle University of Thessaloniki, Greece and Universities in Europe and America as invited composer. He is Associate Professor at the Ionian University, Corfu, Greece. He is founding member of the Hellenic Electroacoustic Music Composers Association and the Hellenic Society for Acoustic Ecology. His music has been released by Empreintes Digitales.
www.theodoroslotis.com

Qiujiang Lu is a Chinese composer born in 1999 in Beijing and currently living in Long-Island, NY. He started studying the violin at the age of four and voice at the age of 13. He is currently pursuing an undergraduate degree in music at Stony Brook University where he was awarded Elizabeth Ball Kurz Award. His works focus on timbral and textural change. He is interested in sound design, meditation, and deep listening.

Wenbin Lyu (born 1994) is a US-based Chinese composer and guitarist. Lyu has received awards from Charles Ives Music Festival, NEC, Collage New Music, NCPA Young Composer Programme, China National Symphony Orchestra, Central Conservatory of Music, among others. Widely recognized in China, where he was honored to receive the China National Scholarship for his outstanding academic performance in 2016.He has been selected as an Honorable Mention at Charles Ives Music Festival in 2020. In the same year, he was the winner of NEC Honor Competition by his piano trio Into Orbit. In 2017, his orchestra piece the Eighth Wonder premiered at Chinese National Centre for the Performing Arts. At the same year, two VR projects that he composed premiered at Cannes International Film Festival. He is composer in residence of HAcappella where based in Harvard University since 2018. Lyu received his Bachelor of Arts from China Conservatory of Music where he studied with Wanchun Shi, Master of Music at New England Conservatory of Music where he studied with Michael

Gandolfi and Kati Agócs. Lyu is currently pursing a Doctorate in Cincinnati College-Conservatory of Music, where he studies electronic music with Mara Helmuth. His compositions are published by NYXmusic (ASCAP).

The cellist, **Keely Mackey-Gonzales** began cello at age 9, and has a classical foundation of study and performance. She began exploring improvisation and composition, while performing and recording across multiple genres: experimental, progressive rock, Kirtan, jazz, funk, soul, etc., and this has informed her voice and musical language, as a solo musician and composer: Celloquacious. She speaks and communicates through her cello, and she amplifies, loops and imposes effects on the electro acoustic cello. She recently won the 2020 New Mexico Music Award in the Ambient and Contemporary Instrumental category, for her solo composition and performance piece for looping cello, *Out at Sea.*

Anne La Berge and **Phil Maguire's** musical partnership has included ongoing musical and video collaborations including concerts and releases in both the Netherlands and the United Kingdom.Their work has been described as experimental within the electro-acoustic musical style. They play at volume levels much softer than mainstream electronic music and the acoustic instrument in their duo is an electronically processed flute. They enjoy playing for relatively small audiences where the intimacy of detailed sonic textures and slow-moving soundscapes is shared by everyone in the room.They have performed at Hundred Years Gallery in London, POM in Eindhoven and are considered a house band in Splendor Amsterdam.

Annie Mahtani (UK, 1981) is an electroacoustic composer, sound artist and performer working and living in Birmingham (UK). Her output encompasses electronic music composition from acousmatic music to free improvisation. As a collaborator, Annie Mahtani has worked extensively with dance and theatre, and on site-specific installations. With a strong interest in field recording, her work often explores the inherent sonic nature and identity of environmental sound, amplifying sonic characteristics that are not normally audible to the naked ear. Her music explores abstract and recognizable sound worlds and all the spaces in between. Annie works extensively with multichannel audio both in fixed medium works and in live performance. Annie Mahtani is Senior Lecturer in Music at the University of Birmingham. She is co-director of SOUNDkitchen, a Birmingham-based collective of curators, producers and performers of live electronic music and sound art.

Emma Margetson is an award-winning acousmatic composer and sound artist based in the Midlands, UK. Her current focus is on multichannel composition, ambisonics and sound diffusion. She is currently pursuing a PhD in Musical Composition from the University of Birmingham funded by the AHRC Midlands3Cities Doctoral Training Partnership, titled,

'Sonic Immersion: Reaching new audiences through sound'. Emma was featured in 2019 in The British Music Collection's #AComposeraDay series, which showcased the profiles of 31 composers and their unique contributions to composition in the UK. Her recent awards include first prize in the L'espace du son 2019 international spatialisation competition by Influx (Musiques & Recherches), Ars Electronica Forum Wallis 2019 and the Young Artist Award 2018 (First Prize) by klingt gut!. Emma is currently a member of BEER (Birmingham Electroacoustic Ensemble for Research) and is an Administrator for BEAST (Birmingham ElectroAcoustic Sound Theatre). She has taught Studio Composition at the University of Birmingham since 2016 and is also a visiting tutor at the Royal Birmingham Conservatoire. Her works have been performed and exhibited internationally, including Ars Electronica Forum Wallis (CH), SEAMUS (USA), CEMI circles (USA), Audior Acusmonium (ITL), [ex_nihilo] (MEX), MAtera INtermedia (ITL), Sound Junction (UK), Musica Electronic Nova (PL) and Electric Spring (UK).

José Martinez's music incorporates a wide range of influences from Colombian folk tunes to contemporary composition techniques, while borrowing from Latin music, heavy metal and audio sampling techniques. His works range from solo pieces with electronics to orchestral works, passing through chamber ensembles, electroacoustic pieces, and interdisciplinary collaborations. An alumnus in percussion and composition of the National University of Colombia, he studied composition at the University of Missouri and UT Austin. José was Visiting Professor at East Carolina University, and recently was appointed Visiting Professor at the New College of Florida. He has participated in institutes and festivals such as Banff Ensemble Evolution program, DeGaetano, Splice, SEAMUS, Missouri International Composer Festival, Line Upon Line Winter Composer Festival, ClarinetFest, and VIPA. José is a recipient of the 2008 National Composition Prize for Young Composers, the 2011 "Ciudad de Bogotá" Composition Award, and the 2013 National Cultural Prize. In the US has received the 2013 Sinquefield Composition Prize and the 2019 Rain Water Grant for Innovation. He is part of the C3 Collective and also artistic director of the concert series Stack Overflow that creates opportunities for composers interested in electronics.

Laura Inés Moreno Martínez – Dance and Choreography. Colombian dancer and INCOLBALLET alumna in national and contemporary dance, she has participated in different projects involving Colombian folklore, jazz, ballet, hip-hop and, tap. During three years she worked for the Colombian Contemporary Dance Company and recently participated in the Dance Journey program organized by Kibbutz Contemporary Dance in Israel. She has worked with internationally known choreographers and she has danced in multiple venues in Colombia an in Europe. @lauramorenomartinez - Instagram

Sara Catalina Martínez – Art and Staging Painter, illustrator, muralist, art director, and visual artist, Sara obtained her degree in visual arts in Universidad del Valle. She has painted murals in Colombia and in the US in the context of festivals and commissions. Sara has also participated as art assistant and director in several video clips and photo sessions. Her personal style involves animality and vegetation and she is in a constant search to decipher humanity and herself starting from the animal instincts and its transformations. @sathiri_ca - Instagram www.sathiri.co

Charles Norman Mason, winner of the Rome Prize, has been recognized for his originality and attention to color. "Additions" offered a nearly seamless integration of electronic and acoustic sound (New York Times), Mason's music speaks in a boldly, original voice (Fanfare). His music is full of invention… funky and colorful… consistently ingenious. (High Performance Review). Additional awards include an NEA individual artist grant, Dale Warland commission, ACO's "Playing it Unsafe" guest composer, Visiones Sonoras, Mexico. His music performed throughout the world Foro Internacional de Musica Nueva, Quirinale Rome, Aspen Music Festival, Tanglewood, and featured on NPR's "Performance Today." Mason is chair of composition at the Frost School of Music of the University of Miami.

Andrew May writes innovative and subtle concert music, some of which involves computer-based agents interacting with human performers (for which he also writes some unusual code). May frequently performs as a violinist in avant-garde music and improvisation; in addition to concert music performances, since 2018 he has also played in clubs and bars with Trio du Sang. He teaches composition at the University of North Texas, where he directed the Center for Experimental Music and Intermedia from 2005-2016 and 2019-20. He is assistant director of the Sounds Modern performance series, which connects modern art audiences with contemporary music, primarily at the Fort Worth Museum of Modern Art. His music can be heard on CDCM, SEAMUS, EMF Media, and Ravello Records, including a CD of his works for instruments and electronics, Imaginary Friends.

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and residing in Gdansk. Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. Recent performances / exhibitions include : Audio Art (Krakow 2012 – 2018), MUSICACOUSTICA (Beijing 2012, 2018), Resonance (Krakow 2013), ohrenhoch der Geräuschladen (a sound gallery in Berlin, 2012, 2014), Echofluxx14 (Prague 2014), LEMESG (Saint Petersburg 2014), Music for No Tape / ERARTA (Saint Petersburg 2014), ICMC / SMC (Athens 2014), Cross-Art 2015 (Saint Petersburg 2015), CIME 2015 (Lisbon), MUSLAB 2015 (Buenos Aires),

NYCEMF 2016 (New York), Visiones Sonoras 2016 (Morelia / Mexico), MUSLAB 2016 (Mexico), NYCEMF 2017 (New York), TIES 2017 (Toronto), CIME 2017 (Moscow), the Brussels Electronic Marathon 2017, Screen&Sound 2017 (Krakow), MUSLAB 2017 (Mexico), Festival de Arte Nuevo 2017 (Chihuahua, Mexico), Vox Electronica 2018 (Lviv), EM-VISIA 2018 (Kyiv), Electroacoustic Spring 2018 (Rethymnon, Crete), NYCEMF 2018 (New York), digitIZMir / 4 (Izmir, Turkey), IV Accordion Festival (Krakow), Screen&Sound 2018 (Krakow), ICMC / NYCEMF 2019 (New York), Approaches 2019 (Gdansk), Acousmonium / CIME 2019 (Krakow), Electroacústica del mundo: Polonia 2019 (Mexico) and others. His compositions has been released on numerous discs, including *Pseudaria / Divertimento*, *Different Types of Fallacies*, *Back in Time*, *Non Acoustic Symphony*, *Hidden Dimensions*.

Douglas McCausland is a composer / performer who is fascinated with new sonic territories and processes for creating music, and whose work engages with the extremes of sound and the digital medium. In particular, his current compositions / research explore the intersections of real-time performance of electronic music using handmade interfaces, higher-order ambisonics, interactive systems and performer agency, musical applications of machine-learning,experimental sound design, and DIY electronics / hardware-hacking. His works have been performed internationally at festivals and symposiums such as: Sonorities (SARC) SEAMUS, MISE-EN, NYCEMF, Klingt Gut!, Sounds Like THIS!, Sonicscape, CEMICircles, and many more. Notable recent events include a performance and installation series at the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK, and an installation at Stanford University's Anderson Collection as part of "CCRMA x Anderson: Sound Happenings". Recent honors include winning the gold-prize for "contemporary computer music" in the Verband Deutscher Tonmeister Student 3D Audio Production Competition, and being awarded the runner-up nomination for the International Confederation of Electroacoustic Music's 2019 CIME Prix. Douglas is currently a doctoral fellow at Stanford University, working towards his DMA in Composition while studying with Chris Chafe, Patricia Alessandrini, Jaroslaw Kapuscinski, Fernando Lopez-Lezcano, and Mark Applebaum.

Clovis McEvoy is an award-winning composer, sound and visual artist, and researcher currently based in London, England.Clovis' creative practice is currently focused on embodied experiential works for virtual reality, realised through multi-sensory interactive installations and performances. His works have been presented in over ten countries, including America, France, Germany, Italy, England and South Korea. Throughout 2020, Clovis was artist in residence at the TAKT Institute in Berlin, Germany and at DME-Seia in Portugal. His current project is a large-scale commission from Creative New Zealand to create an interactive oral history of the country's present and recent past – allowing stories and music to intertwine though the medium of VR.

Emily McPherson's work includes a wide variety of instrumentation across different styles including acoustic solo, large and small chamber ensembles, electronics via fixed media and live electronics, as well as mixed ensembles. Her works have been performed throughout the United States in Indiana, Kansas, New York, Michigan, Oklahoma, and Ohio and internationally by students at the Xi'an Liangiiatan International School in Xi'an, China. She has written works for ensembles such as Yarn/Wire, the Women's Wind Ensemble at University of North Carolina at Greensboro, the Arizona State Wind Ensemble, The_____Experiment, SPARTA Quartet, and Hub New Music. Emily is currently pursuing a Master of Music in composition at Penn State University with Dr. Baljinder Sekhon. She holds her B.M. in Music Composition from Bowling Green State University where she studied under the instruction of Drs. Elaine Lillios, Marilyn Shrude, Mikel Kuehn, and Christopher Dietz.

Dedicated to connecting audiences to the music of the 20th and 21st centuries, Chicago-based **Ben Melsky** is Executive Director and harpist of the internationally-acclaimed Ensemble Dal Niente. In close collaboration with composers and performers he encourages the creation of new work to break pre-conceived notions of the harp's capabilities, activating new techniques, sounds, and performance practices. Ben's concert activities include national and international appearances in solo and chamber ensemble configurations. Recently he has performed at the Library of Congress, the Metropolitan Museum of Art (NYC), the Ecstatic Music Festival at the Kaufmann Center (NYC), Darmstadt Summer Courses for New Music (Germany), and Art Institute of Chicago with upcoming engagements at the Los Angeles Philharmonic's Festival Noon to Midnight, Stanford University, New Music New College, University of California Davis, and the Foro Internacional de Musica Nueva (Mexico City, MX). Having premiered hundreds of new works featuring the harp, he has worked closely with composers George Lewis, Raphael Cendo, Augusta Read Thomas, Enno Poppe, Anthony Cheung, Wang Lu, Mark Andre, Tomas Gueglio, Alican Çamci, Timothy Page, Drew Baker, Eliza Brown, Katherine Young, Jeff Parker, Marcos Balter, Fredrick Gifford, Sky Macklay, Chris Fisher-Lochhead, Mikel Kuehn, and Suzanne Farrin.

Janis Mercer is a composer/pianist, living in San Francisco. Her compositions have been broadcast and/or performed in Europe, the Philippines and the U.S. and appear on einklang, and Centaur records. Her percussion solos, Air, and Alphabet, are published by Media Press; Air has been the subject of articles and dissertations. In 2019, she released her CD of piano music by Anton Webern to critical praise. Ms. Mercer holds residencies at Villa Montalvo, Ragdale, Centrum, Kimmel Harding Nelson Center and Hypatia-in-the-Woods. Her website is https://janismercer.com.

Bradley Mikesell II (b. 1998) is a composer and

trumpeter currently based in State College, Pennsylvania. His music has been performed by numerous groups such as The Florida Orchestra, loadbang, Quasar Saxophone Quartet, Corvus, and various chamber ensembles. He has also been the recipient of several honors and awards, including having been selected as a winner in The National Association of Composers/USA (NACUSA) 38th Annual Young Composers' Competition, selected as a composer for the 2018 Composing in the Wilderness adventure in Alaska, and chosen as part of the 2018 Electroacoustic Barn Dance. Bradley has the B.M. degree in Acoustic and Electronic Music Composition at the University of South Florida and is currently pursuing the M.M. degree in Composition at Penn State University with Baljinder Sekhon.

Caroline Louise Miller (she/they) is a US composer and intermedia artist based in Portland, Oregon. Her music broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread shimmering textures and romantic melodic lines through harsh noise and clattering dissonance. Caroline has most recently received grants and commissions from Chamber Music America, the Matt Marks Impact Fund/Alarm Will Sound, Guerilla Opera, Transient Canvas, Ensemble Adapter (Berlin, Germany), SPLICE Ensemble, Kallisti Ensemble, and SPOR Festival of Contemporary Music & Sound Art (Aarhus, Denmark). She received first prize in the International Society of Bassists/David Walter Composition Competition for *Hydra Nightingale,* a collaboration with free jazz bassist and improvisor Kyle Motl. She served as an artist-in-residence aboard a Scripps Institution of Oceanography research vessel in the South Pacific, collaborating with filmmaker Lyndsay Bloom to produce a feature-length experimental documentary: SEA SOAR. In 2021, Caroline is serving as a lead researcher for Sonic Matter / The Witness, an interdisciplinary, transterritorial music festival that investigates cooperative, ecocentric modes of being. She holds a Ph.D. in music composition from UC San Diego, and is Assistant Professor of Sonic Arts at Portland State University.

Scott L. Miller is an American composer of 'high adventure avant garde music of the best sort' (Classical-Modern Music Review). Best known for his electroacoustic chamber music and ecosystemic performance pieces, his music is characterized by collaborative approaches to composition and performer/computer improvisation. Recent work experiments with AR/VR applications in live performance. Miller is a three time McKnight Composer Fellow, Fulbright scholar, and recipient of the Hellervik Prize. Recordings are available on New Focus Recordings, Innova, and other labels, many featuring his long-time collaborators, the new music ensemble Zeitgeist. His music is published by the American Composers Alliance, Tetractys, and Jeanné. A Professor of Music at St. Cloud State University, Minnesota, he teaches composition, electroacoustic music and theory. He is Past-President

(2014-18) of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently serves as Director of SEAMUS Records.

Adam Mirza is Assistant Professor in Composition at Emory University in Atlanta. His research interests include experimental and electronic music, immersive music theater, critical approaches to music technology, avant-garde aesthetics, and DIY concert organizing. At Emory, Dr. Mirza teaches courses involving composition for acoustic instruments, field recording, acousmatic music, live electronic music using Max MSP, and music with video.

Andreas Mniestris is Professor of Electroacoustic Music Composition at the Music Department, Ionian University.

Stephen Montalvo (b.1984) is an active composer and performer of acoustic and electronic music, as well as an audiovisual installation artist, based in New Orleans, LA. Through his music, he explores concepts related to resonance and rhythmic interplay and draws inspiration from social, ecological, and political concerns. His works have been performed throughout the United States, and internationally at the Osaka University of Arts Electronic Music Festival, by artists and ensembles including the Portland Percussion Group, Rhythm Method String Quartet, Bent Duo, Carlos Cordeiro, Talea Ensemble, Omaha Percussion Ensemble, and numerous scholastic groups. As a percussionist, Stephen has participated in performances with the Amarillo Symphony Orchestra, Midland Odessa Symphony and Chorale, Texas Medical Center Orchestra, and the Louis Moreau Institute for New Music Performance. Stephen holds a Master of Arts in Music Composition from Tulane University where he studied with Maxwell Dulaney and Rick Snow and a Bachelor of Music from West Texas A&M University, where he studied percussion with Susan Martin Tariq and composition with Joseph Nelson and Robert Denham. Current affiliations include the Society of Composers, the National Association of Composers/ USA, and the Vic Firth Education Team as a Scholastic Educator and Marching Percussion Specialist.

Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Ted's work has been performed by the International Contemporary Ensemble, Jack Quartet, Talea Ensemble, Spektral Quartet, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, HOCKET, Imani Winds, Civic Orchestra of Chicago, Line Upon Line, The Dream Songs Project, AVIDduo, and others, and has been performed around the world including at South by Southwest (Austin, TX), National Sawdust (NYC), The Walker Art Center (Minneapolis), STEIM (Amsterdam), Whatever Works nykymusiikkifestivaali (Finland), Internationales Musikinstitut Darmstadt (Germany), City University (London), Hochschule für Musik (Freiburg), Center for New Music (San Francisco), ESS (Chicago),

World Saxophone Congress (Croatia), New York City Electroacoustic Music Festival, CubeFest (Blacksburg, VA), MASS MoCA (Massachusetts), Omaha Under the Radar (Nebraska), Pittsburgh Festival of New Music, Electroacoustic Barn Dance, Root Signals Electronic Music Festival (Georgia), SEAMUS, Punk Ass Classical (Minneapolis), MOXsonic (Warrensburg, MO), New Horizons Music Festival (Kirksville, MO), and the SPLICE Festival (Bowling Green, OH), among others. As an improviser, Ted is one half of Binary Canary, a woodwinds-laptop improvisation duo alongside saxophonist Kyle Hutchins. www.tedmooremusic.com

Timothy Moyers is a composer and audio-visual artist originally from Chicago. He is an Assistant Professor of Music Theory and Composition at the University of Kentucky where he supervises the Electroacoustic Music Studios. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).

The innovative **Jeremy Muller** is active as a percussionist, composer, and educator. He has performed as a featured soloist at many venues throughout the United States, Canada, and Australia including Transplanted Roots (Australia), International Computer Music Conference (ICMC), The Banff Centre for the Arts (Canada), Abiquiú Chamber Music Festival, ZeroSpace (University of Virginia), Northern Illinois University, Balance-Unbalance International Conference, International Symposium on Latin American Music, the Musical Instrument Museum (the MIM), Society of Composers (SCI), and Percussive Arts Society International Convention (PASIC). Jeremy regularly performs with Crossing 32nd Street, hailed as Phoenix's best new music ensemble. His debut solo percussion album will be released by Albany Records. As a composer, Jeremy explores ways to integrate science and media into his works. His work focuses mostly on live processing with Pure Data or collective, omnidirectional pieces using web audio on mobile devices. His music has been performed by Projeto Arcomusical, Sam Houston State University, UNC Pembroke, GCC Percussion Ensemble, Arizona Contemporary Music Ensemble, and many other universities across the United States. He received a Doctor of Musical Arts from Arizona State University, a Master of Music from the Cincinnati College-Conservatory of Music, and a Bachelor of Music degree from Appalachian State University.

Chris Myhr is an interdisciplinary artist working with sound, the moving image, photography, electronics, and media installation. Recent works deploy surround-sound technology and cartographic research to generate immersive listening environments that explore relationships between sound, embodied experience, and space. From 2012 to present, he has been developing a body of work entitled "Point-Line-Intersection" which examines the complex interrelationships between culture and the Earth's hydrosphere: the tension between water as life, vitality, and industry, as well as a source of immense and unpredictable destructive power. Myhr completed undergraduate studies at Simon Fraser University and the University of Lethbridge, before finishing Graduate work at NSCAD University in Halifax, Nova Scotia. He is currently based in Hamilton, Ontario, and is a professor in the Department of Communication Studies & Multimedia at McMaster University.

Yu Nakanishi was born in 1997 in Mie Prefecture, Japan. When I was 12 years old, I experienced the shock of music triggered by the saxophone, and from the age of 18 when I began to be interested in comprehensive art, I have been engaged in music production and creative activities such as stage and video. In addition, elttoB, which was formed in 2018, will start an experimental project centered on music and will energetically work on improvisation. Graduated from Tokyo Metropolitan General Arts High School Music /Saxophone Major/. Graduated from Senzoku Gakuen College of Music /Composition and Arrangement Major/ "Wave" for string quartet won the Encouragement Award at the 27th TIAA All Japan Composers Competition.

Composer, violinist, and computer music researcher **Charles Nichols** explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. His research includes spatial audio, data sonification, motion capture for musical performance, and telematic performance. He teaches Composition and Creative Technologies at Virginia Tech and is a Faculty Fellow of the Institute for Creativity Arts and Technology. www.charlesnichols.com

Tyler Neidermayer is a contemporary performer, composer and sound engineer in NYC pushing the boundaries of the bass clarinet to new extremes through electronic manipulation and synthesis. Dedicated to presenting new music that expands the clarinet's timbral palette, Tyler frequently collaborates with composers on new electroacoustic works for clarinet and bass clarinet. His recent compositions have reflected an accretion from instrument plus electronics to instrument as electronics, manipulating recordings from the source instrument(s) he is writing for to create new layers surrounding the acoustic sound. Tyler's ensembles strive to program new works by emerging composers that reflect the social, environmental, and cultural issues of our time. He performs with Apply Triangle, BlackBox Ensemble, and Quintilia. Tyler has been a featured performer at the Interference Series in Flagstaff, AZ, the 2017 Oh My

Ears! New Music Festival in Phoenix, AZ, the Chamber Music Society of Lincoln Center with soprano Shannyn Rinker, the 2020 NYU Pulsing & Shaking Macro Festival, and the 2019 Nief-Norf Summer Music Festival in Knoxville, TN. Tyler holds a M.M. in Contemporary Bass Clarinet Performance from Manhattan School of Music and a B.M. in Music Performance from Northern Arizona University, his private teachers including Cris Inguanti, David Krakauer, Michael Lowenstern, Todd Reynolds, Bruce Reiprich, and David Adamcyk.

Masafumi Oda was born in Saitama, Japan, in 1986. After learning arts in Seijo University, he enrolled in Department of Philosophy, Sophia University, where he earned a master's degree by writing a thesis about Deleuze's philosophy. After he graduated, he crossed between academic philological studies and investigation of philosophically unique position of myself, and trying to output these results as performance, electronic music, digital video work, and recently, "Application Art" which is a synthesis of programming, 3D modelling, visual and music elements and so on . My Video-Art work "Nostalgia Mass" was selected at the 2019 ElectroAcousticMiniFest at Washington State University. My electro-acoustic work "Fragile Water" was selected at eviMus 6. Saarbrücker Tage für elektroakustische und visuelle Musik 2019. My Video-Art work "Hell of Light" was selected at Thailand New Music and Arts Symposium 2020. My electro-acoustic work "Laugh In Void II" was selected by NOUS RECORDS, a British label of contemporary music. My Video-Art work "Festival of Things-in-Themselves " and "Festival of Things-in- Themselves " are chosen as Finalists by Italian competition "Città di Udine" of Taukay Edizioni Musicali. Participated in many international music and art festivals, in China, Thailand, Argentina, NY, and Japan. A member of ASCAP.
www.masafumi-rio-oda.com

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 PhD 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 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. 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

Ryan Olivier (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. Ryan continues to compose for both traditional concert ensembles and fixed media, but his current focus is the real-time incorporation of visualized electronic music with live performers. His evening-length show, Imaginary Music, with performing partner Andrew Litts was described by Deb Miller of DCMetroTheaterArts as, "a highly intelligent synthesis of the arts with science and technology,…an equally lofty aesthetic of transcendent beauty;…at once cerebral and emotive, intellectual and hypnotic." Ryan is an Assistant Professor of Music at Indiana University South Bend where he teaches courses in music technology and interdisciplinary composition. Previously Ryan taught at St. Joseph's University and Temple University where he earned a masters degree and a doctorate after completing his undergraduate studies at Loyola University New Orleans. www.ryanolivier.com

Celeste Oram is a composer and musician who grew up in Aotearoa New Zealand, and is currently based in the United States. Celeste's works are scenarios in which performers and listeners explore sonic and social histories, micro-cultures, and utopias. Celeste's work has been recognised by the 2017 CANZ Trust Fund Award, nominations for the 2020 & 2014 SOUNZ Contemporary Award, and the 2016 Kranichstein Composition Prize from the Darmstadt Summer Courses for New Music Celeste's works have been made with the support and partnership of musicians & ensembles including the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra (NZ), NZSO National Youth Orchestra, Birmingham Contemporary Music Group (UK), NZTrio, the American Modern Opera Company, Fonema Consort (NY), Arcus Collective (NY), Stroma (NZ), Longleash (NY), wasteLAnd (LA), Autoduplicity (LA), Steven Schick (CA), Stephen de Pledge (NZ), Callithumpian Consort (Boston), Song Company (Sydney), Sydney Piano Trio, Karlheinz Company (Auckland), Intrepid Music Project (Auckland); and presented in programmes including the San Diego Symphony's Hearing the Future Festival, the Darmstadt Summer Courses for New Music, the New Zealand International Arts Festival, SICPP at the New England Conservatory, soundSCAPE festival (Maccagno, Italy), and the Melbourne Fringe Festival. Celeste completed a BMusBA at the University of Auckland in 2012 and is a PhD candidate in music composition at the University of California San Diego.

David Owen received a Master of Music degree from the New England Conservatory of Music after studies with Perry Bauman and Wayne Rapier. He is currently principal oboe of the Vancouver Opera Orchestra and the Turning Point Ensemble, and has performed as Principal Oboe and English Horn soloist with the Vancouver Symphony, CBC Vancouver Orchestra, Vancouver New Music Ensemble, Canadian Chamber Orchestra, and Banff Festival Orchestra. David has participated in numerous radio broadcasts and appears in recordings on the ATMA Classique, CMC Centredisc, CBC Records, Orlando Records, and Universal Music Canada labels.

Electronisist **Josh Oxford,** born in 1985, is a composer, arranger, and performer of myriad styles of music. He

has performed throughout the world, especially in his native central New York, on piano, percussion, and Moog synthesizer. After suffering a debilitating car crash in 2010, Josh has devoted his energy to composing. His music can be heard on releases from Aaron Tindall, Frank Gabriel Campos, Tim Winfield, Lindsey Goodman, Yung-Ju Pan and on the debut CD of his band The OXtet. He holds two degrees from Ithaca College and a masters from Queens College, where he was awarded The ASCAP Foundation Louis Armstrong Scholarship. He is currently pursuing a doctorate at Arizona State University.

Paul Paccione was born in New York City in 1952. He is Professor Emeritus in Music Theory and Composition at Western Illinois University, Macomb. He holds degrees from the Mannes College of Music, the University of California, San Diego, and the University of Iowa, where he received the PhD in 1983. Recordings of his music are available on the New World, Frog Peak, Capstone and Navona labels and through CD Baby. His scores are available through Frog Peak music and American Composers Edition.His writings on music have appeared in Perspectives of New Music, ex tempore, College Music Symposium, American Music, Journal of Music Theory Pedagogy and liner notes for New World Records. www.paulpaccione.com

Oktawia Pączkowska is a composer and sound artist based in Krakow, Poland. Her pieces have been performed in Poland (32nd International Krakow Festival of Composers), Germany, United States, Switzerland (New Music Days 2018), Czech Republic (Meetings of New Music Plus in Brno 2017) and Iran (Tehran Contemporary Music Festival 2018). She works with contemporary music ensembles, including XelmYa +, Figmentum Ensemble and Spółdzielnia Muzyczna Contemporary Ensemble. Her She became a finalist in the 2nd category in the PRIX CIME 2019 international electroacoustic music competition for the piece dipping for ensemble, live-video and electronics. In 2020 she won the II prize at 61st Tadeusz Baird's Young Composers Competition for the piece ertk for saxophone quartet. She received a scholarship from the Minister of Culture and National Heritage in Poland for outstanding achievements in the field of art (2020). Since 2019 she has been co-organizing the 'Elementi' Student and Doctoral Conference. It is an annual event including a two-day scientific conference, new music concerts, lectures and meetings with invited guests. In cooperation with filmmaker Jan Ingarden, she has produced a series of documentaries Modern Composer, presenting the work, inspirations and individuality of composers from Krakow. Her interests include electroacoustic music and digital art in a broad sense.

Michaela Palmer's creative work involves sonic art and environmental sound practices that integrate science and art (www.mindatplay.co.uk). For several years she worked on communicating environmental phenomena via sound, combining digital processes with traditional compositional techniques. During a research project that explored living with (in) intertidal landscapes in the UK & the Netherlands, Michaela was involved in several symposia and the exhibition of a sound installation. She also published a compilation of soundscapes, sonifications and compositions about intertidal phenomena (www.sonicsevern.co.uk). Michaela's interest in environmental phenomena is closely linked to her work on observing experiences resonating in the body. "Listening to the mind at play" produced "Excitations", a series of live performances and participative artworks that explored listening to one's own physiological processes. The work made use of biofeedback sensors, measuring blood flow and stress levels to generate sonic patterns in real-time that revealed the nature of these subtle processes. Recent works: Palmer, M. (2017) Revisiting site-related sonic practices. Sounding Out the Space, Dublin Palmer, M. and Palmer, M. (2017) Putting the player in the picture; biofeedback and embodied affect. Sounding Out the Space, Dublin Gandharam, Lullaby for Max Mathews (2015). Composition for flute and electronic media in stereo, 41st ICMC, Denton, TX

Hoonmin Park is a composer and a drummer. He is working on creating an ideal structure as a sound, exploring various works and techniques between macro and micro, changing present and past. The works are of many varying styles; at the core of each work, a demonstration of the relationship between two contrasting aspects is apparent. The emphasis shifts from focusing on the internal tones and imagery, to highlighting the external and fundamental structure of each piece, depending on the work. Park aspires to create works that have the dual potentiality to be of a logically methodical basis, but also to have the capability to inspire a sensorial and visceral response.

Dr. Joo Won Park is an Assistant Professor of Music Technology at the Wayne State University. He studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and has previously taught in Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia. Dr. Park's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He is the recipient of Knight Arts Challenge Detroit (2019) and Kresge Arts Fellowship (2020). He also directs the Electronic Music Ensemble of Wayne State (EMEWS).

Tae **Hong Park** is a composer, bassist, and music technologist. Born in Austria and spending his formative years in Europe, Africa, and Asia, Park received his engineering degree from Korea University and worked at the LG Central Research Lab in Seoul in the mid 1990s. He also holds degrees from Dartmouth College and Princeton University (PhD). His current interests are primarily in composition, AI and computational music analytics/preservation, soundscapes, and new media studies. His music has been heard in various locations including Austria, Brazil, China, Canada, France, Germany, Holland, Ireland, Italy, Mexico, Slovenia,

Sweden, UK, and USA; in venues, conferences and festivals including Bourges, Carnegie Hall, DIEM, ICMC, SEAMUS, and SICMF. His works have been played by groups and performers such as the Ahn Trio, Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Ensemble Surplus, Edward Carroll, Kaleidoscope, Nash Ensemble of London, and the New Jersey Symphony Orchestra. Park is chief architect of the Citygram project – a real-time data-driven, community-driven, and art-driven "3D" soundmapping project launched in 2010 recently featured in The Atlantic and funded by organizations such as Google and IBM. Park also serves as the President of ICMA, director of the Interactive Arts Performance Series, board member of NYCEMF, and has served as Chair of ICMC 2006/2018/2019, ICAD 2013, SID 2015 conferences and founded the Noisegate 2016 in collaboration with the UN-SDNS. He is author of "Introduction to DSP: Computer Musically Speaking" and is currently Associate Professor in Music Technology and Composition and Theory at NYU.

Paolo Pastorino (Sassari - Italy - 1983) is an acousmatic composer and music technologies professor in high school. He graduated in electronic music and sound technologies at the Conservatory of Sassari and he is specialized in the same course at the Conservatory of Cagliari, both cum laude. His compositions have been presented in several contemporary and electroacoustic music festivals in different countries of the world. Currently His field of musical and expressive research regards in particular concrete music and sound art, he also deals with programming for the creation of executive environments for live electronics.

Maggi Payne is a composer primarily of electronic and electroacoustic music, a flutist, and video artist. She is a recording engineer/editor, archivist, and historical remastering engineer. She received awards from the National Endowment and the Arts, Prix Ars Electronica, and Bourges. Her works are presented worldwide. Works appear on Aguirre, Air Texture, The Lab, Lovely Music, Innova, Starkland, Music and Arts, New World Records (CRI), Root Strata, Ubuibi, Asphodel, and/OAR, Centaur, MMC, Digital Narcis, Capstone, Mills, and Frog Peak labels. She was Co-Director of the Center for Contemporary Music at Mills College (1992-2018), teaching recording engineering, composition, and electronic music.

Jonathan Pitkin was raised in Edinburgh, Scotland, and now lives in London. He studied at the University of Oxford, the Royal Academy of Music, and on exchange at the Paris Conservatoire. In 2009 he completed a doctorate at the Royal College of Music, London, where he is now on the professorial staff. Jonathan's music reflects a particular interest in using technology to expand and/or reconfigure familiar instruments, making them behave in unexpected ways, and often creating the sense that they have minds of their own. Con Spirito, for piano and Yamaha Disklavier, was shortlisted for a British

Composer Award in 2008, and was part of the official British selection for the ISCM World Music Days in 2014. Jonathan's work has been performed and commissioned internationally as well as at major venues across the UK, including the Huddersfield and Spitalfields Festivals. Performers have included the BBC Scottish Symphony Orchestra and the BBC Singers. His output includes pieces which have been broadcast by BBC Radio 3, and published by Oxford University Press.

Antonio Poce (1950) is a composer and video artist. He has won numerous international awards. He founded the collective HERMES INTERMEDIA, for the creation of audiovisual projects. He has a particular interest in the Musical Theater. His works are performed and produced in international concert institutions.

Matthew Polashek is a performer, composer, educator and audio-engineer living in Lexington, Kentucky. He is professor of saxophone and director of the jazz band at Transylvania University. His work focuses on the development of a fusion of modern jazz, avant-garde and contemporary art-music composition and performance techniques. He holds an MFA in Music Composition from The Vermont College of Fine Arts, an MA in Teaching Music from the City University of New York, and a BA in Jazz Studies from the University of Wisconsin at Green Bay, where he studied saxophone with John Salerno. A versatile performer, Matthew regularly performs and teaches saxophone, flute, clarinet, oboe and electronic woodwind instrument in a multitude of genres throughout the world. He performs with his own jazz-funk-fusion ensemble, Bigg Sugg and the Jazz Funkers and has performed and recorded with internationally renowned artists including Eric "Roscoe" Ambel, David Liebman and Bryan Lynch. While living in New York City he performed at various internationally renowned venues including Birdland, Lincoln Center, and The Bowery Ballroom. Matthew received the 2020 Lexington Music Award for Best Wind/Brass Performer and the 2021 Appalachian Art and Entertainment Award for Best Wind and Brass. Additionally, he owns and operates a live event production, recording and broadcast company, Angry Baby Productions.

Timothy Polashek produces works in a variety of media and styles, including vocal, instrumental, electro-acoustic, multimedia, text/sound, and interactive music, as well as poetry and sound installations. Passionate about synthesizing new sounds and exploring new musical ideas, he designs computer programs to build innovative digital instruments and synthesizers. His music can be heard on the compact disks "Wood and Wire," released by Albany Records, and Electric Music Collective albums "Incandescence" and "Defiant." His research projects in audio synthesis and text/sound music are published in the Journal of the Society of Electro-Acoustic Music in the United States and the Leonardo Music Journal, published by MIT Press. He is the author of "The Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists." Prior to

earning the Doctor of Musical Arts in Composition degree from Columbia University, Polashek earned the M.A. in Electro-Acoustic Music from Dartmouth College, and a B.A. with Honors in Music from Grinnell College. He is the Music Technology Studies Coordinator, the Digital Arts & Media Program Director, and a Professor of Music at Transylvania University in Lexington, Kentucky. He is also Co-Director of the Transylvania University Digital Liberal Arts Initiative.

Christopher Poovey (b. 1993) is a composer and creative coder based in Dallas Texas who creates music and software which produce rich and colorful sound and encourages interactive structures. Christopher's music has been played by members of Ensemble Mise-en, the University of North Texas Nova Ensemble, Indiana University's New Music Ensemble, and Indiana University Brass Choir. Christopher's pieces have been presented at conferences such as the Society for Electro-Acoustic Music in the United States, the International Computer Music Association, the New York City Electronic Music Festival, the Seoul International Computer Music Festival, Inner SoundScapes, and the National Student Electronic Music Event. In addition to his reconditions, Christopher has taken courses at the Institut de Recherche et Coordination Acoustique/ Musique, at Princeton University in the Só Percussion Summer Institute, and has attended a residency at the Atlantic Center for the Arts. Christopher currently holds a master's degree in music composition from University of North Texas as has a bachelor of music in composition at Indiana University. He is currently pursuing a PhD in music composition from University of North Texas with a focus in computer music.

Michael Pounds is a professor of music theory and composition at Ball State University, where he teaches composition, acoustics, music perception, computer music, and related courses. His creative interests include electroacoustic compositions with and without instruments, computer-interface performance systems, interdisciplinary installations, instrument design and building, and electroacoustic ensemble performance. Recent activities include performances at the Society of Composers, Inc. Region V conference, the International Computer Music Conference, the national conference of the Society for Electro-Acoustic Music in the US, and the MOXsonic festival. In the past he has co-hosted national conferences of SCI and SEAMUS.

Electroacoustic composer **Alfonso Pretelt** (1987, Bogotá/Colombia) composed his first work *Anunciación*, which was selected and premiered at the VIII Contemporary Music Conference in 2012 in Cordoba-Argentina, a festival organized by the Destellos Foundation and the CORAT group. He has studied and explored in a formal and empirical way multiple instruments in the search for sounds typical of Latin America, in order to obtain sound objects derived from instruments such as the Colombian bagpipe, the requinto and other sounds little used in electroacoustic music or in the Accusmatic listening. He has composed and

premiered electroacoustic works on video and fixed support, improviser and interface constructor. He has performed live on various stages between Europe and Latin America. Video Art: In its search for the sound image, video becomes a key tool when it comes to connecting border languages and symbolic themes where the audible can take various forms and link social or fictional contexts and mythology. In 2016 he has had the advice and critical gaze of the artist, composer and video art specialist Barbara Held, with sound being a specific factor in all of his pieces.
https://vimeo.com/alfonsopretelt
www.aprtlt.wixsite.com/aprtlt

Bob Pritchard is a West Coast Canadian composer. His works often involve media controlled by sensor systems and gesture tracking. His video work Strength received a national award from the Canadian Society of Cinematographers, and he is the recipient of several multi-year research grants from SSHRC and NSERC. He teaches music technology at the University of British Columbia where he directs the Sonic UBC Laptop Sounds and Sensors (SUBCLASS) ensemble.

Raphael Radna is a composer and electronic musician whose works embrace unconventional compositional strategies and new technologies. Specializing in interactive electroacoustic music and computer-assisted composition, he regards the computer as an invaluable tool for uncovering innovative directions in music composition and performance. Raphael's music has been performed in concerts, festivals, and conferences across the United States and in Japan, including the International Computer Music Conference, the New York Electroacoustic Music Festival, the California Electronic Music Exchange Concerts, and the Osaka University of Arts Electroacoustic Music Festival. He also has extensive professional performance experience on guitar, bass guitar, keyboard, and electronics; his performance credits include appearances at The Hollywood Bowl, REDCAT, CounterPulse, The Center for New Music in San Francisco, and the Time-Based Art festival in Portland, OR. He has completed several tours of North America, the UK, Europe, and Japan with the independent bands Kristin Kontrol, Light Asylum, Ice Choir, and The Depreciation Guild. Raphael holds a BA in Music from Vassar College, an MFA in Electronic Music and Recording Media from Mills College, and is currently pursuing a PhD in Music Composition at UC Santa Barbara. He has studied with João Pedro Oliveira, Clarence Barlow, Curtis Roads, Andrew Tholl, W.A. Mathieu, John Bischoff, Chris Brown, and Peter McCulloch.

Diego Ratto (1988, Alessandria Italy) is a Musician and a Composer. He graduated from KMH - Royal College of Music (Stockholm) with a Master's Degree in Electroacoustic Composition under the guidance of Bill Brunson in 2019. He has been awarded with the following prizes: Musicworks Magazine Electronic Music Contest 2020 (Toronto), Wocmat 2018 International Phil

Winsor Computer Music Competition (Taiwan), Rimusicazioni Film Festival 2018 (Bolzano, IT), Residency Prix CIME 2017 - International Confederation of Electroacoustic Music, Electroacoustic Contest EFME 2016 (Santa Fe, RA). His compositions have been also selected and performed at: Espacios Sonoros 2020 (Argentina), Hot Air Music Festival 2020 (San Francisco, USA), Anamorphosis International Film Festival (Lecce, Italy), Bushwick Open Studios 2019 (New York, USA), SICMF Seoul International Computer Music Festival 2019 (Seoul, south Korea), WSU ElectroAcousticMiniFest RSV (Pullman, USA), Sound Thought 2018 (Glasgow, UK), Audio Art 2018 (Krakòw, PL), WOCMAT 2018 (Hsinchu, TWN), Musicacoustica-Beijing CIME-ICEM 2018 (Beijing, RC), EMUfest 2017 (Roma, IT), MA/IN 2017 - MAtera INtermedia festival (Matera, IT), MusicLab 2017 and 2018 (Mexico City, MEX), Acousmatic Premiere Performance Competition - TEM (Udine, IT), RMN Music Label (London, UK), Diffrazioni Festival 2016 (Firenze, IT). June 2018, artistic residency at ICST - Institute for Computer Music and Sound Technology - (Zhdk) in Zurich. He is also part of the electronic-jazz project Nobles Redemption. www.diegoratto.com

Tammy Ray is a sophomore at Transylvania University on track to a music technology degree. She plays violin and is currently learning piano, both of which have helped her create music for the university's theatre program and for music pieces with friends.

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 186 pounds (January 2021).

Giulia Regini (1988, Alessandria Italy). In 2017 she obtained the Bachelor Degree in Electronic Music. She attended several electronic music workshops and masterclasses, including those taught by professor John Chowning in 2013 and Lelio Giannetto in 2015. Her artistic career includes audiovisual works, acousmatic pieces and commercials. Currently she is achieving a Master Degree in Electronic Music.

Leah Reid is a composer of acoustic and electroacoustic music. In recent reviews, her works have been described as "immersive," "haunting," and "shimmering." She has received numerous awards and honors, including first prize in the Tesselat Electronic Music Competition, IAWM's Pauline Oliveros Prize, second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition, the Film Score Award in Frame Dance Productions' Music Composition Competition, and residencies from the MacDowell Colony, the Ucross Foundation, and the VCCA.She has worked with ensembles such as

Accordant Commons, Blow Up Percussion, Ensemble Móbile, Guerilla Opera, the Jack Quartet, Neave Trio, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including Aveiro_Síntese, BEAST FEaST, EviMus, Forgotten Spaces: EuroMicrofest, ICMC, IRCAM's ManiFeste, LA Philharmonic's Noon to Midnight, the Matera Intermedia Festival, NYCEMF, the SF Tape Music Festival, Série de Música de Câmara, SMC, the Tilde New Music Festival, TIES, and WOCMAT, among many others. Her works are published with Ablaze Records, New Focus Recordings, Parma Recordings, RMN Classical, and BabelScores. Reid is currently an Assistant Professor at the University of Virginia. www.leahreidmusic.com

Reinhard Reitzenstein, the Allegorical Minimalist, explores interconnections between nature, culture, science and technology. He has inverted trees and our perception of humanity's relationship to the natural world since the sixties. He creates large-scale installations, often including sonic elements. His work is part of numerous private and public collections. Reitzenstein is a professor of sculpture and interdisciplinary studies, and has directed the Sculpture Program at the SUNY Buffalo since 2000.

Clemens von Reusner (b. 1957) is a composer and soundartist based in Germany, who focuses on acousmatic music. He studied musicology and music-education, drums with Abbey Rader and Peter Giger. Since the end of the 1970s he has been engaged in electroacoustic music, radio plays and soundscape compositions. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. Member of the German Composers Society (DKV), member of the German Society For Electroacoustic Music (DEGEM). Numerous national and international broadcasts and performances of his compositions in Americas, Asia, Europe.

The foci of **Michael Rhoades'** current research and creative practice involves the nexus of holography (stereoscopic), holophony, and super-computing utilized toward the creation of visual music compositions intended for 3D/360 presentation. Head mounted displays or 3D/360 projection screens, and high-density loudspeaker arrays are the venues of choice for these stochastically generated compositions. Michael served as a SEAMUS board member and hosted SEAMUS 2009. He curated the monthly Sweetwater Electroacoustic Music Concert Series and numerous other concerts, exhibits and installations. His works have been presented in concert worldwide as well as used for pedagogical purposes. He is a published writer and also presents lectures on the subjects of algorithmic composition, score based sampling, sonification, spatialization, holography and holophony, visual music and creativity. Michael received his interdisciplinary PhD from Virginia Tech in December of 2020. His areas of research and creative praxis involved holography and

holophonic visual music using high-performance computing. He received a BFA in Creative Technologies from the School of Visual Arts at Virginia Tech in the spring of 2018.

Jane Rigler, flutist, composer, improviser and educator and has been a featured performer in contemporary music festivals throughout the U.S. and Europe as a soloist and chamber player. Jane's compositions (solo acoustic pieces and complex interactive electronic works) pay homage to communities, language and the sounds of the environment. Jane is a Deep Listening® Certificate holder and offers exploratory listening workshops for all people. She was a 2019-20 Fulbright Scholar (University College Cork, Ireland) and Japan-US Friendship commission winner (2009-10). She has been invited to numerous residencies such as Civitella Ranieri and Montalvo Arts Center among others. She appears on various labels such as Innova, Neuma, Tzadik, Porter, DewDrop, Sachimay, etc. As an Associate Professor at the University of Colorado, Colorado Springs (UCCS) in the VAPA interdisciplinary art department, she teaches flute, composition, improvisation, sound art, computer music and listening.

Claudia Robles-Angel is a new media and sound artist born in Bogotá-Colombia, currently living in Cologne-Germany and active worldwide. She has been artist-in-residence in several outstanding institutions, for example at ZKM Karlsruhe (DE), KHM Cologne (DE), at the ICST ZHdK Zurich (CH) and at the CMMAS Morelia (MX). Her work is constantly featured in not only media and sound-based festivals/conferences but also in group and solo exhibitions around the globe, for example, the ZKM Center in Karlsruhe; KIBLA Multimedia Centre in Maribor, Bauhaus Museum für Gestaltung Berlin, the International Computer Music Conferences ICMC in Copenhagen, Montréal and Utrecht; Festival Internacional de la Imagen in Manizales, ESPACIO Fundación Telefónica in Buenos Aires, DRHA2010 Sensual Technologies London, New York City Electroacoustic Music Festival NYCEMF; SIGGRAPH Asia in Yokohama; Re-New Festival Copenhagen; New Interfaces for Musical Expression NIME Oslo; ISEA Istanbul, Manizales and Durban, at 55th Venice Biennale Prohelvetia – Salon Suisse, Audio Art Festival Cracow, ISEA International Symposium on Electronic Art Instanbul, Manizales, Durban and Gwangju, at Harvestworks Digital Media Arts Center New York City, Museum of Contemporary Art Bogotá, MADATAC 07 Madrid, Digitale Duesseldorf, the Athens Digital Art Festival ADAF, Heroines of Sound Berlin, Experimental Intermedia New York City and more recently at CMMAS and Radio UNAM Mexico. www.claudearobles.de She is also the Curator of Nomades concerts: https://nomadesconcerts.wordpress.com

Stephen Roddy is a Composer and Music Technology Researcher working at the intersection of Computer Science and the Creative Arts. His research explores novel strategies for representing and interacting with complex multivariate data. He has a vibrant and diverse creative arts practice spanning a variety of media and styles including music composition and performance, sound art installations, and interactive art. This creative work explores similar themes to his research and has been described as dark, eclectic, and experimental. Stephen's pieces are frequently performed and installed at home and abroad. Previous performances include the Helicotrema Recorded Audio Festival in Venice, the Contemporary Music Centre's Salon Series at the National Concert Hall of Ireland, and Dublin Dance Festival's Embodied at the GPO and the Sonorities Contemporary Music Festival.

Alessio Rossato. Graduated in Percussion, Electronic Music and Composition at the Music Conservatory of Venice (A. Vidolin) and he attends the composition course with M. Stroppa (MUHO Stuttgart). He attended several courses: Ferienkurse in Darmstadt with H. Lachenmann, B. Furrer etc...; electronic music workshops with A. Richard, A. Di Scipio. De Musica (Rome) with S. Sciarrino and P. Manoury and San Fedele Musica (Milan). His works were performed in several places: Cantiere Internazionale Montepulciano, Teatro La Fenice and Biennale Musica (Venice), Stagione Rondò (Milan), EMUFest and Musica Verticale (Rome), UNAM, Conservatorio Nacional and FIMNME (Mexico), The BEAMS (Boston), Festival de Radio France, FZML (Germany), Auditorium de CRR and L'apostrophe Théâtre à Pontoise (France), Sound New (Canterbury), OUA (Osaka), MA/IN (Italy), ICAD (Michigan), ISSTA (Ireland), SIMN (Brasil), WOCMAT (Taiwan), CEMI circles (USA) etc... He was Electroacoustic Composition Teacher at Rome Music Conservatory.

Danilo Rossetti is a composer and researcher that focuses his work in the use of technology and interdisciplinary research in creative processes and musical performances, including the conception of sound spatialization. His main research topics are computer-aided composition and musical analysis. He is the author of musical works for different formations (solo or ensembles), acousmatic, live electronics and multi-modal (audiovisual installations, music and dance, networked and telematic music). He is an assistant professor of Harmony and Electroacoustic Composition at the Department of Arts of the Federal University of Mato Grosso (UFMT), and collaborator professor at the graduate studies of the Institute of Arts at UNICAMP. Recently he finished a post-doc research at the Interdisciplinary Nucleus for Sound Communication (NICS), at the University of Campinas (funded by the São Paulo Research Foundation), and earned a Ph.D. in Music Composition at the same university, with a doctoral stage at the Centre de recherche Informatique et Création Musicale of Paris 8 University. His compositions have been played in many events and festivals such as ICMC, CMMR, NYCEMF, NIME, CICTeM, NowNet Arts, BIMESP, SBCM, FILE Hipersônica, and ANPPOM. He has been one of the

awarded in 2016 Brazilian Arts Foundation Classical Music Prize, in the category of electroacoustic and live-electronic music.

Hailing from Northwest Indiana, **Jackson Roush** is a composer of chamber, electronic, and popular music. Favoring grotesque juxtapositions, fragmented forms, and a free intermingling of techniques and soundworlds, Jackson's music fosters a sonic space as disjunct as it is focused, and as obtuse as it is deeply listenable. Having completed his B.M in 2018 at Valparaiso University, Jackson is currently pursuing his MM in Composition at Ball State University.

Minato Sakamoto is a Japanese composer, pianist, and improviser from Osaka. Ranging from classical concert music to electronic music with heavy uses of computational technologies, his compositions practice the unserious seriously, fuse spontaneous and organic qualities, and demonstrate a clear connection to the past. He has collaborated with leading ensembles/ groups including Crossing Borders Music, Playground Ensemble, Hypercube, Boston New Music Initiative, Phasma Music, 8 Strings & a Whistle, and Righteous GIRLS. Minato is currently studying towards his Ph.D. in composition at Duke University. He previously studied at Amherst College and graduated summa cum laude in 2018. His current and past composition teachers include Stephen Jaffe, John Supko, Scott Lindroth, John McDonald, and Eric Sawyer. Minato is a Japanese chess lover and an Accredited Meteorologist of Japan Meteorological Agency. As a railway addict, Minato constantly wastes his time to explore unique railways in the world. Favorite composer: Johannes Brahms. Favorite locomotive: China Railway DF4 Type.

Joakim Sandgren, born 1965 in Stockholm. He studied composition at the Royal College of Music in Stockholm from 1991 to 1998. 2000 he completed the computer assisted composition course at Ircam. 2003 he presented his Master 2 at the Paris 8 University under Horacio Vaggione. His compositions has been performed by Ensemble Itinéraire, Ensemble 2e2m, Court circuit, Taller Sonoro, Soyoz 21, Archaeus, Champ d'Action, In Extremis, Tokyo Gen'On Project, Modern Music Ensemble (Sydney), Curious Chamber Players, NEO, Ars Nova, Gageego!, Mimitabu, MA, Sveriges Radio Symfoniorkester and in festivals as Darmstadt International Summer Courses, Warsaw Autumn, ISCM, Les Musiques, SoundofStockholm, GAS and Huddersfield Contemporary Music Festival. Sandgren started composing computer-assisted in 1997 and since 1998 he compose in his house developed composition environment in LISP. From 2003 his music has been entirely oriented toward working on secondary sounds of instruments. These sounds are often of a very low intensity and often have to be enlarged using microphones. The way the compositions are designed is reminiscent of an "instrumental granular synthesis". Even if instrumental, Sandgren's compositions are conceived

and composed in the way that we compose electroacoustic music. 2008 he started a suite of fifteen pieces for different formations and multi track electronics.

Dimitris Savva is a Cypriot electroacoustic music composer. He received his Bachelor degree (distinction) in music composition from the Ionian University and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his fully funded PhD in Sheffield University. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Italy, Belgium, France, Mexico, Chile, Brazil, Canada and USA. Many of his compositions won prizes in prestigious competitions such as Metamorphoses 2012 -2014 -2018, Iannis Xenakis 2018 and SIME 2019.

Antonio Scarcia graduated in Electronic Engineering at University of Padua and holds a postgraduate diploma in Signal Processing from University of Bari and an academic diploma in Electronic Music cum laude from the Conservatory of Bari. He is interested in computer aided music and multimedia composition. His works for digital media have been included in programs of many important events such as NYCEMF (2019), ICMC (2014, 2013, 2012, 2010, 2007), North Carolina Computer Music Festival (2008), SMC (2012, 2010, 2009), Mantis Festival 2010), CIM (2018, 2016, 2014, 2012, 2010), EMuFest (2013, 2012, 2011, 2010), SICMF (2013), Csound Conference (2013) and Musica Nova Competition (honorary mentions in 2016 and 2013, first prize in 2011). Currently, he teaches at Genoa Conservatory of Music.

Based in Brooklyn, **Michael J. Schumacher** has worked with spatialized sound, computers and electronics since the 1980s, creating multi-channel, generative "Room Pieces" presented in galleries, museums, concert halls, public and private spaces. XI Records has published a DVD set of five sound installations as computer applications, playable on up to eight speakers, which may be installed on a computer to create sound environments in the home. "Living Room Pieces" is another generative installation designed for home listening; in 2021 Schumacher created an edition of 10 for Raspberry Pi. "The Portable Multi-channel Sound System" is an 8 or 12 channel system that fits in a suitcase, with which he has toured Europe and the United States. He studied music composition with Stanley Applebaum, Bernhard Heiden, John Eaton and Vincent Persichetti and piano with Seymour Bernstein, John Ogdon and Shigeo Neriki, and has degrees from Indiana University and Juilliard. He also worked with La Monte Young, Giampaolo Bracali and Hubert Howe. He has collaborated with choreographers, poets, architects, musicians and filmmakers including Oren Ambarchi, Bruce Andrews, Tom Chiu, Charles Curtis, Ken Jacobs, Victoria Meyers, Ursula Scherrer and Stephen Vitiello.

Robert Seaback is a sound artist interested in the

semiotic differences between acoustic and synthetic or digitally mediated sources—focusing on the tensions that arise from digital-informational constructs and their material counterparts. He has composed mixed electroacoustic works for solo and chamber ensembles, acousmatic music, and sound installations for multichannel systems. He holds a Ph.D. in music composition from the University of Florida and degrees in music technology from Northeastern University and Mills College. He is currently an Artistic Research Fellow at the Norwegian Academy of Music conducting research on the "Semiotics of Virtuality" as part of Natasha Barrett's "Reconfiguring the Landscape" project.

After completing a BMus in Music (1996) at Goldsmiths College, University of London (England, UK), **Ambrose Seddon** composed, produced, and performed electronic music, which was released through a number of independent record labels. During this period, sonic experimentations with field recording, hardware processing, and computer audio led him to discover the extensive possibilities of electroacoustic music. As a result, he pursued an MA in Electroacoustic Composition (2004) followed by a PhD in Music (electroacoustic composition, 2013) both at City, University of London, and both supervised by Denis Smalley. Since 2002 he has focused primarily on acousmatic music composition, although he also creates interactive multichannel sound installations, collaborates on immersive audiovisual projects, and performs improvised live electronic music. He has twice been composer in residence at Elektronmusikstudion (EMS, Sweden, 2015, '16) and he will be in residence at the Visby Intenational Centre for Composers (VICC, Sweden) in 2021. His music been awarded prizes in several international competitions such as: Klang! (France, 2014, '19), Destellos (Argentina, 2010, '18), Métamorphoses (Belgium, 2012, '18), ICMC (Denmark, 2007), Visiones Sonoras (Mexico, 2006), and Bourges (France, 2005, '06). He is currently a lecturer in the Creative Technology Department of Bournemouth University (Bournemouth, England, UK).

Seth Shafer is a composer and researcher whose work focuses on real-time notation, interactive music, and algorithmic art. His compositions have been performed internationally (London, South Korea, Athens, Hamburg, Shanghai, Kraków, Spoleto, and Rio de Janeiro) and across the USA (New York, Los Angeles, Boston, Dallas). His sound installations have been shown at Kaneko (Omaha), the Perot Museum of Nature and Science (Dallas), and the Long Beach Museum of Art. Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha and holds degrees from the University of North Texas and California State University, Long Beach.

Nicholas Shaheed is a composer of both acoustic and electronic music whose work explores aspects of structure. His music has been featured at the Norfolk New Music Workshop, SEAMUS, the MOXsonic Festival, CCRMA, Electronic Music Midwest, New Music on the

Point, the So Percussion Summer Institute, the highSCORE Festival, and has been performed by So Percussion, Christopher Otto, Quartetto Indaco, Kivie Cahn-Lipman, Violetta Duo, and the Helianthus Contemporary Music Ensemble. For his music, he has received a number of grants and awards such as the Presser Award, the Edward Mattila Award for Excellence in Electronic Music, the Brosseau Creativity Award, and the James K. Hitt Award for Outstanding Undergraduate Research. Nicholas holds degrees in computer science, music composition, and music theory from the University of Kansas, and has studied under Elliot Cole, Kip Haaheim, Forrest Pierce, Ingrid Stölzel, and James Barnes. He is currently based in Oregon.

Called a "cello innovator" by Time Out NY, **Madeleine Shapiro** presently directs ModernWorks and performs as a solo recitalist throughout the United States, Europe and Latin America. In addition to her recital work, Madeleine has had residencies at numerous institutions presenting masterclasses and workshops. Her work has been called "focused and cohesive" (Time Out New York), powerful and commandingly delivered..." The Strad (UK) and "played with great skill and sensitivity..." The Washington Post. Awards include: three Encore Awards from the American Composers Forum, and a Barlow Award, all to assist in the presentation of new works; First Prize in Adventurous Programming awarded by ASCAP Chamber Music America: a three time Visiting Artist at the American Academy in Rome. A dedicated teacher, she directs NewMusicMannes at The Mannes College of Music. Her two solo CDs, Electricity: works for cello and electronics and SoundsNature: works for cello and electronics appear on Albany records. Other recordings for Naxos, New World Records, C.R.I., Mode, SEAMUS and HarvestWorks.

Composer **Kyle Shaw** writes colorful, energetic music, in acoustic and electro-acoustic mediums, tailored to the people and circumstances of their occasions and informed by his experiences as a performing artist. His music has been presented at the International Computer Music Conference, the SEAMUS conference, the SPLICE Institute, the University of Nebraska's Chamber Music Institute, Electronic Music Midwest, the Studio 300 Digital Arts Festival, the New York City Electroacoustic Music Festival, Electronic Music Eastern, American Harp Society Summer Institute, and the Percussive Arts Society International Convention. He has been a prize winner of the Belvedere Chamber Music Festival, the American Guild of Organists Composition Competition, and 1st-prize winner of the Iowa State University Carillon Composition Competition and the Vera Hinckley Mayhew Creative Arts Contest. He has been commissioned by the Barlow Endowment, the 17th-annual 21st-Century Piano Competition, and has been a resident fellow at the Osage Arts Community's Mid-Missouri Composers Symposium. He earned his DMA from the University of Illinois, where he studied composition with Carlos Carrillo, Stephen Taylor, Heinrich Taube, Reynold Tharp, and electroacoustic music with Scott Wyatt and Eli

Fieldsteel. He is currently assistant professor of music theory and composition at California State University, Bakersfield.

Southeast of Rain (Sophia Shen and Lemon Guo) is an experimental duo formed by Sophia Shen (MFA, Mills College) and Lemon Guo (MFA, Columbia University), two young female composers and sound artists based respectively in California and New York. With shimmering textures of Sophia's pipa, evocative cores of Lemon's vocals, and immersive electronics whimsically processed out of field recordings, their genre-bending works travel freely between multiple worlds while paying homage to the affinity with nature found in traditional Chinese music. Their compositions and installations have been featured internationally on BBC Radio 3, SXSW, ICMC, SEAMUS, Computer Music Journal (MIT Press), San Francisco Asian Art Museum, Rubin Museum of Art, amongst others. Their debut album 42 Days was hailed as "a collaborative gem and a highlight among this year's new releases... inspires a sort of breathless introspection–a meditation on the perception of time and space in sound." (I Care If You Listen)

Yehun Shin is Korean composer and media artist. He graduated University of Seoul, majoring in composition(B.Music) and currently at Hanyang university, majoring in composition of electro- acoustic(M.M). At KEAMS Fest-M, B39 PRECTXE SHOWCASE and more, he performed and got selected for the Bucheon Cultural Foundation. He is expected to perform at Gwangju Cultural Foundation, SoSSAS 2020. He won 2nd prize at 21c Korean music project 2020. Currently, he is actively participating in media art such as KOCCA Content Impact [Media Art x Science & Technology], Young Korean Artists Association.

Born and raised in Iran, **Aida Shirazi** is a composer of acoustic and electroacoustic music based in the San Francisco Bay Area. In her works for solo instruments, voice, ensemble, orchestra, and electronics she mainly focuses on timbre for organizing structures that are often inspired by Persian or English languages and literature, as well as Iranian classical music. Currently, Shirazi is a PhD candidate at the University of California, Davis. She is going to participate at IRCAM's "Cursus Program in Composition and Computer Music" in 2021-22.

Ryne Siesky is a Miami-based composer of acoustic and electroacoustic music. His music explores the intersections of art and music, bringing focus to the idiosyncrasies of music creation and sonic processes. His work has been described as "beautifully haunting" (Robert Avalon Competition), "patiently evocative" (George Lewis), and "attractively inventive" (Dorothy Hindman). His work has been performed by Hypercube, Braeburn Brass Quintet, Robert Black, Lindsay Garritson, and Laura Silva, among others. His music has also been featured at several festivals and conventions including the Society of Composers, International Trumpet Guild, and SEAMUS. Siesky is currently working towards his Doctor of Musical

Arts in Composition at the University of Miami – Frost School of Music.

Patric Simmerud (1963) is a composer and sound artist who is based in Stockholm, Sweden. Classically trained and with wide influences, his work as a composer range from contemporary art music - including electroacoustic and radiophonic pieces, chamber music and music for full orchestra - to experimental pop songs.As a sound artist, he has explored various artistic disciplines such as installation, performance, videoart and soundscapes. His work has been internationally performed and included in various art exhibitions.As a performative sound artist, he currently is part of the duo Yutori with percussionist Mika Takehara.In addition, he leads the music and score engraving company MakeMyDayMusic www.makemydaymusic.com.

A composer, electronic musician, and burgeoning vocalist from Atlanta, GA, **J. Andrew Smith** (b. 1992) is zealous about the intersections between poetry, acousmatic sound, and improvisation. His works often delve into personal narratives and how they can inform and enrich abstract mediums. Musical characteristics such as timbre, gesture, space, and form are often dictated by a delicate interlacing of autobiography with poetry and fiction in J. Andrew's music. He embraces the convergence of complex structures with elements of improvisation to give performers agency without losing coherence or cogency in his music. As a vocalist, he maintains a passion for visceral, guttural, strange, and electrifying sounds.

Kel Smith is a composer, designer, author and technologist based in the United States. Mr. Smith composes and records as Suss Müsik. The project is headquartered in North America, with various collaborators located throughout the world. Suss Müsik began releasing material in the summer of 2015 and has since performed a number of commissions.

Jerod Sommerfeldt is a composer and synthesist living in Potsdam, NY where he teaches at SUNY Potsdam's Crane School of Music.

Agustín Spinetto is an Argentinian musician, bachelor in Electronic Arts in his home country and currently doing his Master's Degree on Music and Sound Creation at the Tokyo University of the arts. Since his time as undergraduate, he has been working with electronic and acoustic music instruments and using new technologies for music experimentation purposes. His studies lead him to work with music improvisation with synthesizers and music programming languages, but also working with more popular music productions such us rap, hip hop, jazz and noise rock. Nowadays he is finishing his Master's degree in Tokyo at Professor Suguru Goto department and his research theme is about new hardware interfaces for controlling software instruments. His performances cover a wide variety of styles, from Electroacoustic Music and Live Electronics concerts to

Art Installations in collaboration with visual and plastic artists. He has done several live presentations at Galleries, Universities and venues in Argentina, New York, Korea, and Tokyo. Nowadays, as a composer, he is experimenting with Audiostellar, a new cutting-edge music software based on audio-sample 2D space organization along with Max MSP programming, Machine Learning and analogue synthesizers.

Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed by ensembles and performers across North America, South America, Europe, and Asia. "You Are Not Stone", an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the SEAMUS, New Focus, and Coviello labels. Stebbins was the recipient of a Fulbright Fellowship and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve. Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.

Pete Stollery studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST (Birmingham Electroacoustic Sound Theatre) in the early '80s. He composes music for concert hall performance, particularly electroacoustic music, as well as work for outside the concert hall, including sound installations and internet sound projects. He is Professor of Composition and Electroacoustic Music, delivering courses on the creative applications of technology in music to students and communities around Scotland and Europe. He is also Chair and co-founder of sound, a new music incubator based in NE Scotland which produces the annual soundfestival as well as yearlong activity providing communities with access to new music as listeners, performers and creators. His music is published by the Canadian label empreintes DIGITALes.

Cecilia Suhr is an intermedia artist and researcher, multi-instrumentalist (violin/cello/piano/voice), painter, improviser, and author, who is working at the intersection between art, video, music performance, and interactive media. Her creative work has been exhibited and performed across the U.S. and overseas in U.K., Australia, Greece, France, Russia, Portugal, Italy, Japan, Korea, Mongolia, etc., through galleries, biennials, museums, conferences, and festivals. She is a recipient of the MacArthur Foundation, Digital Media and Learning Research Grant Award (2012). Other honors and recognitions include Honorable Mention in Mixed Media Category from New York City International Fine Art Contest held by Gateway Art Center NYC (2017), People's Choice Award, Juried Exhibition, Pop Revolution Gallery, Mason, OH (2015), Saint Michael Special Achievement Medal, An International Juried Fine Arts Exhibition (2013), Special Recognition Award from

International Abstracts Art Competition, Light Space & Time Online Art Gallery (2012). She holds an M.A. from New York University and a Ph.D. from Rutgers University in Media Studies, and a certificate of completion in audio-visual practice from the Center for Computer Research in Music and Acoustics at Stanford University. She is currently an Associate Professor of Humanities and Creative Arts as well as an Affiliate Professor of Art at Miami University Regionals, Ohio.

Dante Tanzi is a composer and performer of acousmatic music, graduated in Philosophy at the University of Milan and in Electronic Music at the Conservatory in Como. His compositions have been performed in Italy (Musica Nel Nostro Tempo, Colloquium of Music Informatics, Festival 5 Giornate, Festival Musica e Suoni, Novaracusmonium), in Switzerland (Euromicro, Computer Music Concert), in Canada (EuCue Series), in the United Kingdom (ICMC, Sonorities), in Spain (Flix Festival, Festival Bernaola), in France (Festival Licences, Festival Futura, SIME, En Chair et En Son, Klang!), in Colombia (BunB), in the United States (NYCEMF), in Portugal (DME), in Austria (Ars Electronica), in Argentina (Atemporànea) and in Japan (OUA-EMF). In 2011, 2014, 2017 and 2018 he curated the program of acousmatic music concerts as part of the 'Festival 5 Giornate' in Milan. As an interpreter at the acousmonium he took part in the seasons of 'San Fedele Musica' (Milan), in the Contemporanea Acusmatica Festival (Udine), in the Soundspaces/Intonal Festival (Malmö, SE), in the Romaeuropa Festival (Rome) and in the concerts with the AUDIOR mobile acousmonium. Since 2013 he has held laboratories and master classes for the conservatories of Como, Lugano and Turin. He is a founding member of the 'Audior' association www.audior.eu.

Alex Tedrow is a composer, musician, and educator who strives to connect performers and listeners of all backgrounds to fresh innovative music and technology. Offering a "vivacious and colorful" voice described as a "topography of beautifully integrated and deliberate sounds" (Eric Smedley), his diverse catalogue includes band, orchestra, choral, chamber, solo, electroacoustic, and sound installation works as well as music scored for visual media. Alex's work has been featured at the SCI National Conference, the Midwest Composers Symposium, NSEME, SEAMUS, the Navy Band Saxophone Symposium, and the NMMEA All-State Conference. In 2021, he was selected for the SEAMUS Allen Strange Award. Alex is committed to assisting others through the arts. In 2018, he co-founded Composing for a Cause – a not-for-profit program in which members travel to hospitals for children to host songwriting workshops. In 2020, he joined the Jacobs Community Engagement Initiative focusing on cultivating sustainable development in rural Indiana communities through collaborative programming. Alex is currently finishing a B.M. degree in music composition with minors in music education, electronic music, and conducting at the Jacobs School of Music where he serves as president of the IU Student Composer Association. He is

an avid animal lover, biker, and spelunker.

Tempo Reale, founded by Luciano Berio in Florence in 1987, it is now one of the main European reference points for research, production and educational activities in the field of new musical technologies and electronic music. Since its foundation the centre has been committed to the production of Berio's works, working on the most prestigious stages in the world. The development of quality and creativity criteria derived from these experiences reverberated itself in the work that is continuously carried on with other great composers and artists as well as young and emerging musicians. The main subjects of research reflect the polyhedral attitude of Tempo Reale towards music: the conception of great musical events, the study of real time sound processing and interaction between sound and space, the synergy between creativity, scientific competence, performative and educational rigour. Events, meetings and projects developed at a local level regularly come alongside the research activities in this areas. On such occasions the centre cooperates with the main institutions of Tuscany, both in the field of music, theatre and dance, and in the promotion of a tight net of educational experiences.

Riccardo Tesorini lives and works in Perugia, Italy. He studied Sound Engineering at the National Academy of Cinema in Bologna and earned a Master's Degree from the University of California, Los Angeles (UCLA). He is currently completing his studies at the 'F. Morlacchi' Conservatory in Perugia specializing in Electronic Music and New Technologies. His work encompasses different activities, ranging from soundtracks and sound design to a electro-acoustic project "Eezu" as well as the realization of sound installations and sound art. Always fascinated by the combination of music and images, he began his artistic career focusing on the different forms of sound space-time. Stylistically, his work is marked by an introspective vision coupled with a tireless inspiration towards nature, which is seen as an essential condition for harmony.

Jarrett Thompson was born in Fitzgerald, Georgia. He currently lives and works at Georgia Southern University in Statesboro, Georgia where he studies under Dr. John Thompson. Additionally, he works as a professional drumset player, private lessons teacher, and freelance artist.

Matteo Tomasetti is an electroacoustic composer, multimedia artist and sound designer specialized in the 3D audio sector. His compositional works mainly revolve around the link between space, sound and perception, where the structural complexity, the spatial trajectories and the timbre craftsmanship of the various sound objects become fundamental points of the entire creative process. In recent years he has specialized in audiovisual composition and in the more advanced aspects of multimedia interaction for VR/AR environments. His interests and his works mainly revolve around the fields of multimedia art, sound-design, human computer interaction, electronic music production and audio programming. Some of his works for multichannel format have been performed in various spaces, festivals and conferences such as: "SPACE" Ambisonics room (Pesaro, Italy), "J.Rodrigo" auditorium (Valencia, Spain) - "Sala Verdi" (Milan, Italy) - "CCMC 2018" (Contemporary Computer Music Competition - Tokyo, Japan) - "New York City Electroacoustic Music Festival 2018" - "ICMC 2018 "(International Computer Music Conference - Daegu, Korea) - "Audio Communication Day 18" (Hybrid Lab - Berlin, Germany) -"Prague Quadriennal 19" (Prague, Czech Republic) - "La Biennale 2020" (64° International Festival of Contemporary Music - Venice, Italy) - "ICMC 2020" (Santiago, Chile). Since 2018 he is also one of the founders of the "BitNet01" community, dedicated to the development of digital arts and electronic music.

Massimiliano Tonelli was born in 1971. He graduated with degrees in double bass (2007), jazz composition (2011), arranging and conducting for large jazz ensemble (2013) and electronic music (2017) from the conservatory "G. Rossini", Pesaro (Italy). As a double bass player and arranger, he has recorded with the Vittorio Gennari Quartet for the Italian label "Red Records" and, with his own quartet, for the Swiss label "Unit Records". Tonelli holds a laurea in electronic engineering (Università politecnica delle Marche), an MSc in digital signal processing (Queen Mary University of London), an MPhil in digital signal processing (Edinburgh University) and a specialization in acoustics (Università di Ferrara). He is currently professor of musical acoustics at the conservatory of Milan.

Jared Bradley Tubbs, native of Tuscaloosa, Alabama, is a composer and percussionist currently pursuing the Master's degree in Music Composition, studying under Dr. Christopher Biggs and Dr. Lisa Coons at the University of Western Michigan after receiving his Bachelor's degree in Music Composition at the University of Alabama. Since he began his studies, JBT has had numerous performances by various ensembles, including the UA Contemporary Ensemble and UA Percussion Ensemble, and his work for solo violin, "Unknown Conversations", is featured on PARMA's Early Musings: New Music for Solo Violin. His collaboration with choreographer Rebecca Salzer for the premiere of his work To Whom It May Concern for fixed media and dancers received multiple performances during the 2016 Alabama Repertory Dance Theatre season. His work for live biofeedback electronics, Internal, was featured in an installation in the Dinah Washington Cultural Arts Center from May 4 to May 15, 2018. 52Factorial, an improvisational work featuring live electronics, was chosen for performance at the 49th Annual Festival of New Music at Ball State University. With an open and multi-faceted compositional interest, Jared Bradley Tubbs aims to reflect upon and learn from the world around him, and create art based on these reflections.

Kari Vakeva (b 1957) is a Finnish composer and sound

artist whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002), Halo (2005-2007), p(X) (2011), Sundog i (2012-2015), Sundog ii (2012-2015), I saw Eternity (2016), I kiss the Sky (2017-2018), and If Bees are few (2018). Electroacoustic works have been performed in ICMC, EMM and NYCEMF. An installation was exhibited in Blacksburg, VA. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is a self-educated composer.

Gabriel Mario Vélez is the artist, co-creator and researcher of the Transeuntis Mundi project, together with the artist Cândida Borges. Visual and interdisciplinary artist, professor, arts administrator and scholar from Colombia, and Dean of the Antioquia University School of Arts since 2017. He is a Post-Doc from the National University of Córdoba (Argentina, 2011), Doctor/Master of Fine Arts from the Complutense University of Madrid (Spain, 2004) and Bachelor in Fine Arts from the University of Antioquia (Medellín/ Colombia, 1993). He teaches at the Graduate and Undergraduate Programs of Arts at the University of Antioquia, as well as a guest Professor for some other international programs. His artwork has been exhibited in solo and collective exhibitions, with special representation in Latin America at the Museum of Modern Arts in Medellín, the School of Cine of Buenos Aires (Argentina), the Artistic Development Center of Havana (Cuba) also at the Museum of the Moving Image (New York/US) and Miami Art Basel (US). His artistic projects have been awarded worldwide and his texts have been published in books and magazines, such as his best-seller book "Photography as a Magical Device".

Ignacio Viano is an eclectic Argentinian musician, composer, teacher, guitarist and producer. Completed a diploma in music and technology at the National University of Quilmes. Studied harmony, counterpoint and analysis privately with Gustavo Mirabile. Studied guitar at the Chivilcoy Conservatory of Music. Received a study grant from the Fondo Nacional de las Artes (Argentina, 2011) and his piece Estudio Electrónico 1 won the first prize in the Juan Carlos Paz Composition Contest (2020) of the same institution. Participated in the "Stockhausen Courses Kürten" in Germany (2011). Played the guitar in many folklore music projects. Released the album "Viento" (2019) entirely dedicated to Atahualpa Yupanqui.

Andrew Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Barn Dance. His music appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Currently he is Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

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

Mat Ward is a musician, sound artist, instrument designer and researcher who works across a wide range of genres both in acousmatic and performance settings. His recent practice examines the acoustic structure of noise; pulling apart field recordings to investigate how the properties of noise have both disruptive and cohesive elements and their relationship to human emotion and communication. Locally and internationally he maintains a diverse collaborative practice with filmmakers, poets and musicians on projects that include free improvisation, contemporary classical music, noise work and site specific response. His research explores the origins of experimental music with a focus on early 20th Century artists, and in particular Luigi Russolo. Over the last decade he been awarded numerous commissions and residencies, released 15 albums and had his acousmatic work played around the world on radio, in galleries and at festivals.

Andreas Weixler (1963, Graz, Austria) is a composer, performer, university professor, lecturer. Composition diploma with Beat Furrer at the KUG in Graz, studies with Andrzej Dobrowolski and Younghi Pagh-Paan. He is teaching computer music as an associate university professor and director of the Computer Music Studio at the Anton Bruckner Private University and as a lecturer at Interface Culture in Linz as well as senior lecturer at the University of Music and Performing Arts Vienna. His concepts led to invitations for concerts and lectures in Europe, Asia, North and South America. Andreas Weixler is currently emphasizing in contemporary composition and improvisation with live electronics, audiovisual interactivity, algorithmic composition and digital sound processing but is also active in the fields of computer music, interactive score, contemporary instrumental music, real-time audio/video processing, free improvisation, odds, jazzrock, avant pop. Realization of more than 200 works with contemporary

ensemble, theater, dance, visual arts, film and video in international festivals, concert series, exhibitions and selection for international conferences (NYCEMF, ICMC, NIME, SMC, ISEA, SICMF etc.) in Europe, Asia, South and North America. 2018 Andreas Weixler and Se-Lien Chuang were awarded as the best European piece by the ICMA - International Computer Music Association for their audiovisual interactive work. videos: https://www.youtube.com/user/SonicIntermedia/videos http://avant.mur.at

Jeremy Wexler is a musician from Long Island, NY. Studying the drum set from a young age, Jeremy cites his immersion in rhythm, gesture, and timbres of non-pitched percussion as a strong influence on his current music. Sonic complexity, irregular rhythms, and the derivation of musical content based on various aspects of the drum set are central to Jeremy's compositions. He aims to create music that sounds visceral, rigorously structured, and explores a wide emotive landscape. Currently, Jeremy is a PhD candidate in music composition at UC Berkeley and is a recipient of an ASCAP/SEAMUS Commission (2nd prize, 2021), the Nicola De Lorenzo prize for music composition ('16, '19), and a 2021-22 Fulbright award to pursue dissertation work at the Krzysztof Penderecki Academy of Music in Kraków, Poland. Recent interests include hybrid composing setups (analogue and digital), recording studio production, and augmenting the drum set using electronics.

John Wiggins (1951) is an Emmy winning sound designer for TV and films. His model always, thru out his career has been the techniques of music concrete. He's also won honorable mention 2017 MA/IN InterMedia and Luc Ferrari's "PRESQUE RIEN" Competition the same year for his "acousmatic" works.

Since the 1980s **Tom Williams** has been composing for both acoustic and electroacoustic media. Recordings of his music are available on the Kitchenware, TEM and Albany Record labels. His music has been widely performed at international festivals, including at International Computer Music Conferences, Australasian Computer Music Conferences, SEAMUS (USA), NYCEMF (New York), and Sonorities, Belfast. Recent performances include: SABRE, Zurich; CMMR, Sao Paulo; Music+Sound, Hull; and EMAS2019 at Greenwich University and his music has been recently broadcast on the BBC Radio 3, New Music Show. He has received awards from ALEA III Boston, the Italian music medal 'Città di Udine', Honourable Mention, IMEB, France; and has been nominated for a British Composer Award. Recent work includes for the New York cellist, Madeleine Shapiro; the soprano Juliana Janes Yaffé; the contrabass clarinettist Sarah Watts; French percussion Thierry Miroglio, and Dance Umbrella. Tom Williams has a doctorate in music composition from Boston University and is an Associate Professor at Coventry University. www.tw-hear.com

Jonathan Wilson's works have been performed at the

Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, ICMC, SEAMUS, NYCEMF, NSEME, the Iowa Music Teachers Association State Conference, and the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, ICMA, Iowa Composers Forum, and American Composers Forum.

Austin Windau is a videographer interested in making visual experiences that provide quality stories, evoke visceral emotions, or inspire interesting ideas. Windau is a storyteller that writes screenplays and fiction expressed via film. He is open to working in any medium that enables this interest. He holds a B.M. in film production from Bowling Green State University.

Krzysztof Wolek (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions, serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. His compositions received various awards such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques, Bourges, 2007. Krzysztof's works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations.

Wanjun Yang, is an engineer, programmer, sound designer, composer. Now he is an associate professor of Electronic Music Department, Sichuan Conservatory of Music. His research areas are Acoustics and Psychoacoustics, Sound Design, Software Development, New Media Art. His works was published in ICSC 2017 and ICMC 2017 in Shanghai. Meanwhile, he was invited to EMS 2011 Annual in New York and EMS 2017 in Nagoya, Japan. In 2018, he was invited as the concert reviewer of ICMC 2018 in Daegu, Korea. His piece was selected and performed in ICMC 2019 and NYCEMF 2019 in New York, USA. In 2020, one piece was selected by NYCEMF 2020, another piece was performed in NYCEMF 2020 online Festival.

As a composer and multimedia artist, **Austin Yip's** works investigate the relationship between literature and sound, as well as the meaning of connotation and denotation through musical and visual means. Recent works include "Koto" (2019), a chamber theatre work inspired by Yasunari Kawabata's novel of the same title; "City Beats" (2019), a work for harpsichord, electronics and video that challenges musical connotation; "Miles Upon Miles" (2018), a work for amplified violin and electronics that juxtaposes violin and Xinjiang Uyghur Muqam; "Project 'Ballet de la nuit': Eurydice" (2017), an hour-long electroacoustic work that investigates on the 17th century's cross-casting tradition; and "Metamorphosis" (2016), an orchestral work that portrays Kafka's novel musically. Frequently presented at musical festivals, Yip is a MacDowell Fellow (as a Gardner & Veil Read Fellow), and also the recipient of CASH Golden Sail Music Award, Chou's Annual Composition Commission Award, James Kitagawa Memorial Music Scholarship, Regents' and Chancellor's Scholarship, Henry Holbrook Scholarship, James King Scholarship, Eisner Prize, Milton C. Witzel Memorial Prize, University Postgraduate Fellowship and Rayson Huang Scholarship. Yip received his master and doctorate degree in music composition at the University of Hong Kong. He is currently a lecturer at the Hong Kong Baptist University.

Zhang Yixin, is the graduate student of Electronic Music Department of Sichuan Conservatory of Music. He studies electronic music composition with Dr. Lu Minjie, the associate professor of Electronic Music Department. His piece won the third prize in the Electronic Music Composition Competition of 16th Beijing-Electroacoustica. The Hua Xing Prize for Electronic Music of 2020 International Electronic Music Competition (Shanghai). And his work was selected to present in 2019 IRCAM Forum, 2020 New York City Electronic Music Festival and 2020 International Computer Music Conference.

Gayle Young composes with recorded environmental sound, electronics, and acoustic instruments including those she designed and built. Through her system of tuned resonators she records sounds that link soundscape with harmony. Her composition Avalon Shorelines, written for Madeleine Shapiro, was included on Shapiro's *Sounds Nature* CD from Albany Records (TROY 1577). At Toronto's York University Young specialized in contemporary music, studying with David Rosenboom, Richard Teitelbaum, and James Tenney, among others. Young has also written extensively about contemporary music, as the editor of Musicworks Magazine for over two decades and as the author of The Sackbut Blues, the biography of electronic music inventor Hugh Le Caine.

Marcel Zaes (born in Bern/Switzerland, lives in Providence, USA), is an artist and artistic researcher and currently a Ph.D. candidate Brown University. In research and practice, he explores notions of time, temporality and time grids. Marcel develops deviant and "defiant" time

algorithms that lie at the heart of his sound works with which he critically explores rhythm as always relational and social. His work is regularly shown, performed, published and discussed internationally.

Patryk Zakrocki (born in 1974 in Warsaw) is a musician, improviser, and composer, active since 1998. Specialist in immediate composition. He currently plays the viola, oscillators and the guitar as a half of the duet SzaZa, Polski Piach, Spontaneous Chamber Music. He passionately compose, conducts improvising orchestras, plays with the dance theaters, silent movies and traveling to meet and perform with other improvisers around the world. www.patrykzakrocki.com

Tengyue Zhang (b. 1998) is aimed to depict the world from her eyes through her music. Her music is a catharsis of her self-consciousness, which is also an approach to reveal and perceive her self-existence.

Lidia Zielińska is a Polish composer. She studied composition with Andrzej Koszewski at the State High School of Music in Poznan. She has worked at the electronic music studios in Cracow, Stuttgart, Swedish Radio Malmoe, Experimental Studio of Polish Radio in Warsaw, IPEM/BRT in Ghent, EMS in Stockholm, ZKM in Karlsruhe and Experimentalstudio des SWR Freiburg. Lidia Zielińska currently holds the post of professor of composition and head of the SMEAMuz Studio of Electroacoustic Music at Poznan's Music Academy; she also was a professor in sonology at the Academy of Fine Arts in Poznan (1989-92 and 2001-10). She has conducted summer courses, workshops and seminars, published and lectured extensively on contemporary Polish music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Americas, Asia, Australia and New Zealand. For many years, Lidia Zielińska has fulfilled many official functions; she is currently Vice-President of the Polish Association for Electroacoustic Music, former Vice-President of the Board of the Polish Composers' Union, member of the programme committee of the Warsaw Autumn Festival (1989–92 and 1996–2005), of the ISCM World Music Days in Warsaw, of the Musica Electronica Nova in Wroclaw. http://lidiazielinska.wordpress.com https://soundcloud.com/lidia_zielinska