



# ICMC 2006

## MULTIDIMENSIONALITY

THE INTERNATIONAL COMPUTER MUSIC CONFERENCE  
AN ICMC-SEAMUS COLLABORATION

NOVEMBER 6-11, 2006  
TULANE UNIVERSITY  
NEW ORLEANS, LA USA

[www.icmc2006.org](http://www.icmc2006.org)



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MULTIDIMENSIONALITY

CONFERENCE

PROGRAM

NOVEMBER 6-11, 2006

TULANE UNIVERSITY  
NEW ORLEANS, LOUISIANA  
USA

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November 2006

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# CONFERENCE DETAILS

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CONFERENCE STAFF

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ICMA OFFICERS AND BOARD OF DIRECTORS, 2005-  
2006

ICMC CONFERENCE TIMELINE

CONFERENCE REGISTRATION

STEAMBOAT NATCHEZ BANQUET

KEYNOTE SPEAKER: MAH MATHEWS

### **Conference Chair**

Tae Hong Park

### **Conference Assistants**

Kyoung Hyun Ahn, James Cook, Don Elbers, Juraj Kojs, Joo Won Park, Kevin Parks, Conner Richardson, Troy Rogers, Dartmouth EA Graduate Students, James Hester, Chris Hilton, Parag Mital, Travis Scharr, Zhiye Li

### **Papers and Demonstrations Technical Coordinator**

Zhiye Li, Don Elbers

### **WTUL 91.5 FM Digital Jukebox Coordinators**

Tae Hong Park, Conner Richardson, Li Yaffe, Brian Denzer, Andrew Gidiere

### **Audio Engineers**

Yuri Spitsyn (Dixon Hall), Joe Patrick (McAllister Auditorium)

### **Lighting**

Michael Batt

### **Habitat for Humanity Coordinator**

Jen Wang

### **Dynamic Web and Database Development**

Tae Hong Park, Paul J. Botelho

### **Loyola University ICMC Conference Support Coordinator**

Sanford Hinderlie

### **Loyola Student Assistants**

Alexa Bott, James Collins, Louis Congemi, Emily Fransen, Nadria Frazier, Alex Garcia, Elizabeth Magee, Meredith Monning, Alexandra Reznik, Andrea Pinto, Duncan May, Chris Hilton

### **Program Editor**

JoAnna Bannon, Tae Hong Park, Kyoung Hyun Ahn

### **Latin American Studies Liaison**

Javier Leon

### **ICMC Poster Design**

Kevin Jones

## **Web Development**

Hye Won Kim, Tae Hong Park



Normally when tourists or first-time residents come to New Orleans, they have a difficult time understanding the city. It looks like no other place in the United States. The first puzzling impression usually comes from the appearance of the French Quarter near many of the city's hotels. It is more than just a few blocks of townhouses and cottages standing side-by-side, up against the sidewalk. The size of the district startles even those well traveled in the rest of the nation. Few visitors, moreover, are accustomed to such a *mélange* of people moving at all hours of the day and night in the very center of the city. They quickly learn that bars have no closing hour, that the food is spicy, and that the music is pulsating almost everywhere. And they may also take note that the locals talk funny but seldom have southern accents.

Even a prolonged stay brings no easy recognition or familiarity. Someone from a northern city might see something familiar like a Saint Patrick's Day parade, Italian fresh produce dealers, or some century-old Lutheran, Greek Orthodox and Jewish congregations. They would also recognize soul food restaurants, African American store-front churches, and the lilt of Spanish spoken in the streets. A southern visitor would see familiar colonnaded houses, catch a whiff of jasmine blossoms, and even find cornbread on some menus. But still most residents of the United States will still be puzzled by what they observe in the city — their usual explanation is that New Orleans is a foreign place, more a European than an American city.

But it is an American city — just a very different place with a very peculiar history. New Orleans is a place where Africans, both slave and free, and American Indians shared their cultures and intermingled with European settlers. Evidence of this past still survives in the city's oldest quarters. A ride on a St. Charles streetcar will take a visitor away from the exotic French Quarter, initially through a business district more like that of the rest of America, and then through neighborhoods such as the lower and upper Garden Districts that look a little like Charleston or Savannah. Further still, through the University district, neighborhoods emerge filled with Victorian homes once common in American cities.

Because the highest ground in this largely below sea level city runs along its natural levees, the streetcar takes its riders on a passage through historical eras and their evolving architectural tastes. Indeed, one of the city's nicknames, the "Crescent City," came from the pattern of its growth along the river, which made a large bend through the delta from the original French settlement out to the once separate town of Carrollton. The streetcar, the oldest surviving trolley in the US, was constructed to connect those two 19th century settlements. Similarly, a bus ride along Magazine Street would show the diversity of ethnic shops, just as a ride up Esplanade Avenue would reveal the tastes and habits of

the city's Creole population. And, of course, a stroll through any of the unique cemeteries, called "the Cities of the Dead," vividly show the multiplicity of names, birthplaces and languages of the various peoples who made up the population of the Crescent City.

Finally, New Orleans' peculiar ways need more explanation than a variant colonial past and a wildly diverse population. New Orleans has remained an American province with a variant way of life. What is most intriguing about the city is its ability to fashion a public culture that transcends all of its varied peoples. More than a mosaic of identities, they share a new cultural identity. Neither race nor nationality excludes any group from this common ground. What the city's denizens celebrate is less the Old World cultures of their ancestors and more the new way of life that evolved in New Orleans. The food, the festival, the music are shared pleasures, because somehow a novel ethnicity, born of the New World, has emerged in New Orleans. Creole cuisine, jazz and other local musics, Mardi Gras — all these famous attributes of the city give New Orleans a powerful sense of identity.

It is a live culture. If visitors make an effort, they find a vibrant urban folk culture still producing new forms and practitioners. They find the neighborhood restaurants opened by bold creative chefs, the autumnal brass band parades in central city neighborhoods, the young lions of jazz now dominating the local scene as well as the world beyond, and the recently created Jazz & Heritage Festival. All these recent developments testify to the remarkable power of the city's culture to absorb new influences and fashion delights that continue to amaze not only much of the world, but also the inhabitants of New Orleans themselves.

LETTER FROM SCOTT COWEN  
PRESIDENT OF  
TULANE UNIVERSITY

---



Welcome to the International Computer Music Conference. Tulane University is pleased to be your host for this important event. I hope that you enjoy the sessions, concerts, and discussions that you will participate in this week.

Thank you for your collaboration with Habitat for Humanity and your assistance with the building of the Musician's Village project. Celebrating and preserving music is invaluable to the City of New Orleans, particularly in dealing with the devastating effects of Hurricane Katrina. I commend you for participating in the greatest rebuilding effort in American history.

Best wishes for a pleasant and productive stay in New Orleans.

Regards,  
Scott S. Cowen  
President, Tulane University

## THE HOST INSTITUTION TULANE UNIVERSITY

---

Tulane University, founded in 1834, is one of the foremost independent national research universities in the United States. Its admission criteria place it among the most highly selective universities in the nation. Tulane's schools and colleges offer undergraduate, graduate and professional degrees in the liberal arts and sciences, architecture, business, engineering, law, social work, medicine, and public health and tropical medicine.

The university is a member of the prestigious Association of American Universities, a select group of the 62 leading research universities in the United States and Canada with “pre-eminent programs of graduate and professional education and scholarly research.” Tulane also is ranked by the Carnegie Foundation for the Advancement of Teaching as a university with “very high research activity.” Of more than 4,300 higher educational institutions rated by the foundation, Tulane remains in a prestigious category that includes only 2 percent of universities nationwide.

Located in New Orleans since its founding, Tulane traces its origins to the Medical College of Louisiana, the Deep South's second medical school, which was founded in 1834. By 1847, the Medical College was part of the newly established public institution, the University of Louisiana. Tulane began as a private university in 1884 when the public University of Louisiana was reorganized and named in honor of benefactor Paul Tulane, a wealthy merchant who bequeathed more than \$1 million to endow a university “for the promotion and encouragement of intellectual, moral and industrial education.” A native of Princeton, N.J., Paul Tulane had made his fortune in New Orleans and his gift expressed his appreciation to this Southern city on the Mississippi River.

In 1886, the H. Sophie Newcomb Memorial College for Women was established as part of Tulane. The university moved to its present campus on St. Charles Avenue in 1894, but medical school classes were held on the uptown and downtown campuses until the 1960s.

Research in many disciplines has flourished at Tulane through the establishment of centers such as the Roger Thayer Stone Center for Latin American Studies, the Middle American Research Institute, the Tulane/Xavier Center for Bioenvironmental Research, the Murphy Institute, the Tulane Cancer Center, the Tulane Center for Gene Therapy and the Newcomb College Center for Research on Women.

In the fall of 2005, following the nation's worst national disaster—Hurricane Katrina—Tulane was confronted with unprecedented challenges and, if those

challenges could be mastered, tremendous opportunities. The administration and the Board of Tulane University faced redefining and renewing the university for the future. University President Scott Cowen called the resulting plan “the most significant reinvention of a university in the United States in over a century.”

A broad-based Renewal Plan was adopted that has at its center a focus on an exceptional undergraduate program that is campus- and student-centric and a dedication to the holistic development of students. In addition, Tulane’s undergraduate core is surrounded and strengthened by superb graduate, professional and research programs that build on the university’s historical strengths and distinctive characteristics.

The core of the plan is an academic reorganization designed to achieve greater integration and synergy among related disciplines, to focus resources on programs of existing strength, and to place greater emphasis on science and subjects related to the transformation of urban communities. These changes reflect a bold approach to reinventing Tulane University and allow the university to hold fast to its ideal of world-class quality. The university’s ultimate goal remains to offer students the maximum opportunity to be successful—academically, intellectually, and in their personal commitments and aspirations.

Looking ahead, Tulane’s programs will be shaped by the university’s direct experience with Hurricane Katrina. This experience provides faculty, staff, and students with unprecedented research, learning and community service opportunities that will have a lasting and profound impact on them, the city of New Orleans, the Gulf Coast region, and other world communities.

## LETTER FROM THE CHAIR OF THE MUSIC DEPARTMENT

---

It is my great pleasure to welcome all of you to the Tulane University Music Department. We are delighted to host the 2006 International Conference on Computer Music. Thank you for your confidence in our Music Department, and in New Orleans. I hope that you will have a marvelous time discovering the beauty and the unique culture of this city.

This conference plays an extraordinary role to enhance our ability to understand music, an art-form which, to virtually all of us, is a passionate and powerful visceral experience and a beautiful obsession. We are all aware of the power of music to harness emotion. We also know how important music is to our species and to what degree music is at the heart of human nature - there are scientists who claim that music is more fundamental to our species than language. Music is unusual among all human activities because no known human culture in the recorded past has ever lacked music.

But what really is music? How do we listen to music? How do we recognize timbre? How do rhythm and rhythmic patterns or specific formal designs that we know influence our ability to appreciate a particular work or a particular genre? How do we compose music? Science can already provide the answers to many of our questions - questions about memory, creativity, musical imagination, perception, and the overall processes in the human brain that allow us to appreciate music.

The similarity between artists and scientists is unquestionable. According to William Forde Thompson, the work of both scientists and artists involves similar stages of development: from a creative exploratory stage to testing, to application of set procedures, often requiring additional problem-solving. Even artists' studios and scientific laboratories share similarities as most involve several different projects in various stages of development, or incompleteness. Music and science involve specialized tools and in both cases the results are open to interpretation. Both seek the truth, but know that it is changeable and contextual. There have been many disproved hypotheses and just as many works of art, initially hailed as a work of genius, and later forgotten.

This conference is a continuing effort to bridge the gap between the two areas, music and science, from understating the computational systems in our brains thanks to the computer technology, to musical analysis, to computer applications in music. Welcome to the extraordinary world of art and science.

Sincerely,  
Barbara Jazwinski,  
Chair, Tulane University Music Department

## THE MUSIC DEPARTMENT AT TULANE UNIVERSITY

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Established in 1909, the Newcomb Department of Music is a department of the School of Liberal Arts at Tulane University. Our students can pursue a general Bachelor of Arts degree in Music, Bachelor of Fine Arts degrees in Musical Composition, Musical Performance, Jazz Studies and Musical Theatre, a Bachelor of Science degree in Music Science and Technology, and the equivalent master's degrees.

At Tulane, music occupies a unique academic space that embraces the creativity of the arts, the traditions of critical analysis of the humanities, and the intellectual abstractions of mathematics and the sciences. Our department fulfills a very complex role as we prepare our students to successfully function in the musical environment of their choice and provide them with the tools to fulfill their creative potential. We currently offer an array of different courses from those that focus on the development of performance and traditional compositional skills to courses that emphasize composition for electronic media, algorithmic composition, digital signal processing, electronic instrument design, and music business. We also devote a great deal of attention to our many excellent vocal and instrumental ensembles including the choir, the concert and marching bands, the orchestra, the jazz combos and the various other chamber groups.

Students interested in a degree in music have many different options regarding their area of specialization. They can focus on the traditional fields such as performance, composition, or music history or pursue such interdisciplinary venture as our new program in *Music Science and Technology* which involves multidisciplinary research relevant to the creation and the perception of music and the development of innovative approaches to the scientific study of music media.

In addition to a challenging curriculum, principal characteristics of music study at Tulane include lectures and recitals by international, national, and local performers, presented regularly in multiple concert venues, and the creative support of many distinguished alumni.

For more information see <http://www.tulane.edu/~music>

## WELCOME FROM THE CHAIR OF THE 2006 ICMC

---

I still remember fleeing New Orleans on August 27, 2005 on a hot Saturday afternoon after feverishly fortifying my newly moved-in home's windows with plywood just three blocks off the Tulane University campus. My wife, cat, and I had no idea that after crossing the longest bridge on the planet we would not return for a long time. On the contrary, I expected to return and teach the following Monday—a gross miscalculation. Our journey first took us to Jackson, Mississippi, then further north to Clarksville, Tennessee. Realizing that we would not be able to return any time soon (if ever) to New Orleans we wound up in West Lafayette, Indiana, staying at my brother's home (at least for a while) with uncertainty clouding every hope as communication lines had been severed with the community back home. With countless hours glued to the TV and Internet and finding next to no information about our area other than through blogs, Internet picture posts, and nebulous satellite pictures I contemplated attending the 2005 ICMC.

The decision to go was surprisingly easy — I had taken upon myself the responsibility to chair the 2006 ICMC conference and needed to report to the ICMA and its members regarding the status and the feasibility of hosting it in November 2006. But perhaps more importantly this conference was now so much more than a gathering for our computer music community. It was an event that would directly impact the recovery of a city and a school that would need all the help and confidence it could muster. I gave the board members and our computer music community an honest and hopefully detailed enough assessment on the outlook into November 2006 through my own analysis and I suppose the rest is history.

It cannot be said enough that it was incredibly touching to witness the support of friends from all over the nation. As a result of this outpour of generosity I was able to take our graduate students and myself to Dartmouth College where we spent the fall continuing our work and studies in Hanover, New Hampshire. The support from our community has not ended there — volunteers to help with the conference from Dartmouth College, University of Virginia, University of Florida, Princeton University, Louisiana State University, and Loyola University has caught me by surprise in the most positive manner possible and hope that you will have the opportunity to meet them in person during the conference. Going even further and coordinating ICMC attendee volunteers to build homes in New Orleans for the Habitat for Humanity is yet another level of humanitarian effort lead by Jen Wang that exemplifies the support that we have witnessed since Katrina devastated much of New Orleans.



It is thus a special honor for me to serve as conference chair although I had no idea that I would be directly dealing with every facet pertaining to contracts, grants, sponsorships, publicity, conference/concert production, conference management, event programming, accommodations, accounting, social programs, workshop coordination, and the banquet! It has indeed been an incredible experience from which I have learned so much and would sincerely like to welcome everyone to New Orleans. As you may already know, this year's conference theme is "Multidimensionality." We have tried to reflect this theme in various facets of the conference, including putting together a 12-jury member music selection committee, programming works for live-radio broadcasts, collaborating with SEAMUS for the first time in the history of the ICMC, being the first southern state in the United States to host the ICMC, and programming many events that reflect the multidimensionality of our continually developing field.

There are more volunteers, organizations, and sponsors to thank than I have space to mention here, but my sincere gratitude goes out to everyone who has contributed in bringing this conference to fruition at a time and place where we are still struggling to get on our feet. I truly hope that you will have a memorable time in New Orleans—*l'aissez les bon temps roulez!*

Sincerely,  
Tae Hong Park  
Chair, ICMC 2006

## A VERY BIG THANK YOU

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Doo Jin Ahn  
Kyoung Hyun Ahn  
Michael Alcorn  
Apple  
Mark Applebaum  
Jon Appleton  
Newton Armstrong  
Audix  
Dartmouth EA Graduate Students  
Diane Banfell  
JoAnna Bannon  
Michael Batt  
Paul J. Botelho  
Steven Beck  
Steve Berkley  
Biz-mentor  
Kristine Burns  
Perry Cook  
James Cook  
Ted Coffey  
Cord-Lox  
Kathleen Crago  
Chris Crowley  
Cycling '74  
Charles Dodge  
Don Elbers  
Electrotap  
Empreintes DIGITALes  
Tom Erbe  
Georg Essl  
GAPSA  
French Consulate General in Houston  
Ichiro Fujinaga  
Genelec  
German Consulate General in New Orleans  
Bob Gluck  
Jim Harley  
Nicole Heigh  
Sandy Hinderlie  
Barbara Jazwinski  
Hye Won Kim  
Baty Landis  
Zhiye Lee

Javier Leon  
Elainie Lillios  
Max Mathews  
MixMeister  
Maxim IC  
Sandra Neal  
Parallax  
Joseph Patrick  
Sam Pluta  
Larry Polansky  
Miller Puckette  
Thomas Reese  
Conner Richardson  
Travis Schar  
Yuri Spitsyn  
Yamaha

## WELCOME FROM THE PRESIDENT OF THE ICMA

---

On behalf of the International Computer Music Association (ICMA), parent organization of the ICMC (International Computer Music Conference), It is my true pleasure to welcome you to New Orleans, to participate in our 2006 conference under the theme; "Multidimensionality."

The first ICMC was held at Michigan State University in 1974. Since that time the ICMC and ICMA have grown and expanded as we have offered conferences each year. We have circled the globe many times to meet in Europe, Asia, and North America. We have also been able to offer more and more programs and support for composers, researchers, students, and fans of computer music. Our Journal of New Music Research Distinguished Paper Award, and the ICMA Best Presentation Award honor exceptional research writing and presentations at the conferences. The concerts and music CD present the absolute best of the artistic output of our community. The commitment of the ICMA board is strong to continue improving our organization, increasing benefits and programs for members, and supporting future organizers of the ICMC. We are also excited about the SEAMUS connections at this year's conference, with multiple events being curated and sponsored by both the ICMA and SEAMUS (Society of Electro Acoustic Music in the United States).

As we find ourselves gathered in this truly multidimensional city, which is at once international and uniquely American, we can be proud of the continually diverse nature of our growing computer music community. Our field is truly well represented and showcased in this historical city of art, architecture, food, academics, business, and perhaps most of all, music. All of the wonderful nicknames for New Orleans, from the "Crescent City" to "The Big Easy," evoke memories for anyone that has ever visited her, and evoke rich images for those who have never been fortunate enough to share in all this wonderful city has to offer. We are truly fortunate to be hosted here by the world-class Tulane University Music Department, and we also thank all of the sponsors and others who have made this conference possible. The difficulties that New Orleans has faced throughout her history, and especially in recent times, are well known to the world. But through the tireless efforts of our hosts and the people of New Orleans, we all anticipate a fantastic conference.

We look forward to enjoying the fruits of all their hard work, and enjoying the charms of this wonderful city.

Sincerely,  
Perry R. Cook  
President, International Computer Music Association

## ICMC 2006 CONFERENCE SELECTION COMMITTEE

---

### Conference Chair

Tae Hong Park, *Tulane University*

### Music Chair

Paul J. Botelho, *Tulane University*

### Paper Chairs

Georg Essl, *Deutsche Telekom*

Ichiro Fujinaga, *McGill University*

### Panel Chairs

Bob Gluck,  
*State University of New York*

James Harley,  
*University of Guelph*

Tae Hong Park,  
*Tulane University*

## The Music Selection Committee

Michael Alcorn,  
*Queens University*

Sung Ho Hwang,  
*Korean National Univ. of Arts*

Jon Appleton,  
*Dartmouth College*

Paul Lansky,  
*Princeton University*

Natasha Barrett

Tom Lopez,  
*Oberlin College*

Daniel Peter Biro,  
*University of Victoria*

Bill Matthews,  
*Bates College*

Martin Breindl,  
*Alien Production, Vienna*

Dennis Miller,  
*Northeastern University*

Ted Coffey,  
*University of Virginia*

Adrian Moore,  
*University of Sheffield*

Reuben De Lautour,  
*Istanbul Technical University*

Virgil Moorefield,  
*University of Michigan*

Mara Helmuth,  
*University of Cincinnati*

Rodrigo Sigal  
*Mexican Center for Music and  
Sonic Arts*

## Late Night Concerts Music Selection Committee

Newton Armstrong,  
*Dartmouth College*

Sam Pluta,  
*Columbia University*

Scott Smallwood,  
*Princeton University*

## Paper Selection Committee

Balazs Bank  
Steve Berkley  
Stefan Bilbao  
Antonio Camurri  
Jaeho Chang  
Perry Cook  
Roger Dannenberg  
Giovanni De Poli  
Simon Dixon  
Cumhur Erkut  
Masataka Goto  
Henkjan Honing  
Dale Joachim  
Sergi Jorda  
Richard Karpen

Michael Lyons  
Guerino Mazzola  
Eduardo Miranda  
Thomas Noll  
Sile O'Modhrain  
Iroro Orife  
Francois Pachet  
Richard Parncutt  
Stephen Pope  
Miller Puckette  
Davide Rocchesso  
Xavier Rodet  
Robert Rowe  
Mark Sandler  
Gary Scavone

Stefania Serafin  
Xavier Serra  
Mary Simoni  
Julius Smith  
Tamara Smyth  
Daniel Trueman  
George Tzanetakis  
Vesa Välimäki  
Domenico  
Vicinanza  
Marcelo Wanderley  
Ge Wang  
Gil Weinberg  
Gerhard Widmer  
John Worthington

## Paper Reviewers

Eric Allamanche  
Moreno Andreatta  
Daniel Arfib  
Richard Ashley  
Federico Avanzini  
Mark Ballora  
Balazs Bank  
James Beauchamp  
Juan Pablo Bello  
Steve Berkeley  
Nicola Bernardini  
Jeffrey Bernstein  
Stefan Bilbao  
William  
Birmingham  
David Birnbaum

Jordi Bonada  
Eli Brandt  
Chantal Buteau  
Vittorio Cafagna  
Emilios  
Cambouropoulos  
Jorge Castellanos  
Sergio Cavaliere  
Jaeho Chang  
Elaine Chew  
Parag Chordia  
Art Clay  
Jason Cohen  
Nick Collins  
Perry Cook  
Jason Corey

Tom Cortina  
Leandro Costalonga  
Sofia Dahl  
Roger Dannenberg  
Philip Davidson  
Peter Desain  
Simon Dixon  
Carlo Drioli  
Stephen Downie  
Eric Eizemann  
Cumhur Erkut  
Mikael Fernstrom  
Kelly Fitz  
Arthur Flexer  
Federico Fontana  
Jason Freeman

Anders Friberg  
Guillermo Garcia  
Hugo Solís García  
Martin Gasser  
Lalya Gaye  
Günter Geiger  
Amalia De Goetzen  
Emilia Gomez  
Fabien Gouyon  
Lorin Grubb  
Rachel Hall  
Keiji Hirata  
Matt Hoffman  
Gunnar Holmberg  
Julian Hook  
Alexander R.  
Jensenius  
Randy Jones  
Sergi Jorda  
Mark Kahrs  
Martin  
Kaltenbrunner  
Ajay Kapur  
Haruhiro Katayose  
Youngmoo Kim  
Mikael Laurson  
Marc Leman  
Thomas Lidy  
Yi-Wen Liu  
Dan Livingstone  
Tapio Lokki  
Alex Loscos  
Michael Lyons

Sander van Maas  
Soeren Tjavad  
Madsen  
Dave Malham  
Joseph Malloch  
Mark Marshall  
Aaron Master  
Guerino Mazzola  
Anders Meng  
Stefan Mueller  
Axel Mulder  
John Murray  
Charles Nichols  
Kia Ng  
Markus Noisternig  
Thomas Noll  
Rolf Nordahl  
Sile O'Modhrain  
Naotoshi Osaka  
Margit Painsi  
Richard Parncutt  
Henri Penttinen  
Johann Petrak  
Stefan Petrausch  
Jeremy Pickens  
Pietro Polotti  
Ville Pulkki  
Hendrik Purwins  
Lance Putnam  
Rudolf Rabenstein  
Geber Ramalho  
Chris Raphael  
Matthias Rath

Davide Rocchesso  
Robert Rowe  
Stephen Rush  
Bruno Ruviaro  
Gary Scavone  
Diemo Schwarz  
Stefania Serafin  
William Sethares  
Elliot Sinyor  
Tamara Smyth  
Bob Sturm  
Tom Sullivan  
Sachiyo Takahashi  
Sten Ternstrom  
Belinda Thom  
Adam Tindale  
Caroline Traube  
George Tzanetakis  
Riitta Väänänen  
Vesa Välimäki  
Domenico  
Vicinanza  
Ge Wang  
Gerhard Widmer  
Geraint Wiggins  
Jonathan Wild  
Scott Wilson  
Woon Seung Yeo  
Tomoko Yonezawa  
Diana Young  
Qijun Zhang  
Laura Zattra

## THE MUSIC SELECTION PROCESS

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This year, the music selection process was completed remotely through an on-line music submission system, combined with mail-in submissions of video DVDs for video works or works that required video. All submissions were completely anonymous – the only identification marks that jury members had access to were unique ID numbers. There were no jury member meetings where jurists convened to listen to works together over a 2-3 day period. In fact, the jury members themselves were not aware of who was on the committee.

The jury members had approximately two months to complete the review and report ratings of the works (also done on-line) to the ICMC music and conference chairs. There were a total of 559 successful submissions. From the 559 works submitted 121 works were programmed for the morning/afternoon/evening concerts, 10 as installations, and 4 for the pre-conference afternoon concert. Two pieces were also programmed in the pre-conference afternoon concert not part of the submission process. The evening pre-conference concert presented works not part of the ICMC selection processes showcasing the Onix Ensemble from Mexico. An additional 44 pieces were programmed for the Digital Jukebox Program, 21 of which were programmed for the WTUL 91.5 FM (Tulane radio) ICMC radio broadcast and interview event during the ICMC conference.

The music selection process was divided into two phases. For phase 1, jury members were given approximately one month to turn in their ratings via an on-line system. The submitted pieces were divided among the 16 jury members, and each jurist had the option to reject two and/or accept two works at the end of this stage. The rest of the pieces were given ratings from 1 to 5. For video works, this special acceptance and rejection model did not apply, as the total number of video submissions was much lower than the audio works submitted. For phase 2, the review task consisted of the total number of submitted works minus the rejected and accepted pieces from phase 1. In the 2nd phase, after the works were randomly shuffled and assigned to the jury member, jurists were required to rate all works.

There were two groups of jury members – jurists for works that included video (5) and jurists for works that did not have a video component (12). The non-video jurists were Michael Alcorn (UK), Jon Appleton (USA), Natasha Barrett (Norway), Paul J. Botelho (Chair – non-voting, USA), Daniel Peter Biro (Canada), Ted Coffey (USA), Mara Helmuth (USA), Sung Ho Hwang (Korea), Paul Lansky (USA), Bill Matthews (USA), Adrian Moore (UK), and Rodrigo Sigal (Mexico). The video jurists were Reuben De Lautour (Turkey), Tom Lopez (USA), Alien Production (Austria), Dennis Miller, and Virgil Moorefield (USA).



The jurists themselves were allowed to submit works to this year's conference; however, all works were subjected to the same selection process and no jurist's work was automatically programmed for the conference events (no jury member reviewed their own works). The maximum rating a work could receive was 10 from cumulative points obtained from phase 1 and 2. The final selection of works was done by the conference chair where the cut-off was at 7 points (this roughly corresponded to the total concert time available for the conference). All pieces that were above 8 were programmed unless it was technically impossible or performers were not available. Other criteria that played minor roles in the final programming of the concerts were instrumentation, technical feasibility, representation of the multidimensionality of the field of computer music (having a healthy number of video works, acousmatic works, interactive works, etc.) within the confines of the ratings received from our jury members.

As part of the ICMC-SEAMUS collaboration, we also programmed one concert representing 12 works from the SEAMUS membership. The selection process was administered by SEAMUS.

Finally, the Late Night Concert music selection was coordinated by a separate music selection committee and chair. The selection process was similar to that of the "regular" music selection process; however, it required only one phase and ratings were given as before from 1-5. Newton Armstrong (USA) and Scott Smallwood (USA) were panel jurists, with Sam Pluta (USA) as coordinator. From 62 successful submissions, 12 were programmed for presentation at the conference.

Paul J. Botelho  
ICMC 2006 Music Chair

Tae Hong Park  
ICMC 2006 Conference Chair

## THE PAPER SELECTION PROCESS

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For ICMC 2006, 174 papers were successfully submitted and received via the SuviSoft system from 23 countries. The papers were distributed to the 44 members of the Paper Selection Committee (PSC) who were chosen by the ICMC Organizing Committee. The members of PSC then selected other scholars in the community to peer review the papers. Many of the papers were reviewed by the PSC members themselves. The Organizing Committee is very grateful to the total of 140 dedicated scholars who volunteered their time for the reviewing process of ICMC this year.

Each paper was reviewed by at least two, and in most cases three reviewers. Papers were accessed either as “Excellent,” “Very Good,” “Good,” “Average,” and “Poor” in each of the following four categories: Relevance to the Conference, Technical Content, Originality, and Clarity of Presentation. The reviewers were also asked to rate Overall Quality as one of “Award Quality,” “Accept,” “Marginal Accept,” “Marginal Reject,” and “Reject.” The reviewers also rated themselves as whether they had “Very Good,” “Good,” or “Fair” expertise on the subject of the paper they were reviewing. Finally, the reviewers provided separate comments to the authors and to the PSC.

The results of the reviews were converted to a 10-point scale and the final decisions to accept or reject papers were performed by the Paper Chairs. This task was made difficult due to the exceptionally high number of quality paper submissions. In the end 143 papers (100 papers, 33 posters, 10 demos) were accepted and approved by the ICMA Board of Directors for presentation at ICMC 2006.

Georg Essl and Ichiro Fujinaga  
ICMC 2006 Paper Chairs

Tae Hong Park  
ICMC 2006 Conference Chair

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## ICMC CONFERENCE TIMELINE

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ICMC 2006	Tulane University, USA
ICMC 2005	Phonos Foundation and Pompeu Fabra University, Barcelona, Spain
ICMC 2004	University of Miami, USA
ICMC 2003	Yong Siew Toh Conservatory of Music, Singapore
ICMC 2002	Göteborg University, Sweden
ICMC 2001	Instituto Cubana de la Musica Havana, Cuba
ICMC 2000	Berlin, Germany
ICMC 1999	Beijing Conservatory, China
ICMC 1998	University of Michigan, USA
ICMC 1997	Aristotle University, Greece
ICMC 1996	Hong Kong University of Science and Technology, Hong Kong
ICMC 1995	Banff Centre for the Arts, Canada
ICMC 1994	Danish Institute of Electro-Acoustic Music, Denmark
ICMC 1993	Waseda University, Japan
ICMC 1992	San Jose State University, USA
ICMC 1991	McGill University, Canada
ICMC 1990	University of Glasgow, Scotland
ICMC 1989	Ohio State University, USA
ICMC 1988	GMIMIK, Cologne, Germany
ICMC 1987	University of Illinois at Champaign/Urbana, USA
ICMC 1986	Royal Conservatory of Music, The Netherlands
ICMC 1985	Simon Frasier University, Canada
ICMC 1984	IRCAM, France
ICMC 1983	Eastman School of Music, USA
ICMC 1982	The Venice Biennial, Italy
ICMC 1981	North Texas State University, USA
ICMC 1980	Queens College, New York City, USA
ICMC 1978	Northwestern University, Illinois, USA
ICMC 1977	University of California San Diego, USA
ICMC 1976	Massachusetts Institute of Technology, USA
ICMC 1975	University of Illinois, USA
ICMC 1974	Michigan State University, USA

*ICMC 2007*

*Copenhagen, Denmark*

## CONFERENCE REGISTRATION

### Conference Registration Fees

	Early bird before 8/18/06	Late registration after 8/18/06	On site reg. 11/6/06-11/6/06
Non-student ICMA member	US\$ 320	US\$ 420	US\$ 520
Student ICMA member	US\$ 220	US\$ 300	US\$ 390
Non-student	US\$ 420	US\$ 520	US\$ 620
Student	US\$ 270	US\$ 350	US\$ 440

### Daily Registration Fees (on site, for one day)

Student	US\$ 85
Non-Student	US\$ 130

### Workshop Fees

Chuck/Audicle Programming Language	US \$40
Introduction to HCI: Sensor Interface Design and Implementation	US \$40
Mathworks Simulink (Matlab)	free
WolframTones (Mathematica)	free

### Banquet Tickets

Steamboat Natchez Banquet Tickets	US \$55
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## STEAMBOAT NATCHEZ BANQUET

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**Wednesday, November 8, 2006  
6:30 PM - 9:00 PM**

The banquet includes a 2-hour cruise aboard the Steamboat Natchez, departing from the French Quarter onto the Mississippi River, among the sights and sounds of one of the world's busiest ports and in view of stately riverside plantations. A New Orleanian buffet dinner on the steamboat is included, and a live jazz band and cash bar will be available. Transportation from Tulane's Uptown campus to the banquet will be provided.

Following the banquet we will have the Late Night Concert in the French Quarter area at the Sound Café. Please see the Late Night Concert schedule for details. Transportation will be provided from the Natchez to Sound Café or back to the ICMC hotels. Transportation after the Late Night Concert to hotels however will not be provided.

### **About the Natchez**

The New Orleans Steamboat Company is no newcomer to the Mississippi or to America's steamboat heritage. Their parent company has been operating steamboats since 1817, longer than any company in the world. Today's New Orleans Steamboat Company offers a fleet of excursion vessels, ranging from the authentic steamer Natchez to the modern John James Audubon, that can entertain people in groups as large as 5,000 with food, entertainment, transfer services, and more.

The Natchez is the ninth steamer to bear her illustrious name. Her predecessor, Natchez III, raced the Robert E. Lee in the most famous steamboat race of all time and even today, the Natchez is proudly the undisputed champion of the Mississippi. The ship is one of only six true steam powered sternwheelers plying the Mississippi today. The Natchez combines the best of contemporary construction and safety and comfort standards, with all the authenticity and style of her classic steamboat gothic predecessors. The Natchez, true to tradition in every detail, is reinforced by a captain and crew sporting an unfailingly gracious manner and 1880s vintage uniform caps.

### Keynote Speaker Biography

Max V. Mathews was born in 1926 in Columbus, Nebraska, USA. He studied electrical engineering at the California Institute of Technology and the Massachusetts Institute of Technology where he fell in love with computers—first with analogue computers and then with digital computers. He worked at Bell Telephone Laboratories in Behavioral and Acoustic Research from 1955 to 1987. In the 1970's and 1980's he was the first scientific advisor to IRCAM. In 1987 he joined the Center for Computer Research in Music and Acoustics, CCRMA, at Stanford University.

At Bell Labs he developed techniques for studying speech coders on digital computers by putting digitized speech into and out of the computer. In 1957, with the encouragement of John Pierce, he wrote a program, Music I, to synthesize music on an early IBM digital computer. Subsequent programs Music II—Music V provided a foundation for present day computer music technology. In 1969 he with F R Moore created the Groove system, a hybrid digital-analogue system capable of real-time live performance. Since joining CCRAM he has concentrated on making new controllers, particularly the Radio-Baton, to facilitate more expressive live performance on electronic instruments.

### Keynote Address

#### “Thoughts on the Past and Future of Computer Music”

Thursday, November 9, 2006

8:00 PM

Dixon Hall (at evening concert)

The first part of the talk will focus on Max Mathews' memories and opinions on the history of computer music, from its beginnings at Bell Telephone Laboratories in 1957 to its current state everywhere. In the second part, Mathews will focus on free speculation on where computer music should go in the future.

**“Experiments with Phase Filters”**

Friday, November 10, 2006

9:50 AM

Freeman Auditorium

For the past five years, I have been experimenting with a computer algorithm that I call a Phaser filter. The algorithm is a difference equation based on a rotating complex number. A complex number, viewed as a two-dimensional vector, is sometimes called a Phaser, hence the name of the filter. The resulting filter is a high Q two pole resonant filter that is well behaved in terms of stability and is easy to re-tune dynamically during a performance. The filter is about twice as expensive in terms of computer multiplies and additions per sound-wave sample than most other filter algorithms but laptop computers now are so fast that they can run a bank of several hundred Phaser filters in real-time.

In this talk I will demonstrate some uses of large banks of Phaser filters to process and “color” pre-recorded sound-waves. The filtering will be done in real-time. With sufficiently high Q filters, strong perceptions of new “pitch” can be imposed on the sound-waves. The filter bank can be based on a wide variety of timbres with harmonic or non-harmonic overtones. The filter bank can be tuned to traditional chords or chord progressions. Sound-waves containing wide-band noises and percussive sounds are particularly appropriate as inputs to the filter-banks.



# ICMC 2006 CONCERT SCHEDULE

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CONCERT SCHEDULES  
AND  
PROGRAM NOTES  
FOR  
PRE-CONFERENCE,  
MORNING,  
AFTERNOON,  
EVENING,  
LATE NIGHT CONCERTS,  
DIGITAL JUKEBOX AND WTUL 91.5 FM RADIO  
INTERVIEWS/PERFORMANCES

**Pre Conference Concert 1**  
**1:30 PM**

**Rogers Chapel**  
**November 5, 2006**

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SYSTEMFEHLER

Diego Garro (UK)  
10:25

*for tape*

never ate so many stars

Ted Coffey (USA)  
04:33

*for tape*

That which is bodiless is reflected in bodies

Matthew Burtner (USA)  
12:22

*for Tibetan bowl and computer*

San Francisco Airport Rock

Jon Appleton (USA)  
03:23

*for tape*

Epitaph (Four Voice Canon #21) (tmfg)

Larry Polansky (USA)  
04:00

*for tape*

Vanitas

Steve Everett (USA)  
15:54

*for pipe organ and computer*  
Randall Harlow, organ

## Pre-Conference Concert 1

### Program Notes

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#### **SYSTEMFEHLER**

It has been indeed an interesting, albeit difficult, challenge to articulate (musical) time using what perhaps can be regarded as the most 'un-musical' sound materials you can possibly find: dull ringing tones, harsh sonic spurts, piercing pikes of energy across the audible range of frequencies. Working in the seclusion of a digital audio studio I felt free, for once, to mishandle sound equipment and software applications in order to generate most of the glitch material featured in SYSTEMFEHLER. The composing act required a preliminary exercise of taming these stubbornly wild sounds, an exercise during which I unwittingly acquired, beside some tinnitus, an insight on the feeble nature of technology, its transience, its inherent instability. The transitory nature of the sonic detritus coming from the failure of these sophisticated tools mirrors their increasingly shorter and shorter life span. SYSTEMFEHLER may well be the soundtrack of the upgrade-rat-race that is engulfing us all in the rich world: the 'latest version', running on the newest gizmos, while the old ones are already polluting the life of the less fortunate. A blip from a computer soundcard in London, a rusty circuit board dumped, with thousand more, somewhere in China...

#### **never ate so many stars**

The piece proceeds from recordings of poet Jean Valentine reading her own work and a few other odd bits of text. One of these is a quotation of Martin Buber: "So long as the Heaven of Thou [ital.] is spread out over me the winds of causality cower at my heels, and the whirlpool of fate stays its course . . . No deception penetrates here; here is the cradle of the Real Life." This spoken text is broken up at the ellipsis, and a rather beautiful line describing the moment of her mother's death is inlaid there. Other materials consist of all sorts of synthetic and recorded 'tones', glitch and groove elements, granular textures and field recordings [mostly Bali]. Their composition is inspired by Johns, Rauschenberg, and Ray Johnson -- among others.

#### **That which is bodiless is reflected in bodies**

"That which is bodiless is reflected in bodies" (2005) explores notions of disembodiment through the combination of physical and virtual objects and environments. Through acoustic modeling, the audience is physically immersed inside a giant singing bowl. The title is derived from a principle put forth in Artemidorus' *Oneirocritica* (ca. 200 AD), a large compendium of dream interpretations. The physical body of the bowl is reflected in the virtual space. The piece involves two areas of my research into computer sound synthesis: 1) SOS (Spatio-Operational Spectral) Synthesis (Burtner/Topper DAFX 2002, LADII 2004); and 2) multichannel physical modeling synthesis applications (Burtner/Serafin ISMA 2002, DAFX 2002). I created the piece for

Jefferson's Rotunda Dome Room at the University of Virginia, a space resembling an inverted bowl. No sampled sounds were used in the piece, every sound being generated by a computer; but my hope is that the music is organic and alive, as if the room were breathing and dancing and ringing.

### **San Francisco Airport Rock**

This is one of a series of pieces written in 1996, begun in 1967 with "Newark Airport Rock" in which people in airports were asked, "What do you think of the new electronic music?" Beneath the random comments is a laid-back, California-like MIDI salad typical for 1996. In 1997 reviewer Glenn McDonald wrote, "the result does for music-appreciation about what Frank Zappa's "Porn Wars" did for obscenity." Also in the series are "Sheremetyevo Airport Rock" (2002), "Narita Airport Rock" (2003) and the soon to be completed "Lupepa'u Airport Rock."

### **Epitaph (Four Voice Canon #21) (tmfg)**

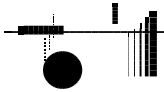
*Epitaph* is a four voice canon using my own guitar improvisation as subject matter, along with MEAP software and some ancillary Java routines for "arranging" the quadraphonic distribution, fades, and so on. The source material is five guitar improvisations on fretless electric guitar, with a very limited set of materials (harmonics, glisses, open strings, etc). Each guitar part uses a different guitar tuning, based on harmonic series 1, 3, 5, 7, and 11. Each part is shorter than the previous, in the manner of a mensuration canon. Each part is "sorted" in four different ways: according to pitch, chroma, segment length, and a combination of centroid and spectral stability. The resultant (20) parts are processed by some Java programs, to alter the start times of the canonic voices, and to impose complex set of loudness curves on each part. Each "sort" has a progressively slower fade: the piece is composed of 20 staggered, overlapping fade-ins. Another set of programs stochastically distributes the 5 voice canon (of 20 sub-voices) over time into four channels. Each channel eventually ends up with the same "sort" for each of the five voices. I think of the piece as a kind of 5:4, a heterophony of ideas (including location, improvisation, and feature detection). (Thanks to Douglas Repetto and Dan Ellis for help with the piece, especially for adding features to MEAP to facilitate some specific needs. Thanks to Travis Garrison for some audio advice.)

### **Vanitas**

Vanitas, Latin for vanity, refers to a type of still life consisting of a collection of objects that symbolize the brevity of human life and the transience of earthly pleasures and achievements (e.g., a human skull, books, musical instruments, decaying fruit and flowers, a mirror, and broken pottery) – a reminder that worldly riches cannot stop man's inevitable decay. Such paintings were particularly popular in the sixteenth and seventeenth centuries, especially in the Netherlands. This work is an aural recreation of the vanitas

still life in slow decay. This work was written for live electronic processing using the Kyma Sound Processing System. Four to eight microphones are placed as close as possible to the organ case in a vertical array on both sides of the performer. If possible, it is desirable to place the microphones inside the organ case to avoid feedback issues related with microphones placed in acoustically rich halls and churches. This audio is then processed through eleven computer Sound Objects in Kyma created by the composer. Each Sound Object consists of three or more spectral filter, delay, and diffusion effects. Each Sound Object is scheduled with the Kyma Timeline and is notated in the score as Kyma 1-11. Ideally a four channel sound system with a fifth sub-bass channel, all hidden from audience view is preferred for playback. The goal of the live electronic processing is to subtly enhance timbral shifts, spatial location, and tuning of the organ sounds.

*Pre-Conference Concert Presenting the Onix Ensemble*



i.

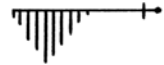


ii.



paul j botelho (USA)

iii.



9'

*for flute, clarinet, piano, violin, cello, voice*  
paul j botelho, voice

ion x-4

Tae Hong Park (Korea)  
3'50"

*for flute, clarinet, piano, violin, cello*

Invocations

Barbara Jazwinski (USA)  
10'

*for piano, violin, cello*

Onice Ioqum

Eduardo Gamboa (Mexico)  
5'

*for flute, bass clarinet, violin, cello, piano*

Paramel VI

Steve Montague (UK)  
8'

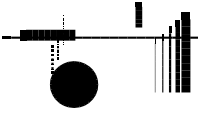
*for piano, flute, clarinet, cello*

*Intermission*

- Sonic Farfalla Rodrigo Sigal (Mexico)  
8'  
*for flute and electroacoustic sounds*
- Smash Jennifer Higdon (USA)  
5'  
*for flute, clarinet, piano, violin, cello*
- For Those Who Secretly Listen Georgina Derbéz (Mexico)  
7'  
*for flute, clarinet, piano, violin, cello*
- El Aguila Bicéfala Gabriela Ortíz (Mexico)  
11'  
*for flute, clarinet, piano, violin, cello*

## Pre-Conference Concert 2 Program Notes

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Transmission ... forth I - .....

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### ion x-4

Piece written for Onix Ensemble (2006).

### Onicem Ioqum

About Onicem Ioqum, Gamboa says: “When Alejandro Escuer asked me to write a new work for Onix Ensemble, he mentioned that he needed a short piece, full of energy and that it could close a program. I followed his indications but also like to add a touch of humour and informality. The work turned out almost a like game, therefore the title in Latin can be translated as “Onix Games” where the five instruments have fun and joke around, imitating each other with an improvised feel.

### Paramell VI

Paramell VI is a version that comes from Paramell V which was commissioned by the Swedish two piano team, Mats Persson & Kristine Scholz and written while Montague was in residence at The Mac Dowell Artists' Colony, Peterborough, New Hampshire in the winter of 1981. Paramell V (a) is a solo version arranged for a concert Philip Mead was giving in Cambridge (England) later that season. Montague also arranged the work for solo piano with three instruments “colouring” the solo line. I decided not to call that version “Paramell V (b)” so instead called it “Paramell VI”. Each version is virtuoso toccata “moto perpetuo” reflecting his early interest in the so-called ‘minimalist’ US composers and the idea of gradually increasing the density and intensity of the keyboard fury until it reaches full throttle at the climax of the work. These three “paramells” radically depart from the minimalist canon by their clear sense of growth, climax and dénouement, something not usually



found in minimalist pieces at the time. “Paramell” is an invented word combining the words “parallel” and “melody”.

### **Sonic Farfalla**

Sound is a wave that travels through the air until it has no energy left. What would the difference between sound and a butterfly (farfalla)? The piece explores the brief existence of a butterfly or flute within dense sound world. Dedicated to Alejandro Escuer.

### **For Those Who Secretly Listen**

“For Those Who Secretly Listen” borrows the title from a poem by Friedrich von Schlegel, which is also an epigraph from the Schumann’s Fantasy Op 17: “In earth’s variegated dream, a quiet sustained note sounds through all other notes for those who secretly listen.” A sustained sound that can be heard and maintained through the texture is the motif of the piece. Because of the pianistic origin of my source of inspiration, the piano plays a leading role almost like in a concertante work. The piece is dedicated to Onix Ensemble and was composed thanks to the support of the National Fund for the Arts as part of my project with the Sistema Nacional de Creadores

### **El Águila Bicefala**

“The two heads eagle” (2005) is dedicated to the Onix Ensemble and was written thanks to the support of the Programa México en Escena of the Fondo Nacional para la Cultura y las Artes award. On textiles and fabrics of the Mizteca zone of the Metlatónoc are exquisitely conceived embroideries of fantastic birds with extended wings and two, three or even six heads. The two heads eagle was a common graphic motive from the beginning of colonial times. These eagles are bilaterally symmetric and flexible designs that fit into rectangular or triangular spaces. Such motives have evolved through history and one can discover an iconographic resemblance with the Habsburg’s eagle. Just like in the designs on the textiles, Ortiz’s piece is based on geometrical similarities. Musical motives are interwoven in such a way that they overlap in order to create various geometrical acoustic shapes that unfold through a continuous musical discourse, a discourse where past and an imaginary future references meet to shape what the composer perceived as a unified present: a dual discourse that reflects my personal history through a syncretism that has permeated my cultural background.

**Concert I**  
**11:00 AM**

**Dixon Hall**  
**Monday, November 6, 2006**

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Music

Cort Lippe (USA)

12:00

*for alto saxophone and computer*  
Griffin Campbell, saxophone

Bay

David Durant (USA)

07:34

*for tape*

Hastening Toward the Half Moon

Elaine Lillios (USA)

09:25

*for laptop*

In the Very Eye of Night

John Ritz (USA)

08:50

*for tape*

Arrival

Terence Pender (USA)

05:27

*for video*

Analogies of Control

Richard Nance (UK)

11:37

*for cello and tape*  
Onix Ensemble

### **Music**

This piece was composed for solo bass clarinet and an interactive multimedia computer system consisting of two Macintosh computers. The computer part for sound processing was realized using Max/MSP. It transforms the bass clarinet sound in the time-domain and spectral domain in real-time. Granular sampling, harmonizing, frequency shifting, phasing, and spectrum analysis/re-synthesis are employed. During the performance, a camera is focused on the performer on stage. The computer for image processing handles these incoming video images in real-time using the software that has been developed by the composer. The processed images are projected to the screen on the stage. The sound of the bass clarinet influences the processing of the images, thus the performer can control the image projection as well as sound diffusion.

### **Bay**

Much of the source material for Bay (2005) was created using recordings of objects that had personal significance to me. These recordings were then used as the basis for samples that were used in a sampler and as manipulated sounds inserted into the mix. An analog modeling digital synthesizer was also used in the composition. The title refers to Mobile Bay on the Alabama Gulf Coast which separates the city of Mobile from Baldwin County. This piece was written right before and right after Hurricane Katrina struck the Gulf Coast. The compositional process was halted for two weeks by a lack of electrical power. The Mobile Bay was significantly affected by the storm as were all of our lives.

### **Hastening Toward the Half Moon**

Hastening Toward the Half Moon strings together a series of vignettes on life's eternal mysteries; murmuring, wandering, yearning amongst the drifting tides of the unknown. Hastening Toward the Half Moon was commissioned by New Adventures in Sound Art, Toronto. Source material for this composition was generously contributed by Douglass Bielmeier, Nicole Carroll, Gregory Cornelius, Matthew McCabe, Joshua Plocher, Bryan Stanbridge, and Paul Thomas.

### **In the Very Eye of Night**

The laws of macro- and microcosm are alike. Travel in the interior is as a voyage in outer space: we must in each case burst past the circumference of our surface – enter worlds where the relationship of parts is the sole gravity.

### **Arrival**

Arrival (2004) is meticulously constructed from human actions recorded through advanced motion-capture technology, in which the movement but not

the appearance of the actor is preserved. Such movements are mapped onto synthetic 3D characters, which are then choreographed in an intricate 3D environment. Arrival reflects on the patterns of individuals moving in an interior space. This space is an ambiguous one, evoking office, apartment building, mall, and airport – and also the synthetic worlds of the video game. The piece presents viewers with not only a spatial, but also a temporal puzzle, for while half the figures move forward in time, the others move in reverse; and since the piece loops perfectly, it has no beginning or end. For this performance a single pass of the video will be presented, but when shown in museums it is typically controlled by the viewer using a large knob that controls both the speed and direction of playback. The relationships between the figures and their actions are complex and hard to decode, as they carry and exchange briefcases, edit surveillance video- tapes, draw maps, write texts, answer phone calls, steal and photocopy pages, burrow below and clamber above. The work demands close scrutiny of the kind one imagines a detective devoting to surveillance footage: playing, pausing, and rewinding it. It forms a disturbing mirror to the networked surveillance systems forming not only at our borders, but also in our minds.

### **Analogies of Control**

This is the live performance version of Analogies of Control. It is a three channel work. Two channels are diffused to the audience, and one delivered to the performer via headphones. The performer plays the sound in the headphones as accurately as possible. The two cellists who have performed it thus far have delivered extraordinarily different renditions. The accompaniment part is made primarily of cello samples, but the score part is not. In fact, the sounds of the score are virtually impossible to imitate exactly, so choices must be made by the performer as to what aspect of the sound is appropriate to the instrument and the piece.

**Concert II**  
**1:30 PM**

**McAllister Auditorium**  
**Monday, November 6, 2006**

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- Moving Boundary Problem Thomas Ciufu (USA)  
12:00  
*for two computer-mediated musicians*  
David Birchfield, computer
- Mobile Variations Wolek Krzysztof (USA)  
08:30  
*for tape*
- e Barry Moon (UK)  
07:30  
*for flute and computer*  
Elizabeth McNutt, flute
- Dream Tableaux Madelyn Byrne (USA)  
06:02  
*for guitar and computer*  
Javier Olondo, guitar
- Dorothy-F6 Juan Arturo Parra (Netherlands)  
07:00  
*for Bansuri (Hindu flute) and computer*  
Onix Ensemble
- Combine (after Rauschenberg) Jason Geistweidt (UK)  
11:33  
*for tape*
- Prelude Richard Dudas (USA)  
04:00  
*for flute and computer*  
Elizabeth McNutt, flute
- Blue Water Massimo Fragala (Italy)  
07:45  
*for tape*
- Gnomoncholia Spencer Topel (USA)  
06:00  
*for violin and computer*  
Onix Ensemble
- Air Juraj Kojs (USA)  
07:40  
*for fujara in A flat and electronics*

### **Moving Boundary Problem**

Moving Boundary Problem is a multi-channel, interactive live electronic work for two performers. The piece has developed around a gestural language that explores the sonic and expressive capabilities of a pair of hybrid acoustic/electronic instruments. Utilizing a wide range of computer interfaces and signal processing techniques, these composed instruments extend acoustic sound sources including found objects, flutes, and percussions. moving boundary problem is a manifestation of the unique acoustic, gestural, and human relationships that emerge from interaction with and through these new instruments.

### **Mobile Variations**

Mobile Variation explores space as a composition element. I decided to avoid using prerecorded material in this piece and to create all the sounds from scratch, employing various synthesis techniques. This allowed me to study the very nature of sound, its various shapes and colors as well as the almost endless possibilities of technology.

**e**

This improvisation for flute and computer is part of an ongoing attempt to create meaningful dialogs between performer and computer. In this case, the 'conversational model' has been extended so that the computer has a vast range of potential states. These states represent the computer's 'personality'. The computer is influenced by the performer, as it measures amplitude, pitch and timbre, both immediately and statistically over longer durations. The computer is additionally influenced by information gathered from the internet in real-time. These multiple influences are used in the attempt to give the computer a unique identity, rather than one imposed upon it by the performer or programmer.

### **Dream Tableaux**

Dream Tableaux is a composition for guitar and computer-generated sounds. This piece is a reflection on various dream scenes, all having to do with various forms of travel, and on Alan Lightman's book, *Einstein's Dreams*\*. In both the dream scenes and the Lightman book, time and reality take on fluid and poetic qualities. The reflections may be poignant, adventurous and exciting, anxious and frustrating, or peaceful and meditative. The structure of the piece is based on ternary form (A-B-A). The outer A sections are slower in tempo and feature manipulated samples of a Tibetan prayer bowl being sounded on the flat surface of an acoustic guitar. Many of the computer's opening motives are played by the guitar in the closing A section. The B section features variations on an ostinato in the guitar's part. The computer part

was realized on a PowerBook G4 using the Tassman Physical Modeling Synthesizer, Absynth, Reaktor, GRM-Tools, and Audio Sculpt. The prayer bowl samples form the basis of many of the computer's sounds, either literally as in the A sections, or abstractly as heard throughout the piece. Many of the computer-generated sounds are based on metallic, string, or air/noise timbres. \*Einstein's Dreams is a fictional collection of dreams. The author suggests that these are dreams that Einstein might have had while working on the theory of relativity.

### **Dorothy-F6**

Dorothy seeks to musically represent the generation, evolution and trajectory of an imaginary tornado. In order to achieve this, the system used on the piece is wind filtered by a (apparently) rudimentary instrument, and the exploration of all possible variations in timbre, dynamic and articulation. The results are present in the piece not only as autonomous sound units but also as real-time control information for the synthetic timbres of the piece. The latter is based in a serie of algorithms based on Iannis Xenakis 'gendys', together with a number of real time spectral manipulation, all of them implemented on Max/Msp.

### **Combine (after Rauschenberg)**

Robert Rauschenberg began attaching found objects to his abstract canvases in the 1950's. At first these were merely additions to a two-dimensional flat canvas, but eventually, these combines (as Rauschenberg referred to them) left the gallery wall entirely, becoming free-standing 3-dimensional assemblages. By incorporating found objects such as 'Coca-Cola bottles, clothing and newspaper clippings,' the artist not only 'broke down barriers between painting and sculpture,' but questioned the barriers between 'art and the outside world.' Combine incorporates vinyl recordings collected from charity shops in Belfast, Limerick and Galway. This work, like Rauschenberg's 'combines', is a free-standing assemblage in which diverse sources acquire new meaning and context through ever-evolving juxtapositions. Spatially, I chose to dispense with the typical front/back orientation of the concert hall; thus, the focus of the work is continually moving around the space.

### **Prelude**

"Prelude for Flute and Computer" (2005) is the first in a projected series of short interactive pieces for solo wind instrument with live computer processing (the second prelude, for clarinet, was premiered in 2006). The piece was written for friends Dmitri Tymoczko and Elizabeth Camp, as a musical gift for their wedding. Since Dmitri, also a composer and computer musician, had been formulating a lot of theoretical ideas about diatonic scales around the time I began to compose the piece, I decided the piece should be based on scales whose half- and whole-step pattern does not repeat at the octave. Ironically, however, the solo flute line is comprised mainly of skips and leaps, focusing on the implied harmonic underpinning of different sections of the

scale, and contains very few diatonic steps! The computer's role is to make a subtle commentary on the solo flute line and provide an unobtrusive harmonic support where appropriate. The piece was premiered by flautist Matthias Ebner at the Real-Time/Non-Real-Time Electronic Music Festival in Basel, Switzerland in June of 2005.

### **Blue Water**

This piece is an attempt to imagine life inside the water. Life inside the water is showed a surreal world full of reflected lights, strange codes, games of colours. Objects and people reflected in water, go into a new dimension where realize water is life, purity, vital energy, and also destructive nature force. All the sounds have been processed with Csound program.

### **Gnomoncholia**

Albrecht Dürer's "Melancholia I" has been an ongoing source of inspiration for artists and composers, notably Edmund Campion. I had the pleasure of seeing Melancholia in person at a rare presentation of Dürer's three master engravings at Cornell's Johnson Museum. Of particular curiosity was Dürer's depiction of the "gnomon" square, interesting from a mathematical standpoint because any column, row, diagonal, or quadrant can add up to a single constant (here the constant is 34, a divine number). What could Dürer be suggesting by putting this here? For one, it could represent some kind of knowledge hidden or not yet unlocked to the character(s) in the picture, a kind of unattainable perfection. For Gnomoncholia, I represent the Dürer square through pitch, rhythm, timbre, and acoustic space. This is achieved by supposing that any random numerical element between 1 and 16 (the numbers of the square) can be used to activate violin samples organized in specific rows and patterns in the square, thus representing an "ideal" existence of the gnomon-square in musical terms. Furthermore, the computer "reacts" to the violin music, changing it's inner patterns to avoid "agreeable" harmony. In this way, I have tried to unite this composition with the metaphor suggested by Dürer's print: at the moment a solution seems realizable, it manages to remain elusive.

### **Air**

"Air" (2006) is a composition for the fujara, an indigenous Slovakian bass pipe instrument, and electronics. The composition presents a dialogue between physical fujara and fujara physical model. The virtual fujara extends the timbral qualities of the physical instrument. The model further facilitates circular breathing, a performance technique impossible to attain on the physical fujara. Melodic structures of "Air" were derived from three Slovak folk songs.



**Concert III**  
**8:00 PM**

**Dixon Hall**  
**Monday, November 6, 2006**

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BinJib

Jinok Cho (Korea)  
11:04

*for voice, daejeum, and geomungo*  
Korean Traditional Instrument Ensemble

Breathing Space

Nicola Scrutton (Scotland)  
13:07

*for tape*

Enlargement

Shu Matsuda (Japan)  
09:00

*for bass clarinet, computer, and video*  
Category 5

Faith in Red

Charles DeTar (USA)  
06:30

*for tape*

Symmetries

Ivica Bukvik (USA)  
06:30

*for violin, hyperinstruments, and computer*  
Daniel Mason, violin  
Newcomb Dance Company, dance; Barabara Hayley, choreography

Instrument Landscape #3

Peter McIlwain (Australia)  
13:36

*for tape*

Panmure Vistas

Bruce Pennycook (USA)  
10:00

*for violin and Max/MSP*

### **BinJib**

Bin-Jib(empty place), based on the text of Gi Hyung-do's poem "Bun-Jib" describing deep sorrow and closed mind caused by the lost love, is presented in Korean traditional song form. In this piece, the process of making music through continuous communication in the performers is considered important.

### **Breathing Space**

Breathing Space is an acousmatic work that uses the human voice as the only sound source. I have included verbal utterances and various extended vocal techniques but, as the title suggests, the driving force of the work is the breath and its potential to evoke different sensations of space. The piece explores the voice both as an expressive, humane tool of communication and as a more abstract, purely sonorous instrument. In general, Breathing Space continually overlaps the border between literal and metaphorical implications and also the ambiguous relationship between 'natural' and processed sounds. The form proceeds as a relatively free exploration of these multiple vocal possibilities but comes to pivot on a transformation from intense saturation to extreme reduction.

### **Enlargement**

This piece was composed for solo bass clarinet and an interactive multimedia computer system consisting of two Macintosh computers. The computer part for sound processing was realized using Max/MSP. It transforms the bass clarinet sound in the time-domain and spectral domain in real-time. Granular sampling, harmonizing, frequency shifting, phasing, and spectrum analysis/re-synthesis are employed. During the performance, a camera is focussed on the performer on stage. The computer for image processing handles these incoming video images in real-time using the software that has been developed by the composer. The processed images are projected to the screen on the stage. The sound of the bass clarinet influences the processing of the images, thus the performer can control the image projection as well as sound diffusion.

### **Faith in Red**

Faith in Red is a work for 8 channels. Its meaning is abstract in the same way that its sound is abstracted from the source material from which it is made. Red is for qualia, consciousness, blood, good luck, passion, insomnia, love, intensity, danger. Composed in New England in early 2006.

### **Symmetries**

Symmetries (for computer and violin) is an experiment in relegating musical structure and expression to the inherently stupid box of transistors. By concurrently utilizing various GNU/Linux audio software it was composer's

intention to generate a lush interactive texture whose frail balance engenders a consistent forward drive. In an ever-changing array of hierarchical probabilities no two instances are expected to ever be the same. The piece has been designed to be completely modular in terms of computer-driven sound diffusion and through a simple alteration of a GUI control can utilize up to 8 channels (8-channel setup being optimal). Another peculiarity of this work is that its entire structure, and subsequently violin part are entirely relegated to the computer's cognitive system. The role of the hyperinstrument is limited to shaping some of the spectral nuances of the sound generated by the computer. Symmetries was originally commissioned by violinist Ania Zielinska from Poland who premiered it in 2005 at ZKM in Karlsruhe, Germany. The premiere was followed by performances at the Sonic Explorations concert series and Music05 festival (Cincinnati, OH), 0th Sound multimedia concert in (Edgewood, KY), and a radio broadcast at Resonance FM station in London, UK.

### **Instrument Landscape #3**

Oboe improvisation for sound source files: Andrew Ross Instrument Landscape #3 comes from a series of works that use a single acoustic instrument as a sound source for the creation of a multi-channel electro-acoustic work. Landscapes #1 and #2 focus on the flute and clarinet respectively, while the most recent piece, Instrument Landscape #3, focuses on the oboe. In these works the set of possible sounds that the particular instrument can produce is regarded as a sound world, or a sonic landscape. Each piece is one journey through the multiple sonic possibilities of each instrument. The landscape analogy is reinforced in Landscapes #1 and #2 by the use of a live solo part for the featured instrument. Here the solo line is treated as a character in the landscape that takes the listener through the sound world while at the same time responding to the sonic features that are encountered on the journey. Unlike the preceding works, Instrument Landscape #3 has no solo part. Instead it is an acousmatic piece that focuses entirely on transformed sonic material. Here the sonic forces in the piece are presented on an orchestral scale rather than the more intimate soloistic level. The piece features multi-layered, massed sound textures that are created from a range of granular processes that allow the source sound of the oboe to be rendered in recognisable and unrecognisable (synthetic) ways. This sets up a polarity in the piece that enables the exploration of the continuum of sonic possibilities between these two points. Structural shape in the piece was created in conjunction with a number of software processes (created by the composer) that are featured in three distinct sections: Section 1 – 0'00", Section 2 – 6'00" and Section 3 – 9'45" (to end 13'35") In Section One the shape evolved from a single real-time granular improvisation that was edited and added too with second improvisation at 3'42". The overall texture of this section can be described as a kind of granular heterophony in that various gestures of the oboe are presented using asynchronous grains with durations that are generally in the region of 700ms. This gives rise to a granular texture

that is almost melodic in character, a feature that is supported by the use of slow moving drones derived from the granular part. This creates an interesting ambiguity between the texture as a melodic line on the one hand, and a dispersed texture on the other. The more mobile and soloistic passage at 3'42" could be described as monophonic as it is made up of a stream of much shorter grains that feature more pronounced movement in both register and space. Section Two consists of slow moving, layered textures reminiscent of polyphonic choral writing. They are also created from granular processes, this time using very long grain durations. Layers are gradually built up combining and growing in intensity to a climax creating a simple but powerful shape. The last section is the most intentionally structured featuring a slow and literal presentation of an oboe melody, a mobile granular soloistic part and a series of interjecting granular textures. The oboe melody is presented as a countermelody to the mobile soloistic granular part that weaves between the blocks of interjecting granular clusters. The natural oboe sound is obscured by the other two layers and only emerges clearly right at the end of the piece. This is intended to suggest that the oboe has been present all the way through the piece, a statement that is a mark of respect for the instrument that was the source of all of the sounds that make up the sound of the landscape.

### **Panmure Vistas**

While holidaying with my family at Panmure Island Park - a remote corner of Canada's Prince Edward Island – I was struck by both the rhythms and power of the natural surroundings and by the Celtic music performed by local musicians at one of the many Highland games and music festivals held on PEI over the summer months. This work for one or more solo violins (in unison – like pipe bands) plus real-time audio signal processing developed by the composer (SuperCollider 2) ranges from vigorous waves of dancing arpeggios to the tranquil moments of a dead calm sea. Panmure Vistas has been recorded by Gascia Ouzounian for CBC Radio and on the Penntech Records CD, "Selected Compositions".

**Concert IV**  
**11:00 AM**

**Dixon Hall**  
**Tuesday, November 7, 2006**

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flux (panoramic)

James Carpenter (UK)  
08:46

*for tape*

coordinate axis

Takashi Nishiuchi (Japan)  
05:37

*for tape*

Black Arrow

Sungji Hong (Korea)  
06:33

*for bass clarinet and tape*  
Onix Ensemble

Et Ignis Involvens

Joao Oliveira (Portugal)  
13:30

*for tape*

CYCLIC MATH SHRED

Chapman Welch (USA)  
07:00

*for electric guitar and computer*

Rococo Variations

Adrian Moore (UK)  
17:15

*for tape*

**flux (panoramic)**

A large amount of the source material for this piece was collected from an expansive field in Yorkshire, North England. “Panoramic” refers to the form, since the piece surveys a sonic (and physical) landscape whilst “Flux” refers to the continuous blending of material.

**coordinate axis**

The theme is flatness and stereognostic sense of the sound. I choose white and pink noise for planarity expression because that makes space evenness. And I thought sine wave was suited for stereognostic sense because it could makeover various sound by changing frequency, amplitude, sustain. The depth of sound would be represented. Furthermore, when I compose a music, I wonder how to express a feel of the air. At this time, I experimented layouting with inorganic sounds regularly. I created several exclusive patches for this by Max/MSP. And I thought it led lack of the air feeling. In that case, a little fluctuation sounds made by synthesizer can do great execution to make spatial extension. I hope you could discover it.

**Black Arrow**

In *Black Arrow*, written for bass clarinet and tape, bass clarinet solo part consists of three ideas as follows: the quiet timbral trills, abrupt slap tongues in low register and ghostly fleeting key slap scales. The whole piece develops around or between these three gestures turning on themselves or going through transformations. The latent energy seems to waver in a very low register but gradually the sounds creates a space filled with a strong directional kinetic energy. The succession of rising scales, lofty multiphonics and huge intervallic portamenti intensify the energy and constantly keep up the extreme tension.

**Et Ignis Involvens**

*et ignis involvens* This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4): “*et vidi et ecce ventus turbinis veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis*” “And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the color of amber, out of the midst of the fire”.

**CYCLIC MATH SHRED**

*CYCLIC MATH SHRED*—incorporates two vernacular styles: heavy metal and psychedelic rock and roll. Rather than trying to emulate these genres, the essence or remnants of the styles are incorporated: rarefying the comic and spiritual elements of heavy metal and psychedelic rock respectively.

## **Rococo Variations**

Rococo Variations – for DVD-A (2006). Duration 17:15 Rococo Variations is an electroacoustic piece in 5.1 surround sound based around a series of synthesized harmonic transitions. The piece builds upon an earlier work, Dreaming of the Dawn both in terms of technique and aesthetic. Techniques have been brought ‘up-to-date’ with very high quality recordings and an investigation into fixed spatialisation using 5.1 surround sound. After completing Dreaming of the Dawn, I was interested in animating basic/base harmonic material and in disguising repetition with structural change. Rococo Variations began with a very simple (and melancholic) 8 bar harmonic passage (of whole notes). Working with pitches and harmonies in this way was extremely difficult as the synthetic voices, once recorded, were resistant to modification. Quite clearly, if a series of manipulations were possible, variation form was going to be one way of maintaining some coherence at the mixing stage. One other problem was the issue of ‘notes’ and their discreteness. Therefore, in addition to recorded midi files of the harmonic transitions, sequences were ‘translated’ to MSP enabling glissandi between chords, flexible duration control and dynamic timbral control of synthesis using a wacom tablet. But why rococo? One possible transformation of the initial pitched material involved manipulating its harmonic spectra (perhaps making it inharmonic or animating the internal characteristics of a sound by glissandi). Although not necessarily sonically interesting, the graphic detail of certain sonograms was intriguing. It would be foolish to ‘decorate’ the piece with these manipulations, doubly so to let this dictate the structure of the piece. But the idea of ‘rococo’ was set – both in terms of spectral manipulations and also spatial manipulation, spectral panning, and spectral granulation across 4 channels. The variations are quite clearly delineated although cadences at the end of sections were ‘imperfect’; semi-terminating, yet handing over harmonic information to the following section.

**Concert V**  
**1:30 PM**

**McAllister Auditorium**  
**Tuesday, November 7, 2006**

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Elsewhere is a Negative Mirror Per Bloland (USA)  
10:42

*for piano and electromagnets*  
Chryssie Nanou, piano

Path to the Serene Yuriko Kojima (Japan)  
11:00

*for flute, violin, viola, cello, harp, piano and computer*  
Azure Ensemble

Balancoire #15 Jeremy Baguyos (USA)  
06:37

*for tape*

Fragmentary Seven Haruka Hirayama (Japan)  
10:00

*for contrabass and Max/MSP*  
Ensemble Surplus

Democratia Lisa Reim (UK)  
07:04

*for tape*

Das Bleierne Klavier Hans Tutschku (USA)  
10:55

*for piano and computer*

Seven Lonely Rivers Kristi McGarity (USA)  
08:30

*for tape and oboe*  
Ensemble Surplus

les jeux sont faits Tommaso Perego (Italy)  
09:30

*for violin and computer*  
Onix Ensemble



## Concert V Program Notes

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### **Elsewhere is a Negative Mirror**

Elsewhere... is the first installment of a longer piece inspired by Italo Calvino's novel *Invisible Cities*. In the novel, over the course of discussions between the emperor Kublai Kahn and the explorer Marco Polo, a host of fantastic cities are described. Each of these cities serves both to convey a specific mood and to reflect the evolving views of reality expressed by the two characters. For the composition, I attempted to utilize Calvino's wide-ranging philosophical explorations as well as the structure of the novel itself. Part I follows the first section of the book, in which four types of cities are introduced and revisited, in a pattern that recycles city types with increasing rapidity. The performer's material is constrained by these sections. In addition to the performer playing the piano, a rack of 12 electromagnets is placed over the piano frame, each electromagnet positioned over a string. These are controlled by a Max/MSP patch, each magnet serving to resonate its respective string at variable frequencies. The dampers for the strings being resonated are held up with the sostenuto pedal, thus forcing the performer to move with care around these resonating pitches. The electromagnets are responsible for the performance of a "supertheme", which falls outside the careful structure mentioned above, while the performer's material acts a reflection of each section as conveyed by the supertheme. Note that although the device is controlled electronically, the resulting sound is entirely acoustic, emanating directly from the piano strings.

### **Path to the Serene**

The artistic images for *Path to the Serene* was first conceived when I was sitting by the river behind my parents' house in Tokushima, Japan, in the summer of 2002. The sun is already behind the hill, leaving the white-pink color brushed in the sky. The black kites soar up in the sky and the insects are making summer noise. The surface of the river changes its texture and color in every moment. I imagine a trip in the air along the river to the ocean. Time passes very slowly... The piece was scored for solo flute with live electronics and five instrumentalists: violin, viola, cello, harp and piano. The signal processing by Max/MSP is done only for the flute part. The sound of the ensemble is to be controlled by an external unit, in case of the lack of the reverberation of the hall. "*Path to the Serene*" was dedicated to the Azure Ensemble who premiered the piece in NY in 2003 and to the flutist/director of the ensemble, Susan Glaser, in memory of her late husband.

### **Balancoire #15**

After being immersed in the study of the improvisations of Joelle Leandre in the winter of 2006, "*Balancoire #15*" was created by Jeremy Baguyos as an electronic summary and extension of Leandre's vocal techniques. Most of the

sound sources were selected according to how they could be processed and diffused over 8 channels in a small concert hall. Although it was conceived as an abstract electronic work, "Balancoire #15" cannot escape imposed context from multiple viewpoints. And like the performer who inspired the work, the composer revels in that dynamic relationship between abstract composition and audience interpretation.

### **Fragmentary Seven**

'Fragmentary Seven' for Contrabass and Computer is based upon seven 'components' which are expanded, shifted, or reduced in the time/pitch domain and finally united to create this composition. In this piece Max/MSP is being used to realize the real-time signal processing live computer system. In the signal processing domain, cross-synthesis, granular sampling, as well as standard signal processing such as pitch-shifting, feedback, etc. are all employed.

### **Democratia**

Democratia is an interplay of fragments where junks of sounds are split up into different sizes of segments. Through various combinations of the sonic fragments, related sound-objects may be recombined or dissociated. The result is an intertwined, multi-level sound scape. Gradually, the piece works itself towards a different level of semantics: the spoken text.

### **Das Bleierne Klavier**

The electroacoustic live-treatments of the piano are all controlled by the pianist himself. During his playing the musical gestures are traced and interpreted by the computer program to determine a big ensemble of parameters for the generation and playback of the electroacoustic part. This allows for the player a very direct "action - reaction" between the piano part and the electroacoustic sounds. They become a sort of prolongation of these instrumental gestures. The energy of the instrumentalist is causing decision-making in the electroacoustic part (which never will play exactly the same way) and is controlling equally the sound spatialization around the public.

### **Seven Lonely Rivers**

Many of the electronic sounds in this piece are derived from recorded vocalizations of gibbons. Known as the "singing apes," gibbons are small territorial primates native to the forest area around Laos and Thailand; they live in the treetops and move around by brachiation (arm-swinging), and they are unique among apes for their need to live in mated pairs rather than a large group. Gibbons are also the most endangered primates in the world; a few species have less than twenty members left alive. Gibbon calls can be heard for miles, but are becoming increasingly rare, a fact reflected in the Thai proverb: "When you kill a gibbon you leave seven lonely rivers." Other sounds and melodies in the piece are adapted from a Laotian folk song and recordings of a kaen, a Laotian musical instrument.

## **les jeux sont faits**

Title: “Les jeux sont faits” Duration: 9 min 30 secs circa; Instrumentation: violin, computer and 4 speakers system; Year of composition: 2005; First performed: Basel, Elektronik Musik Festival, June ‘05; other relevant: Conservatorio Giuseppe Verdi, Milan Italy 2005; Electroacoustic Music Festival “Spring in Havana”, Havana, Cuba 2006. Short and long extended phrases of simple melodic patterns get accumulated and re-designed, once entered into the electronic system. The violin, born in 1577, is reflecting into its mirror of time and morphing into an overwhelming flood of new sounds. This piece, written in 2005, is a first attempt in composing a score where both the acoustic and the electronic musical ideas have been thought as a whole. The piece performs an interaction in real time, where all that is heard is guided by the violin sound, that the player models following the score. All the figures and articulation patterns written on the score have been thought as a generating propulsion of the electronic extensions and morphs applied to acoustic sound. So everything is wired to create a sense of unity and the feel of a solo instrument performance.

**Concert VI**  
**8:00 PM**

**Dixon Hall**  
**Tuesday, November 7, 2006**

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Coppi Valerio Murat (Italy)  
06:44

*for dance and video*  
Newcomb Dance Company, dance;  
Barabra Hayley, Alice Pascal Esche, choreography

Digital Moon-Space Doo-Jin Ahn (Korea)  
08:56

*for kayageum and tape*  
Korean Traditional Ensemble

Drift Ed Martin (USA)  
07:59

*for tape*

Tracer David Taddle  
07:30

*for piano and tape*  
Ensemble Surplus

a sudden change in the consistency of snow Peter Swendsen (USA)  
08:00

*for video, alto sax, and stereo electronics*

Deep Sea Creatures Natasha Barrett (Norway)  
13:47

*for tape*

whisps David Kim-Boyle (USA)  
07:15

*for bass clarinet and computer*  
E. Michael Richards, clarinet

Ray 6 Kari Vakeva (Finland)  
07:10

*for tape*

PercusBot Study No. 1 Troy Rogers (USA)  
10:00

*for robot*

### **Coppi**

Coppi is a shining sabre that cuts across the air the rarefied vibrations of the voice and the expanded atmospheres of dreaming. Coppi is an intermedial work that explores the land of the myth and melts its spirit in thunder's bang and machines of new perception. Seven minutes of music and voices, one life one universe fusing in a single multiple memory of sighs interferences revelations and deep silences.

### **Digital Moon-Space**

The electronic sound is based on Moon-Hyun's Voice who is the Korean traditional music singer, with the live instrument is a Kayageum that is a Korean traditional string instrument.

### **Drift**

Drift (2003) is a depiction of the mind moving through different states of consciousness and how discrete thoughts become jumbled and distorted as the mind arrives in a dream-like state. These levels of consciousness are represented by distinct musical textures or sound worlds. The piece opens with abrupt changes between these textures, but as the piece progresses they are developed, layered, and morphed into one another until it is impossible to know which exists at any moment. By the end of the work, the music represents the mind being trapped in a continuous spiral between consciousness and unconsciousness from which it cannot escape. Drift was composed at the University of Illinois Experimental Music Studios using audio samples that were recorded by the composer and processed, edited, and mixed using Protools and Csound.

### **Tracer**

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. Tracer makes extensive use of digitally processed piano samples as well as purely synthesized sounds to provide expanded resonance of the harmonic fields implied by the piano lines and to expand the piano's apparent acoustical soundspace. At times, the roles are reversed as the piano supplies harmonic and/or gestural intensification of the electronics. Overall the piece involves a kind of developing variation where the material is developed and varied, those variations providing the basis for further variation. In addition to "traditional" electronic type sounds, the electronic part often serves an orchestral function. Tracer was commissioned by and is dedicated to pianist Mark George.

### **a sudden change in the consistency of snow**

a sudden change in the consistency of snow—for alto saxophone, electronics, and video—is an interpretation of that kind of early-winter snow that is almost sleet or hail, changing all the time, sometimes softening enough to bestow the lovely winter quiet that exists when everything is covered and dampened with snow, but other times quite hard and sharp and percussive as it bounces on frozen surfaces. As air and surface temperatures fluctuate, the falling water sometimes vacillates between textures in short spurts and sometimes slowly modulates in extended gestures. It can pound on your hood and resonate inside your head and then subdue its intensity to reveal a unique sonic spaciousness. Each element of the piece—saxophone, electronics, and video—traverses these continua of temperament, texture, precision, and expansiveness. As is the case with snow itself, stillness is rare and momentary up close, but very much present on the whole.

### **Deep Sea Creatures**

The ocean's physical nature, mystery, drama, mythology and concept have inspired art and culture throughout history and throughout the world. "Deep Sea Creatures" is from the second half of the larger electroacoustic work "Trade Winds" (52'00, 2006), and is inspired by the known and unknown nature inhabiting the vast expanse of sea. The original concert format is a 16-channel source comprising second order ambisonics and conventional spatialisation techniques. "Trade Winds" was commissioned by NoTAM with funds from the Norwegian Cultural Council and the Norwegian Composers' Fund.

### **Ray 6**

Ray 6 starts brightly yet in slow motion, but speeds up until to the end. Technical realization approach: 15 files of synthesized sounds (e.g. modelled percussive or pitched instruments) as raw material. Use of "sound warping". Huge clouds of overlapping sound objects as a result.

### **whisps**

whisps was written in 2006 and explores some spectral processing techniques which have been of interest for some time. During a performance, the sounds produced by the bass clarinet player are analyzed in real time and complex spatial trajectories for their spectral components are established. Other spectral filtering and delay techniques are also applied in various subtle ways. The spatial techniques were developed by the composer at ZKM in the summer of 2005. I am grateful to all of the personnel there for their assistance. I am also especially grateful to E. Michael Richards for his assistance in the preparation of the work.

### **PercusBot Study No. 1**

PercusBot Study No. 1 is the first work composed for this ensemble of computer-controlled, mechanically activated drums and bells (a percussion

robot named "PercusBot") created by the composer. When not engaged in performances at weddings, funerals, and Bar Mitzvahs to earn money for new appendages and objects to strike, PercusBot enjoys exploring dense polyrhythmic textures and fast tempos, as well as making musical gestures along the continuum that ranges from sounds which are clearly connected to physical and visual gestures, to those which have no such obvious connections.

**Concert VII**  
**11:00 AM**

**Dixon Hall**  
**Wednesday, November 8, 2006**

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DUST  
Hans Timmermans (Netherlands)  
10:28

*for tape*

Dreamtime  
Eric Honour (USA)  
08:42

*for didgeridoo and digital playback*

Overlooked  
Edrex Fontanilla (USA)  
08:52

*for video*

Microcosmos  
Chih-Fang Huang  
05:05

*for tape*

Et Iterum Venturus Est  
Arthur Hunkins (USA)  
04:30

*for real-time Csound5*

The Gongs of Tiny Incerts  
Jeffrey Stolet (USA)  
09:05

*for tape*

lines  
Stephanie Loveless (Canada)  
09:30

*for video*



## **DUST**

'Dust' is about small particles building up structures, sometimes huge structures. 'Dust' is about drops of water, showers of rain and sunlight colouring clouds and curtains of water. 'Dust' is about intimate meetings with very small sounds and distant hearing of massive sound-structures. 'Dust' is about Granular Synthesis. 'Dust' is about fascination for sound, about a passion for music and for life. 'Dust' is a bit about me. 'Dust' was première on 12 December 2005 in the 'Muziekgebouw aan het IJ' in Amsterdam. Hans Timmermans is a senior lecturer at Utrecht School of Music and Technology. He teaches (among many other subjects) Composition of Electronic Music and Computer music, Composition for Modern Dance and technical subjects like Music Software Development. Recently he worked on MEDiate, a European R&D-project in which an Interactive Installation for children with autism was developed. 'Dust' was composed and produced using his own software. Parts of that software were developed as teaching examples for classes on Music Software Development in C++. 'Dust' is composed from sounds found on old cemeteries in Hardenberg (Netherlands) and in Barcelona (Cementiri de les Corts) and sounds from Mercat Boqueria, a well known food market in Barcelona. Other sounds were studio-recordings of Evelien van den Broek (sigh, breathing) and of Makiko Sadakata (Japanese texts). Most of the sounds are processed using techniques like Granular Synthesis, filtering with Karplus-Strong resonators and 2-pole resonators.

## **Dreamtime**

The dreamtime is the Aboriginal concept of the time before and surrounding the birth of the world. All that ever was or will be existed, nascently, in the Dreamtime. If current popular culture had a dreamtime, how would it sound? "Dreamtime" for didgeridoo and digital media explores the sonic connections between the dreamtime and the urban world.

## **Overlooked**

Collaboration with Robert Goldschmidt. "Overlooked" is video art that plays with the dimension of time, and the scale and perspective of visual and aural abstractions. "Overlooked" vacillates between synchronicity and release to encourage a heightened state of visual and aural awareness in the viewer. The work attempts to explore ideas of being, structure, and stability through ambiguity between the use of analogue and digital processes.

## **Microcosmos**

The "Microcosmos" depicts a tiny world from the view of both time and space, with the colorful montage soundscapes by the esthetics fused by the contemporary and the traditional. This piece is based on the electroacoustic

materials including direct and indirect synthesis techniques. The direct synthesis materials are composed from the flexible software synthesis design, and the indirect sample based sound synthesis is mainly derived from the sound samples with many transformations. The sound samples include the environmental sound and some acoustic instrumental sound played by western and Chinese instruments. The piece also shows the possibility to integrate the extremely different cultures by the digital concrete.

### **Et Iterum Venturus Est**

ET ITERUM VENTURUS EST for realtime Csound5 (2006) Dr. Art Hunkins was founder and director of the University of North Carolina at Greensboro Electronic Music Studios (Greensboro, North Carolina, USA) until his retirement in 1997. His recent compositions, many of which (like this one) are for real-time Csound, a software synthesis language, are available at his website: <http://www.arthunkins.com>. Most of his works are meditative and somewhat mystical in character, reflecting his Roman Catholicism. Et Iterum Venturus Est, here presented in a 4-channel version, bears the following subtext: Et iterum venturus est cum gloria... cujus regnat non erit finis. Credo - Ordinary of the Mass Adveniat regnum tuum. Fiat voluntas tua, sicut in coelo et in terra. Lord's Prayer Its dedication reads: To Huston Smith - who shares his wisdom so graciously

### **lines**

In this meditative audio-visual piece, hand-processed Super-8 images and a single piano phrase are slowly repeated -- stretched and abstracted by processes of re-photography, re-phonography and digital manipulation.

**Concert VIII**  
**1:30 PM**

**McAllister Auditorium**  
**Wednesday, November 8, 2006**

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- Protean Profile William Kleinsasser (USA)  
20:00  
*for two amplified pianos and computer*  
duo runedako
- LongTrainRunning Shinichiro Toyoda (Japan)  
04:43  
*for laptop computer*
- Timelines Ia Victor Lazzarini (Ireland)  
07:30  
*for classical guitar and computer*  
Javier Olondo, guitar
- Spaces Between Jen Wang (USA)  
11:00  
*for flute, violin, piano, and tape*  
Onix Ensemble
- Mannam (Encounter) Christopher Dobrian (USA)  
13:00  
*for daegum and computer*  
Korean Traditional Ensemble
- dirty grooves Iain Armstrong (UK)  
03:50  
*for tape*
- noise + mobile Samuel Pluta (USA)  
06:53  
*for piano and tape*  
Teresa McCollough, piano
- Forgotten Dreams Jason Bolte (USA)  
08:20  
*for double bass and computer*  
Jeremy Baguyos, double bass

### **Protean Profile**

Protean Profile for two solo pianos, computer and interactive sampling instrument, was composed in 2005 and is derived from a second path through the design of another work by the composer entitled Innocent Proteins (2003). These two perspectives on the same composition are part of a larger set of three pieces that presents an expanded design based on the musical expression of initiation, continuation, and closure. Protean Profile presents one of two paths through the second of the three parts using musical continuation as an underlying metaphor. Protean Profile is designed as an expression of repeating and mutating phrases following classic rhetorical models that balance repetition and presentation of new ideas. The controlled balance of conservation and invention develops to create the expanded work. Within this rhetorical rhyme-like framework the music's surface lyricism and texture emerge from intertwining, complex threads intended to present flowing, non-metrical music of complex and organic gestures and patterns. The two piano soloists present differing musical roles in the composition. Piano 2 performs the work from notation that emphasizes strictly determined events and represents a traditional virtuosic solo presentation. Piano 1 integrates traditional deterministic performance with two extended free improvisations involving sampling of the piano 2 performance. These samples are manipulated and replayed as a layer within the piano 1-second solo improvisation. The open improvisations are intended to create space within the piece for a musical perspective beyond that of the composer, akin to a work of architecture welcoming free experiences within its space. These improvisations are to be open to musical exploration, made within a context of respect for the overall work and its ideas, and allowing for integration of yet unforeseen musical intentions and ideas.

### **LongTrainRunning**

This work "LongTrainRunning" is expressing a surge which we have not ever experienced before. All sounds were improvised by the combination of train sounds and powerbook with various DSP techniques. By using these techniques, I aimed at construction in the world which cannot be expressed only by one side.

### **Timelines Ia**

Time-Lines Ia for guitar and computer is a rhythmically-driven piece, using long ametric rhythmic cycles in its outer sections. The piece uses the computer to create an immersive environment for the guitar by using waveguide-based resonances and spectral transformations. Its middle section features interchanges between the live guitar and electronically-generated sounds.

## **Spaces Between**

"Spaces Between" began as an experiment in connecting disparate elements: acoustic and electronic sounds, western and eastern sources of inspiration, early and modern compositional techniques, and amateur and virtuosic modes of making music. It was inspired by my first few months studying tai chi, and the way that stillness, mindfulness and subtlety impart significance and depth to that practice. The tape is derived from samples of a wooden harp, prepared and played using aluminum knitting needles. The samples were then processed using RTCmix, Logic Pro, and Ableton Live.

## **Mannam (Encounter)**

Mannam is the sixth composition in a series of works for flute and computer titled Interproviplaytions. The computer has been programmed to capture the expressive information from the live daegum performance; the program uses pitch, loudness, and timbre data to shape the computer's sound synthesis and realtime processing. It modifies the sound of the daegum in real time, stores and reconfigures excerpts of the played music, and provides harmonic accompaniment in "intelligent" response to the daegum notes. The daegeum music is composed in idiomatic style, and leaves the performer considerable opportunity for rubato, ornamentation, and even occasional reordering of phrases, in order to respond to the computer's performance, which is different every time the piece is played.

## **dirty grooves**

This piece takes as its starting point noise, specifically the extraneous or usually unwanted noise associated with the various media used for the playback of sound. The crackle of vinyl before a track begins or after it ends, electrical hum, tape hiss, radio interference, digital noise, static and clicks all bring into focus the mechanics of the medium and its potential to obstruct or interfere with the message. Here the message or 'tune' is derived from another mechanical music maker, the clockwork music box. Throughout the piece this primary material interacts with or introduces, through purely sonic associations, additional concrete material and so widening the scope of meaning contained in this message. While inherently noisy, harsh and some may say ugly my intention was always to present this kind of material with a sense of beauty and poise and perhaps a touch of nostalgia. The form is static, lingering, suspending time as if caught in a dirty groove.

## **noise + mobile**

noise + mobile is an attempt to merge the sound worlds of beat-based electronica and free jazz piano. While writing the piece I realized all I had been listening to was Autechre and Cecil Taylor. I wanted to see what would happen if I tried to merge these two disjunct worlds. Here is the result. This piece was commissioned by Teresa McCollough for the 2006 Santa Clara University New Music Festival.

## **Forgotten Dreams**

Forgotten Dreams for double bass, max/msp, and digital audio (2003)  
Forgotten Dreams is an electroacoustic composition that integrates live acoustical performance with fixed digital audio and live computer processing. The inspiration for the work came from the feeling of abruptly waking from a dream (or in my case usually a nightmare), and not knowing exactly what had transpired to force consciousness. The composition explores the possibilities of these dreams, elaborating on snippets of information that can be recalled. Forgotten Dreams was awarded First Prize at the International Society of Bassists 2004/05 Composition Competition - Media Division.

**Concert IX**  
**11:00 AM**

**Dixon Hall**  
**Thursday, November 9, 2006**

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Bruits de raison

Joran Rudi (Norway)  
08:00

*for tape*

steady.unsteady

Irene Buckley (Ireland)  
05:20

*for video*

Mike Hannon, video

Loom (Etude II pour un enfant seul)

Ge Wang, Perry Cook,  
Ananya Misra  
(USA)  
09:14

*for tape*

Sonofusion

John Thompson (USA)  
06:00

*for overtone violin*

Dan Overholt, violin

Kotmun (A Gate of Flowers)

Suk-Jun Kim (USA)  
09:00

*for tape*

On a Mission from Dog

Margaret Schedel (USA)  
05:20

*for laptop computer and video*

Convolution Brothers, computers

Indra

William Clarke-Fields (USA)  
04:09

*for tape*

Newcomb Dance Company, dance; Alice Pascal Escher, choreography

### **Bruits de raison**

This piece is the second in a collection of studies in noise; the first one is Babel Study from 2003. In *Bruits de raison*, as in *Babel Study*, I investigate the formation of meaning in a material that in itself contains few musical references, although the piece makes use of a few recordings of natural sounds with all implications they contain to acoustic environments, space and immediate cognition. However, the piece also has another theme – how the human mind grasps for concepts and models in order to understand itself and its conditions. Thoughts and ideas reciprocally mask and develop each other, rendering some things clear and others, perhaps more significant, obscure. Formally, the piece is quite traditional, and uses a small collection of sounds that repeat and provide variations on phrases and themes. For the historically aware listener, the title further refers to the origin of electroacoustic music and concerts, namely *Etudes de bruits* and *Concert de bruits*, invented by Pierre Schaeffer. The themes and title seemed fitting for a work that was written in Bourges during a couple of intense summer weeks in 2005, as a commission from IMEB - an institution with a long and significant history of electroacoustic music and performance.

### **steady.unsteady**

*steady.unsteady* explores aspects of conflict between order and disarray. 'Steady' material always begins proudly at each entry but is soon to be engulfed by more domineering 'unsteady' material. Calmness interjects resuming the battle if only for a short while.

### **Loom (Etude II pour un enfant seul)**

"Loom" was created using a new technique of composition called Musical Tapestry, with which the sound sculptor is able to selectively separate real world sound scenes into re-usable component templates and re-compose these templates (with potentially massive time, frequency, and other transformations) into a sonic tapestry. The template extraction, transformation, and re-synthesis are enabled by the new software framework TAPESTREA, which integrates sinusoidal modeling, wavelet-tree decomposition, and transient extraction / manipulation with a novel interactive interface, providing a complete workbench for separating, manipulating, and re-composing natural and other sounds. "Loom" was re-composed using only a handful of different templates extracted from recordings of natural sounds. They include 1) a bird squawk, 2) bird chirp, 3) duck quack, 4) lutine bell, 5) children yelling (9 instances). We re-compose these in the tradition of *Musique Concrète*, but with tools previously unavailable. For example, a bird cadenza shows the massive time-scale differences one can achieve by morphing a flock of birds (created from a single chirp template) over a wide range. Also, the children's



drone in the second movement is achieved using 100x time-stretching and 50x frequency-warping. Granular synthesis, stochastic modeling, and other techniques are also exploited in our system and in the composition "Loom."

### **Sonofusion**

Sonofusion is an interactive audio-visual piece for the Overtone Violin. The Overtone Violin is an entirely custom built, radically augmented musical instrument that preserves the traditions of violin technique while adding a whole new set of possibilities for the musician. In this piece, the instrument interactively manipulates audio, video, and three-dimensional graphics. The performer journeys through a series of virtual spaces, each with their own set of underlying processes which performer controls through gesture and sound. Partial support for the composition of this piece was provided by IGERT, NSF Grant# DGE-0221713

### **Kotmun (A Gate of Flowers)**

The title Kotmun is a Korean word, meaning 'a gate of flowers'. In Korea, ornamenting on doors with the drawings or wood-sculpting of flowers was not just an act of decoration; it was one of the common practices to bring good spirits to houses and to people who would live there. Many pass or peek through these doors – an act of desire to get to another space. At some times, however, one just gazes at the doors, and their beautiful flowers and colors. One forgets why she or he was looking at them in the first place or what they wanted to seek beyond them. They are on the border in-between, enchanted by their exquisite beauty. With Kotmun, the composer hoped to auralize this moment of awareness. With the help of poetic elements of recorded sounds and thematic structures of the composition, the composer aimed at creating the uneasiness and yet, spell-bounding experience of this border. Kotmun was commissioned by IMEB (Institut de Musique Electroacoustique de Bourges), Bourges, France.

### **On a Mission from Dog**

Created for the Convolution Brothers, this work explores the relationship between real-time composition and cooking.

### **Indra**

"The Net of Indra is a profound and subtle metaphor for the structure of reality. Imagine a vast net; at each crossing point there is a jewel; each jewel is perfectly clear and reflects all the other jewels in the net, the way two mirrors placed opposite each other will reflect an image ad infinitum. The jewel in this metaphor stands for an individual being, or an individual consciousness, or a cell or an atom. Every jewel is intimately connected with all other jewels in the universe, and a change in one jewel means a change, however slight, in every other jewel." --Stephen Mitchell

**Concert X**  
**1:30 PM**

**McAllister Auditorium**  
**Thursday, November 9, 2006**

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metalloidesque electronico-clankered Christopher Ariza (USA)  
13:00

*for two percussionists and computer*  
Ensemble Surplus and NeXT Ens

Nebulae Stephen Taylor (USA)  
10:00

*for harp and computer*  
Ann Yeung, harp

balanfo Daniel Blinkhorn (Australia)  
14:27

*for tape*

Luna Lou Bunk (USA)  
09:00

*for saxophone and tape*  
Eric Honour (saxophone)

Afterimage 7 Roland Parks (USA)  
10:00

*for flute, violin, cello, piano, percussion, and computer*  
NeXT Ens

Vague Speech Daniel Zajicek (USA)  
07:28

*for tape*

Parang (波浪) Su Jin Ko (Korea)  
07:50

*for haegum solo and tape*  
Korean Traditional Ensemble

## Concert X Program Notes

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### **metalloidesque electronico-clankered**

This work explores a mixture and a juxtaposition of metric, semi-metric, and ametric materials, from both acoustic and digital sources. The score for this work employs an indeterminate, bi-temporal representation. Five equal-duration segments are given for each player in each of ten sections. Although the number of segments within each section is specified, each player may independently and freely choose segments. In addition, a large-scale dynamic contour is specified for each section. The real-time signal processing system, based on the amplitude and density of acoustic events, produces up to eight polyphonic textures or gestures. The title of this work is taken from Allen Ginsberg's 1961 poem "Television Was a Baby Crawling Toward That Deathchamber."

### **Nebulae**

Nebulae enables the harp to do things it can't do in the real world--long sustaining sounds and slow, sliding glissandos. A computer processes the harp and also accompanies it with a choir of slow, gliding glass harmonicas. The drifting sounds I was imagining reminded me of photographs of nebulas in deep space--vivid and luminous, but impossibly distant at the same time. The (optional) video, rather than straightforward depictions of the real thing, is based on paintings by Hua Nian. The drifting, changing shapes on the screen are controlled by the movement of the harpist's hands playing the piece.

### **balanfô**

balanfô is a work centered around the balaphone, a marimba that features in much African music and is of particular importance to people of the Guinea nation, which is often referred to as the 'province of the balaphone....' balanfô is essentially an acousmatic celebration of the balaphone via an assortment of auditory icons, seeking to provide feedback about the actions implicit in the creation of the instrument... Throughout the piece, the sounds of splitting wood, securing calabashe resonators, sawing and shaping of b ne slats and hammering frames together have been fused with streams of rhythmic and harmonic material and juxtaposed with chanting, singing, talking, tumbling, crackling, thumping, and spiraling ... all of which has been used to emphasize the sonic, as well as experiential significance of the balaphone to the Guinea people. A people who make, play and celebrate the balaphone as part of their collective identity... Extensive computer processing of the recorded sounds are used to augment the sonifications in the work which, in turn add to the inherently multidimensional nature of contiguity between the deeply terrestrial, as with the balaphone and the people of the Guinea nation, and the acutely informatic realization via the computer and the numerous processes made possible with a computer .... I used a balaphone in an

advanced state of disrepair as source material for the work, which was dismantled and used to provide all the sound sources throughout the piece (excluding of course the voice, which is largely left unprocessed)... The work was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

## **Luna**

Crescent moon- bent to the shape of the cold. –Issa

### **Afterimage 7**

Program Notes for Afterimage 7 Many years ago, when I was a young composition student, one of my professors loaned me a recording of a radio broadcast of Witold Lutoslawski's *Les Espaces du Sommeil* (1975, for baritone and orchestra). At that time I knew little of Lutoslawski's music and was armed only with the knowledge that he used chance as a means to realize complex orchestral textures and gestures. A curious thing happened when my former professor made this recording from the radio broadcast. The broadcast frequency for the classical station was very close to the frequency for a local jazz station. As such, sometimes the jazz station would 'bleed through' to the classical station or visa versa. During the broadcast of the Lutoslawski, the jazz station was airing a program on jazz fusion. As a result of this 'bleed through' the recoring of the Lutoslawski was peppered with outbursts of high-energy jazz. The professor who made the recording for me never mentioned this and I was left with the impression that *Les Espaces du Sommeil* contained occasional outbursts of high energy jazz fusion. I thought it was somewhat post-modern, but intriguing considering the absence of this trait in the rest of Lutoslawski's music. I admit to some disappointment when the commercial recording of *Les Espaces du Sommeil* became available and I heard the work as Lutoslawski intended. However, I remained intrigued with the concept of two stylistically diverse types of music unfolding simultaneously and competing for the listener's attention and I knew that eventually I would explore this idea in a composition. Afterimage 7 is the seventh in a series of works I have composed which explore the integration of computer-generated audio with live acoustic resources. While the focus of each piece in the series varies, the works in the series are all related in that there is an audible relationship between the computer generated material (whether real-time or studio realized) and the acoustic portion of the music. At times, the computer-generated materials are directly reflections (or afterimages) of the acoustic events, and occasionally the computer portion foreshadows or influences the development of the acoustic materials. Afterimage 7 continues my exploration of this relationship, however, it is the first in the series to integrate multiple, simultaneous streams of development. Two streams of music unfold simultaneously, one process-oriented and timbre focused and the other more akin to jazz fusion. The perspective of the listener is primarily rooted in the first stream, with the jazz fusion occasionally bursting through. The computer-generated sounds serve the dual role of enhancing the timbre and process

oriented stream and reflecting or foreshadowing one of the two streams, thereby creating afterimages. Afterimage 7 was commissioned by and written for the NeXT Ens who I am forever grateful to for their superb performances and unflinching support of new music.

### **Vague Speech**

I'm very fond of talking while saying nothing. I think it's very musical.

### **Parang (波浪)**

Parang have two meanings 'Ocean wave' and 'Blue' in Korean. The music has a big blue flow like ocean wave. Sometimes it is calm/azure or rough/cobaltic which change constantly. Using computers to compose music can seem cold and strict. But in this work, I tried to make computer music that flows like water and understand each other with playing Korean traditional instrument 'Haegum'. Ocean wave appears to lead numbers of wave. A various 'blue' color is like an Indian ink painting. Haegum's melody appears numbers of illusion in tape music, which is made by various granular synthesis techniques using CLM(Common Lisp Music).

**Concert XI (SEAMUS Concert)**  
**8:00 PM**

**Dixon Hall**  
**Thursday, November 9, 2006**

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All Your Sprache Are Belong to Strauss	Ivica Bukvic (USA)	01:10
	<i>for tape</i>	
Talespin	Russell Pinkston	07:04
	<i>for piano and Disklavier</i>	
	Chrissy Nanou, piano	
Vox Metallica	Jim Mobberley (USA)	07:30
	<i>for tape</i>	
Pushing Buttons	Andrew Walters	05:34
	<i>for saxophone and electronics</i>	
	John Doheny, saxophone	
Limosa	Brian Evans (USA)	02:15
	<i>for video</i>	
Amazilla	Brian Evans (USA)	02:15
	<i>for video</i>	
Facet Delay	Jeff Stadelman (USA)	06:50
	<i>for tape</i>	
Static Cling	William Alves (USA)	07:48
	<i>for video</i>	
hub	Ben Hackbarth (USA)	10:48
	<i>for flute, piano, percussion, and electronics</i>	
	NeXT Ens, Danilo Mezzadri (flute)	
...and nature is alone	Scott Wyatt (USA)	11:00
	<i>for tape</i>	
I Started	Christopher Cook (USA)	01:43
	<i>for tape</i>	
andJon	Maurice Wright (USA)	00:35
	<i>for tape</i>	

## Concert XI Program Notes

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### *ICMC-SEAMUS Collaboration Concert Notes*

*SEAMUS is a vital and varied organization whose memberships spans a broad spectrum of aesthetics and technical platforms. These works were selected from works voted by the SEAMUS Membership as top works from the SEAMUS 2006 National Conference in Eugene Oregon and from the SEAMUS Video Selection Committee for the forthcoming SEAMUS DVD Project. Additional short works come from the SEAMUS 20<sup>th</sup> Anniversary Electroclips contest, which were also chosen by membership vote.*

### **All Your Sprache Are Belong to Strauss**

One tbsp. of bad, yet dubiously celebrated translation One cup of king of Viennese waltz Dozen SEAMUS acronym pronunciation recordings Mix it up. Serve cold.

### **Talespin**

TaleSpin was commissioned by the Mead/Montague Piano Duo. It is a short musical fantasy, written in a quasi-romantic style. It has something of a program, too, whose subject may be apparent from some of the section titles: Telltale, Hot Topic, Blissful Ignorance, Morning After Songs, Still Spinning, and Picking up the Pieces. Many of the electronic sounds are processed recordings of a series of strange noises made by composer Stephen Montague, caught fooling around inside an acoustic piano during a recording session in 1995.

### **Vox Metallica**

Vox Metallica, for two-channel fixed digital media, uses a collection of recordings of the non-singing sounds from several different voices, plus recordings of guitars, bass guitar, drum set, and organ as sound sources. The result is a hybrid that at times focuses on just one of these collections, and in other places mixes them freely. Context being a critical part of our memory and pattern-recognition process, Vox Metallica plays with familiar and non-familiar juxtapositions of elements, using techniques of musical phrasing to create longer-term direction as well as coherent shapes in the shorter term. Of course, there's also a drum solo.

### **Limosa and Amazilla**

Limosa and Amazilla: Everything reduces to data mapping and information design. The only hard question is why we do either. I never got past a fascination with numbers, a desire to write songs, a desire to make pictures.

## **Facet Delay**

The title is adapted from the thirteenth section of a long, delightful text called "Hegel's Eyes," from Steve McCaffery's book, *Theory of Sediment*. The section's full title is "Recommended filter via Cognitive Component Fact Delay." It was composed during May 2004, for performance on that year's "June in Buffalo" contemporary music festival. I think of the piece as issuing from the simple opening impulse, which returns in various guises, each time setting in motion a train of derivative facets of itself (sonic and conceptual, obvious and abstracted). Adapting the words of McCaffery's text, this work "is motivated to maintain a life-form, induce transparency, necessitate an interstice and localize a pain." As I interpret McCaffery, this may translate as: I wrote out of need to communicate my self; in order to tell a truth; because I love to play with form; and to make something tangible.

## **Static Cling**

I have been interested in the resonant patterns that emerge from the chaos of our world, in the same way in which you can start to see interesting patterns and shapes in the static screens of interstation tuning. In this piece, I have used a computer to transform the sounds of the nightly ritual chaos of local news broadcasts into abstract timbres and static images into patterns of visual resonance (inspired by my association with computer animation pioneer John Whitney, Sr.). In both cases, the patterns are based on harmonic proportions, known in musical tuning as just intonation. *Static Cling* was created on the Macintosh with Csound computer music language, POV-Ray computer animation language, and Adobe Premiere.

## **hub**

I have, over the last several years, been composing works for instruments and electronic sound. Illusion and dialogue between forces has remained an important component of the design of these pieces, but, in this latest work, I tried to create a relationship more physical than just timbral or spatial similarities. I ended up putting speakers in situations where an electronic stimulus is coupled to an acoustic body so that the sonic results are some sort of hybrid between physical objects and speaker playback. By limiting the degree of freedom of the electronic result, something is created that is very similar to an instrument - it synthesizes sounds and gestures that are confined by timbre and space and also leaves a distinct fingerprint of its range of possibilities. Many thanks to SEAMUS for the generous funding that made this work and its performance possible.

## **...and nature is alone**

In the early morning hours of April 26, 1986, a testing error caused an explosion at the Chernobyl nuclear power station in northern Ukraine. The explosion of the reactor released 100 times more radiation than the atom bombs dropped on Hiroshima and Nagasaki. The radioactive fire burned for nine days, expelling more than 190 tons of toxic materials into the atmosphere.



A vast are of Asia and Eastern Europe was contaminated with nuclear fallout. Almost 20 years later, the people of Belarus and Ukraine continue to suffer medically, economically, environmentally and socially from the effects of the disaster. This piece is dedicated to the memory of those who experience the ramifications of such a disaster. The text, written by Elena Filatova, who actually takes rides in the dead zone, was performed for this presentation by Valeria Sobol, who was a school girl in Kiev at the time of the tragedy. Both want you to remember what happened here.

### **I Started**

"I Started" was written for the Society for Electronic Music in the United States 20th Anniversary Electroclips Competition. The piece uses several of the provided sample clips recorded by Paul Rudy at SEAMUS 2002 in Iowa City. The clips take a humorous look at the controversy surrounding the proper pronunciation of the organization's acronym. The samples are used on three main levels: woven into a background of whispers, chopped up and forced into a rhythmic chant, and more literal statements. The title reflects one of the prominently featured clips. The singsong chanting pokes fun at the futility of the good-natured argument.

### **andJon**

The dropped bowl was my favorite sample from the list. It accidentally introduces a beautiful pitched sound into the somewhat monochrome intonating of male voices that dominate the samples. I could not resist the temptation to introduce the words "Jon Appleton" into the mix. I found it fitting that Jon, one of the founders of SEAMUS, and a composer whose music, thoughts about music, and service to the profession has shaped the field of electroacoustic music, should be the one to define the sound of the organization's name.

**Concert XII**  
**11:00 AM**

**Dixon Hall**  
**Friday, November 10, 2006**

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Underground

Tom Lopez (USA)  
08:00

*for video*

Cidade Maravilhosa

Annie Mahtani (UK)  
08:02

*for tape*

Nodule

Donna Hewitt, Julian Knowles (Australia)  
19:54

*for eMic and two computers*

Montage

Brad Decker (USA)  
07:37

*for tape*

The Blue Box

Charles Nichols (USA)  
07:00

*video and dancer*

Joe Hayes, dance; Carol Cunningham, choreography

November Sycamore Leaf

Paul Rudy (USA)  
08:56

*for tape*

### **Underground**

"Underground" was composed in New York City, New York (2004) for a video by Nate Pagel. This is the second project in a series of works based on subway systems from around the world. The first project was based on the system in Paris and was titled "Métropolitain." This second project features the visual and aural environment of the London underground.

### **Cidade Maravilhosa**

A far away place. Memories. Fragments. Forest. Rain. Favela. Procession. People. Places. The less than perfect source recordings were made in Rio de Janeiro in 2005. Cidade Maravilhosa was realized at the University of Birmingham in 2006. For Alice.

### **Nodule**

Donna (eMic) and Julian (laptop) present a new collaborative composition for eMic (vocal interface/ mic-stand controller) and laptop performer, which draws upon a variety of sonic and compositional influences. The eMic, due to its mic stand design bases, invites the use of idiomatic gestural material from popular music. Exploring this idea further, the work seeks to use this gestural material in a sonic and performative context which is influenced by popular music. The performance context is primarily structured according to a 'band/lead singer' (laptop and emic) model, which is both utilized and subverted throughout the course of the work. In many ways the work seeks to bring experimental electronic and popular musics into closer contact, exploring the quite obvious points of intersection and cross-fertilisation.

### **Montage**

Originally conceived as a collection of seven miniature independent movements, Montage consolidates these miniatures into a continuous one-movement work. Sounds were produced from the manipulation of recorded objects and incidental text and utterances. The work establishes a continuum between these two sources by blurring the distinction of spoken language in order to create abstract sound, and manipulating recorded objects to mimic speech. Each section of Montage draws from this continuum in different ways, maintaining a balance somewhere between speech and sound.

### **The Blue Box**

The Blue Box (2005) for motion-capture dancer, interactive computer programming, and MIDI controller Carol Cunningham, choreographer Joe Hayes, motion-capture dancer Charles Nichols, interactive computer programmer and MIDI controller Timothy J. Rogers, motion-capture technician and animator The Blue Box is a piece for dancer, motion-capture

system, interactive computer programming, MIDI controller, and projected computer animation, in which the x- and y-position of both wrists, of a dancer at a remote site, are mapped to MIDI data, which are sent over Internet2, to control interactive computer programming, written in MaxMSP. The y-position of both wrists is used to select between five soundfiles of the same poem read by different voices, and the x-position is used to select a range of samples from those soundfiles. The result is real-time granularization of five soundfiles. These five granular streams are mixed and processed by another performer, at the host site, with the sliders and buttons of a MIDI interface, which controls the MaxMSP patch. The buttons of the interface trigger a rhythmic transposition of the grains, turn on and off comb filtering, and play synthesized FM bell tones, while the sliders control the loudness of each of the five streams, and the level and pitch of the comb filtering. The wrist, head, and back position of the dancer in the motion-capture suit also controls animation based on the poem text. When presented over Internet2, video streams of the dancer and the animation are projected at the site where the computer musician mixes the piece, and audio and video streams of the computer musician are projected at the site where the dancer performs.

### **November Sycamore Leaf**

In December of 2003, a friend sent me a Christmas Card with a photograph called November Sycamore Leaf by Missouri Photographer John Hess. The moment I slid the card out of the envelope sound literally exploded in my head. The bright orange leaf leapt off the card and into my sonic imagination, and as my eyes dug into the details of the image, the music made itself heard before my very eyes. Two years later, in a small cabin high in the Rocky Mountains with no running water but a fantastic view and quietness, the concentration of the photograph bore itself out in the composition of the music, and November Sycamore Leaf came to life over a three day period. "I went to the woods because I wished to live deliberately...and to see if I could not learn what I had to teach, and not, when I came to die, discover that I had not lived." (Thoreau)

**Concert XIII**  
**1:30 PM**

**McAllister Auditorium**  
**Friday, November 10, 2006**

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Organum Eric Simonson (USA)  
09:30

*for piano and computer*

The Quiet Play of Busy Pipes Christopher Bailey (USA)  
14:36

*for piano, violin, cello, flute, percussion, and computer*  
NeXT Ens

Nunataq Petra Bachrata (Portugal)  
12:30

*for tape*

LU Jing Wang (USA)  
09:09

*for erhu and Max/MSP*

Plastique Christopher Morgan (USA)  
08:00

*for tape*

klangschatten3 Seongjoon Moon (Korea)  
11:48

*for percussion and computer*  
Ensemble Surplus

Halo Rob Godman (UK)  
08:00

*for piano and live electronics*  
Ensemble Surplus, piano; Rob Goodman, electronics

### **Organum**

Organum is concerned with extending and adapting the idea of the Medieval practice of adding counterpoints to a pre-existing melody. In this case, rather than its being chant, it is a flow of pitches entirely generated by an algorithm. The live performer plays the score and cues the computer to either play sequences ("counterpoints") derived from the material in the score and/or process the live audio in various ways. Sometimes the counterpoint is note-against-note, other times behaving more independently.

### **The Quiet Play of Busy Pipes**

The Quiet Play of Pipes, while not always so quiet, is based on sounds of the distant, ghost-like, whirring of pipes in A/C networks, soda-machines, power conditioners, and so on. I've always had a weird fascination for these sounds, because they seem to imply worlds beyond, pregnant with energy, waiting to burst forth---as if breaking open a pipe would unleash a stream of violent anti-matter unto an unsuspecting universe, or opening a Coke machine would let in an intense all-revealing white light.

### **Nunataq**

Nunataq in the myths of old inuit civilization (Greenland) means a mountain ridge sticking out of a continental iceberg. In this piece I tried to suggest an atmosphere of the times of the old Greenland civilization (darkness, ice, clouds, mist...) ..."I don't know anything, but the life is constantly bringing me face to face to forces which are more powerful than me. We have experiences of generations, because to live is difficult and no women, no men will escape from their fate. That's why we believe in evil. The good does not need special regard, because it is good by itself and does not need worship. On the other side, the bad, which is lying and waiting for us in the dark, endangering us with storms and bad weather, and creeping in between us as a mist, we have to chase away from ways we walk on. People manage so little. We even don't know, if that, in what we believe, is true. Surely we know just one thing - what should happen, will happen..." (from a story of an old Greenland's hunter).

### **LU**

A recurring theme in composer's work is the concept 'balance of dichotomy': East vs. West, tradition vs. modernism, and acoustic vs. electronic. In this particular work this theme is revisited in its attempt to meld together two temporally and spatially distinct instruments – erhu (Chinese two-stringed fiddle) and computer – through the utilization of the computer music language Max/MSP. The title LÜ (Chinese for 'Journey') is methodically chosen here as it illustrates a musical journey of gradual morphing between the roles of erhu and electronics. Over the course of the work, the natural and pure acoustical

quality of erhu gradually gives way to the computer's mounting manipulation until eventually the electronic timbre secures its dominance in the end. The improvisational reprise in the closing stages of the work suggests a mirroring of the one we observe in the introduction; only now the erhu seems to have merely become a shadow of its opposing counterpart. Truly, this work serves as a sheer metaphor to life itself. With the implementation of Max/MSP combining with expression of evolution of timbre, we can render a parallel of reflection in how our own history has continually evolved in the advent of technology through the ages.

### **Plastique**

Plastique is an eight-channel work featuring samples of plastic bottles. I have always thought that a plastic bottle was an interesting combination of a percussive attack with a resonator so for this piece I recorded over 240 samples of various bounces, slides and spins. These samples were loaded into MAX/MSP and processed using ring modulation, soundfile granulation and spatialization software.

### **klangschatten3**

The third piece of the series 'Klangschatten' for ensemble of traditional acoustic instruments and electro-acoustic sound, this was written for percussion and tape. The idea of the piece is not to compose in a traditional sense: I neither tried to refine the sound materials drawn impromptu from my fantasy, nor logically composed them. But the unprocessed, vaguely contoured sound materials are fragmented throughout the piece. Tendence-Mask Algorithm was used to produce these fragments. The piece consists three movements that connote twelve segments.

### **Halo**

Approximately two thousand years ago, the Roman Architect Vitruvius published his 'Ten Books on Architecture'. Amongst many other things he writes of his work with acoustics in Roman Theatres:- "..... let bronze vessels be made, proportionate to the size of the theatre, and let them be so fashioned that, when touched, they may produce with one another the notes of the fourth, the fifth, and so on up to the double octave. "..... the voice, uttered from the stage as from a centre, and spreading and striking against the cavities of the different vessels, as it comes in contact with them, will be increased in clearness of sound, and will wake an harmonious note in unison with itself." Vitruvius - The Ten Books on Architecture in translation by Morris Hicky Morgon As the title suggests, Halo is indeed a duet between piano and responsive electronics! The vessels, as specified by Vitruvius, have been 'replaced' by digital technology. To some extent, Vitruvius' intentions have been kept... Halo was written for a first performance by the composer and Philip Mead for a premiere at Anglia Ruskin University, Cambridge on 18th November 2005.

**Concert XIV**  
**8:00 PM**

**Dixon Hall**  
**Friday, November 10, 2006**

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- American Dreamscape Steven Ricks (USA)  
14:00  
*for saxophone and video*  
John Sampen, saxophone
- Lametta Ewan Stefani (UK)  
06:45  
*for tape*
- Torrid Mix: feat. Jazzy King and Master L.T. Mike McFerron (USA)  
09:15  
*for piano and tape*  
Ensemble Surplus
- Under the Sea Chien-Wen Cheng (USA)  
06:00  
*for tape*
- Secret Pulse Zack Browning (USA)  
08:42  
*for amplified flute, violin, cello, and tape*  
NeXT Ens
- Circles and Rounds Dennis Miller (USA)  
09:20  
*for video*
- Erwin's Playground Fishman Rajmil (UK)  
09:12  
*for tape*
- Substitute Judgment + Metal Catalogue Jeffrey Treviño (USA)  
04:30  
*for video and percussion*  
Ross Karre, percussion
- Juggernaut Paul Oehlers (USA)  
08:59  
*for cello and tape*  
William Jason Raynovich, cello



### **American Dreamscape**

American Dreamscape was inspired by a passage from Thomas Pynchon's novel *Gravity's Rainbow* that makes reference to Charlie Parker and the jazz standard "Cherokee," among other things. While the specific references mentioned above are the primary focus of my piece, other aspects of the text were influential—its rhythmic flow, its form, and the dream-like free association of images and events. I have attempted to create a (primarily) musical experience which is similar, which presents an engaging flow of events with the sort of bizarre juxtapositions one encounters in dreams, and yet which has a sort of logic, albeit its own. As a side note, the use of the word American in the title, while originally inspired by the references mentioned above, began to exert its own influence on the piece and opened me up to even more diverse sources of inspiration. I had been reflecting on the Pynchon passage for some time when I met John Sampen in 2000 at an SCI conference in Ann Arbor, MI. We stayed in touch after that initial meeting, and I was pleased when he was interested in the concept of the piece and supportive of my intent to apply for funding. It was premiered by John Sampen at the 2005 BGSU Festival of New Art and Music. Tonight is the premiere of the solo version; the piece also exists as a quartet for sax, piano, percussion, and bass.

### **Lametta**

Lametta is an abstract acousmatic work that explores musical applications of convolution and time-compression techniques. Sequences of broadband impulses are convolved with pitched sounds to create percussive or bell-like timbres. Longer field recordings are time-compressed with high overlap settings to produce incomprehensible vocal passages which are then convolved with a predetermined series of chords. Overall, the intended effect is to create a composition that emphasises rhythm and pitch. The choice of timbres and soundscapes in the piece reflect my interpretation of the contrasting Italian and English meanings of the title.

### **Torrid Mix: feat. Jazzy King and Master L.T.**

"Kai estin au mousike peri harmonian kai rythmon eroticon epistime..." (And music, in turn, is knowledge of harmony and rhythm of love) PLATO

### **Under the Sea**

This piece is inspired by my childhood dream about an adventure under the sea. In this piece, sound samples from piano, glasses, and a computer keyboard are transformed through convolution, ring modulation, time stretching techniques to represent the imagined soundscape of a submarine and waves. The piece is also intended to portray the shimmering scenes under the sea when an imagined submarine passes through, flashing the light around for

illumination. Reverberation effects are used in this piece to give the impression of mystery, and the sudden surge of textural density and velocity is also used several times to create different surprises in this adventure. The piece ends with a fade-out drone to represent the continuation of the journey toward more adventures under the sea.

### **Secret Pulse**

SECRET PULSE (2004) for flute, violin, cello and computer-generated sounds was commissioned by NeXT Ens and neoPhonia. This composition continues a series of works written over the last ten years that explore the application of magic squares to musical structure. The 5x5 “Magic Square of Mars” provides the framework for the composition. The computer part was produced using GACSS (Genetic Algorithms in Composition and Sound Synthesis) which is an original computer music software package developed by Benjamin Grosser at the Beckman Institute of the University of Illinois. I would like to thank David Bohn and Cyrus Pireh for their assistance in preparing the score and computer part.

### **Circles and Rounds**

Circles and Rounds explores a variety of shapes, paths and processes that are circular nature. The piece is in four sections of roughly equal length. All images were created with Maxon Cinema 4D, while the music uses a variety of sources.

### **Erwin’s Playground**

The name of this work is an allusion to Erwin Schrödinger - one of the pioneers of quantum mechanics - and his imaginary field of action; namely, the inner shells of the atom. Its musical material and its structure arise from the solutions and implications of an equation discovered by Schrödinger, which became a well known cornerstone of Quantum Mechanics and succeeded in explaining for the first time the structure of the Periodic Table of Elements. The structure of Erwin’s Playground is modelled on a survey through various atomic energy levels, or shells, predicted by the equation: it begins at the lowest energy level, leaps to higher shells as this energy increases, reaches a maximum and then descends back, decreasing its energy until it reaches the lowest shell again. This may also be viewed as an excursion through the Periodic Table of Elements according to ascending order of atomic number, followed by a corresponding descent. The sonic material was generated by applying the probability distributions obtained from Schrödinger’s equation to granular techniques, which are ideally suited for stochastic processing of musical material. According to Schrödinger’s equation, there are four possible types of energy shells found in the Periodic Table, labelled S, P, D and F. In Erwin’s Playground, these are differentiated by means of two main strategies. The first of these consists of using source sounds with common timbral attributes for each shell. The second strategy consists of the use of different grain attributes for different sections (e.g. duration, envelope,

spatialisation, using different distributions to generate amplitude and duration, etc.). The composer is grateful to the Arts and Humanities Research Board (AHRB), UK, for its support in the form of a Research Leave Award, which made possible the realization of the project leading to the composition of this work. Erwin's Playground was created with public domain software developed by the composer in order to enable the application of Schrödinger's equation to the generation of granular clouds. It was a finalist at the Bourges International competition and at the International Contemporary Music Contest "Città di Udine".

### **Substitute Judgment + Metal Catalogue**

Jeffrey Trevino's piece, Substitute Judgment, is an autonomous work, created for performance without video. The goal of Ross Karre's video, Metal Catalog, is to create an entirely new piece that utilizes the hybrid of both media, live percussion and video. The concept for the video is derived from the concept of Substitute Judgment's form (several overlapping, interrupting narratives that unfold simultaneously). Hyper-simultaneity guides the temporal construction of the imagery. A sectionalized formal structure, consisting of four seemingly disjunct cells of musical materials, are represented graphically by a catalog of metal objects. Comprised entirely of still photographs taken on a one hundred and fifty year old horse ranch in Aspen, Colorado [the "T-Lazy-7"], Metal Catalog displays these stills in motion through a variety of graphic manipulations. First, a moving collage appears as a backdrop for overlaid images whose perspective is twisted and turned in response to the resonance of the tam tam. Following, the surprise introduction of a mechanical drum groove is represented with shifting and fading colored pencil drawings of the photographs. The materials gain more clarity in the next section when the twisting images are transferred to a single-layered unity on the screen. At the entrance of the penetrating wood block, the audience flips quickly through the pages of the catalog while the sound of glass bottles evoke memories of images as they pass quickly by, twisting in and out of sight. The music and video permute these previous materials. Finally, a choice is made: The glass bottle remains as the decisive final sonic element, resting uneasily on the resonance of the tam tam and the fading imagery of the metal collage.

### **Juggernaut**

Juggernaut (2005) is the third composition written with the computer-assisted system, MSC, which generates music employing magic squares as compositional models. A magic square consists of a series of numbers arranged so that the sum of each row, column and diagonal is the same amount. The magic square incorporated in Juggernaut is the "magic square of the Sun" one of the Ptolemaic Magic Squares" in *De Occulta Philosophia*, a book on magic by Heinrich Cornelius Agrippa von Nettesheim published in 1531.

**Concert XV**  
**11:00 AM**

**Dixon Hall**  
**Saturday, November 11, 2006**

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Tranquility

Kyong Mee Choi (USA)  
07:00

*for tape*

Bell Plates

Scott Lindroth (USA)  
09:00

*for percussion and tape*

temporal

Orlando Garcia (USA)  
07:59

*for tape*

The President Has His Photograph Taken

David Bithell (USA)  
13:50

*for trumpet and video*

Catjak

Lydia Ayers (Hong Kong)  
04:21

*for tape*

Papyrus

Chikashi Miyama (Switzerland)  
09:14

*for a sheet of paper*  
Ensemble Surplus

Engram

Mei-Ling Lee (USA)  
06:55

*for tape*

### **Tranquility**

This piece is inspired by the image of a tranquil pond at dawn. It starts with mystic and hazy scenery of the pond represented by a relatively wet sound. Gradually, dry and more transparent sonic material is introduced. While the essence of the piece, tranquility, is presented, subtle tension is still achieved through dynamics and articulations of sonic gestures. The majority of sound samples are processed by CLM (Common Lisp Music); utilizing instruments such as `expandn`, `grani`, `expsrc`, `ring-modulate`, `vkey`, `fullmix`, and `nrev.lisp`.

### **Bell Plates**

Bell Plates is scored for percussion solo and electronic sounds. The soloist plays brake drums, aluminum pipes, woodblocks, bongos, tom toms, and suspended cymbals. The electronic part consists of samples of various drums, cymbals, and gongs. These are heard at the beginning of the piece in their original form. Later, these instruments are processed in Csound to resemble a variety of gongs and bells.

### **temporal**

temporal was completed in January of 2006 for performances at festivals in Europe in the spring and summer of the same year. The work was created by making samples of the sound of air as it reverberated inside of three wind instruments; namely a flute, clarinet, and alto saxophone. These samples were then mixed and processed using a variety of software in the composer's computer. The title of the work refers to the slowly unfolding nature of the work and the resulting distortion of the perception of time. In addition, it refers to the Spanish term used to refer to some of the strong tropical storms found in the Caribbean.

### **The President Has His Photograph Taken**

The President Has His Photograph Taken -- for Trumpet, Video, and Electronic Sound (2005) This piece takes its title and loose inspiration from the 1928 Kurt Weill opera "Der Zar lässt sich Photographieren", in which a monarch with a slightly different title than mine goes about his self-absorbed ways having his photograph taken -- oblivious to a terrorist plot against his life. I was interested in creating a piece that deals with illusion on multiple levels and that replicates the very private mental world that we create when we think we are alone (itself a kind of illusion). Beyond this, the piece should explain itself.

### **Catjak**

Catjak weaves noises from cats performing various activities, samples of opening a can of cat food, and samples of monkeys and birds into rhythms of

sampled sound effects of the words "cats," "dog," "meow," and so on from various performers including the Beatles, into a soundscape very loosely inspired by the Indonesian Kecak (monkey chant). Each of my students recorded one sample of the sound "cat" and several other sounds which I used in this catcaphony.

### **Papyrus**

In this piece, a percussionist plays only a sheet of paper in various ways (e.g. tapping, flipping, flapping, blowing, rubbing, crushing, tearing etc.) and imitates noise from the paper, employing his/her throat and mouth. Not only these sound but also the movements of the player are precisely written in the score. The composer tried to compose not only sound but also visual or theatrical aspect of the piece. The electronic part is realized on Max/MSP. The program records various sound from a paper in realtime and analyzes rhythms in it. after that, it generates new phrases based on these rhythms, employing Markov chain algorithm.

### **Engram**

Engram was realized in Kyma and Pro Tools. Source audio is from the installation project Tracer by Jefferson Goolsby and Reza Safavi. The piece opens with the reworked sound of a car being destroyed by sledgehammers, which—like the car—gradually disintegrates piece by piece. Eventually, the horn of a passing car, captured during the original destruction, becomes the dominant figure. Engram represents a journey, using as its source the sound of transportation being destroyed. The opening sounds occur as might a vivid experience in one's life, whether terrifying, sorrowful, or joyous. We process the experience and it moves into memory. But as with any powerful experience, it may return to the front of our consciousness of its own volition, tranformed. en·gram (nɡrəm)?n : a physical alteration thought to occur in living neural tissue in response to stimuli, posited as an explanation for memory.

**Concert XVI**  
**1:30 PM**

**McAllister Auditorium**  
**Saturday, November 11, 2006**

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- Plundergraphic Mark Applebaum (USA)  
04:40  
*for four instrumentalists, diffusion artist, and DSP coordinators*  
Guys W/ Big Cars
- transport James Brody (USA)  
06:16  
*for tape*
- Introduction and Allegro Eric Lyon (UK)  
17:00  
*for flute, violin, cello, percussion, piano, and laptop computer*  
NeXT Ens
- NINTH Javier Garavaglia (UK)  
12:10  
*for viola and tape*
- Multiplication Virtuelle Mei-Fang Lin (USA)  
11:00  
*for percussion and computer*  
Ensemble Surplus
- I understand, sort of Brian Willkie (USA)  
07:30  
*for saxophone and tape*  
Sheri Oyan, saxophone
- Saturations III-C J. Anthony Allen (USA)  
04:09  
*for tape and dance*  
Newcomb Dance Company, dance; Barabara Hayley, choreography
- Consort for One Kristina Wolfe (USA)  
05:42  
*for tenor viola da Gamba and Max/MSP*  
dance, Newcomb Dance Company; choreography Alice Pascal Escher
- The Firmament Hyejung Yoon (Korea)  
06:25  
*for bassoon and computer*  
Category 5

### **Plundergraphic**

"Plundergraphic" is a work for one or more amplified acoustic instruments with live electronics, 8-channel tape, and live sound diffusion. Its graphic score consists of five "leaves", each a warped visual collage of graphic images taken from scores to my own acoustic works. Like any piece, each player makes his or her own interpretation of the score; in this work, however, the instructions are deliberately vague and the notation unconventional. Furthermore, players are free to choose any number of leaves and arrange them in any order. Once chosen, the selected leaves are scaled to the duration of the work: five minutes. Meanwhile, another performer actively diffuses the tape portion, itself consisting of two quartets of acoustic instruments and two corresponding, electronically modified versions. This player is free to fade in and out among the program materials, creating sparse or dense performances as desired. Furthermore, he or she controls the amplification level of the live acoustic instrument(s) and the corresponding live signal processing which is applied to them. In this regard, the diffuser is equally a part of the ensemble, perhaps its key player. Thanks to the ensemble Guys W/ Big Cars--Stephen Beck and his colleagues and students at the LSU School of Music--for undertaking the performance of "Plundergraphic" at ICMC. The performers are: - Stephen David Beck, shofar - Griffin Campbell, alto saxophone - Brett Dietz, percussion - Mark Applebaum, piano - Joseph Patrick and Brian Willkie, sound engineers.

### **transport**

Transport, (2004), a work for two channel electroacoustic sounds, was initially meant to be a study of sounds from trucks. Live recordings were made at the side of highways, and from the cab of a semi truck. As is the case with many of these kinds of works, the scope of the sounds grew quickly to include percussion and other natural and instrumental sources. Additionally, after attending a session of the Composer's Collective in St. Paul, Minnesota, organized by Franz Kamin and, unfortunately, no longer meeting, I was impressed with the level of music brought to the session and with the level of criticism and care which each member took when approaching the music of other members. I decided, then, that I would send Transport to the group and get their feedback at each stage of its composition. I believe I sent the work to them three or four times and incorporated many of their suggestions into the work. Many software programs were used to alter the sound material, including KymaX, Cecilia, CrusherX and many other plug-ins focusing especially on convolution, granulation, filtering and morphing. The final multi-track creation of the composition was done with Adobe Audition. The work is meant to be approached as an independent sound world, intended to be perceived and experienced on its own.



## **Introduction and Allegro**

Introduction and Allegro is a chamber music composition in which the computer musician performs as an integral member of the ensemble. A division of labor among the instruments is observed, though the acoustic instrumentalists tend to work more as an ensemble than as soloists. The computer, by nature of its differences does take on some prominence, just as does a piano in a traditional piano quintet. Thus in addition to ensemble playing, the computer does perform occasional solos. Introduction and Allegro emphasizes the reconfigurable nature of the computer, and its ability to refine, redesign, and reflect on recorded materials. All sounds produced by the computer are derived from acoustic instrumental sounds captured during the performance. A somewhat simplified harmonic and rhythmic language is employed throughout in order to focus attention on aspects of coordination between the computer musician and other performers during ensemble playing.

## **NINTH**

Ninth is a piece in which only one instrument and computer interact. The materials for this piece (sounds, rhythms and pitches) were taken from Bruckner's ninth Symphony in D minor (third movement - Adagio). The composition for the viola part was worked with advanced techniques and mostly all the pitches are played as flageolet (natural harmonics) sounds. The computer part (programmed with MAX - MSP) has several subpatches, using processes like filtering, Sample & Hold (triggered by the amplitude of the input from the viola), convolution, dynamic delays and AM (all interacting with each other). There are two samples stored in the computer, which are originally taken from the F# dominant chord on bar 17 of the general score of the Symphony, which interact with the viola and the patches. They were previously modified with Phase Vocoding (time stretching treatment) and slightly varying in the pitch. The form of the piece, like Bruckner's Adagio, is in a ABAB like-form with a Coda. The title "Ninth" recalls not only Bruckner's Symphony, but also the initial interval of its third movement (a minor ninth). The main aim of the piece was to "recreate" with a completely different approach and Instrumentarium Bruckner's dramaturgy of sublime spirituality in the Adagio of the Symphony in D minor.

## **Multiplication Virtuelle**

The main idea for the piece is to have the percussion instruments multiplied by sample sounds triggered in real time by the percussion itself. Thus the electronic part acts more like an agent that doubles (or multiplies) the percussion, rather than just as an accompaniment. Object "Bonk" written by Miller Pucket in the Max/MSP environment is used to capture the percussion attacks in real time. The information about the intensity of the attacks is then used to trigger and control the playback rate of the stored samples. In another words, the pitch of the sample is determined by how loud the percussionist plays. The secondary idea of the piece has a different take on the meaning of its title "Multiplication Virtuelle". As already implied by the setup of the

instruments on the stage, the idea of circular motion and of repeated patterns come into play not only in the surface material but also in the more global structure of the piece itself. Specific rhythmic patterns are repeated (or multiplied several times in a more visual sense) before moving on to the new but related patterns. The local structure of the piece also proceeds in a circular motion in terms of how its rhythmic patterns evolve.

### **I understand, sort of**

I understand, sort of, a work for Alto Saxophone and digital media, was written in 2003. The primary source materials of the digital part come from an anvil hit and a saxophone multiphonic. While the work attempts to resolve the inherent conflict of its parts, the title acknowledges a limitation all of us face; an incomplete understanding of the world around us.

### **Saturations III-C**

The Saturations series of pieces all focus on a very narrow "subject" and, similar to photography, saturates it with as much of the subject as is aesthetically desired. Saturations III-C uses samples made on the UPIC (Unité Polyagogique Informatique du CEMAMu) system while studying at CCMIX (Centre de Création Musicale Iannis Xenakis) in Paris, France. Unlike any of my other Saturations pieces, this piece uses one additional sample - a single strum of an acoustic guitar.

### **Consort for One**

The composition Consort for One is written for live electronics and the Viola da Gamba. Its title, Consort for One is significant for the most obvious reason being the paradox of a solo consort, or group of instruments. This solo 'ensemble' is created by recording live material, then replaying, rerecording and reacting to that material to mimic the ethereal homogeneous sound of a Viol Consort. Within the piece there are two planned sections, but the rest of the composition is based on the performer's improvisations, the performance space, and his or her settings on the effects. It was programmed in Max/MSP.

### **The Firmament**

The Firmament describes the images based on Genesis chapter 1 verses from 6 to 8. The flow of "time and water" and images of "the sky and the universe" are featured in bassoon and live-electronics transformed by Max/MSP. Bassoon and real time processing granular sounds are interactively joined together in the piece. The granular sounds are designated as following three groups; main grain-sound, popping grain-sound, and low grain-sound. The grained sounds represent diverse flows of fluids.

**Concert XVII**  
**8:00 PM**

**Dixon Hall**  
**Saturday, November 11, 2006**

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Transparent Body Dan Trueman (USA)  
11:48

*for dancers, e-violin, laptop computer, and hemispherical speakers*  
Rebecca Lazier, dance; Dan Trueman electronics

Spider Howard Kenty (USA)  
02:44

*for tape*

Keeping the Core Pure: In Memory of Rodney Waschka II (USA)  
Jerry Hunt 10:00

*for laptop computer and instruments*  
Convolution Brothers

HOPPER CONFESSIONS: Room in Brooklyn Butch Rován (USA)  
13:00

*for cello and video*  
Ulrich Maiss, cello

Purusha-Prakrti Manuel Rocha Iturbide (Mexico)  
12:30

*for tape*

Reminiscence of Pipa Yu-Chung Tseng (Taiwan)  
10:45

*for flute, percussion, and tape*  
NeXT Ens

This too shall pass... Jacob Rundall (USA)  
06:24

*for tape*

O Superman Joshua Clausen  
08:00

*for video and computer*

### **Transparent Body**

The title *Transparent Body* evolved from two driving creative questions: What is seen in the body, and being a duet, what is perceived when two bodies surround each other but never touch, or touch and never see one another? The dance vocabulary was developed by imagining impossible movement, as defined by the laws of gravity, and then creating living, and possible, correlations in our bodies. We constructed phrases through a process I call the "twisted cube scale," where a system of points in space must be arrived at, but the sequence, initiation, and pathways are chosen intuitively. Interweaving these analytical and intuitive processes provided the framework for discovering the personal and mythic metaphors of the dance. Trueman observed the contrasting moods of the physical vocabulary and created dream sequences that alternate with more noisy, frenetic sections. The rise and fall in our bodies inspired the opening sonic gesture, and the physicality of the dance segments correspond directly to Trueman's physical movements that translate into sound gestures through the use of movement sensors on the bow. All of the sounds in *Transparent Body* begin with the violin, the violin bow itself, or the voice, and are processed through a laptop. The types of processing are controlled through sensors in the bow that detect pressure, movement and sound. Together we experimented with sequencing until the mostly abstract vocabulary was infused with an emotional logic and a fluid narrative thread. *Transparent Body* exposes a gestural language that is expressed sonically and physically, and charts the emotional landscape of two bodies that are at once united and separate. Notes by Rebecca Lazier, choreographer and director, Terrain Dance Company.

### **Spider**

I began this piece by experimenting with a number of Physical Modeling commands in CSound (based on models by Perry Cook) that allow the user to stretch, shape, and bend the parameters of virtual instruments beyond what would be possible in the physical world. Virtual flutes, clarinets, brass, and shakers can do quite a lot when manipulated in improbable ways; the resulting sounds occasionally resembled those of their physical counterparts, but more often than not were very abstracted. I found the process fascinating, as the modeled sounds that I began creating were definitively electronic, but strangely organic, almost arachnoid: furtive, surprising, and dangerous. For each virtual model that I worked with, I created a number of samples, each with several different variations. After compiling the source material, I sequenced the wave files in Cakewalk's Sonar, with very minimal processing. The piece is succinct by design, grouped into eight overlapping sections that represent the appendages of its subject. Personally, I still find the piece a little scary, suggestive of a sudden yet anticipated predatory strike.

## **Keeping the Core Pure: In Memory of Jerry Hunt**

Jerry Hunt (1943-1993) was an extraordinary composer-performer of powerful, frightening, humorous, and delightful computer music. His sudden death has left the general music world much poorer and the computer music world bereft of one of its few truly unique and eccentric voices. His one-man performances in which he spoke, played keyboards, banged on suitcases, made obscure adjustments to various computers, raced back and forth across the stage with strangely-lit objects in hand ritualistically presenting homemade icons, or continually gesturing with tiny flashlights, tree branches, or feathers - - becoming in the process a modern-day shaman conjuring spirits -- marked him as a brilliant and original master of technology, performance, and composition. *Keeping the Core Pure* is an homage that uses quotations from conversations I had with Jerry, quotations from an interview of Jerry by Larry Austin (used by kind permission of Prof. Austin), and comments made by a critic. These sentences and the length and structure of the other musical events were organized using a computer program written by the composer making use of a "1/f-noise" distribution.

## **HOPPER CONFESSIONS: Room in Brooklyn**

This multimedia work draws its inspiration from "Room in Brooklyn," a poem by Anne Carson (New York: Knopf, 2000). Carson's poem is polyphonic, exposing two different voices that speak to the condition of passing time: a painting by Edward Hopper (the 1932 "Room in Brooklyn") and a passage from St. Augustine's Confessions. Carson's minimalist verse suggests a unique nostalgia—the voice of the poem is vaguely jazzy, although, like a Hopper painting, it never swings; the form is too empty to sustain that kind of movement. It is this very reticence that serves, paradoxically, to animate the painting, as if Carson were giving voice to the solitary figure who sits with her back turned from the viewer, re-enacting the time present that for her "is long," and, for the spectator, "is no more," to use Augustine's terms. The present work adds another voice to Carson's polyphonic poem, through an acoustic and visual landscape that not only animates her animation, but explores, in its own way, the nostalgia Hopper embraced and Augustine bracketed. Mixing new and old images, photograph and canvas, still life and movement, the visuals offer a double-take on Hopper's interiors. The musical score represents a similar fusion of perspectives, through a series of discrete phrases that shift between skittish walking bass and mournful cantabile melody, mediated by the electronic interaction. Two temporal orders are bridged through the sound and the function of this electronic voice, which both binds and separates what is now and what is no more.

## **Purusha-Prakrti**

Purusha-Prakrti Samkhya is one of the philosophical schools of India, known as one of the oldest and most orthodox systems of Hinduism. This philosophy sees the universe as part of two eternal qualities: purusha & prakrti. It is then a dualistic philosophy characterized by a way to see life that contemplates the

universe as an evolution of different dualities (light-darkness, masculine-feminine, etc). Spirit as an autonomous transcendent principle is accepted by all Hindi philosophies, with the exception of Buddhists and materialists. The purusha (spirit-self) is unexplainable; it is the one that sees, isolated, indifferent, simple inactive spectator, pure and eternal. Then, how can the spirit accept being accompanied by one's psycho mental experience?. In the Samkhya School, purusha is always tied to prakrti (matter and psycho mental life), and this tie to the self and life is to be found out of time. The only certainty that we can have is that man has been in this condition since antiquity. Prakrti is so real and eternal as purusha, but compared to the spirit it's totally dynamic and creative. The self will be captive of the body while the purusha is mistaken by it. The spirit can be liberated (moksha) when it realizes that it is different from psychic matter, and certain millenary practices like Yoga have been able to develop techniques in order to arrive at this liberation. At the present, people in India that believe in Hinduism (most of them) accept the doctrine of Karma that stipulates that each individual obtains the results of his good or bad actions through an eternal cycle of life's (samsara). They believe that this cycle of suffering can be only detained through the spiritual practice of Yoga, or by attaining death in the sacred town of Varanasi. This composition is about an imaginary trip that begins in the high mountains where the Ganga River begins and where the Yogis perform their spiritual practice, and it ends at Benares (Varanasi). The work is inspired in the dualistic conflict between spirit and matter that repeats till infinitum in the eternal wheel of samsara, and in its possible way outs. The work was made starting from digital sounds recorded in two trips made to India where I recorded different sound scapes along the Ganges river (in the cities of Haridwar, Ritshikesh and Varanasi), many of them that deal with daily rituals where different kinds of bells and percussion instruments are played. In this way, sound instruments, animal life (specially insects and birds) and finally man with their diverse daily activities are the protagonists of this work that evolves as the sacred water stream of the Ganges. Purusha-Prakrti was a commission of the Bourges festival in 2005; it was made at the Charydbe studio at IMEB in Bourges France. In this composition I combine digital means as convolution and different cross synthesis techniques with a couple sounds made with analog old noise generators and oscillators. Most of the sounds were transformed starting from the digital sound scapes I recorded in India.

### **Reminiscence of Pipa**

The work was commissioned by National Foundation of Art in Taiwan and has been selected as a finalist piece at Musica Nova 2005 International EA Music Competition. The composition was inspired by a poem –“Song of Pipa” by Gee – I PO, a Chinese poet in Tang Dynasty; the work can be viewed as a reminiscence of the story. The alto flute employed in the composition presents the poet, while the normal flute and piccolo presents the female role of the poem ;computer music and percussion parts serve as the rhythmic supporting

and atmosphere creators of the work. For reflecting the oriental trait of the poem, several eastern musical elements and instrumental idioms are employed including the thematic principle of embellishing a single note(as manifested in Chinese Chin music and Indian Gamakas music), the treating a single tone as “living matter” with different vibratos and timbres(as manifested in Chinese Chin music), and the rapid alternation of fingering and dynamics(as used in the Japanese Shakuhachi music),the use of digitized samples of Chinese music. ..etc. The form of the work can be divided into 4 sections with long-static introduction and coda. The overall shape of the work is close to a ascending ramp, starting from a more static , lower one and growing gradually, and leading ,finally, toward the highest, climax point at 5th section . The formal outlines of the work is as following: I. Introduction, II. Farewell , III. Loneliness and birds, IV. Bitterness and Sadness, V. Dancing with drunk, VI. Coda

### **This too shall pass...**

This too shall pass... is based on two recorded sound sources: a bell and a cymbal. The spectra of these sounds were analyzed using Michael Klingbeil's SPEAR (Sinusoidal Partial Editing Analysis and Resynthesis) program. I then manipulated the spectral data using Common Music and synthesized the piece in CLM. As suggested by the title, This too shall pass... is about the acknowledgment of adversity as well as the belief that all things must come to an end. The piece is not so much about optimism as it is about acceptance.

### **O Superman**

This multi-media performance is a re-envisioning of Lori Anderson's O Superman. This song, highly relevant in the 80's for blurring the boundaries between pop, performance art and innovative electronic performance, is updated to feature new novel electronic performance interfaces and to engage an entirely new electronic vernacular.

The Late Night Concert program this year also known as the off-ICMC events is a collaboration between ffmup (Free\_Form\_MashUp, [www.ffmup.org](http://www.ffmup.org)) and ICMC 2006. The main figures at ffmup Scott Smallwood and Newton Armstrong along with Sam Pluta, a graduate student at Columbia University selected the works that are presented at various locations in New Orleans including the historic Columns Hotel on St. Charles Avenue and the French Quarter. We hope that these concert series with all live performances will present yet another aspect of the multidimensional depth of our field during the conference in New Orleans.

### **Concert Locations**

#### *Columns Hotel*

The Columns Hotel is part of the ICMC recommended hotels on St. Charles Avenue. It is located accross the street towards Tulane University and about 2 minute walk from Hampton Inn and St. Charles Inn which are also part of the list of ICMC hotels. Please see Local Information page and section on hotel maps for directions.

#### *Sound Café*

The Sound Café is located in the French Quarter area. The Late Night Concert will be held after the banquet and we will provide transportation to the venue or back to the ICMC hotels. Please see Local Information page and section on Late Night Concerts location maps for directions.

#### *Zeitgeist*

Zeitgeist is a multi-disciplinary art center run by Rene Broussard. It features multi-disciplinary art works including music as well as video. The Friday Late Night Concert will be held here. Please see Local Information page and section on Late Night Concerts location maps for directions.



**Late Night Concert *One***  
**10:30 PM**

**Columns Hotel**  
**Tuesday, November 7, 2006**

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Pink Canoes

Pink Canoes (USA)  
30:00

Andre Castro + Martin Aaserud

Martin Aaserud (Norway)  
30:00

## Late Night Concert *One* Program Notes

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### **Pink Canoes**

The Pink Canoes are an improvisation-oriented new music ensemble from Oakland, Ca. Their vocabulary is as varied as the instruments they play, ranging from prepared guitars, to laptops to homebuilt analog synthesizers and circuit bent electronic toys. At times the integration between electronics and instruments is seamless, leading to moments where not even the musicians themselves can tell who is creating what sounds. Other times, such integration is completely absent as electronics and instruments provide all too disjunctive splatterings of electronic noise against a simultaneously beautiful, yet terrifying soundscape. Sometimes the two aforementioned scenarios occur just seconds apart from each other, adding even greater confusion as to the true underlying themes and destination of each performance. The Pink Canoes are, in no particular order, Aram Shelton (saxophones, laptop) Noah Phillips (guitar, electronics), Ava Mendoza (guitar, electronics), Travis Johns (bass, laptop and electronics) and Zachary Watkins (electronics).

### **Andre Castro + Martin Aaserud**

Improvisations based on abstract sound, focusing on timbre and texture more than tonality. Andre Castro is using Max/MSP to livesample and process sounds coming from Martin Aaseruds prepared guitar. The only source of sound is the guitar and all sound is created live. Small sounds are brought to life that would not be audible without some form of amplification. The sonic landscape is fragile, silent and temperamental as a rusty forest.

**Late Night Concert *Two***  
**9:30 PM**

**Mimi's**  
**Wednesday, November 8, 2006**

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Tappatappatappa

Jeff Morris (USA)  
20:00

Jack Chorale

Paul Fretwell (UK)  
45:00

Seattle Noise and Pulse Study

Hiroki Nishino (USA)  
15:00

## Late Night Concert *Two* Program Notes

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### **Tappatappatappa**

An improvisation exploring and transforming the room's acoustics into textures and gestures of intriguing noise and pure tones. The artist works with tools designed in Max/MSP to record live input from quiet, delicate sounds and ambience, transforms them and recombines them with incoming live sound to build up chaotic but dynamic and beautiful textures and gestures.

### **Jack Chorale**

We enjoy odd things. Musical has-beens fascinate us just as much as contemporary genres. Jack Chorale brings you to the cinema of the late 1970s. A bad Sci-Fi B-movie is play but you're not really playing attention. Our track is tinged with reminiscence, amazingly bad effects, electronica and any feelings you might have had whilst watching this in the not-quite back-row of the Dalston Rio on a humid summer afternoon. Music is allowed to mean something, isn't it? Jack Chorale ends up as a work-song for the lazy. If you really care, you are welcome to show your appreciation by feeling the depth (and width) or our funky groove. Music and sounds from earlier times push their way into the mix – it's all music, right? We like grit and harmony, so this track has both. Two facts for your narrative: The Dalston Rio is a little-visited cinema in London's east end, adjacent to a Bagel Shop where drivers pull up to order bakery products in old white BMW cars with blacked-out windows. Bach is known to have written Chorales. Jack didn't. Perhaps Jack ranched horses 'out Midwest' instead. Jack Chorale is mixed live using laptop technology. Besides this, we need a mixing desk and stereo system for the playback of our work – the social environment of a bar or club is the ideal venue. We require no frills, although we always welcome a system that has a nicely balanced top end and a hefty bottom.

### **Seattle Noise and Pulse Study**

Seattle Noise and Pulse Study is a live performance piece based on the recordings I took from my everyday life as a Ph.D. student, in the style of loud noise music.

**Late Night Concert *Three***  
**10:30 PM**

**Columns Hotel**  
**Thursday, November 9, 2006**

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ilgob sorigori

Ge-Suk Yeo (Germany)  
49:42

backgammon

Farina Casey (USA)  
45:00

(The New) Ur Sonata

Shahrokh Yadegari (USA), Steven Schick (USA)  
17:08

## Late Night Concert *Three* Program Notes

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### **ilgob sorigori**

ilgob sorigori is a cycle of seven sound poems combined with electro-acoustic sounds and a video projection. The music is based on onomatopoeic words, the basis of rhythms and timbre. The words are spoken in different languages, which encounter at different moments. This helps to form exciting rhythms and sounds. Consonant and syllables emanate from language, but they sound like instruments, often not clear to understand. The listener himself may decide which meaning he likes to give the sounds. This forms a world of sound, which transforms into pictorial music. 'sorigori' can be translated with sound loop, which joins over and over, more and more. One scene is followed by another, at the end the last scene returns to the theme of the first, slightly changed, though, in a variation with different character. It's not about the return to the beginning, but about enhancements and change: a spiral and endless process. ilgob sorigori is the result of an intense sound work with digital sampling as well as with Flash programming and video art. Nevertheless, its focus is not based on technique, but on the amazing forms of expression these technique opens. ilgob sorigori can be considered as a surrealist radio drama or minimalistic opera with slowly moving visuals based on sound calligraphies (original painted with brush and ink).

### **backGammon**

backGammon is a large ensemble devoted to the exploration of group composition through both electronic and acoustic media with a desire to test the boundaries of improvisational transmission. The ensemble consists of seven electro-acoustic multi-instrumentalists, all using electronic tools to process and distribute their own sonic contributions as well as those of the group. The group of musicians also engages the historical continuum of electronic music by using tools from the dawn electronic music, such as the Arp Odyssey, spring reverb, and theremin, as well as more contemporary tools such as laptops, gestural controllers, and Max/MSP. The primary goal of the ensemble is group composition via musical communication. The music itself is about exploring the many dimensions of modern music making: sonic textures, complex rhythmic structures, and exploring a vast array of musical idioms and languages.

### **(The New) Ur Sonata**

(The New) UrSonata A Duo Collaboration between a Percussionist/Actor and a Computer Musician A Collaborative Protocol When Kurt Schwitters composed his mammoth 45 minute long "UrSonata" between 1922 and 1932 -- a work he called his "sonata in primal sounds" -- he succeeded in de-coupling words from their meanings. His UrSonata is indeed primal, celebrating the human voice not as a purveyor of meaning through the medium of language

but as a progenitor of pure sound that is unadulterated by meaning. When words arise, they seem to do so almost accidentally: there is a playful use of "Rakete," German for rocket, or a brief reading of the word "Dresden" from the inside out ("dedesnr"). Schwitters must have thought he was alone in the exploration of sound for its own sake. He could not have known in 1922 that two great concerns of 20th century music -- percussion and electronics -- would follow the same path. "(The New) UrSonata" reconsiders Schwitters' original work through the lens of late 20th century sound art, in which a percussionist/actor and a computer musician rethink Schwitters' sound play. New versions of old ideas emerge through a focus on rhythm, sound manipulation, and spatialization. The computer music instrument used in this recording for live improvisation is called Lila. "Lila" is the Sanskrit word signifying divine play, the play of destruction and creation, or the play of presence in the moment. With that metaphoric platform in mind, the material that Lila manipulates is carefully chosen. Schwitters offers a spectrum of sonic information from the neutral matrix of the alphabet at one end, to charged repetitions of words of war (Rakete being primary among them) on the other. "(The New) Ursonata" allows the alphabetic building blocks of Schwitters' poem to stand alone while pulling emotionally charged elements into the public space by means of four-channel spatialization and manipulation based on simple analog processes (e.g., loop, delay, ring modulation, and feedback). These parameters are controlled precisely by performative action. The audience then experiences the most emotionally relevant parts of Schwitters' work as movements and sounds that occupy their domain. Performance becomes, as Schwitters always intended, an expression of action and provocation.

**Late Night Concert *Four***  
**10:30 PM**

**Columns Hotel**  
**Friday, November 10, 2006**

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Rise Set Twilight

Michael Bullock (USA)  
30:00

aDemod Media Jam

Shawn Pinchbeck (Canada)  
35:00

Call Me Hear

Don Sinclair (Canada), Jeremy Rotsztain (Canada)  
20:00



## Late Night Concert *Four* Program Notes

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### **Rise Set Twilight**

rise set twilight is the sound and light project of Linda Aubry and Mike Bullock. Layering audio and video synthesis, feedback, and field recordings, rise set twilight creates absorptive drones that can be both gritty and crystalline. Performances typically last around 30 minutes and take advantage and unusual spaces: rise set twilight have performed in church pews and in a planetarium, and projected onto the ceiling of a monastery. Recognizable sounds and images float just below the surface but the cumulative effect is abstract and meditative. Change happens gradually, almost imperceptibly.

### **aDemod Media Jam**

The aDemod Media Jam will be a 35 minute live sound and visual experience that brings together the elements of acousmatic electroacoustic music/soundscapes, film, video, computer generated images, live image constructions and interactivity. A dynamic and free flowing live performance environment is created where the sound and images feed off of each other. The result is a gritty hands-on kind of media experience where through the spirit of collaboration the performers create a new space where new and old medias converge to clearly express their artistic sensibilities.

### **Call Me Hear**

In this tightly synchronized and participative audio-video performance, Don Sinclair and Jeremy Rotsztain collect cell-phone images submitted by members of the audience, compose them into a collage, and transform/sonify that collage into a sonic scape of abstract sounds. This system for interaction between cell-phone networks to Internet to video to audio was conceived and created by Don and Jeremy in Max/MSP/Jitter. The performance system explicitly invites members of the audience to submit images, regularly checks for new images, and downloads them onto Don's computer. Don composes a visual collage using the collection of images using a MIDI wind instrument, layering images with each another and selecting visual effects in real-time. As Don is creating his collage, Jeremy simultaneously reads a single 320-pixel scan line from Don's collage and interprets it as an FFT spectrum to create an evolving soundscape. Brightness is used to control the amplitude and hue is used to control phase. Bright pixels in the top of the image are transformed into loud sounds in the upper sonic spectrum (10,000 to 20,000 Hz). Bright pixels on the lower half of the image are transformed into sounds in the lower spectrum (400 to 10,000 Hz). By reading through Don's changing collage by manipulating the scan line across the screen in different ways, Jeremy is able to play the collage thereby producing a variety of rhythms and timbres. If a second projector is available, Jeremy's scan line can be projected on the second projector. The performance system is designed to provide the two

performers a great degree of creative control over both the sonic and the visual while at the same time, keeping the performers intimately connected during the process. Don's use of the wind controller affords him the ability to create the collage while observing the position and movement of the scan line and hearing its sonification. Jeremy performs the scan line on the image collage, controls the position and movement of the scan line, adjust the sonification parameters, and has the scan line projected (if available). Call Me Hear was performed at Windows on Fine Arts Cultural Studies (part of Accolade opening events March 2006) and I/O Media at Interaccess Media Art Centre (April 2006).

### **Installation Program**

We have a number of installations for this year's conference set up at various locations on the Uptown Tulane University campus. The venues include Rogers Chapel, Dixon Hall Lobby, McAllister Auditorium Lobby, and the McAllister Lecture rooms.

### **Locations for Installations**

#### *Rogers Chapel*

The Rogers Chapel is located next to the Theater and Dance Department building, the Music Department's neighbor, going towards Broadway Street. Please refer to the campus map in the Local Information section to locate Rogers Chapel.

#### *Dixon Hall Lobby*

The Dixon Hall Lobby is located in Dixon Hall where the morning and evening concerts are held. Please refer to the general campus map to locate Dixon Hall in the Local Information section.

#### *McAllister Auditorium Lobby*

The McAllister Auditorium Lobby is located in the lobby area of McAllister Auditorium where the afternoon concerts are held. Please refer to the campus map to locate McAllister Auditorium in the Local Information section.

## Installation Schedule

## Monday and Tuesday

Time	Rogers Chapel	Dixon Hall Lobby	McAllister Auditorium	
			Lobby	Lecture Rooms 1 & 2
12:00 PM	RTO	Ceramic	thunus	Kinetic Energy
5:00 PM	Orf's Immolation			
8:00 PM				

## Wednesday

Time	Rogers Chapel	Dixon Hall Lobby	McAllister Auditorium	
			Lobby	Lecture Rooms 1 & 2
12:00 PM	RTO	Ceramic	thunus	Kinetic Engine
5:00 PM	Ghost Jockey			
6:00 PM				GLÅS

## Thursday to Saturday

Time	Rogers Chapel	Dixon Hall Lobby	McAllister Auditorium	
			Lobby	Lecture Rooms 1 & 2
12:00 PM	Ghost Jockey	Ceramic	thunus	Speaking of Wind
	Cheraw			Dome Works
8:00 PM				

## Installation Descriptions

**Radio Transmission Orchestra (RTO)**

Radio Transmission Orchestra (RTO) is a completely mobile, versatile, multi-channel sound installation. Combining pirate radio broadcast and urban guerrilla art, RTO builds on a history of free speech and performance art in a simple yet effective and innovative way. RTO is a made up of five low powered, short-range FM transmitters and thirty battery powered FM alarm clock radios. The transmission is wireless, maintains broadcast regulations set

**Aaron Drake**

up by the FCC, and uses audio routed by a laptop. The content sent through the airwaves consists of music and soundscapes, composed primarily by musicians, composers and sound artists, although participation has been open to all individuals interested in experimentation with sound and performative installation. So far, participating artists include: Cooper Baker, Aaron Drake, David Earle, Caleb Epps, Adam Fong, Thadeus Frazier-Reed, Stina Hanson, Clint Haycraft, Arthur Jarvinen, Joe Kidurka, Eric Lindley, Marc Nimoy, James Orsher, Phil Stearns, and Luke Taylor. RTO has already been featured at Provflux 2006 in Providence Rhode Island where performances and installations included: 1. The parking structures of the Biltmore Hotel as well as that of the Rhode Island Convention Center 2. As part of the “mobile jukebox” - attached to a 1971 Schwinn 10-speed – which toured the streets of downtown Providence 3. As an unannounced guest to the 2006 Rhode Island School of Design commencement ceremony 4. And as a one night installation at the Loom Gallery in Providence, RI.

### **Ceramic**

### **Gary DiBenedetto**

The heart of Ceramic is a large hand-thrown clayware bell surrounded by five smaller ones. The hand-thrown bells may symbolize an earthier past, while their dynamic context represents incorporation into a global age of technology. The motion of the bells against one another generates unique sounds within each bell that are recorded as they occur. The contrast of the ‘natural world’ with the technological age is represented through the use of the computer to alter the sounds generated by the sculpture in real time. All bells rotate on their central axis; flywheels are driven by an electric motor generate their motion. The dimensions of the piece as shown, suspended within a wooden frame, are 2ft. x 2ft. x 7 ½ ft. However the top platform is ideally suspended from the ceiling, resulting in the elimination of the wood suspension frame. The sculpture is multi-functional relating to the audio environment desired. Ceramic can be presented in the following audio modes: 1. Amplified with effects or without 2. Real-time unfolding of an electroacoustic composition.

### **Orf's Immolation**

### **Randall Packer**

ORF'S IMMOLATION was originally created as a site-specific performance work, presented as the closing event of Mardi Gras, New Orleans, February 28, 2006, 11:00 pm - 12:00 am CST. ORF'S IMMOLATION was performed by a solo tenor (Orf) accompanied by a mobile audio-visual system enabling video projection and sound distribution in a multimedia walkthrough of the streets of New Orleans. ORF'S IMMOLATION was executed from Washington Park in the Marigny Triangle to the St. Louis Cathedral at Jackson Square in the heart of the French Quarter. Images of the hurricane and its aftermath, drawn from broadcast news footage, were projected on the caped figure of Orf (derived from the myth of Orpheus), while he sang classic American songs (blues, jazz, and spirituals) set to an original electronic composition. ORF'S IMMOLATION confronts social and political conditions in America that led to the tragedy of Hurricane Katrina. The work underscores

the necessity of the active observer during perilous times, as Orf metaphorically 'absorbs' the imagery of horror and devastation of Katrina culminating in a fiery self-immolation in front of the St. Louis Cathedral. The act of immolation is intended as a symbolic gesture evoking defiance, catharsis, purification and rebirth. ORF'S IMMOLATION attempts to recover and reclaim what is sacred and what is at risk, what is fragile in the unique culture of New Orleans.

### **thunus**

### **Ryoho Kobayashi**

"thunnus" is a sound and image processing system using Sudden Motion Sensor, which attempts to prevent data loss by parking the heads of an active disk drive after detecting a "sudden motion". The user wears a head mount display (HMD) and sound isolating earphone, which isolates the user from background noise, and shoulders a backpack, in which a laptop computer. By walking, running or jumping, the Motion Sensor in the computer will send a signal to Max/MSP/Jitter using OpenSound Control (OSC), then images and sounds from a video camera, which is put on the HMD, are processed and output to HMD and earphone. When the user stands still, the image on the HMD never makes transition, and sound on the earphone will be a noise. To take information from surroundings, the user have to keep moving. The sound processing for this work is accomplished using cross synthesis techniques. The number of frequency components, which are transmitted to earphones, corresponds to the tempo of the user's steps. Therefore, when the user moves quickly, the generated sound becomes clear.

### **Kinetic Engine**

### **Arne Eigenfeldt**

Kinetic Engine is a virtual ensemble of rhythmic players under the control of a virtual conductor, who not only monitors and controls the players, but, more importantly, understands the role of each player, and creates parts accordingly. Furthermore, the conductor demands continuous change (and is thus the conductor of a continuous motion machine, a "kinetic engine"). Variation must occur: each player has the capability of varying its parts in a number of ways, ranging from small (i.e. filter settings) to medium (the pattern) to large (i.e. the instruments played). Small variations satisfy the conductor for a while, but they wear off; greater and greater variations are required to maintain interest. This demand continues to increase, until large scale changes occur. In this installation version of the system, the listener can influence the system, gently nudging it, or giving it a strong push.

### **GLÅS**

### **Mark Domino**

'Glås' is a video-based installation with a robotic projectorrefractor that explores the electro-optical space created through careful mediation of contemporary video projection technology, various glass and integrated digital video processing. It is a sensual comment on light-obsessed mythologies of the present.

**Ghost Jockey****Daniel Iglesia**

Ghost Jockey is an audio/video (1 channel video, stereo audio) installation which continually generates a stream of music and video. Aurally, the program repeatedly swaps samples from a library, layers and aligns them by tempo and key, and makes decisions on volume levels. It can also fragment and reassemble the loops in stochastic ways. The library contains samples from many different (primarily pop) genres, and most samples are intended to be recognizable (reflecting contemporary popular music's reliance on nostalgia). The visuals are created by running a Google image search on the name and artist of each sample, cycling through the results, and adjusting the brightness with the volume of each sample track; the result is multi-track layered images that pulse with the beats of the music. Since many of the results are recognizable or even iconic (album covers, portraits, etc), the viewer has another correlative force to tax the nostalgia center of the brain. The result is pleasing and entrancing; yet the relative each with which a computer subsumes the role of DJ and VJ is intended to comment upon the lack of originality required to create directionless or non-hierarchical collage.

**Cheraw****Kristine Burns/Colby Leider**

Cheraw, South Carolina, August 2005. 24 hours distilled into 24 minutes. The work was commissioned by the State of South Carolina and Cheraw State Park.

**Speaking of Wind****Seny Lee**

The installation consists of an arrangement of 12 membranes together with 12 microphones along the edges of a bridge at Centre Arts Marnay-sur-Seine. The microphones are the bridge's ears and the membranes its vocal chords. The sounds of the bridge are interpreted in real time during variable short periods and retransmitted directly into the bridge's sound environment. An auto-influence is put in place and the computer learns to identify new sound signals, which would enrich its sonorous *mise-en-abîme* (a car passing by, the whistling of a passer-by, children laughing, bird singing...). This is the first artistic work that makes use of paper-thin plastic film speaker membranes, a new macro-technology, developed by the research and development laboratory at Plasma and Ion Beam Corp, a South Korean start-up. These new membranes may look like everyday plastic film but their physical properties make them the equivalent of millions of condensers grouped together (piezoelectric film). The particularly expensive technology developed for these electrostatic loud speakers can now be found in a physical support.

**Dome Works****Pauline Oliveros**

Oliveros describes Dome Works as "20ft geodesic dome covered with lycra with 360 degree projector and 12 channel surround sound system. The dome has a 400 sq ft footprint and needs 2300 sq. ft. so that there is room around the dome as well as inside it. A black box theater is best as darkness is required." Unfortunately we will not be presenting the live version but will be projecting

the video instead.



## DIGITAL JUKEBOX PROGRAM AND WTUL 91.5 FM INTERVIEWS

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### Digital Jukebox Program

For this year's ICMC Digital Jukebox Program, which features 44 works from around the globe, we have programmed some additional special events. The 44 works can be listened to on listening stations located at Dixon Hall Lobby and McAllister Auditorium Lobby, in an 8-channel listening room and on WTUL 91.5 FM radio. The radio broadcasts will feature composers from the Digital Jukebox Program hosted by conference attendees – “composer co-hosts.” Composers who have requested to be interviewed will present live performances or playback of their Digital Jukebox works along with other special guests such as keynote speaker Max Mathews and Miller Puckette throughout the week. Please refer to the conference webpage for any updates and change in schedules.

### Featured Works

Air Study 1 Gary Scavone (Canada) 06:19	Black Noise White Silence Marcel Wierckx (Netherlands) 13:50
Alchymia Noah Keesecker (USA) 10:00	CRESCENT CITY (excerpt) Ann LeBaron (USA) 12:00
Anatomia de um Poema Sonora Luis Antunes Pena (Germany) 11:12	Deep Winter Mark Volker (USA) 11:30
Anechoic Pulse Panayiotis Kokoras (Greece) 09:40	Do You Know What It Means?... Aries Estes (USA) 07:45
Asphatherios Phivos-Angelos Kollias (Greece) 07:37	Enmeshed Michael Clarke (UK) 12:55
Automatisme Ji Won Yoon (Korea) 06:04	Hydraulis Colby Leider (USA) 12:02

Imprints  
Sinan Boskesoy (France)  
07:00

Invisible Images  
Burton Beerman (USA)  
17:00

is the same... is not the same  
Robert Hamilton (USA)  
12:00

KARG  
Palle Dahlstedt (UK)  
11:30

La Rage  
Pierre Alexandre Tremblay (UK)  
45:00

Landfall II: Flaming Skull  
McGregor Boyle (USA)  
07:00

Lattice  
Christopher Burns (USA)  
00:00

Li Jiang Etude No. 3  
Christopher Keyes (Switzerland)  
08:00

Magic-Mirror  
Johannes Schuett (UK)  
12:13

Maresia  
Daniel Barreiro (Germany)  
11:51

Mist Covered Mountain  
Jan Beran (Denmark)  
14:43

Mudra  
Rodrigo Sigal (Mexico)  
12:28

Music for the Biceps  
Joo Won Park (USA)  
06:29

NPFAI.1  
Dimitri Voudouris (South Africa)

offen - fin des terres  
Gerald Eckert (Germany)  
16:45

play day  
Roberto Morales (Mexico)  
12:56

SaxMax  
Mark Enebretson (USA)  
12:00

Shelter  
Tom Williams (USA)  
13:04

Singularity  
Mark Ballora (UK)  
11:36

stretto  
Anna Rubin (USA)  
26:44

Tremor Transducer  
Douglas Geers (USA)  
06:00

tambo  
Seddon Ambrose (UK)  
10:51

Tanicane Camillo)  
Camillo Salazar (USA)  
05:00

The Boy Kicked the Ball  
Lawrence Fritts (USA)  
10:00

The Fundamental Object  
Eric Chasalow (USA)  
04:44

The Wooden Fish  
Chaudhary Amar (USA)  
04:30

Wrought  
Fletcher Wyatt (USA)  
10:43

Those Gestures You  
Lars Graugaard (USA)  
16:00

Tunnel  
Olivia LeSeur (USA)  
04:24

Untitled 2005  
Travis Garrison (USA)  
10:30

Whitebeard  
Pete Moss (USA)  
16:02

WTUL 91.5 FM DIGITAL JUKEBOX  
INTERVIEWS/PERFORMANCES

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**Monday, November 6, 2006**

**Interview 1**

3:00 PM

Luis Antunes Pena (Germany)  
Ann LeBaron (USA)  
Sinan Boskesoy (France)  
Matthias Ockert (Germany)

Matthew Burtner (USA), co-host

**Tuesday, November 7, 2006**

**Interview 2**

3:00 PM

Mark Volker (USA) ; Danilo Mezzadri, flute  
Arles Estes (USA)  
Pete Moss (USA)  
Jen Wang (USA)  
Max Mathews (USA)

Elainie Lillios (USA), co-host

**Wednesday, November 8, 2006**

**Interview 3**

3:00 PM

McGregor Boyle (USA)  
Christopher Burns (USA)  
Jan Beran (Denmark); Christopher Raphael, oboe  
Robert Hamilton (Sweden)  
Miller Puckette (USA)

Jon Appleton (USA), co-host

**Thursday, November 9, 2006**

**Interview 4**

3:00 PM

Camillo Salazar (USA)

Doo Jin Ahn (Korea)

Rodrigo Sigal (Mexico)

David Durant (USA), co-host

**Friday, November 10, 2006**

**Interview 5**

3:00 PM

Tom Williams (UK)

Joo Won Park (USA)

Mark Applebaum (USA)

Chaudhary Amar (USA)

Kristine Burns (USA), co-host

**Saturday, November 11, 2006**

**Interview 6**

4:00 PM

Perry Cook (USA)

Charles Dodge (USA)

Marcel Wierckx (Netherlands)

Mark Ballora (USA); Danilo Mezzadri, flute

Douglas Geers (USA), co-host

# PAPERS, POSTERS, DEMOS, AND PANEL SESSIONS

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SCHEDULES AND DETAILS

FOR

PAPERS,

POSTERS,

DEMOS,

AND PANEL SESSIONS

**Paper Session 1 A****Diboll Conference Center Room A****Composition Systems and Techniques**

- 9:00 AM Generation of Complex Sound Sequences using  
Physical Models with Dynamical Structures  
*Oliver Tache, Claude Cadoz*
- 9:30 AM An Introduction to Eco-Structuralism  
*Timothy Opie, Andrew Brown*
- 9:50 AM Enmeshed: Live in 3D fog~  
*Michael Clarke*
- 10:10 AM Time Slices, Graphic Scores and Music Composition  
*Brian Evans*

**Paper Session 1 B****Diboll Conference Center Room B****Sound Synthesis and Analysis**

- 9:00 AM Waveguide-based Room Acoustics through  
Graphics Hardware  
*Niklas Roeber, Martin Spindler, Maic Masuch*
- 9:30 AM From Score-Based Approach Towards  
Real-Time Control in PWGLSynth  
*Mikael Laurson, Vesa Norilo, Henri Penttinen*
- 9:50 AM Fantasy Birds in Yazi's Dream  
*Lydia Ayers*
- 10:10 AM Raster Scanning: A New Approach to Image Sonification,  
Sound Visualization, Sound Analysis and Synthesis  
*Woon Seung Yeo, Jonathan Berger*

**Languages for Computer Music/  
Software and Hardware Systems**

- 3:30 PM Metamodels and Design Patterns in CSL4  
Stephen Pope, Xavier Amatriain, Lance Putnam,  
*Jorge Castellanos, Ryan Avery*
- 4:00 PM Design and Implementation of a Real-Time Fingering  
Detection System for Piano Performances  
*Takegawa Yoshinari, Terada Tsutomu, Nishio Shojiro*
- 4:30 PM GranCloud - A New SuperCollider Class for Real-time  
Granular Synthesis  
*Terry Lee*
- 5:00 PM Miniaudicle and ChucK Shell:  
New Interfaces for ChucK Development and  
Performance  
*Spencer Salazar, Ge Wang, Perry Cook*
- 5:20 PM FOMUS, a Music Notation Software Package for  
Computer Music Composers  
*David Psenicka*
- 5:40 PM Flexible Scheduling for DataFlow Audio Processing  
*George Tzanetakis, Neil Burroughs, Adam Parkin*

**Mathematical Music Theory**

- 3:30 PM Functors for Music: The Rubato Composer System  
*Guerino Mazzola, Gerard Milmeister*
- 4:00 PM On Musical Scale Rationalization  
*Albert Graf*
- 4:30 PM Fourier Oracles for Computer-Aided Improvisation  
*Emmanuel Amiot, Thomas Noll,  
Moreno Andreatta, Carlos Agon*



5:00 PM

Melodic Clustering Within Topological Spaces of  
Schumann's Traumerei  
*Chantal Buteau*

5:30 PM

Melodic Topologies  
*Kamil Adiloglu, Klaus Obermayer*

**Paper Session 3 A****Diboll Conference Center Room A****Interactive Performance Systems**

- 9:00 AM JAMOMA - A Modular Standard for Structuring  
Patches in MAX  
*Tim Place, Trond Lossius*
- 9:20 AM Providing Rhythm Patterns in Sound Synthesis  
*Lars Graugaard*
- 9:40 AM The Table is The Score: An Augmented-Reality  
Interface for Real-Time, Tangible, Spectrographic  
Performance  
*Golan Levin*
- 10:00 AM Sound Scope Headphones: Controlling an Audio  
Mixer through Natural Movement  
*Masatoshi Hamanaka, Seunghee Lee*
- 10:20 AM Agents in ChuckK: A Timely Programming Experience  
*Michael Spicer*

**Paper Session 3 B****Diboll Conference Center Room B****Sound Synthesis and Analysis**

- 9:00 AM Using Concatenative Synthesis for Expressive  
Performance in Jazz Saxophone  
*Esteban Maestre, Amaury Hazan, Rafael Ramirez, Alfonso Perez*
- 9:20 AM Estimation of Partial Parameters for Non-Stationary  
sinusoids  
*Axel Roebel*
- 9:40 AM YASAS - Yet Another Sound Analysis -  
Synthesis Method  
*Schlomo Dubnov*

10:10 AM

Timbral, Perceptual, and Statistical Attributes for  
Synthesized Sound  
*James McDermott, Niall J.L. Griffith, Michael O'Neill*

**Paper Session 4 A**

**Diboll Conference Center Room A**

**Representation and Models for Computer Music**

3:30 PM

Analysis of Musical Structures in Audio and MIDI  
Signals using Information Rate  
*Schlomo Dubnov*

4:00 PM

An Approach to Visualization of Complex Event Data  
for Generating Sonic Structures  
*Sinan Bokesoy, Jean Baptiste Thiebaud*

4:30 PM

Semantic Time: Representing Time and Temporal  
Transformations for Digital Audio in Interactive  
Computer Music Systems  
*Eric Lee, Jan Borchers*

5:00 PM

A Logic-based Language for Modeling and Verifying  
Musical Processes  
*Rafael Ramirez*

5:20 PM

The Interpretation of MIDI Velocity  
*Roger Dannenberg*

**Paper Session 4 B**

**Diboll Conference Center Room B**

**Aesthetics, Philosophy, and Criticism of Music/  
History of Electroacoustic Music**

3:30 PM

The Shiraz Festival: Avant-garde Arts Performance  
in 1970s Iran  
*Robert Gluck*

4:00 PM

Here Me Now: The Implication and Significance  
of the Female Composer's Voice as Sound  
Source in her Electroacoustic Music  
*Elizabeth Hinkle-Turner*

- 4:30 PM Noise, Dissonance, and the Twentieth-Century  
Spiritual Crisis: Synchresis in Chion's Requiem  
*Sarah Jacobs, Paul Rudy*
- 5:00 PM Sound Art in Mexico  
*Manuel Rocha Iturbide*
- 5:20 PM Negotiating the Musical Work: An Empirical Study  
on the Inter-Relation between Composition  
*Henrik Frisk, Stefan Ostersjo*

**Paper Session 5 A**

**Diboll Conference Center Room A**

**Software and Hardware Systems**

- 9:00 AM                      Ambisonics Spatialization Tools for Max/MSP  
*Jan Schacher, Philippe Kocher*
- 9:20 AM                      Mobile STK for Symbian OS  
*Georg Essl, Michael Rohs*
- 9:40 AM                      VSCORE: An Real-Time Visual Application for Scoring Music  
Alternative  
*Juraj Kojs*
- 10:00 AM                      PerfComp: A Heuristic-Based Program for Analysis  
of MIDI Performance Files  
*Timothy Walker*
- 10:20 AM                      Creativity and Access in Electronic Music:  
Cracked and Pirated Software Instruments  
*Doloswala Kalika Navindra*

**Paper Session 5 B**

**Diboll Conference Center Room B**

**Music Information Retrieval**

- 9:00 AM                      Summarizing Musical Preferences as Audio Signatures  
*Jason Freeman*
- 9:20 AM                      jSymbolic: A Feature Extractor for MIDI Files  
*Cory McKay, Ichiro Fujinaga*
- 9:40 AM                      Automatic Chord Recognition Using Enhanced Pitch  
Class Profile  
*Kyogu Lee*
- 10:10 AM                      Automatic Raag Classification of Pitch-Tracked  
Performances Using Pitch-Class and Pitch-Class  
Dyad Distributions  
*Parag Chordia*

**Sound Synthesis and Analysis**

- 3:30 PM Visualizing Sound Environment During Orchestra Performance Based on Time Frequency Analysis  
*Satoru Morita, Sayaka Tokunou*
- 4:00 PM Fuzzy Logic Control Tool Kit: Real-Time Fuzzy Control for Max/MSP and Pd  
*Rodrigo Cadiz, Gary Kendall*
- 4:30 PM Musical Tapestry: Re-Composing Natural Sounds  
*Ananya Misra, Perry Cook, Ge Wang*
- 5:00 PM Scalable Wavetable Matching for Real-Time Polyphonic Synthesis  
Wavetable Synthesis  
*Simon Wun, Andrew Horner*
- 5:20 PM Concatenative Synthesis Using Score-Aligned Transcriptions  
*Roger Dannenberg*
- 5:40 PM Circle Maps as a Simple Oscillators for Complex Behavior: I. Basics  
*Georg Essl*

**Interactive Performance Systems**

- 3:30 PM On the Development of a System for Gesture Control of Spatialization  
*Mark Marshall, Nils Peters, Alexander Refsum Jensenius, Ajay Kapur*
- 4:00 PM Development of a Versatile Interactive Performance System  
*Douglas Geers, Maja Cerar*
- 4:30 PM Radio Drum Gesture Detection System Using Only Sticks, Antenna and Computer with Audio Interface  
*Ben Neville*

5:00 PM

Performer Adaptive Scores: An Introduction  
and Demonstration  
*Robert Frank*

5:30 PM

The ArtsSync Project: Methods and Architectures  
for Mapping Foreground, Middle-Ground and  
Background Musical Structures to Visual Images  
*Christopher Keyes, Marcel Wierckx*

**Paper Session 7 A**

**Diboll Conference Center Room A**

**Studio Reports**

- 9:50 AM Georgia Tech Music Technology Group –  
Studio Report  
*Gil Weinberg, Jason Freeman, Parag Chordia, Frank Clark,  
Chris Moore, Scott Driscoll, Travis Thatcher*
- 10:10 AM The Loyola University Music Technology Lab  
*Sanford Hinderlie*
- 10:30 AM Tulane Music Technology Studio Report  
*Conner Richardson, James Cook, Tae Hong Park*

**Paper Session 7 B**

**Diboll Conference Center Room B**

**Computer Systems in Music Education**

- 9:50 AM Musical Interaction Design with the CREATE USB  
Interface: Using a CUI Instead of a GUI for HCI  
*Dan Overholt*
- 10:20 AM Sound and Interaction for K-12 Mediated Education  
David Birchfield, Thomas Ciufu, Harvey Thornburg,  
*Wilhelmina Savenye*

**Paper Session 8 A**

**Diboll Conference Center Room A**

**Interactive Performance Systems**

- 3:30 PM Musical Performance over Internet2 Using the  
AccessGrid  
Charles Nichols, Scott Deal, Timothy Rogers, Jimmy Miklavcic,  
*Beth Miklavcic, Many Ayromlou*
- 4:00 PM PLOrk: The Princeton Laptop Orchestra, Year 1  
*Daniel Trueman, Perry Cook, Scott Smallwood, Ge Wang*



- 4:30 PM Real-Time Synchronization of Independently-  
Controlled Phasors  
*Lonce Wyse*
- 5:00 PM A Paradigm For Physical Interaction With Sound  
In 3-D Audio Space  
*Mike Wozniowski, Zack Settel, Jeremy Cooperstock*
- 5:30 PM Jam'aa - A Middle Eastern Percussion Ensemble  
for Human and Robotic Players  
*Gil Weinberg, Scott Driscoll, Travis Thatcher*

## **Paper Session 8 B**

## **Diboll Conference Center Room B**

### **Music Analysis**

- 3:30 PM Recording Quality Ratings by Music Professionals  
*Richard Repp*
- 4:00 PM Data Association Techniques for a Robust Partial  
Tracker of Music Signals  
*Hamid Satar-Boroujeni, Bahram Shafai, Patric J. Wolfe*
- 4:30 PM Musical Tension Curves and Its Applications  
*Min-Joon Woo, In-Kwon Lee*
- 5:00 PM Detecting Motives and Recurring Patterns in  
Polyphonic Music  
*Paul Utgoff, Phillip Kirlin*
- 5:30 PM Melodic Modeling: A Comparison of  
Scale Degree and Interval  
*Yipeng Li, David Huron*

**Paper Session 9 A**

**Diboll Conference Center Room A**

**Composition Systems and Techniques**

- 9:00 AM Pragmatic Considerations in Mixed Music:  
A Case Study of La Rage  
*Pierre Alexandre Tremblay*
- 9:20 AM Computer Music Enaction  
*Kevin Dahan*
- 9:50 AM *KEYNOTE SPEECH*  
*Max Mathews*  
*Freeman Auditorium*

**Paper Session 9 B**

**Diboll Conference Center Room B**

**Sound Synthesis and Analysis**

- 9:00 AM Feature-Based Synthesis: Mapping from Acoustic  
and Perceptual Features to Synthesis Parameters  
*Matt Hoffman, Perry R. Cook*
- 9:20 AM Fujara: A Physical Model of the Bass Pipe  
Instrument in an Interactive Composition  
*Juraj Kojs*
- 9:50 AM *KEYNOTE SPEECH*  
*Max Mathews*  
*Freeman Auditorium*

**Paper Session 10 A**

**Diboll Conference Center Room A**

**Artificial Intelligence and Music**

- 3:30 PM A Comparison of Statistical Approaches to  
Symbolic Genre Recognition  
*Carlos Perez-Sancho, Pedro J. Ponce de Leon, Jose M. Inesta*

- 4:00 PM A Novel Approach to Automatic Music Composing:  
Using Genetic Algorithm  
*Damon Daylamani Zad, Babak Araabi, Timothy Opie, Andrew Brown*
- 4:30 PM A Factored Language Model for Time-Quantized Music  
*Xiao Li, Gang Ji, Jeff Bilmes*
- 5:00 PM Auralization of a Constraint Solver  
*Arnaud Lallouet, Jeremie Vautard*
- 5:30 PM Towards Machine Learning of Expressive  
Microtiming in Brazilian Drumming  
*Matthew Wright, Edgar Berdahl*
- 5:40 PM An Evolved Neural Network/HC Hybrid for Tablature  
Creation in GA-based Guitar Arranging  
*Daniel R. Tuoy, W.D. Potter*

<b>Paper Session 10 B</b>	<b>Diboll Conference Center Room B</b>
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### Composition Systems and Techniques

- 3:30 PM An Acousmatic Composition Environment  
*Morten Breinbjerg*
- 4:00 PM “We Don’t Write Songs. We Write Records”:  
A Compositional Methodology based on  
Late 20th Century Popular Music  
*Simon Zagorski-Thomas*
- 4:30 PM Score Generation in Voice-Leading and Chord Spaces  
*Michael Gogins*
- 5:00 PM Bioinformatic Response Data as a Compositional Driver  
*Robert Hamilton*
- 5:30 PM A Sample Accurate Triggering System  
for Pd and Max/MSP  
*Eric Lyon*

**Paper Session 11 A**

**Diboll Conference Center Room A**

**Interactive Performance Systems**

- 9:00 AM                                      Comparing Musical Control Structures and Signal Processing Strategies for the Augmented Cello and Guitar  
*Adrian Freed, Ahm Lee, John Schott, Matt Wright, Michael Zbyszynski, Frances Marie Utti*
- 9:30 AM                                      Laptop Performance: Techniques, Tools, and a New Interface  
*Mark Zadel, Gary Scavone*
- 10:00 AM                                      The Immersive Computer-Controlled Audio Sound Theater: Experiments in Multi-Mode Sound Diffusion Systems for Electroacoustic Music Performance  
*Stephen David Beck, Joseph Patrick, Brian Willkie, Kenley Malveaux*
- 10:30 AM                                      The AIMS Project: Creative Experiments in Musical Sonification  
*Reginald Bain*

**Paper Session 11 B**

**Diboll Conference Center Room B**

**SEAMUS Papers/Miscellaneous**

- 9:00 AM                                      To Be: The Music of Johanna Magdalena Beyer  
*Meg Schedel*
- 9:30 AM                                      Precursors to the Formation of the Columbia-Princeton Electronic Music Center  
*Hartsock, Ralph*
- 10:00 AM                                      Interview with Halim El-Dabh  
*Bob Gluck*
- 10:30 AM                                      The Sound Recordist as Composer: Aesthetic and Practical Concerns  
*Colby Leider, Kristine H. Burns*

**Psychoacoustics, Music Perception and Cognition/  
Miscellaneous**

- 3:30 PM                                      An Intelligent SP-MIDI Polyphonic Reduction  
Algorithm  
*Siu Hang Lui, Andrew Horner, Lydia Ayers*
- 4:00 PM                                      Musical Pattern Design Using Contour Icons  
*Charlie Cullen, Eugene Coyle*
- 4:30 PM                                      The Thing About the Post-Modern Quotes:  
Quantitative Studies into “Music Technology”  
Degrees in Britain Using UCAS Data  
*Carola Boehm*
- 5:00 PM                                      Evaluating and Extending Computational Models  
of Rhythmic Syncopation in Music  
*Leigh Smith, Henkjan Honing*

**Digital Audio Signal Processing**

- 3:30 PM                                      DSP Programming with Faust, Q and SuperCollider  
*Yann Orlarey, Albert Graf, Stefan Kersten*
- 4:00 PM                                      AUTUMN: A General Pitch-Extraction Wave-to-MIDI  
Transcription System  
*Kevin Di Filippo, Andrew Horner, Eric Fung, Jenny Lim, Lydia Ayers*
- 4:30 PM                                      PhaVoRIT - a Phase Vocoder for Real-Time  
Interactive Time-Stretching  
*Thorsten Karrer, Eric Lee*
- 5:00 PM                                      DART: Distributed Audio Rendering and Retrieval  
Using Triana -- Experiments in Applying Grid  
Computing Technologies for Audio Processing  
*Ian Taylor, Stephen David Beck, Eddie Al-Shakarchi*

5:30 PM

Squawk: A Graphical Software for Spectral  
Audio Processing  
*Ryoho Kobayashi*

Poster Session 1

Dixon Hall 118

**3:30 PM – 6:00 PM**

Integrated System for Cross-Platform/Cross-Application Education on Sound Synthesis and Signal Processing

*Cipriani, Alessandro; Giri, Maurizio*

Exploring Cognitive Process Through Music Composition

*Lockhart, Adam*

Third-Order Ambisonic Extensions for Max/MSP with Musical Applications

*Wakefield, Graham*

Amber: A Granular Sampling Application for Mac OS X

*Bernard, Jennifer; McCabe, Matthew; Hoffmann, Kenneth*

Digital Autonomy in Electroacoustic Music Performance: Re-Forging Stockhausen

*Esler, Robert*

Cooperative Multimedia Environments for Technology-Enhanced Music Playing and Learning with 3D Posture and Gesture Supports

*Ong, Bee; Khan, Ali; Ng, Kia*

Spectral and Granular Spatialization with Boids

*Kim-Boyle, David*

Poster Session 2

Dixon Hall 118

3:30 PM – 6:00 PM

Towards the One-Man Indian Computer Music Performance System

*Kapur, Ajay; Tzanetakis, George; Schloss, W. Andrew;  
Driessen, Peter F.; Singer, Eric*

Computer Aided Composition by Means of Interactive GP

*Ando, Daichi; Dahlstedt, Palle; Nordahl, Mats;  
Iba, Hitoshi*

Recent Trends in PWGL

*Laurson, Mikael; Kuuskankare, Mika*

Aesthetics, Score Generation, and Sonification in a Game Piece

*Magnus, Cristyn*

Orchestra Spatialization using the AUDIENCE engine

*Thomaz, Leandro; Faria, Regis; Zuffo, Marcelo;  
Zuffo, João*

The Bluetooth Radio Ball Interface (BRBI): A Wireless Interface for  
Music/Sound Control And Motion Sonification

*Yeo, Woon Seung*



Poster Session 3

Dixon Hall 118

**3:30 PM – 6:00 PM**

Spectral Signal Processing in Csound 5

*Lazzarini, Victor; Lysaght, Thomas;*

*Timoney, Joseph*

MaxLink: a New Tool for Networked Performance

*Kriss, Jesse*

The LoM Mapping Toolbox for Max/MSP/Jitter

*Van Nort, Doug; Wanderley, Marcelo*

A Collaborative Composition System Based On A Service Oriented  
Architecture

*Dovey, Matthew; Gibson, Ian*

Motion as the Connection between Audio and Visuals

*Moody, Niall; Fells, Nick; Bailey, Nick*

The KiOm: A Paradigm for Collaborative Controller Design

*Kapur, Ajay; Tindale, Adam R.; Benning, Manjinder S.;*

*Driessen, Peter F.*

Poster Session 4

Dixon Hall 118

**3:30 PM – 6:00 PM**

Using Motiongrams in the Study of Musical Gestures

*Jensenius, Alexander*

Real-time Spectral Attenuation Based Analysis and Resynthesis, Spectral Modification, Spectral Accumulation, and Spectral Evaporation; Theory, Implementation, and Compositional Implications

*Parks, Ronald*

Phase-Bashed Packet Synthesis: A Musical Test

*Puckette, Miller*

A Music Information Retrieval System for Structural Queries

*Pinto, Alberto*

Morphopoiesis: An Analytical Model for Electroacoustic Music

*Kokoras, Panayiotis*

Studio Report: Audio Technology at American University Improving Curriculum through upgrading Facilities

*Oehlers, Paul; Larkin, Teresa; Katz, Fred; Boerum, Matt; Weiner, Matt*

Ssynth: a Real Time Additive Synthesizer With Flexible Control

*Verfaillie, Vincent; Boissinot, Julien; Depalle, Philippe; Wanderley, Marcelo*

**Poster Session 5**

**Dixon Hall 118**

**3:30 PM – 6:00 PM**

A Bottom-Up Approach to Chord Detection

*Sailer, Christian; Rosenbauer, Katja*

A Brief Survey of the Current Applications of ENP

*Kuuskankare, Mika; Laurson, Mikael*

Java Music Specification Language and Max/MSP

*Didkovsky, Nick; Crawford, Langdon*

Score Following of Orchestral Music Using Acoustic Pressure Peak-Tracking  
and Linear Stretch Matching

*Miura, Takefumi; Akabane, Ayumu; Sato, Makoto; Tsuda, Takao;  
Inoue, Seiki*

Mondrian Music Description Language and Sequencer

*Brinkmann, Peter*

MSC: A Computer Assisted System Integrating Music and Video through  
Magic Squares as Compositional Models

*Oehlers, Paul; Mich, Christopher*

**Demo Session 1**

**ILC**

**3:10 PM – 4:10 PM**

Pocket Gamelan: Tuneable Trajectories for Flying Sources in Mandala 3 and Mandala 4

*Schiemer, Greg; Havryliv, Mark*

The IXI Musical Instruments as Semiotic Machines

*Magnusson, Thor*

Shifty Looping: Meter-Aware, Non-Repeating Rhythmic Loops

*Wright, Matthew*

Sound Synthesis Affected by Physical Gestures in Real-time

*Graugaard, Lars*

Mood Mapping Technologies Within Hybrid Audio Design

*Graugaard, Lars; Arnspang, Jens*

**Demo Session 2**

**ILC**

**3:10 PM – 4:10 PM**

A Parallel-Formant Speech Synthesizer in Max/MSP

*Ma, Michael Kexin; Fels, Sidney; Pritchard, Bob*

{TranSpell}

*Shiota, Kazuaki*

Extended Applications of the Wireless Sensor Array (WiSeAr)

*Topper, David*

The Case Study of An Application of The System, "BodySuit" and "RoboticMusic" - Its Introduction and Aesthetics

*Goto, Suguru*

Design and Implementation of a Real-Time Fingering Detection System for Piano Performances

*Yoshinari, Takegawa; Tsutomu, Terada; Shojiro, Nishio*

**Demo Session 3**

**ILC**

**3:10 PM – 4:10 PM**

Performer Adaptive Scores: An Introduction and Demonstration

*Frank, Robert*

Mobile Networked Music Demonstration: Sequencer404

*Thatcher, Travis; Jimison, David; Goetzinger, John; Freeman, Jason;  
Weinberg, Gil*

Physical Interaction With Sound In 3-D Audio Space

*Wozniowski, Mike; Settel, Zack; Cooperstock, Jeremy*

Aesthetics, Score Generation, and Sonification in a Game Piece

*Magnus, Cristyn*

**Panel Session 1**

**Dixon Recital Hall**

3:30 PM

Research and Development of Computer  
Music: The Industry Perspective  
*Sayli Benadikar, Tom Erbe, Tim Place,  
Bruce Pennycook (chair)*

The aim of this panel is to discuss the relationship between computer music researchers/practitioners and the music industry, including issues relating to the development of marketable products, open source, and matching musical needs to technology/industry constraints. How does innovative research presented at conferences such as the ICMC find its way to commercial applications? Does work/training supported by academic institutions meet the needs of the music industry? How well does the industry respond to user concerns? How do great ideas for new tools find their way into the marketplace or to the users?

**Panel Session 2****Freeman Auditorium**

9:30 AM

Integrating Technology and Traditional  
Cultural Expression*Shahroakh Yadegari, Sinan Bokesoy, Richard Teitelbaum,  
Yuriko Hase Kojima, Doo Jin Ahn  
Bob Gluck (chair)*

While many electroacoustic composers world-wide root their works in European, British or North American musical traditions, an increasing number draw upon resources specific to the cultures of their birth. This panel is an opportunity for composers who integrate culturally-specific sounds, musical forms and aesthetic elements into their work to discuss their philosophies, motivations and experiences, including areas of friction between the expectations of varying traditions and issues relating to cross-cultural borrowing and exchange.

**Panel Session 3****Dixon Recital Hall**

3:30 PM

The Laptop Ensemble as Pedagogical Tool

*James Harley, Stephen Rush,  
Dan Trueman,  
Nathan Wolek (co-chair),  
Virgil Moorefield (co-chair)*

The performing ensemble has a firmly established role in music education. In the music conservatory model, conventional acoustic groups such as the chamber orchestra provide students with the opportunity to apply musicianship skills that are taught in the classroom. These skills typically encompass subjects such as theory, analysis and aural skills. Traditional ensembles also have long-standing conventions about how their membership should be balanced based on instrumentation or range. When extending this ensemble tradition into the domain of technology-based music, certain questions commonly arise: what instrumentation is most effective in a technology-based music ensemble? What is the primary intellectual focus of the activity (code, learning software, performance skills)?

Institutions of higher learning produce diverse answers to these questions. Historically, there have been some general trends. Early technology-based ensembles were centered around the synthesizer, and leveraged its timbral



variety. Repertoire usually consisted of arrangements or commissioned compositions tailored to an ensemble's membership. As computer hardware has become less expensive and more portable, the laptop computer has begun to unseat the synthesizer as the instrument of choice.

The transition from synthesizer to laptop has created exciting creative and pedagogical possibilities. The use of general computing hardware makes it easier to explore intermedia, and enables students to more directly participate in The Laptop Ensemble as Pedagogical Tool 2 of 6 the compositional responsibilities; this in turn raises the question of aesthetic antecedents and direction. As a teaching tool, technology-based music ensembles facilitate experiential, problem-based, collaborative learning in ways that complement and extend conventional classroom teaching. This panel will focus on the ability of laptop ensembles to enhance the development of artistic and technical skills in music students.

**Panel Session 4**

**Dixon Recital Hall**

3:30

Electronic and Computer Music Beyond  
Europe and North America

*Erdem Helvacioğlu, Rodrigo Sigal, Shlomo Dubnov,  
Zhang Xiaofu, Sapto Raharjo,  
Larry Polansky (chair)*

When viewed from a broader international perspective, the history of electronic music expands and changes shape. This panel is an opportunity to explore the breadth and depth of creative expression in the field throughout regions where its history has not been fully documented. How do composers navigate their relationship between Eastern and Western traditions and aesthetics? What do these respective traditions have to teach one another? Are there concerns that should be aired?

**Panel Session 5****Dixon Recital Hall**

3:30 PM

Musical Anticipation

*David Wessel, David Huron,  
Shlomo Dubnov, Roger Dannenberg,  
Arshia Cont (chair)*

For more than half a century, researchers in the fields of musicology and music perception have emphasized the importance of Expectation in listeners' experience of music and composers' choreographing of sound. On the other hand, many MIR and computer music systems are prediction-driven. Recently, the notion of musical anticipation has emerged in the literature and in various fields addressing both concepts in a single framework and creating excitement in their fields. This panel brings in researchers from various fields tackling different dimensions of research pertaining to musical anticipations. In this panel we hope to arrive at a common ground and definition of musical anticipation to foster research, to share and open up horizon for future research, address and suggest directions for unsolved problems in computer music. We will be approaching the concept with existing examples in cognitive musicology, computer-assisted composition, style generation and music information retrieval thanks to the diversity of the panelists. We also hope that a new community coalesces to study the subject, informed by the diverse traditions of computer music, artificial intelligence, cognitive sciences, and music perception.

**Panel Session 6****Dixon Recital Hall**

3:30 PM

The “Communities” of Computer Music

*Jon Appleton, Kris Burns, Pauline Oliveros, Greg Taylor,  
James Harley (chair)*

In the pioneering years of computer music, right through the first years of the ICMC and the Computer Music Journal, there appears to have been a strong sense of community, in the sense of shared purpose, access to facilities/technology, and even aesthetics. With the improvement and affordability of technology, both hardware and software, the necessity for sharing resources and expertise seems to have dwindled, or at least to have splintered into communities centered around specific platforms, software, musical interests, gender, nationality, and social relationships. Where there used to be one conference focused on computer music, there are now many, ranging from specific research concerns such as music information retrieval or new musical interfaces to commercial gatherings promoting new products. It is difficult these days to determine which associations are most important to belong to, which conferences one ought to attend (or can afford to attend). The sense of shared purpose is often difficult to discover, particularly for those working independently of academia. This panel will discuss the notion of community, or communities, in computer music, with the aim of presenting, and encouraging, a range of perspectives.

# WORKSHOPS

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SCHEDULES AND DETAILS

FOR

WORKSHOPS

CHUCK/AUDICLE PROGRAMMING LANGUAGE

INTRODUCTION TO HCI: SENSOR INTERFACE  
DESIGN AND IMPLEMENTATION

WOLFRAMTONES (MATHEMATICA)  
WORKSHOP

FIXED-POINT DIGITAL AUDIO PROCESSING  
USING SIMULINK AND ITS BLOCKSETS

**Introduction to HCI: Sensor Interface Design and Implementation***Jesse Allison, Timothy Place*

Sunday, November 5, 2006

Loyola University Monroe Library

Library Instructional Classroom

2nd Floor

10:00 AM - 1:00 PM

Fee: US \$40

Extending the control of computers is an exciting prospect, especially when controlling them via sensors in live performance situations. Although designing custom hardware can be a daunting task, most of the work is done already. After learning basic principles about sensor data acquisition, one can easily extend the computer control horizons. This workshop will use the Basic Stamp II microcontroller (we will be giving away 10 of them randomly to the participants) as the platform for learning basic sensor design which we will provide. We will cover microcontroller basics including data transport into the computer, ADC interfacing, various types of sensor acquisition such as voltage division networks, and sensor conditioning including inverting op-amps and op-amp buffers.

**ChucK/Audicle Programming Language***Ge Wang, Perry Cook, Ananya Misra*

Sunday, November 5, 2006

Dixon Recital Hall

3:30 PM - 6:30 PM

Fee: \$40

ChucK is a rapidly developing computer music language that familiar programming language constructs augmented with a new time-based concurrent programming model and the ability to write code on-the-fly. It combines the low-level expressiveness of languages like C/C++ with the ease of high-level computer music programming languages. Although it is young (started in 2002, first released in 2004), it provides new ways of thinking approaching audio programming and is quickly gaining interest and use in the computer and electronic music community. The Audicle, a graphical environment to facilitate programming using ChucK, will also be presented. With the recent releases of ChucK-1.2 and Audicle-1.0, This is an exciting time to learn ChucK and the Audicle. Both are freely available and open-source.

## **WolframTones (Mathematica) Workshop**

Peter Overmann

Thursday, November 9, 2006

Freeman Auditorium

4:30-6:00 PM

Fee: Free

WolframTones (<http://tones.wolfram.com>) is an experiment in applying Stephen Wolfram's discoveries, described in "A New Kind of Science," to the creation of music. At the core of "A New Kind of Science" is the idea of exploring a new, abstract computational universe of simple programs. Wolfram has shown how these remarkably simple programs capture the essence of the complexity--and beauty--of many systems in nature. WolframTones works by taking these simple programs and using music theory and Mathematica algorithms to render them as music.

### **Fixed-Point Digital Audio Processing using Simulink and its Blocksets**

*Houman Zarrinkoub, Product Manager, Signal Processing Toolboxes*

Saturday, November 11, 2006

Freeman Auditorium

9:00-10:50 AM

Fee: Free

In this presentation, you will learn how to use new capabilities of MATLAB and Simulink to develop fixed-point audio signal processing systems. We will demonstrate the design of fixed-point multistage and multirate filters, validate the design and estimate its computational complexity in MATLAB, automatically generate VHDL/Verilog code and co-simulate the generated code with Simulink and ModelSim. Through a detailed demonstration, we will also examine steps involved with the design of a fixed-point audio sample-rate converter. We will cover all stages of the workflow from modeling and simulation in Simulink, converting the design from a floating-point to a fixed-point representation, automatically generating code for deployment on hardware and finally using MATLAB to verify that the real-time behavior of the deployed system meets the design requirements.

# COMPOSER AND PERFORMER BIOGRAPHIES



## Martin Aaserud

Martin and Andre met at, and are still studying, Sonic Arts at Lansdown Centre for Electronic Art, Middlesex University, London. Besides from their duo Andre's work focus on abstract soundscapes, alternative synthesis methods and dance collaborations. He is currently developing a soundwalk for Lisbon. Martin's work focus on translating the inaudible to be audible (infrasound, RFID code, odd mathematics), nonlinear synthesis, and also dance collaboration.

## aDemod

aDemod is a collective of Edmonton, Canada based sound and multimedia artists exploring the juncture between sound, film, video, interactivity and performance. For this event, the personel will be Shawn Pinchbeck - live electroacoustic creations and Aaron Munson, Kelley Bolen - live projected film and video manipulations. aAron munson aAron munson is a 25yr old filmmaker from Edmonton, Alberta, who has been active for about four years and has created 9 short films to date. Experimental in nature, aAron's work explores his own interpretation of the world around and within himself using a variety of different Super 8 and 16mm filmmaking techniques, such as pixilation, time-lapse, and stop-motion, exploiting the fine qualities of working with film, while incorporating the use of other mediums as well. Kelley Bolen kelleY boleN's newest obsession, video jamming, has seen her performing for the last 2 years around western Canada and United States. Before her foray into jamming, she worked primarily on stop-motion films of which she has completed one short called "/handled/" and is currently working on her second.

## J. Anthony Allen

J. Anthony Allen (b. 1978) is a prolific composer of both acoustic and electronic music. He has worked with many forms of interactive media including audio, video, installation and dance. Allen's orchestra music has been performed by the Peabody and Aspen orchestras, and in 2006 by the Minnesota Orchestra as part of their New Music Reading sessions. His works have reached wide audiences including the SEAMUS, June in Buffalo, Electronic Music Midwest, Spark (Minneapolis), Music at the Anthology (New York City), Third Practice (Richmond), Centre de Création of Music Iannis Xenakis (CCMIX) (Paris) and Aspen music festivals, among others. Mr. Allen holds two masters degrees from the Peabody Conservatory of Music and is currently a PhD candidate at the University of Minnesota. For more information, please see: [www.janthonyallen.com](http://www.janthonyallen.com).

## Mark Applebaum

Mark Applebaum (b. 1967) is assistant professor of composition and theory and John Philip Coghlan Fellow at Stanford University where he received the 2003 Walter J. Gores Award for excellence in teaching. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral,

orchestral, operatic, and electroacoustic music has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Drescher Ensemble, the Vienna Modern Festival, the Meridian Arts Ensemble, the St. Lawrence String Quartet, Belgium's Champ D'Action, Festival Adevantgarde (Munich), Zeitgeist, MANUFACTURE (Tokyo), and the American Composers Forum. In 1997 Applebaum received the American Music Center's Stephen Albert Award. Applebaum builds electroacoustic sound-sculptures out of junk, hardware, and found objects. He is also active as a jazz pianist, concertizing from Burkina Faso to Sumatra. At present, he performs with his father, Bob Applebaum of Chicago, in the Applebaum Jazz Piano Duo. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. See also: [www.markapplebaum.com](http://www.markapplebaum.com).

Jon Appleton

Jon Appleton is an old timer but not as old as Max Mathews.

Christopher Ariza

Christopher Ariza (b. 1976) is a composer and programmer of sonic structures and systems. He is currently an Assistant Professor of Recording Arts and Music Technology at Towson University. While completing a Ph.D. in Music Composition and Theory at New York University (Ph.D. 2005, M.A. 2003) he studied composition with Elizabeth Hoffman and Louis Karchin. While at Harvard University (B.A. 1999) he studied composition with Michael Gandolfi, Mario Davidovsky, and Jeff Nichols. He has composed for theatre, film, concert-hall, and interactive media, and his works have been performed at numerous concerts and festivals. He performs live laptop electronics in the trio KIOKU, an ensemble that explores a new terrain between traditional Asian folk music and collaborative experimentation. Recognitions in composition include the Hugh MacColl prize (1999) and the John Green Fellowship in Composition (1999) from Harvard University, two BMI Student Composer Awards (2001, 2002), and a finalist designation in the 25th Concorso Internazionale "Luigi Russolo" (2003); commissions include new works for the 2003-2004 tour of the Los Angeles based TaikoProject. Research grants include a U.S. Fulbright grant (2004) to the Institute of Sonology, The Hague, the Netherlands, for research, supervised by Paul Berg, in algorithmic composition system design. His research in generative music systems and computer-aided algorithmic composition has been published in journals and presented at numerous national and international conferences, and is made available through the open-source, cross-platform software athenaCL. He is the creator of the babelcast-zoetrope, an algorithmic, computer-generated video podcast, and Post-Ut, a free, web-based ear-training system dedicated to training sonic qualities and measures relevant to computer musicians and audio

engineers. His music, software, and research are distributed via [www.flexatone.net](http://www.flexatone.net).

#### Iain Armstrong

Iain Armstrong (b. 1975) is a composer/sound artist based in Birmingham, UK. His work to date has focused mainly on acousmatic music for concert and installation which has been presented at various locations around the UK and abroad. Recent installation work has dealt with themes of a socio-political nature such as the experiences of the lesbian and gay community of Northamptonshire in 'Forgotten Fairytales' and refugee and asylum seeker communities of Salford in 'What would you do if... the voices were only memories?'. Iain is also active in music education, encouraging young people to open their ears and explore the creative potential of sound.

#### James Avery

Born in Kansas (USA). Studies at the University of Kansas (piano with Roy Hamlin Johnson, conducting with Robert Baustian) and Indiana University (piano with Walter Robert, conducting with Tibor Kozma). Prizewinner in the International Gaudeamus Competition for Interpreters of Contemporary Music. Extensive concert activity as pianist and conductor. Founding member and artistic director of Ensemble SurPlus. From 1980 to 2004 professor of piano at the Musikhochschule in Freiburg. From 1986 to 1988 Visiting Professor at the Eastman School of Music (Rochester).

#### Petra Bachrata

Petra Bachratá (b. 1975, Slovakia) studied composition with Vladimír Bokes at the Academy of Music and Drama in Bratislava (Slovakia), where she completed a Master's Degree in Composition. She participated at many composition courses abroad (IRCAM, Brian Ferneyhough, Ivan Fedele, Jonathan Harvey, Ivana Loudova, ...). She also studied medicine at the Medical Faculty of Comenius University in Bratislava. From the year 2000 to 2003 she worked as a doctor at Clinic of neurology in University Hospital in Bratislava and she completed her specialisation in neurology in October 2003. Since 2004 she is a doctoral student of composition and electronic music at the University of Aveiro, Portugal. In 2005 she was finalist in *Confluências* – competition of electroacoustic miniatures in Huelva (Spain), in the same year she won the First prize in competition *Musica Nova* in Prague (Czech Republic) and became finalist of Pierre Schaeffer competition (Italy). In 2006 she became finalist of Electroacoustic Music Composition Competition of Bourges. Her works have been played at concerts, festivals, exhibition openings and other musical events all over the Europe, in USA, Brasil, Mexico and Cuba.

### Jeremy Baguyos

Attracted by the esoteric yet multi-disciplinary field of interactive computer music, Jeremy Baguyos joined the 21st Century Ensemble in 2000. Other electroacoustic performances would be realized as a member of the Peabody Computer Music Consort and the Modulus Ensemble. He has been actively involved in various facets of electronic music, and his work has been presented at numerous conferences and festivals. His favorite projects include contributions to the Hyde Park Art Center's "Sound Canopy," a public sound installation and his electroacoustic solo CD, "Uncoiled Oscillations." He maintains concurrent appointments as Assistant Professor of Music at Sauk Valley Community College and as Principal Bass of the Des Moines Metro Opera Orchestra. Previous faculty appointments include Grambling State University and Indiana-Purdue University. As a double bassist, he has been a full-time member of the Orquesta Filarmonica de GC and the Shreveport Symphony, and he has also performed with the National Symphony and the Milwaukee Symphony. He earned a BM from Indiana University, Bloomington and a MM in Computer Music from the Peabody Institute of Johns Hopkins University where he was a student of McGregor Boyle, Geoff Wright, and Craig Sapp.

### Mark Ballora

Mark Ballora studied music technology at NYU and McGill University. He is currently assistant professor of music technology at Penn State University. He is the author of the textbook *Essentials of Music Technology*, has written columns for *Electronic Musician* magazine, and has published research on auditory displays of cardiological data.

### Jan Beran

Born in Prague, Jan Beran grew up in Switzerland. He obtained a doctorate in mathematics at ETH Zurich in 1986, and studied music theory and composition at the University of Zurich. After graduation, he was a visiting scholar at various US universities (Stanford, University of Washington, Cornell), a visiting professor at the University of North Carolina, and an assistant professor at Texas A&M University. During this time, he started blending timing patterns of Indian music with western serialism. He developed a technique that uses graphical notation, improvisation and serialism. His compositions were recorded for various European and US labels, such as Centaur Records and col legno. His performances as a pianist include multimedia concerts and concerts where live piano improvisation is mixed with electronic composition (for instance at the KlangArt 99). In the last few years, Jan Beran worked together with the oboist Christopher Raphael, combining live performance with accompaniment, using Raphael's software MusicPlusOne. He composed a number of pieces for oboe and piano accompaniment with the piano being controlled by the oboist. "Mist covered mountains" is one of these pieces. It contrasts the lyric abilities of the oboe with intricate rhythmic and melodic patterns of the piano. Jan Beran is now a

Professor in the Department of Mathematics and Statistics at the University of Konstanz (Germany). His scientific publications include books and articles in mathematical statistics, and music and performance theory. He is author of the book "Statistics in Musicology" (Chapman & Hall/CRC Press).

#### Natasha Barrett

Natasha Barrett's compositional output consists of works for instruments and live electronics, sound installations, dance, theatre, and animation projects, but all energy stems from her acousmatic composition. The spatio-musical potential of acousmatic sound features strongly in her work. Since completing studies in England in 1998, which included working with BEAST and Jonty Harrison during a masters degree, and afterwards a doctoral degree supervised by Denis Smalley, Barrett currently lives in Norway and is active as a freelance composer and performer of acousmatic and live electroacoustic music. Barrett's projects are frequently commissioned from international organisations and her work has received many awards, most notably: Noroit-Leonce Petitot (Arras, France, 2002 & 1998), Bourges International Electroacoustic Music Awards (France 2001, 1998 & 1995), IV CIMESP 2001, Concours Scrimé, (France 2000), International Electroacoustic Creation Competition of Ciberart (Italy 2000), Concours Luigi Russolo (Italy 1995 & 1998), Prix Ars Electronica (Linz, Austria 1998), Edvard Prize, 2004. In 2006 her work won Nordic Council Music Prize – the most prestigious prizes for contemporary composition in Scandinavia. Her music is available on empreintes DIGITALEs, Cultures électroniques/Mnemosyne Musique Media, Centaur, Computer Music Journal Sound Anthology, Prix Noroit, and Aurora labels. For more information: <http://www.notam02.no/~natashab>

#### David Birchfield

David Birchfield is a composer, performer and media artist. In much of his work, he utilizes the computer as a compositional, theoretical, and performing tool with a particular interest in musical applications of artificial intelligence and artificial life. He has written instrumental and vocal music for soloists, chamber ensembles, full orchestra, and a number of collaborative works with modern dance choreographers. In addition to interactive works for live performers and computer, he has created multimedia, network-based, and robotic installations. His works have been presented in concerts, festivals, and conferences across the United States, Europe, Mexico, China, and Australia. He received a BM in Percussion Performance and Composition from the University of Cincinnati CCM. He received MM and DMA degrees in Composition from Columbia University. His principal composition teachers include Fred Lerdaahl, Tristan Murail, and Brad Garton. David has taught at Columbia University and Adelphi University, and he is currently an Assistant Professor at the Arts, Media and Engineering Program at Arizona State University.

## David Bithell

David Bithell is a composer/performer now based in Denton, Texas. His recent music has focused on the connections between music, theater, and language. As a trumpet player he studied primarily with Edwin Harkins at UC San Diego whose performance art duo with Philip Larson, [THE], has been very influential on David's work. He currently teaches composition at the University of North Texas and is affiliated with their Center for Experimental Music and Intermedia (CEMI). In addition, David has been one of the principal organizers of the Bay Area new music collective "sfSound" for the past several years.

## Daniel Blinkhorn

Daniel was born in the Blue Mountains, just west of Sydney. He has studied composition as well as music education at a number of universities including the University of New England, University of Griffith, University of Wollongong and the Australian Institute of Music and has a BMus (Hons), MMus and a MA(R). Daniel began lecturing in music technology at the Australian Institute of Music in 1996 and from 1999 in composition. Then, in 2004, as a lecturer in composition at the University of Wollongong. Daniel's works have been performed throughout Australia and overseas and at various festivals/ conferences/ venues including the Biennale music en scene (Centre National de Création Musical), the International Symposium of the World Forum for Acoustic Ecology, 15th Annual Florida Electroacoustic Music Festival, Australasian Computer Music Conference, Atlantic Centre for the Arts, Full Sail, Empirical Soundings (as part of the Commonwealth games festivities, 2006), Liquid Architecture, Incidental Amplifications, and Sonic Connections, with scheduled performances later in 2006 at the ICMC (New Orleans), Imagine 2 Electro-Acoustic Music Festival (Jay Etkin Gallery, Memphis) and performances of his video works at the International portable film festival, 'VideoChannel' and 'Cologne OFF II, Cologne Online Film Festival.' Two of Daniel's works, 'resource 14' and 'Balanfô' were preselected at the 33rd international Contest of Music and Sound Art Electroacoustic, Bourges, France 2006. Daniel has also been an artist in residence at the Atlantic Centre for the Arts - New Smyrna Beach, Florida, and he has been selected as part of the Australian national selection for representation at the ISCM (International Society of Contemporary Music 'World Music Days', 2007). Daniel's material has been published on CD by 'Liquid Architecture' and 'Room40' and online through 'Oeuvre'. As well as lecturing and composing, Daniel is currently completing a Doctorate at the University of Wollongong and a Graduate Diploma in Education at the University of New England. <http://www.bookofsand.com.au>

## Per Bloland

Per Bloland is active as a composer of both acoustic and electroacoustic music. Recent awards include first prize in the SEAMUS/ASCAP Student Commission Competition, and grand prize in the Digital Art Awards, Tokyo,

Japan. His music has been performed in numerous countries, and can be heard on the TauKay (Italy), Capstone, and SEAMUS labels. He received a Masters degree from the University of Texas at Austin, and is currently working toward his Doctoral degree at Stanford University. For more information, please visit [www.stanford.edu/~bloland](http://www.stanford.edu/~bloland).

#### Sinan Bokesoy

Sinan Bokesoy is born in Turkey, and after getting an elec. engineer degree his interest has been towards contemporary music. Living in Paris since 2001, he has created unique computer software for synthesizing sonic structures. He has published research articles in CMJ, JIM03-05, ICMC05-06 and DAFX04-06, and also performed his compositions in various festivals, centers (CCMIX, GRM) and conferences like NIME04, JIM05, ICMC05. Currently being a Ph.D. student under direction of H.Vaggione at University of ParisVIII, he also collaborates with composer Roland Auzet as a musical assistant and developer. He shares his research with the community on his website [www.sonic-disorder.com](http://www.sonic-disorder.com).

#### Jason Bolte

Jason Bolte (b.1976) is currently pursuing a D.M.A. in Music Composition at the Conservatory of Music, University of Missouri – Kansas City, where he is a Chancellor's Doctoral Fellow. Along with his responsibilities at UMKC, he is also an Adjunct Instructor of Music at the Kansas City Kansas Community College. He is a member of the organizational staff of the Electronic Music Midwest Festival, serving as a Technical Assistant. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed at such events as the SEAMUS National Conference, SCI National and Regional Conferences, Electronic Music Midwest, Imagine2, LASO, Spark, NWEAMO, SFIFEM, and the International Summer Meeting of Electroacoustic Music – Hungary. Jason's work, Friction for digital audio, recently received recognition as a Pre-selected Work at the 33rd Bourges International Competition of Electroacoustic Music and Sonic Art - 2006. His composition Forgotten Dreams for double bass, max/msp, and eight-channel digital audio has also been recognized by The International Society of Bassists, receiving First Prize at the 2004/05 ISB Composition Competition - Media Division.

#### paul j botelho

The work of composer paul j botelho focuses on the interaction between live and computer performance. His compositions include many varied works that utilize extended techniques, alternate tuning systems, as well as the interaction of new and old mediums. He performs as a vocalist, pianist, and guitarist, often in improvisatory situations. botelho has composed and performed a series of one-act operas which utilize live acoustic instruments as well as electronic components. These works encompass all of his varied disciplines and represent the breadth of his work. He has studied at Princeton University

where he is completing his Ph.D. (ABD) in Music Composition. He has also studied at Dartmouth College where he earned an M.A in Electro-Acoustic Music and at the College of Santa Fe where he earned a B.F.A. in Contemporary Music Composition and Performance. He is currently a faculty member of the Music Department of Tulane University.

#### James Brody

James Brody (b.1941) studied composition at Indiana University with Iannis Xenakis and Franz Kamin. Brody was asked by Xenakis to write the liner notes for the original Nonesuch LP: 'Iannis Xenakis - Electroacoustic Music'. He was co-founder of the FIASCO group in Bloomington, Indiana and CAPASA in San Antonio (both dedicated to presentation and performances of works by local composers and other artists). In 1970, he taught composition, theory and electronic music at East Texas State University. He has written many electroacoustic and instrumental works. The following works have been presented at the annual International Computer Music Conference(s) (ICMC): Barzakh for tape (1984), 7-1-7...for tape (1996), Background Count, percussion and tape (1998), Syllepsis - Hommage à Iannis Xenakis (2002). Traces for solo woodwinds and brass, piano, harp, percussion and strings was commissioned and performed by the Harrisburg Symphony in 1994. Theta Ticker was performed at the IV Brazilian Symposium on Computer Music, August 1997 and the Beckonings series at Stanford University, June 1999. and A Glance into the Garden for flute and tape was played at SEAMUS 2000. Brody was a guest composer at the Electronic and Computer Music Studio of The Peabody Institute and is an active member and past president of the Baltimore Composers Forum. Background Count was recently performed at the Kennedy Center as part of a concert of the SONIC CIRCUITS International Electronic Music Festival. Syllepsis was played on a concert at MAXIS, a Festival of Sound and Experimental Music (2002). DRD4 for flute, clarinet, contrabass and piano, based on the genetic code, was performed by Washington Musica Viva in 2003. Techqua Ikachi!, for four channel electroacoustics, four instrumental groups, chorus, singers and actors with a text by Frederick Schreiner based on the Hopi story of creation, was premiered at York College of Pennsylvania in 2004. Brody currently resides in Central Pennsylvania and is a member of the adjunct faculty of York College.

#### Heather Brown

Heather Brown is currently pursuing her doctorate in percussion performance at the University of Cincinnati College-Conservatory of Music. Her studies emphasize the performance of contemporary chamber music and new percussion works. She is currently timpanist and percussionist with the CCM Philharmonia Orchestra. Ms. Brown also performs with the CCM Percussion Ensemble and Steel Band, and the So'Kalid Percussion Quartet, which she founded in 2001. Ms. Brown is a regular performer at the Music X and The Grandin Festivals in Cincinnati, Ohio. In the summer of 2003 she was the timpanist for the Opera Theatre Music Festival Lucca, in Lucca, Italy. She also



performs with many local and regional symphonies including the Kentucky Symphony. Ms. Brown graduated with her MM from the University of Cincinnati College-Conservatory of Music in 2003 and her BM in 2001 from Appalachian State University. She is currently studying with Allen Otte, and has studied with Robert Falvo and Massie Johnson.

#### Zack Browning

Zack Browning writes music that is “way-cool in attitude” and “speed-demon music” as described by The Atlanta Journal-Constitution. The Irish Times proclaims he is “bringing together the procedures of high musical art with the taste of popular culture”. Browning’s CD “Banjaxed” on Capstone Records contains eight of his original compositions for voice, instruments and computer-generated sounds and has been called “dramatic, exciting, rhythmic, high-energy music”. Composition awards have included a Illinois Arts Council Composer Fellowship and a Chamber Music America Commission. Performances include the Bonk Festival of New Music (Tampa), the International Society for Contemporary Music Festival (Miami), Spark Festival (Minneapolis), Gaudeamus Music Week (Amsterdam), Composers Choice Festival (Dublin), Sonorities Festival (Belfast) and the Skinneskatteberg Festival (Sweden). Browning is an associate professor of music composition and theory at the University of Illinois.

#### Irene Buckley

Irene Buckley completed a music degree at University College Cork, Ireland and a Masters in Music Technology at Queens University Belfast. She is currently undertaking a PhD in Composition at University College Cork. She participated in the 2005 Bang on a Can Summer Institute of Music at the Massachusetts Museum of Contemporary Art for which she received a Travel and Mobility Award from the Arts Council of Ireland. Her work is characterised by the use of minimal materials. Quite often her electronic music focuses on one sound source while her instrumental works may contain three or four pitches. 'steady.unsteady' represents a departure from this tendency. In addition to her solo work, Irene has composed extensively for Irish theatre productions. Her music has featured on a number of experimental music compilations. Her work has been performed by pianist Matthew McCright (USA) and the Crash Ensemble (Ireland) among others. One of her latest pieces debuts in New York later this year.

#### Ivica Bukvik

Composer, performer, researcher, and multimedia sculptor, Ivica Ico Bukvik specializes in contemporary interactive multimedia art. His works encompass diverse media (visual and aural, acoustic and electronic, interactive works and installations) and have been performed internationally at music festivals, radio stations, concerts, and the endless corners of the Internet. His creations have received grants and prizes, and his research has been published in international journals, including Organised Sound and Array. Ico maintains an active career

as a scholar and researcher; prior to arriving at the Virginia Tech, he taught at the Oberlin College, College-Conservatory of Music at the University of Cincinnati (CCM), and has served as a visiting lecturer at various festivals and workshops. Over the past years he has made a number of audio-related software contributions (RTMix, RTcmix instruments, Soundmesh, Superkaramba and the "Borealis" desktop sound themes). Having designed first-of-a-kind "Linux and Multimedia" curriculum at CCM and currently serving as the elected Director of the international Linuxaudio.org consortium, he is a devout libre software advocate. Ico maintains an active performance career playing piano, hyperinstruments, organ, and conducting. Having received his D.M.A. in music composition and technology from CCM in 2005, he is currently working at Virginia Tech as an assistant professor in music composition & technology, and as the music faculty in the new Collaborative for Creative Technologies in the Arts and Design (CCTAD, a.k.a. Cyberarts) interdisciplinary program. For additional info and media materials please visit <http://ico.music.vt.edu>.

#### Kristine Burns

Composer and author Kristine H. Burns is Director of Music Technology at the Florida International University School of Music in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<http://music.dartmouth.edu/~wowem>), she has created an award-winning educational web site for young women interested in creative digital media, as well as science, math, and computers. Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music, and Seeland Records. Her book *Women and Music in the US Since 1900: an encyclopedia* (Greenwood, 2002) was "Enthusiastically recommended for large public libraries and music libraries." because "no other source so comprehensively covers American women and music simultaneously." (Library Journal). The encyclopedia has won numerous awards, including the Library Journal Best Reference Source, 2003; CHOICE: Current Reviews for Academic Libraries, Outstanding Academic Titles, 2003; and Association of Research Colleges and Libraries, "Most Essential Work," 2002-2003. She is a member of CMS, ICMA, IAWM, and SEAMUS, for which she serves as Editor of Journal SEAMUS. Her music has been described as "offbeat," "humorous," and "striking." Her compositions have been performed throughout North and South America, Europe, and Asia, including the 2003 International Festival of Women in Music (Seoul), the Third Practice Festival (Richmond, VA), the Florida Electro-Acoustic Music Festival (Gainesville), the Helsinki Museum of Art, the International Society of Bassists, the International Congress of Women in Music (Vienna), the FUTURA Festival (Drome, France), the Birmingham Art Music Alliance, and SEAMUS and SCI National Conferences.

### Christopher Burns

Christopher Burns makes laptop music which expresses an energetic gestural language through gritty, rough-hewn sonic materials. His recent pieces emphasize polyphony and simultaneity, and are produced with a variety of custom software instruments. Christopher is also an avid archaeologist of electroacoustic music, performing new digital realizations of classic music by composers including John Cage, Alvin Lucier, and Karlheinz Stockhausen. He teaches composition and music technology at the University of Wisconsin-Milwaukee, and co-curates the sfSound concert series in San Francisco.

### Matthew Burtner

Matthew Burtner's music is described by *The Wire* as "some of the most eerily effective electroacoustic music I've heard," and *21st Century Music* writes "There is a horror and beauty in this music that is most impressive." First prize winner of the *Musica Nova International Electroacoustic Music Competition* he received honors and awards from Bourges, Gaudeamus, Darmstadt, Prix d'Ete, Meet the Composer, ASCAP, Luigi Russolo, AMC, and Hultgren Biennial competitions. He teaches composition and computer music at the University of Virginia where he is Acting Director of the VCCM Computer Music Center. Originally from Alaska, he studied philosophy, composition, saxophone and computer music at St. Johns College, Tulane University, Iannis Xenakis's UPIC-Studios, the Peabody Institute/Johns Hopkins, and Stanford University/CCRMA. In 2005 and 2006 he was an Invited Researcher at IRCAM/Centre-George-Pompidou, Paris. As a composer, Burtner's pieces explore ecoacoustics, interactive media, and extended rhythmic and noise-based musical systems. His music is recorded for DACO (Germany), *The WIRE* (U.K.), Centaur Records (USA), Innova (USA), and the Euridice Label (Norway). His two solo CDs, *Metasaxophone Colossus* (2004) and *Portals of Distortion* (1999) received critical acclaim. His writings appear in journals such as *Organized Sound*, the *Journal of New Music Research* and the *Leonardo Music Journal*. He has been composer-in-residence at Musikene in San Sebastian, Spain, Banff Centre for the Arts, Canada, Simon Fraser University in Vancouver, Canada, the IUA/Phonos Institute in Barcelona, and the Cite International des Arts, Paris.

### Madelyn Byrne

Madelyn Byrne is a composer of both acoustic and electro-acoustic music. Recent work includes *Traffic* and *In Your Dreams*, which Madelyn scored and performed in, playing the laptop computer and synthesizer. Other projects include *Suite for Piano and Computer: The Elements*, scoring the documentaries *Colors that Grow* and *Horse Vet*, and the intermedia pieces *Spoonful of Hope* and *Undefining Queer*. At present she is completing a commission from the NOISE ensemble. Past honors include winning the Friends and Enemies of New Music Composition Competition, recordings on CRI Records and *SoundWalk 2005*, and selections for performance at the International Computer Music Conferences in Hong Kong and Beijing.

Madelyn's music has also received performances, television, radio, and internet broadcasts throughout the world. She completed her DMA in Composition at The Graduate Center in 1999 and joined the Palomar College Faculty in the Fall 2000 semester. Madelyn has also been a guest composer at Columbia University's Computer Music Center.

### Griffin Campbell

Griffin Campbell (Professor of Saxophone) has appeared to critical acclaim as a performer throughout the United States and in China, Italy, Great Britain, and Japan. Conference performances include solo appearances at meetings of the World Saxophone Congress, North American Saxophone Alliance, the Society of Composers, Inc., the Society for Electro-Acoustic Music in the United States, and the International Computer Music Conference. World premieres include concerti, chamber music, and smaller pieces both in America and abroad. He has received grants from the Louisiana Foundation for the Arts and from Louisiana State University. His recordings can be found on the Capstone, Centaur, Electronic Music Foundation, SEAMUS, Vestige, and WorldWinds labels. He has conducted seminars and master classes in saxophone performance throughout the United States, in Italy at the Faenza International Saxophone Festival (2004), and in China at the Xian International Clarinet and Saxophone Festival (2005). His musical explorations run the full gamut of available genre: from recital appearances to group improvisation, from concerto performance to free jazz and improvised movie scores, from orchestral performance to pop/rock styles. Campbell holds degrees from Michigan State University (saxophone studies with James Forger) and Pfeiffer College (saxophone studies with Donald Grant and Michael Price). He is the Regional Director for the Southeastern US and Puerto Rico for the North American Saxophone Alliance, and is Professor of Saxophone and Chair of the Instrumental Performance Division of the LSU School of Music where he has been on faculty since 1984.

### James Carpenter

James Carpenter (b. 1982) is a composer working with a variety of electronic music, from acousmatic to breakcore. He finished reading his undergraduate degree (music) at the University of Birmingham in 2003, and is currently undertaking a part-time PhD with Jonty Harrison. He has performed across Europe in three guises: as a member of BEAST, as a tuba player and with his Bristol-based outfit Anarchic Hardrive, who recently released their debut album on French label Peace Off. In 2005 he received a mention at the 32nd Concours de musique electroacoustique de Bourges for his piece flux (panoramic). Compositionally speaking his interests are diverse, but he is especially intrigued by the amalgamation of disparate electronic genres. [www.razorpassive.com]

## Category 5

Category 5 is a wind quintet. Clarinetist Rodney Oakes and Oboist Kim Wolly are participating as part of the ICMC performers for Cat 5.

### Amar Chaudhary

Amar Chaudhary is a longtime composer and performer specializing in contemporary and electronic music, as well as a developer of advanced software for sound synthesis and music composition. Amar studied composition first with Ruth Schonthal at the Westchester Conservatory of Music in New York from 1983 to 1991, and then at Yale University from 1991 to 1995. Amar had his music performed internationally and has received several honors for his musical work, including a 1992 premier of his clarinet quartet *Conversational Impromptu* at Weill Recital Hall in New York and the 1990 NGCSA Young Composers Award for *Earth Songs*. Amar received his PhD in Computer Science from the University of California, Berkeley in 2001. While at Berkeley, Amar was a researcher at the Center for New Music and Audio Technologies (CNMAT) and developed advanced software for music composition and performance, including *Open Sound Edit*, an advanced 3D graphical editor for sound representations and *Open Sound World*, a programming environment for real-time music and audio applications. He has published several research papers related to these and other projects. Amar remains actively involved in local electronic and experimental music in the San Francisco Bay Area, and performs regularly. His recent music involves experimentation with new sounds and sound-synthesis/processing techniques and new modes of musically expressive performance. He is also interested in the use of folk instruments and toy instruments in electro-acoustic music. He keeps a day job with E-MU Systems in Santa Cruz, CA designing and building musical software and instruments. More information at <http://www.amarchaudhary.com>

### Chien-Wen Cheng

Chien-Wen Cheng, born in Taiwan in 1972, received his Master Degree in Music Composition and Theory from the National Chau-Tung University in 2001. Chien-Wen Cheng is currently a doctoral student in Music Composition at the University of North Texas. He has won numerous awards for his acoustic music in Taiwan including: “the 3rd Percussion Music Composing Competition” (2005); the “2004 Taiwanese Young Composers’ Masterpieces” call-for-scores competition; the “2003 Fine Arts Creation Award”; the 2002 orchestral call-for-scores competition in “Tune in to Taiwan – Taiwan Composers Series”; the 2000 Hakka Vocal Music Composition Contest. His electro-acoustic pieces have also been recognized through performances at music festivals and conferences including: Bourges Synthese Festival in France (2006); SEAMUS National Conference (2005, 2006); the International Computer Music Conference (2005, 2006); the Bellingham Electronic Arts Festival in Washington (2005); the Santa Fe International Festival of Electroacoustic Music (2004, 2006); the Spark Festival in Minnesota (2006);

the “Primavera en La Habana” International Electro-acoustic Music Festival in Cuba (2004, 2006); the Most Significant Bytes Multimedia Concert in Ohio (2004); the LaTeX Electronic Festival in Texas (2004, 2005). His tape piece under the sea also won the first prize in 2005 National On-line Arts Creativity Competition in Taiwan. Currently, he is exploring intermedia and real-time interactive music composition (with Max/MSP) at the University of North Texas where he pursues his doctoral degree, having studied primarily with Dr. Andrew May, Dr. Cindy McTee, Professor Phil Winsor, and Dr. Joseph Rován. The latest information on Chien-Wen Cheng’s compositions and a detailed biography are available on his personal website: <http://w3.nctu.edu.tw/~u8642524/index.htm>.

### Kyong Mee Choi

Kyong Mee Choi, composer, and visual artist, mainly works for chamber, electro-acoustic, interactive, and multi-media music. Her composition has also incorporated algorithmic compositional devices, geometric charts, visual art and analogues of musical elements with non-musical concepts. She has also been active as a painter, which has led her to experiment with integrating sound and image into a single artwork. She has had many works recognized in numerous places, such as the 2003 Luigi Russolo International Electroacoustic Competition, the 2003 ASCAP/SEAMUS, the Concurso Internacional de Música Eletroacústica de São Paulo, the 2004 Australasin Computer Music Conference, MUSICA CONTEMPORANEA in Ecuador, Third Practice in Virginia, the 2004 International Computer Music Association, the 4th Annual Electroacoustic Musical Festival in Santiago de Chile, Palmarès du 31e Concours International de Musique et d’Art Sonore Electroacoustiques de Bourges 2004: Degré I-RESIDENCE, Spectrum Press and the Los Angeles Sonic Odyssey Electronic and Computer Music Concert Series 2005, Merging Voices: the Fourth Annual Women in New Music Festival 2005, Music Beyond Performance: SoundImageSound III, Electronic Music Midwest 2005, SEAMUS 2005, 32rd International Competition of Electroacoustic Music and Sonic Art/Bourges 2005, NODUS concert 2005, CMS Conference in Quebec, 2005, MUSICA NOVA 2005, and she also won the second prize at VI CIMESP 2005 Concurso Internacional de Música Eletroacústica de São Paulo. She was also awarded the ASCAP/SEAMUS Student Composition Commission 1st prize Award. As a researcher she worked in the CAVE (Cave Automatic Virtual Environment) as part of the Virtual Music Project where she developed real-time audio synthesis patch in Max/MSP to respond to user/performer gestures. Her dissertation topic is the study of spatial relationships in painting and electro-acoustic music. Her teachers have included Agostino Di Scipio, William Brooks, Guy Garnett, Erik Lund, Robert Thompson, and Scott Wyatt. She is currently teaching composition at Roosevelt University in Chicago.

### Thomas Ciufo

Thomas Ciufo is a composer, improviser, and sound / media artist. He has been active for many years in the areas of composition, performance, installation, audio and video production, as well as music / technology education. Recent and ongoing sound works include, three meditations, for prepared piano and computer, the series, sonic improvisations #N, and eighth nerve, an improvisational piece for prepared electric guitar and computer. Recent performances include NIME 2005 in Vancouver, off-ICMC in Barcelona, and Visione Sonoras in Mexico City. Thomas is currently serving as Artist-in-Residence in Arts / Technology at Smith College in Northampton Massachusetts. He completed a bachelor's degree in Music Composition at the University of Northern Colorado, and a Ph.D. in Computer Music and New Media at Brown University.

### Michael Clark

Michael Clarke composes both electroacoustic and acoustic music, frequently combining both media. His works have won several international prizes and been performed and broadcast in many countries. Recently many of his works have explored the potential of live computer processing of instrumental performance. Clarke has also been much involved in software development, often related to his creative aims. He has added the FOF and FOG algorithms to Csound and MSP and on three occasions led European Academic Software Award winning projects. He is also interested in the analysis of music and recently published an interactive aural analysis of Jonathan Harvey's 'Mortuos Plango, Vivos Voco'.

### William Clark-Fields

William Clarke-Fields (b. 1977) is an electronic music composer and performer based out of Wilmington, DE, in the suburbs of Philadelphia. He has been writing music and experimenting with sound since 1993. His work covers a wide range stylistically, but is always warm and melodic. He has performed throughout New England, the Mid-Atlantic, and Canada at events of various scales: from small club settings to festivals with thousands of people. He has released music with Gears of Sand, tbtmo, Hippocamp, and Audiobulb Records. His latest album "Timbre" was released on Gears of Sand records in May 2006. Web: <http://www.williamfields.com> Email: [bill@williamfields.com](mailto:bill@williamfields.com)

### Perry R. Cook

Perry R. Cook attended the University of Missouri at Kansas City Conservatory of Music from 1973 to 1977, studying voice and electronic music. He worked as a sound engineer and designer from 1976 - 1981. He received the BA in music 1985, and the BS in Electrical Engineering in 1986 from UMKC. He received a Masters and PhD in Electrical Engineering from Stanford in 1990. He continued at Stanford as Technical Director of the Center for Computer Research in Music and Acoustics, until joining the

faculty of Princeton University in 1996, where he is now Professor of Computer Science, with a joint appointment in Music. He has published over 100 technical/music papers, and presented lectures throughout the world on the acoustics of the voice and musical instrument simulation, human perception of sound, and interactive devices for expressive musical performance. Mr. Cook has performed as a vocal soloist and as a computer musician throughout the world, and has recorded Compact Disks on the Lyricord Early Music Series Record Label with the vocal group Schola Discantus. He is the recipient of a 2003 Guggenheim Fellowship, and is currently completing a new book on the subject of Technology and the Voice.

### Convolution Brothers

The CONVOLUTION BROTHERS are three guys, some microphones, and some of the most complicated electronic gear you've ever seen. Yeah, right ... Seriously, the CONVOLUTION BROTHERS take the immediacy of over-the-top, pedal-to-the-floor vocalizations and mix it up with real-time audio processing courtesy of the PD and Max/Msp software environments. This sonic cuisinart is not your ordinary food-processor--it reacts to the voices and becomes another instrument, launching musical ideas of its own based on what we feed it...so be warned, things can get a little dangerous (flak jackets required for front row seats). The end result is a merging of flesh and silicon, BTUs and CPUs. Just remember: Hawaiian shirts are strictly prohibited... Note: the CONVOLUTION BROTHERS should not be confused with the imitator/impostor "Demolition Brothers", a couple of half-assed hacks who are incapable of original ideas of their own.

### Carol Cunningham

Carol Cunningham serves as Dance Division Chair and teaches courses in dance technique, choreography, and performance for the Patti and Rusty Rueff Department of Visual and Performing Arts at Purdue University. Carol also is producing director for the Purdue Repertory Dance Company. Her choreography has been selected for performance at the Almada Dance Festival in Lisbon, Portugal in 2002, and at the National American College Dance Festival Gala Concert at Kennedy Center in Washington D.C. in 1996. Carol's recent works explore the integration of choreography and motion capture performance into multi-site telematic Access Grid performances. Carol holds an M.A. and B.F.A. in Dance from the University of Illinois.

### Brad Decker

Brad Decker (DMA, University of Illinois at Urbana-Champaign) teaches music theory at Millikin University, and also teaches composition and electronic music for Unit One at the University of Illinois. Dr. Decker's music has been acknowledged and performed both nationally and worldwide. He was most recently a selected finalist for the 2005 ASCAP/SEAMUS Student Composer Competition, the Bourges 31e Concours International de Musique et d'Art Sonore Electroacoustiques, the IV Edition Pierre Schaeffer



International Competition of Computer Music, and the 2004 Concurso Internacional de Música Electroacústica de São Paulo. His music has received performances at numerous American festivals, including Society for Electro-Acoustic Music in the United States (SEAMUS), Society of Composers, Inc (SCI), Electronic Music Midwest, International Computer Music Conference (ICMC), and the Northwestern Electro-Acoustic Music Organization (NWEAMO). His dissertation on the late works of Franco Donatoni was deposited in January 2006.

### Georgina Derbéz

She starts to study music privately with pianists Lea Levine and Marta García Renart. She continued her studies at the Escuela Superior de Música where she studies piano with Ana Maria Tradatti and composition with Arturo Márquez, graduating with Honours in 2000. From 1995 to 2000 she takes private lessons with Ana Lara and from 1999 to 2001 with Jorge Torres Sáenz. She has participated in diverse composition courses with Franco Donatoni, Theo Loevendie, Roberto Sierra, Javier Álvarez, Cristobal Halffter, Mauricio Sotelo, Beat Furrer, Klaus Huber, Gilbert Amy, Chaya Czernowin, Brian Ferneyhough and Toshio Hosokawa among others. Her works have been interpreted in different international music festivals such as Festival Internacional Cervantino, Mexartes Festival in Berlín, Foro de Música Nueva Manuel Enríquez and in France, Spain, EEUU, Brazil, Canada and Holland.

In 1999 the Arditti Quartet selected her string quartet N° 1 to be recorded during a Master Class at the National Center for the Arts, Mexico. Her work “Laberintos” has been recorded by Onix Ensemble for Urtext records, “Sueños de una América” and “Trio Variations” were both published by Quindecim Recordings and performed by Quinteto de Alientos de la Ciudad de México and Ensamble Tres respectively, and “Canciones de Luna” is in Euram records. Her works had also been edited by ARLA Music (Canadá) and Hildegard CO. (U.S.). She coordinated a project with the German accordionist Eva Zollner, who premiered Debrez’ “Symphonia” and the works of other Mexican and German composers at El Colegio Nacional (June 2006), and also included a seminar at the National Centre for the Arts. She has been a grantee of the National Fund for the Arts Young Artists Program (1998 and 2001). Currently she is a member of the Sistema Nacional de Creadores de Arte (2003) and its tutor for the Young Artists Program (2006-2009). Her work SAETA for ten players obtained the second place in the Encuentro de Composición Injuve (Madrid,. Spain). She is a full time professor at the Escuela Superior de Música, National Center for the Arts.

### Krisztina Deli

She graduated as a Master of Music, majoring in piano performance, at the Ferenc Liszt Music Academy in Budapest, with Péter Solymos and Attila Némethy. She made her post-graduate studies in musical direction for radio and TV recording at the same institute. She took master classes with Sándor Falvai, Erzsébet Tusa, László Baranyai, Tibor Hazay, Rudolf Kehrer and Peter

Frankl. Deli has been engaged in recital appearances throughout Hungary, Mexico, Japan and Colombia. She has recorded CD's with the Children's Choir of the Hungarian Radio, and has numerous recordings with several Hungarian musicians. She worked as the musical director and editor of the Bartók station in the Hungarian Radio. Since 1990 she has been piano professor at the Leo Weiner Music Conservatory in Budapest. In 1997 she received the "Eötvös" scholarship from the Hungarian government, the Secretary for Foreign Affairs of Mexico and the Academic Interchange of the UNAM (National University of Mexico). Since then she has been teaching piano performance at the National Music School of Mexico. In 2002 she won the scholarship "National Program of Artistic Education" to record Bartók's "Mikrokosmos"-series with the students of her seminar "20th Century Music". At the same time, she has been researching on this pedagogical series at the Bartók Archive in Budapest with the assistantship of László Vikarius. She has played in the Camerata, the OFUNAM and in the OFCM. She also has played in duo with flautists Miguel Angel Villanueva, Patrice Boquillon and clarinetist Jean Louis René

#### Charles DeTar

Charlie DeTar is a master's student in Electro-acoustic Music at Dartmouth College. This is the first performance of his electro-acoustic work outside of a university setting.

#### Gary DiBenedetto

Gary DiBenedetto's recent multi-media works include: Ceramic, Key Piece, Grinding Wheel and Scythe, Exploitation, Self Portrait and an interactive Liberty State Park 911 Memorial Proposal. His compositions, derived from sounds recorded in natural and industrial environments, are sonic collages that imply political or social messages. His music is available on the following solo CDs Twin Towers (2006) Electroshock Records, Moscow A Drop in the Bucket (2000) and Season of Adjustment (1998) Diversity Music, USA. [www.garydibenedetto.com](http://www.garydibenedetto.com)

#### Shiau-uen Ding

A native of Taiwan, pianist Shiau-uen Ding is a skilled and energetic interpreter of standard solo and chamber repertoire. She is a new presence on the new and electro-acoustic music scenes, and is the founding director of NeXT Ens. She has performed at several major music festivals in the USA; as a soloist, a chamber musician, and with NeXT Ens, the solo performances including the Challenging Performance Series Concert (Cincinnati, OH) (solo recital), the Spark Festival (Minneapolis, MN) (solo recital), and the Music06 Festival (Cincinnati, OH) (Tsontakis's *Ghost Variations*), among others. Several new compositions have been written for her by well-known composers, including Mara Helmuth, Christopher Bailey, and Burton Beerman. She has collaborated with numerous internationally renowned performers and composers, including Joel Hoffman, Michael Kugel, George

Tsontakis, and Moritz Eggert, the American premiere of whose *Hämmerklavier XVIII* will be performed by her in 2007. She is developing a touring project with the Electric Music Collective, whose members are composing new works for piano and electronics for her.

### John Doheny

Known as Pip to his family and close friends, John Doheny was born in Seattle Washington in 1953. After early studies on clarinet, he took up the alto saxophone at age 16, switching to tenor 2 years later. He began working professionally at 19, often backing strippers in Vancouver area clubs, 7 sets a night, 6 nights a week. In 1976 he enrolled in the Vancouver Community College Jazz and Commercial Music program, along with future colleagues Colleen Savage and Alan Matheson, but quit after one year to go on the road with blues guitarist Albert Collins. Over the next 15 years he worked with Downtown Kenny Brown, Solomon Burke, Bobby Curtola, Buddy Knox, Lloyd Williams, the Coasters, the Platters, the Drifters, Doug and the Slugs (as well as their alter egos, Otis Spam and the Soul Crusaders) and many others. In 1991 Mr. Doheny returned to Vancouver and enrolled in the University of British Columbia's School of Music, eventually earning both Bachelor of Music and Bachelor of Education degrees. From 1992 to 1996 he co-led, with bassist Jasper Clarke, the house quartet at Murphy's Pub in Vancouver. In 1996 his octet "Mingusmania" debuted at the Glass Slipper, and was featured on Bravo television. The John Doheny Quintet was formed in 1995 and has appeared at the Dumaurier Vancouver and Maple Ridge Jazz Festivals, the Nanaimo Art Gallery concert series and the Vancouver East Cultural Centre. The Quintet have been featured performers on CBC Radio's "Hot Air" show, and their debut CD "One Up, Two Back" has been playlisted on CBC Radio Canada and WWOZ New Orleans. John has also been a featured guest on Hot Air.

### Fernando Dominguez

Besides being a busy soloist and a chamber player, he teaches at the National School of Music. He is a member of the *Ensamble 3*, first prize winner at the 7th Chamber Music Competition of the UNAM (National University). He received his clarinet training at the Wien Conservatory as a student of Roger Salander, and at the Amsterdam Conservatory with Harry Sparnaay. In Mexico he was a student of Francisco Garduño, Luis Humberto Ramos and Abel Pérez Pitón at the Ollin Yoliztli School and the National School of Music, several times as a scholarship holder of FONCA (Mexican National Found for the Culture and the Arts). He has played as a soloist with the Life and Movement Symphony Orchestra, the Orchestra of the National Preparatory School, the Symphony Orchestra of the IPN (National Technological Institute), the Chamber Orchestra of Bellas Artes (Fine Arts) and the Carlos Chávez Symphony. He has participated in the New Music Forum, the Havana Contemporary Music Festival, in the programme "Meeting Mexico" in Bogotá,

and in the Internationales Musik Ferienkurse in Darmstadt. At present, he teaches at the National School of Music.

#### Aaron Drake

Aaron Drake is a composer and performer currently living in Los Angeles. Aaron earned his Bachelor of Music in Composition from San Francisco State University where he studied with Josh Levine, and Carlos Sanchez-Gutierrez. His studies also took him to the Staatliche Hochschule für Musik in Trossingen, Germany where he studied composition with Norbert Froehlich and conducting with Manfred Schreier. Additionally, he studied closely under the late composer, Mark Randall Osborn, at Schloss Solitude in Stuttgart, Germany. Currently, Drake is working towards his Master's Degree in Composition at California Institute of the Arts (CalArts) under the direction of Mark Traylor (et al). Aside from his compositional work, Aaron's experience includes an interest in interdisciplinary projects. He studied kinetic sculpture and sound installation with Barney Haynes at the California College of the Arts (2003-04). His projects have included improvisational composition for theater, electro-acoustic improvisation with the group DSS, and collaborative art pieces with visual artists. Aaron was the recipient of the Achievement Award of the Cultural and Fine Arts Commission of Sonoma and was a finalist in the Weimar Hochschule Franz Liszt Stipendium competition for composers. In 2005, his piece *Earcandy 1b* toured internationally with Robert Voisey in the 60X60 Project. Most recently, Aaron has presented his mobile diffusion installation, *Radio Transmission Orchestra* at Provflux 2006 in Providence Rhode Island and at the Darmstadt Ferienkurse für Neue Musik in Darmstadt Germany.

#### Richard Dudas

Richard Dudas holds degrees in Music Composition from The Peabody Conservatory of the Johns Hopkins University and The University of California, Berkeley, and has been actively involved with computer music since the late 1980s. From 1996 to 1998 he taught computer music courses at the musical research center IRCAM in Paris, France, and since 1999 has been working for Cycling '74, Inc., as one of the developers of the musical software programming environment, Max/MSP. In the Spring of 2002 he was a visiting lecturer in computer music at The State University of New York at Buffalo, and has been a regular lecturer at the "Max/MSP Nightschool" summer workshops in Berkeley, California, and at the Fourm Neues Musiktheater Max/MSP/Jitter workshops in Stuttgart, Germany.

#### Kaylie Duncan

Kaylie Duncan grew up in Fort Wayne, IN, starting the cello at the age of seven. She made her solo debut with the Fort Wayne Youth Symphony in 1998 playing the Haydn C Major Concerto. She received the Bachelor of Music degree from Butler University in 2003, and is currently finishing her Master of Music degree at the Cincinnati College-Conservatory of Music. She

has attended major summer festivals, including the Aspen Music Festival, studying with William Grubb, Anthony Elliot, and Yehuda Hanani. She is a member of the electroacoustic group NeXT Ens, the Queen City Virtuosi string orchestra, and the Mordini Quartet, in addition to having performed in orchestras such as the Marion Symphony, Columbus Symphony, New Millennium Philharmonic, Middletown Symphony, Fort Wayne Philharmonic, and Anderson Symphony. Kaylie enjoys a wide variety of music, spanning from renaissance to electronic, bluegrass, jazz and groove. She plays bass guitar and viola da gamba in addition to cello, and is excited about the possibility of a musical revolution. Aside from music, she enjoys teaching, horseback riding, camping, sunshine, and sampling fine wines.

#### David Durant

David Z. Durant (b. 1957, Birmingham, Alabama, USA) is an Assistant Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Edward Troupin, John D. White, Fred Goossen, Harry Phillips, and Andrew Imbrie. He studied electroacoustic music with Edward Troupin, Marvin Johnson, and James Paul Sain.

#### Arne Eigenfeldt

Arne Eigenfeldt has used a computer as a compositional partner in his music since purchasing an Apple IIe in 1985. His research focuses upon computer composition and improvisation, specifically interactive systems. His most recent research involves encoding musical knowledge into software tools. He teaches music and technology at Simon Fraser University, Canada.

#### Ensemble Surplus

Ensemble SurPlus was founded in 1992 and plays chamber music ranging from duos to large instrumental combinations. Its primary objective is to give new or unknown works an optimal performance, regardless of compositional style or technical and intellectual demands. After its formation in 1992 the ensemble was invited in the same year to perform at the International Summer Courses for New Music in Darmstadt. In 1993 it was engaged to give the first performance of a contemporary chamber opera at the Archipel Festival in Geneva, which received enthusiastic critical acclaim. Since that time it has gained increasing recognition on the international scene for contemporary music and has been a frequent guest at festivals throughout Europe, Asia and North America. In addition to performing in traditional concert settings, SurPlus also welcomes experimental projects, improvisation and music theater. A close cooperation with Akademie Schloss Solitude in Stuttgart has existed since 1994. The ensemble is based in Freiburg, Germany. The ensemble members present at the ICMC are James Avery (piano, director), Peter Veale (oboe), Pascal Pons (percussion), and Sven Kestel (double bass).

### Alice Pascal Escher

Alice Pascal Escher is the Artistic Director and founder of the Newcomb Dance Company. She is an Associate Professor of Dance and the Dance Coordinator for the Tulane Department of Theatre and Dance. Escher, a choreographer of contemporary dances and ballets, was a member of New Orleans Dance for many years and a regular guest artist with Ballet Hysell. She continues to be an active member of the New Orleans dance community.

### Alejandro Escuer

Founder and artistic director of Onix: New Ensemble of Mexico, is an outstanding soloist, improviser, composer and professor. Many composers have dedicated him pieces for solo flute, flute and electronics, flute and ensemble as well as concerti for flute and orchestra. Famous composer Karlheinz Stockhausen among many others have acclaimed his music and his interpretations. He received numerous awards such as the Rockefeller Foundation Award, Prize and Scholarship of Arts in 1989, 1991 and 1995, granted by the National University of Mexico. He won the first prize in performance of the INBA (National Fine Arts Institute) in 1986 and 1987; the Cultural Contact Mexico-US prize in 1995 and 1998; honorary designation as “Leaders of the future 1998” by the magazine “Leaders of Mexico”. Escuer was appointed honorary life time member of the Electronic Music Foundation since 2003. He was awarded diverse prizes and grants granted by the Mexican National Found for Culture and the Arts (1992, 1995, 1996, 1998, 2000, 2004). He is a full time tenure scholar at the *Escuela Nacional de Música* of the *Universidad Nacional Autónoma de México* where he teaches undergraduate as well as graduate students. He has been an honorary member of the Commission for Literature and Arts (Mexico) since 2001, and has been member of the Mexican Council of Music (International Music Council/UNESCO) since 2002. Alejandro Escuer studied at the National Music Conservatory (B.A.); Sweelinck Conservatorium Amsterdam (*Uitvoerend Musicus*), and New York University (Ph.D.). He was visiting professor at Columbia University in New York City between 2002 and 2003.

### Aries Estes

Arles Estes has been composing for acoustic and electronic media for over a decade, having gained his formal training at L.S.U. in Baton Rouge, Louisiana and U.T. in Austin, Texas. He currently lives in Austin where he works as a film composer and sound designer for theatre. He can be contacted at [nada.brahma@gmail.com](mailto:nada.brahma@gmail.com)

### Steve Everett

Steve Everett teaches composition, computer music, and directs the Music/Audio Research Center at Emory University in Atlanta, USA. His compositions have been performed throughout the world including at IRCAM and INA-GRM in Paris, Esplanade in Singapore, Korean Computer Music

Festival in Seoul, new music festivals in Sweden, England, Scotland, Germany, Italy, Japan and at Carnegie Hall, Lincoln Center, and Merkin Hall in New York. This past season he had compositions premiered in Paris, Tokyo, Bangkok, New York, and Atlanta. He has been a visiting professor of composition at Princeton University, the Conservatoire National Supérieur de Musique de Paris, Conservatoire de Musique de Genève, and Tokyo Denki University. He also directs the Emory Javanese Gamelan Ensemble in Atlanta.

### Massimo Fragala

Massimo Fragalà (composer) He received a Diploma in Classical Guitar at the Istituto Musicale “V.Bellini” -Caltanissetta- (Italy) and a Diploma in Electronic Music at the Istituto Musicale “V.Bellini” -Catania- (Italy). He studied Electronic Music with Alessandro Cipriani and currently studies Electronic Music with Emanuele Casale. He was commissioned by CEMAT (Rome) to write a piece for the Festival Zeppellin 2004 (Barcèlona), and his music (electroacoustic, works for movie, computer-music, and mixed combinations with electronics and conventional instruments) has been performed in many festivals and conferences worldwide, and has received several prizes and selections, including ICMC 2003 (Singapore), 4° Concorso Internazionale di Composizione Musicale Elettronica “Pierre Schaeffer” -Pescara- (Italy), ICMC 2005 (Barcèlona), 5° Concorso Internazionale di Composizione Elettronica “Pierre Schaeffer” -Pescara- (Italy), EAR Sounds Electric '05 -Maynooth- (Ireland), and LAC06 -Karlsruhe- (Germany). One of his electroacoustic compositions has been published on CD by Electronic Music Foundation (EMF) and he also studied with visual artist Alba D’Urbano, focusing on the relationship image-sound, at Hochschule für Grafik und Buchkunst -Leipzig- (Germany).

### Paul Fretwell

Voiceless Public are sonic adventurers Ambrose Field and Paul Fretwell. We re-construct bygone musical backwaters for your listening pleasure. An usual dynamic results: 1970s cinematic Sci-Fi soundtracks and punishing hip-hop grooves collide directly with contemporary electronica and warm, beautiful harmony. No ‘fusion’ here, though – VP’s mission is to test and bend genre boundaries. Paul and Ambrose work at opposite ends of rural England and due to the remoteness of our locations; collaborate at an average data rate of 0.002149470899471 mB/sec via the UK postal service. Paul grew up in the 1970s in a small mining town in the North of England, where he defied convention. Instead of ABBA, Karen Carpenter and the Osmonds, he preferred the sounds of vinyl being scratched, pianos being hit with a fist, and pans being bashed together. Ambrose was born into a multinational family in the South of England and rapidly began to write what he thought was music at an early age. De-tuning organ pipes, recording sea-gulls on mono tape and hanging the results out in the rain before playback were standard pre-school activities. Today, Paul lives in the South and Ambrose in the North, but

everything else is strangely familiar. Both Paul and Ambrose have had many international performances of their work. The Society for the Promotion of New Music has chosen Paul Fretwell as one of their featured composers for promotion and performance over the 2006-2009 season. He currently works in the Centre for Music Technology at the University of Kent. Ambrose Field is a senior lecturer at the University of York. His recent album *Storm!* was awarded an honourable mention in the Prix Ars Electronica 2006 and is currently available on the Sargasso CD label.

#### Eduardo Gamboa

B.M. Trinity Collage of Music, London. Formed as a guitarist, Gamboa is dedicated completely to composition since 1985. His output ranges from chamber to symphonic music including film and theater music. His works have been performed in the U.S., Japan, Canada, Norway, Slovenia, Venezuela, Cuba, Uruguay, Colombia and Mexico, by distinguished soloists, chamber ensembles and orchestras. His music have been published in at least ten recordings. Flutist Marisa Canales accompanied by the Xalapa Symphony Orchestra is about to premiere his Flute concerto.

#### Javier Garavaglia

Composer and viola player born in Buenos Aires, Argentina (sharing also the Italian and German citizenships). Course Leader of the BA Sound and Media and Senior Lecturer in Music Technology at the London Metropolitan University (UK). Since 1999 "Associate Director" of the "Florida Electroacoustic Music Festival" (University of Florida - Gainesville - FL-USA). His works have been performed over Europe, the Americas and Asia. His compositions include works for solo instruments, chamber music, Ensembles and big orchestra, mostly including electronic media like multi-track tape, live-electronics, etc. Some of his electroacoustic pieces can be found on CD releases: *Cybele* (Germany), *EMF* (USA) and *UNLA* (Argentina).

#### Orlando Garcia

Through more than one hundred works composed for a wide range of performance genres, Orlando Jacinto Garcia has established himself as an important figure in the new music world. The distinctive character of his music has been described as "time suspended- haunting sonic explorations" with "a certain tightness and rigor infrequently found in music of this type" - 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. In demand as a guest composer and lecturer at national and international festivals, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions, most recently including the Nuevas Resonancias, ACF Sonic Circuits, Salvatore Martirano, Bloch International Competition, and fellowships, residencies, and other awards from the Rockefeller, Fulbright, Dutka, and Cintas Foundations, as well as the State of



Florida Council for the Arts. With performances in most of the major capitols of the world by numerous distinguished soloists, ensembles, and orchestras, his works are recorded on New Albion, O.O. Discs, CRI (Emergency Music and eXchange labels), Albany, North/South, CRS, Rugginenti, Capstone and Opus One Records and are available from Kallisti Music Press, the American Composers Alliance, BHE and North/South Editions. He is the founder and director of several international festivals including the New Music Miami Festival and the Music of the Americas Festival, as well as being the founder and artistic director of the NODUS Ensemble and the Florida International University (FIU) New Music Ensemble. Garcia is Professor of Music and director of the Composition Program for the School of Music at Florida International University in Miami.

### Douglas Geers

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. Geers has composed in a wide range of musical styles, including classical concert music, pop songs, television and film scores, and electroacoustic music, with a continuing focus upon integration of artistic media and transgression of established traditions of music presentation. Geers is currently Assistant Professor of Music at the University of Minnesota (Minneapolis) School of Music, where he teaches composition and is Director of the studios for Sound, Technology, and Research at the University of Minnesota (STRUM). He is the founder and director of the annual Spark Festival of Electronic Music and Art, held each February in Minneapolis, Minnesota, and is a member of the groups Electric Music Collective and Sønreel. For more information, please see [www.dgeers.com](http://www.dgeers.com) and [www.strum.umn.edu](http://www.strum.umn.edu).

### Jason Geistweidt

Jason E. Geistweidt recently completed his PhD in electroacoustic composition with Prof. Michael Alcorn at the Sonic Arts Research Centre, Queen's University Belfast. The composer is currently working in Cassis, France as a Camargo Research Fellow where he is developing a live electroacoustic performance work. His output over the past four years has included works for orchestra, theatre, film, radio, and a chamber opera. Geistweidt was awarded the *emsPrize* 2004 for his composition *A letter from the trenches of Adrianopolis . . .* and was a prizewinner in the inaugural Diffusion electroacoustic music competition sponsored by RTE (Irish National Radio) in 2001. As an educator, Geistweidt has worked as a group leader for the National Endowment for Science, Technology and the Art's innovative IGNITE! Program which aims to develop the the creativity of area youth through intensive 3-day workshops.

### Rob Godman

Rob Godman is a composer, sound designer and programmer. Much of his work explores the relationship between sound and the other senses - can you

'see' a sound or 'hear' visually? Rob has received performances from artists such as the Siobhan Davies Dance Company, The BBC Singers, Evelyn Glennie, Gemini, Philip Mead, Andrew Sparling and the Sackbut and Cornett Ensemble QuintEssential. He has had works performed in the UK, USA, Australia, Canada, Croatia, France and Spain over the past two years. He has a passionate interest in how sound behaves acoustically and has developed a number of techniques that control 'virtual spaces' - the creation of acoustic spaces that are capable of evolution with potential for responsive control. Rob is currently exploring two main areas of research - 1, a potential collision between the artistic, scientific and archaeological merits of reconstructing the resonating vases as specified by the architect Vitruvius in Roman theatres; and 2, live performance and real-time interaction with spatialization. Recent works include: 'Ephemeral Cube/Solid' - an imaginary exploration of the resonance of a piece of glass, heard from within, rather than outside in the air. In 2003 the work was short-listed for the prestigious Bombay Sapphire Prize for Glass-makes. 'inside the eye of silence' - (for New Adventures in Sound Art on Toronto Island, Canada). What might happen if we are inside the harpsichord, or even inside the strings, keys and wood that the instrument is made of? 'The Dark' - commissioned by Braunarts (funded by Culture Online). The installation and website is currently touring the UK. 'The Dress' - a composition using real-time spatialization with joystick control. 'TT' - an audio work presented during the 2006 Commonwealth Games, Bendigo, Australia. At present, he is currently completing a large-scale commission for Philip Mead, exploring interaction between pianist and sound-projectionist (Duel, ACE funded commission 2006). Rob is a Senior Lecturer in Music Technology at the University of Hertfordshire, UK. r.godman@herts.ac.uk

### Guys W/ Big Cars

Founded in 1990 by composer Stephen David Beck and saxophonist Griffin Campbell, the experimental music group "Guys W/ Big Cars" explores fundamental issues in interactive and improvisational computer music. Having performed music by Beck, Applebaum, Reich, Riley, Stollery and others, the ensemble has performed widely throughout the US, and is ensemble-in-residence at the Laboratory for Creative Arts & Technologies at the Center for Computation & Technology at LSU. Percussionist Brett Dietz joined the group in 2005. The Guys are also members of the School of Music faculty at Louisiana State University.

### Robert Hamilton

Composer Robert Hamilton (b. 1973) is engaged in the integration of technology and musical performance and the development of novel software-based composition systems. He holds masters degrees in Computer Music from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and from The Peabody Institute of the Johns Hopkins University, as well as bachelors degrees in Music and Cognitive Science from Dartmouth College. Additional studies in Composition and Computer Music

include Le Centre de Création Musicale de Iannis Xenakis (CCMIX) and the EAMA/L'Ecole Normale de Musique de Paris. Mr. Hamilton's compositions and research have been recognized with the Prix d'Ete award, the Johns Hopkins Technology Fellowship, the Peabody Institute Development Grant and the ASCAPplus Award, and have been selected for publication and presentation around the world at the International Computer Music Conference, NIME, ISMIR, the SPARK Festival, 3rd Practice, SIM Workshop, and the Dartmouth Electric Rainbow Festival. Recent commissions include "Triages" for six instruments and computer - commissioned for the 2006 newStage:CCRMA Festival - and "is the same... is not the same", commissioned by saxophonist C.R. Kasprzyk.

#### Mike Hannon

Mike Hannon holds a B.A. in Fine Art from the Crawford College of Art and Design, Ireland. Working solely in video, he has been concerned with applying the approaches of 1970s British film structuralism to digital video in a contemporary context. As such his work often focuses on the process inherent to moving image technologies as areas worthy of investigation in their own right. As a corollary, he has collaborated with a variety of composers, recording artists and experimental music ensembles. Here the issues specific to video take second place to concerns about interdisciplinary communication and the nature of collaborative practice. Hannon has shown work at a range of events in Ireland and the UK, including musical performances, live art events and traditional exhibitions of visual art. This is the first time his work has been presented in the United States.

#### Randall Harlow

Randall Harlow holds degrees from Indiana and Emory Universities, having studied under Christopher Young and Timothy Albrecht. Besides numerous concerts in the US he has performed in Canada, Russia, and at major cathedrals in England. A champion of contemporary organ music Mr. Harlow has given American and World premiere performances of organ works by Steve Everett, Stephen Ingham, John Anthony Lennon, Kaikhosru Sorabji, and Giles Swayne. Recent performances include the American premiere of Karlheinz Stockhausen's "Himmelfahrt", the First Hour of the projected KLANG cycle.

#### Joe Hayes

Joe Hayes is a Senior at Purdue University, studying Fine Arts, with a concentration in Drawing and Illustration and a minor in Dance. He is a member of Phi Kappa Theta and the Purdue Repertory Dance Company. Joe has performed in collaboration with the Purdue University Envision Center over the Access Grid and in community performances throughout the Lafayette and West Lafayette communities.

### Barbara Hayley

Barbara Hayley is Associate Professor and Chairperson of the Department of Theatre and Dance, holding an MFA degree from NYU Tisch School of the Arts. In New York, Ms. Hayley taught dance at Wagner College on Staten Island, danced with numerous choreographers, and directed Barbara Hayley & Dancers. She has been a member of the Newcomb Dance Program faculty since 1985, Coordinator of Dance from 1989 to 2006, and teaches modern dance, ballet, choreography, dance history, and interdisciplinary courses in theatre and dance. Ms. Hayley received a Fulbright Senior Scholar Award in 1997/1998 for work throughout Russia and is active in modern dance in New Orleans, including the direction of New Orleans Dance (1987), a modern dance project company of local professionals. New Orleans Dance and Ms. Hayley have received awards for both original choreography and modern dance production, including the 1999 Mayor's Arts Award.

### Haruka Hirayama

Haruka Hirayama was born in Niigata, Japan, in 1981. She studied composition and computer music with Takayuki Rai and Cort Lippe at the Sonology Department, Kunitachi College of Music. Her interactive computer music has been performed often in Japan at "Sonic Interaction", and at the "InterCollege Computer Music Concerts", etc. She was a winner of the Residence Prize at the 32nd International Competition of Electronic Music and Sonic Art, Bourges 2005, and her works have been selected for the International Computer Music Conferences of 2005 and 2006. Currently, she is working at the Department of Media Arts, Tamagawa University as well as the Sonology Department, Kunitachi College of Music in Tokyo.

### Eric Honour

Eric Honour is an associate professor of music and director of the music technology program at Central Missouri State University. He holds degrees in saxophone and composition from the University of Florida (1995) and Northwestern University (1997, 2004). He studied composition with Stephen Syverud, M. William Karlins, Jay Alan Yim, Alan Stout, and Budd Udell. His music has been heard throughout the United States and in Europe, including performances on national and international conferences and festivals. His music has been published by Roncorp and recorded on Capstone Records. His work as an audio engineer is in demand, with recent credits on albums released by artists based in London, New York, Kansas City, and Virginia Beach.

### Viktoria Horti

Born in Pásztó, Hungary. She studied at the Széged Music Conservatory under Lajos Varnagy. Later, she took chamber music courses in Weikerheim and Weimar with Stefan Ruha. In 1997 she obtained the first prize at the violin and piano National Contest and was admitted at the prestigious Franz Liszt Music Academy in Andras Kiss class, where she was recipient of the summa cum

laude distinction in 1981. The same year, she arrived to Mexico and become member of the "Orquesta Filarmónica de la Ciudad de México". In 1983, she was designed second *concertino* of the Orquesta de Cámara de Bellas Artes. She taught at at the Escuela "Vida y Movimiento" and at the Escuela Nacional de Música de la UNAM. In 1986 she was part of "Solistas de México" conducted by Eduardo Mata. With this ensemble between 1986 and 1992, she participated in the Festival Internacional Cervantino, Foro de Música Contemporánea, Festival del Centro Histórico de la Ciudad de México and toured in Madrid, Bilbao, Valencia, Sevilla, Speyer (Alemania) and Bolonia. She acted as an invited soloist with "Dankwart" and "Casals" quartets. In 1996 se became part of the Orquesta Sinfónica de Minería and in 1999 she was designated concertino. Actually she is also member of the Cuarteto de Bellas Artes and ONIX ENSEMBLE.

#### Arthur Hunkins

A member of both ICMA and SEAMUS, Art Hunkins now resides quietly in Burlington, NC. Biographical details can be found on his website: <http://www.arthunkins.com>

#### Daniel Iglesia

Daniel Iglesia straddles the border between human and machine creation, and tries to decide which side is winning. He likes live electronic manipulation of sound, automation and algorithmic composition, the magnification of inherent chaos in sounds, real-time electroacoustic performance with traditional instruments, video generation, and much more. Recent appearances at Eyebeam Gallery, Ontological-Hysterical Theatre, Merce Cunningham Studio, Tenri Cultural Institute, IMEB (Bourges), CCMIX (Paris), Intermedia Manifold's TechArt06 (IL), dorkbotNYC, the Warper party, and many others. He currently lives in New York, pursues a DMA at Columbia, and teaches at the Columbia Computer Music Center.

#### Barabar Jazwinski

Barbara Jazwinski received her M.A. in composition and piano from Stanford University and her Ph.D. in composition from the City University of New York. Her teachers included Mario Davidovsky, Gyorgy Ligeti and John Chowning. Currently, she serves as a department chair and head of the Theory and Composition program at the Tulane University Music Department in New Orleans. Among her awards are the 1981 Prince Pierre of Monaco Musical Composition Award for her *Sextet* and the First Prize in the Nicola De Lorenzo Composition Contest for *Music for Chamber Orchestra*. She is the recipient of numerous commissions, grants and fellowships including commissions from the New Hudson Saxophone Quartet, Quatuor Francis Poulenc, Esther Lamneck, New York University New Music Ensemble, Louisiana Sinfonietta, Flexible Music, Chamber Music Center at the Composers' Conference at Wellesley College, an Artist Fellowship from the Louisiana State Arts Council, grants from the Presser Foundation, Newcomb Foundation, Metzner

Foundation, Meet the Composer, Inc. in New York City and Fellowships to the Composers' Conferences at Johnson, Vermont, and at Wellesley, Massachusetts. Barbara Jazwinski also serves as Music Director of *Spectri Sonori*, the award-winning, chamber music concert series specializing in performances of contemporary music, which also sponsors the *International Spectri Sonori Composition Contest*. Barbara Jazwinski's compositions are available through the American Composers' Edition in New York City. Several of her works have been issued on recordings (Vienna Modern Masters, Capstone and Musiques Suisses.)

#### Ross Karre

After becoming completely uninterested in traditional orchestral percussion, Ross Karre (percussion) dedicated his artistic pursuit to contemporary music. Having worked with such a wide variety of performers and composers as Pierre Boulez, the Ensemble Intercontemporain, Harrison Birtwistle, Meredith Monk, Steve Schick, Jean Geoffroy, the Percussion Group Cincinnati, and Simon Rattle, Ross has discovered the value of an array of experimental music practices. This includes numerous performances with multimedia technology such as video and electronic sounds. He studied at the Interlochen Arts Academy with Amy Lynn Barber, the Oberlin Conservatory with Michael Rosen, and is currently pursuing his Masters of Contemporary Percussion Performance at UCSD with Steve Schick. He has attended the Lucerne Festival Academy in Switzerland and worked as the percussion coordinator for the Aspen Music Festival for four summers. Ross is supported by the Jacob K. Javits fellowship, a grant provided by the U.S. Department of Education.

#### Howard Kenty

Howard Kenty is a composer, sound designer, orchestrator, engineer, and performer currently working in New York City. He graduated from Northeastern University's Music Technology/Multimedia dual major program in 2003, with minors in Philosophy and Music Industry. Since 2004, Howard has composed music and sound for a number of different projects, both independently and as a collaborator for Badbox Music, which he co-founded. Credits include composition for Metaversal Studios' online features for the New England Aquarium and MIT, as well as independent films such as The Projects' *The Great Outdoors*; *Another Perfect Season*. Most recently, he has been collaborating with composer Gary Pozner on music for several National Geographic Channel historical documentaries. Howard's pieces, *Don't Come Any Closer*, for tape, and *Confusion (Denigrate)*, for live electronics and tape, premiered at the 2003 Dartmouth College Electric Rainbow Coalition Festival and the 2005 Extensible Toy Piano Project Festival, respectively. Howard has worked with multimedia artist Paul D. Miller, a.k.a. DJ Spooky That Subliminal Kid, orchestrating and arranging the original score for the acclaimed multimedia piece *Rebirth of a Nation*, which has been performed worldwide at such locations as Lincoln Center and the Acropolis. He has continued working with DJ Spooky on such projects as *Jonny Spielt Jazz*,

which premiered at Haus der Kunst in Munich, a Trojan Records remix compilation, collaborations with Thurston Moore (of Sonic Youth), Lee “Scratch” Perry, and the Ahn Trio, and remixes of artists such as Jean Cocteau, Claude Debussy, Charlie Parker, and Harry James. Howard’s projects have also included MAX/MSP programming and performance for composer Anthony De Ritis’s pieces *Amsterdam*, which premiered at Interlochen Center for the Arts with conductor Jung-Ho Pak, and *Ping Pong*, which premiered at Zhong Shan Hall in Taipei with pipa virtuoso Min Xiao-Fen and the Taipei Chinese Orchestra. He is currently co-composing music and sound for the play *Hamletmachine*, to premiere at the University of Minnesota this fall. Additionally, he plays guitar and composes in the music groups The Benzene Ring, Hwarg, Grandpo, and the sound art collective E.V.A.C.! More information can be found at [www.hwarg.com](http://www.hwarg.com), along with Howard’s online resume and portfolio at [www.hwarg.com/howardkenty](http://www.hwarg.com/howardkenty).

### Sven Kestel

Sven Kestel was born in 1966 in Stuttgart. He studied double bass with Thomas Stabenow, visited the Swiss Jazz School in Bern and continued his double bass studies with Wolfgang Stert at the Musikhochschule in Freiburg. He has attended master classes given by Ludwig Streicher (Vienna), Klaus Stoll (Berlin) and Michinori Bunya (Würzburg). He is a founding member of Ensemble SurPlus. Guest appearances in Switzerland, Luxemburg, the Ukraine, Austria, Russia, Greece, Italy, Indonesia and America. Since 1996 a member of the Tangoensemble Guardia Vieja. From 1997 to 1998 bassist in the Philharmonisches Orchester in Freiburg. In southwestern Germany as jazz bassist with The Loungecore Poets and as freelancer in other small and big bands. From 1998 to 2000 he was part of the orchestra for the musical, *Die Schöne und das Biest* in Stuttgart, and since 1999 solo bassist in the *basel sinfonietta*. In 2001 he founded the concert agency SAM-Kulturmanagement.

### Suk-Jun Kim

Suk-Jun Kim studied theology at Yonsei university, South Korea and Recording Engineering at OIART (Ontario Institute of Audio and Recording Technology). He earned a master’s degree in Music Technology in Northwestern University and now is a doctoral fellow at the University of Florida. Kim has received prizes and mentions in *Métamorphoses* (The Biennial Acousmatic Composition Competition, Belgium), the ASCAP/SEAMUS Student Commission Competition, the International Competition of Electroacoustic Music and Sonic in Bourge, France, and *MUSICA VIVA*, Lisbon, Portugal, and *MUSICA NOVA*, Prague, Czech. His recent commissions include an electroacoustic music for the 2006 World Cup, two Bourges commissions, and one from SpACE-NET in UK. Kim’s music has been performed worldwide and can be heard on ICMC, IMEB, and SEAMUS labels. Kim shares his life with Sungeun Kim, his wife, and Mei and Ami, two most beloved cats.

### David Kim-Boyle

David Kim-Boyle, originally from Australia, is an audio engineer and composer whose work has been featured at various festivals and conferences around the world. An Assistant Professor at the University of Maryland, Baltimore County, recent presentations of his work have taken place at ICMC 2004 (Miami) and 2005 (Barcelona), DAFX 2005 (Madrid), SEAMUS 2004 (San Diego) and 2005 (Muncie), NIME 2005 (Vancouver), FEMF 2005 (Gainesville), the 2005 Sonic Odyssey Concert Series (Los Angeles), JIM 2005 (Paris), the 2005 Electronic Music Festival (Basel), the 2005 Third Practice Music Festival (Richmond), Spark 2006 (Minneapolis) and DAW 2006 (Zurich). In 2005 he was a guest artist at the Zentrum für Kunst und Medientechnologie (Karlsruhe) and in 2006 was a guest at the Sonic Arts Research Centre (Belfast). Also active as a professional audio engineer, his work in this capacity has been released on various labels including EMF, Sunken Gong Records, Mark Custom Records, EMI Australia, and Recurrent (Australia).

### William Kleinsasser

William Kleinsasser's music ranges from acoustic chamber and orchestral pieces to interactive computer music. His work integrating electro-acoustic music with virtuosic instrumental performance has been widely recognized and supported by commissions and grants from the National Endowment for the Arts, the Maryland State Arts Council, the American Music Center, Meet the Composer, and the Argosy Foundation among others. His music is recorded on the Mark, C74, Innova, and ICMA labels. Kleinsasser received DM and MM degrees in composition from Indiana University School of Music and BA and BM degrees from the University of Oregon. He is a professor of composition and related studies at Towson University in Baltimore, Maryland.

### Ryoho Kobayashi

Ryoho Kobayashi was born in Tokyo, 1979. He studied digital audio signal processing, and has received undergraduate and Master's degrees at Keio University. He is currently a research assistant of the 21st century COE Program "Next Generation Media and Intelligent Social Infrastructure" and a doctoral student in Computer Music at Keio University. As a developer of sound softwares, he developed some audio effectors and editors using DSP techniques. On the other hand, he made some electrical music instruments and installations. "Chase" (2004) and "anemo" (2006) were presented at the International Conference on New Interfaces for Musical Expression (NIME).

### Juraj Kojs

Juraj Kojs. I was born (in 1976) and raised in Slovakia. I am a composer, pianist, and educator. Currently a Ph.D. candidate in Composition and Music Technologies at the University of Virginia, I study composition with Judith Shatin. Interest in discovering new acoustic worlds and involving technology in composition processes is reflected in my music. I am a member of MIAMI:



Mediology Interactive Acoustics and Multimodal Interfaces group that specialize in interactive audio-visual performance and research. [www.kojs.ne](http://www.kojs.ne)

#### Korean Traditional Instrument Ensemble

The Korean traditional ensemble consists of ang Hyun Soo (장현수) Kayageum, Jong Jin Hong (홍종진) Dageum, Jung Hee Jin (정희진) Haegeum, Kim Sun Ok (김선옥) Keomungo, and Song Eun Joo(송은주) specializing in Korean traditional vocal techniques. Please see ICMC webpage for more information regarding the instruments as well a short videos demonstrating the instruments.

#### Rebecca Lazier

Rebecca Lazier is the artistic director of Terrain, Associate Head of Dance at Princeton University, and Festival Director of the White Mountain Summer Dance Festival. Currently based in Brooklyn, Lazier trained at the Royal Winnipeg Ballet and later graduated from The Juilliard School. Lazier has created over thirty works collaborating with musicians, sound designers, theater directors, and founded Terrain in 2001. Lazier and Terrain have performed in many venues in New York including The Guggenheim, Danspace Project, Movement Research, and The Kitchen, and recently conducted residencies at James Madison University, The Yard, and Shenendoah Conservatory. In addition to the performances with the company, Rebecca has toured her solo work to locations as varied as the home of Diaghilev's birth in Perm, Russia, remote villages in eastern Turkey, theaters across the U.S. from Los Angeles to the White Mountains. Rebecca has been awarded residencies at Brooklyn Arts Exchange, 92nd Street Y Harkness Dance Center, and Djerassi, where she was named Honorary Fellow supported in part by a grant from the National Endowment for the Arts. She has received grants from the Council of the Humanities and the Brown Fund at Princeton University, in addition to funding from Canada Council on the Arts and the Nova Scotia Arts Council. Rebecca has been on faculty at UCLA, Trinity College, Wesleyan University, Muhlenberg College, Hartford Ballet/University of Hartford and was the first foreigner to be the artist-in-residence for a year at Mimar Sinan Conservatory in Istanbul, Turkey. She has been a guest artist at DanceSpace, Union Street Dance, Columbia College, Canadian Children's Dance Theatre, AC DFA Festivals, Dance Nova Scotia, Interlochen Arts Academy, Lincoln Center Institute and CalArts. Christopher Williams is a dancer, choreographer, puppeteer, and performance artist based in New York City. He received a BA in 1999 from Sarah Lawrence College, and holds a diploma from the École Internationale de Théâtre Jacques Lecoq in Paris where he studied physical theatre, acrobatics, and mask traditions. Christopher dances currently with Tere O'Connor Dance, Douglas Dunn & Dancers, and is a founding member of Rebecca Lazier's TERRAIN. He received a New York Dance & Performance "Bessie" Award in 2005 for his work *Ursula* and the 11,000 Virgins, and his choreographic works have been

presented both domestically in many New York City venues including Danspace Project, BRIC Studio, HERE Arts Center, P.S. 122, La Mama, The Mulberry Street Theater, and internationally in the Casa del Teatro Nacional in Bogotá, Colombia. As a puppeteer, Christopher has worked with “Bessie” Award winner Basil Twist and Dan Hurlin. His own puppet works have been performed in the Late Night Cabaret of Jim Henson International Festival of Puppet Theater, at HERE Arts Center as part of the Puppet Parlor, at P.S. 122, at Dixon Place, through the Arts at St. Ann’s Puppet Labapalooza. Christopher is the recipient of grants from the Jim Henson Foundation and the 92nd Street “Y” through the Harkness Dance Foundation, and was a commissioned artist of Dream Music Puppetry through the Here Artist Residency Program for 2003. He currently serves on the Artist Advisory Board for the Danspace Project and lives in Brooklyn.

### Victor Lazzarini

Victor Lazzarini was born in Londrina, southern Brazil. He is currently Senior Lecturer in Music at the NUI, Maynooth. A graduate from the Universidade Estadual de Campinas (UNICAMP), Brazil, where he obtained a Bachelor’s degree in Music, specialising in Music Composition, he completed his doctorate at the University of Nottingham in 1996. Important awards received include an Honour Mention for his orchestral piece *Anima Mea*, in Brazil (1995); the Hallward Composition Prize, for his *Magnificat*, in England (1996); and the Mostly Modern International Composition Prize, in Ireland (2006). Currently, he directs the Music Technology Laboratory at the Department of Music in Maynooth. His musical interests also include jazz composition and performance. Tom Lysaght (laptop): Irish-born Tom Lysaght graduated from NUI Maynooth with double-honours Music and Mathematics. A keen traditional Irish music performer, he is also a Computer Scientist, lecturing in Maynooth and working in Computer Music research.

### Anne LeBaron

Widely recognized for her work in instrumental, electronic, and performance realms, Anne LeBaron’s compositions have been described in the *Washington Post* as possessing “uncommon imagination and technical skill.” Embracing an extraordinary array of subjects, ranging from contemporary adaptations of Greek and South American myths, to probes into physical and cultural forms of extinction, to the legendary Pope Joan, her works have earned numerous awards and prizes. Her compositions have been written for virtually every contemporary genre and performed and broadcast throughout the U.S. and elsewhere, including Stuttgart, London, Prague, Talloires, Hong Kong, Sydney, Berlin, Havana, Kyoto, and Singapore, and Austria. Reviewing her new opera, critic Mark Swed wrote in the *LA Times*: “*Wet* is an ambitious and alarming new opera with strong music by Anne LeBaron. LeBaron’s writing for the instrumental ensemble is full of invention. Cultures never collide, but many coexist. Her fluidity with musical style and with musical character is the real wetness of *Wet*.” Excerpts from *Crescent City*, a further development of

Wet, were performed by the New York City Opera in May 2006. Additional premieres in 2006 include *Way of Light*, a commission from the International Trumpet Guild for solo trumpet, electronics, and video. *Solar Music*, for flute and harp, was performed in Austria as part of the Tyrolean Festival. *Los Murmullos*, a work for solo piano commissioned by Ana Cervantes, will have its first performance on the Festival Internacional Cervantino in October. LeBaron currently teaches composition and related subjects at the California Institute of the Arts. Her lectures at other institutions, conferences, and festivals, on subjects ranging from surrealism and music to environmental awareness through music and other art forms, are complemented by articles, essays, and interviews published in several journals and books. She serves on the national and local boards of the American Composers Forum.

### Mei-Ling Lee

Mei-Ling Lee is a graduate teaching fellow in music theory at the University of Oregon, pursuing the Ph.D. degree in Composition and Intermedia Music Technology. She is currently studying with Dr. Robert Kyr and Dr. Jeffrey Stolet. She received the first award of the III. International Competition of the DTKV Region Sachsen e.V. 2004. She was commissioned for the Festival Composers Symposium of the 2004 and 2005 Oregon Bach Festival. In January 2005 she received the University of Oregon Graduate School Research Award. Her worked have been performed in several festivals, including: Ashland New Music Festival, 2006 SEAMUS international conference, Society of Composers' Annual Conference, New Music Festival at Western Illinois University, and 2006 IAWM congress conference.

### Colby Leider

Colby Leider has received prizes and honors from the International Computer Music Association (commission, 2002), the American Composers Forum Sonic Circuits program (1998, 2002–2003), the Institut International de Musique Electroacoustique de Bourges (Prix Résidence, 2000), and Princeton University (Perkins Prize, 1998; Naumberg Fellowship, 1998–2004). He has composed music for the Nash Ensemble of London, Paul Hillier and the Theatre of Voices, the New Jersey Symphony Orchestra, contrabassist Bertram Turetzky, percussionist Gregory Beyer, and accordionist William Schimmel. Colby's music is recorded on Innova, ICMA, SEAMUS, and UF labels. His research interests include digital audio signal processing, sound synthesis and spatialization, and alternate controllers for music-making. Colby chaired the 30th Annual International Computer Music Conference at the Frost School of Music, and his book *The Digital Audio Workstation* was published by McGraw-Hill in 2004. Colby works as Assistant Professor of Music Engineering at the University of Miami, and he serves as Associate Editor of *Computer Music Journal* (published by MIT Press). He holds degrees from Princeton, Dartmouth, and the University of Texas, and currently raises goats and chickens in the decreasingly rural suburbs southwest of Miami.

### Elaine Lillios

Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys". The sounds she uses for her music are varied--sometimes they are simple things like the human voice, cars, wind chimes, or water. Other times her sound material is less obvious, like crunching bits of branches, walking through snow, or pebbles shuffling in water. Influential mentors include Jonty Harrison, Pauline Oliveros, Larry Austin, and Jon Christopher Nelson. Professional accomplishments include commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, and R seaux; grants from the Ohio Arts Council, Mid-American Center for Contemporary Music, Ohio Board of Regents, and National Foundation for the Advancement of the Arts; and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM, Rien   Voir, festival l'espace du son, June in Buffalo, and Mountain Computer Music Festival. Elainie's music is available on the Empreintes DIGITALEs, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included on the CD accompaniment to New Adventures in Sound Art's The Radio Art Companion. Elainie serves as Associate Professor of Composition and Coordinator of Music Technology at Bowling Green State University in Ohio.

### Mei-Fang Lin

Mei-Fang Lin was born and educated in Taiwan. She received her master's degree at the University of Illinois at Urbana-Champaign, and is currently a doctoral candidate in composition at the University of California at Berkeley where she studies with Professor Edmund Campion. She has been awarded a Frank Huntington Beebe Fund from Boston and later the George Ladd Prize from UC Berkeley to study with French composer Philippe Leroux in Paris during 2002-2005. She was also selected by the IRCAM reading panel to pursue the one-year computer music course "Cursus de Composition" at IRCAM in Paris during 2003-2004. Major awards include those from the American Music Center (Composer Assistance Program - 2004), Look & Listen Festival Prize in US (First Prize - 2002), Pierre Schaeffer Competition in Italy (Third Prize - 2002), Bourges Competition in France (Residence Prize - 2001), SCI/ASCAP Student Commission Competition in US (Third Prize - 2001), Luigi Russolo Competition in Italy (Honorary Mention -2001), Prix SCRIME in France (First Prize - 2000), National Association of Composers, USA Competition (First Prize - 2000), 21st Century Piano Commission Competition in US (Winner - 1999), Music Taipei Composition Competition in Taiwan (Honorary Mention - 1998, Special Prize - 1997). Her music has received performances across the United States, Europe and Asia by groups such as the Nieuw Ensemble (Amsterdam), Ensemble Concorde (Dublin), San Francisco Contemporary Music Players (SFO), Armonia Opus Trio (Buenos Aires), Melos-Etos (Bratislava), Parnassus Ensemble (NY), Ensemble Cairn (Paris), North/South Consonance (NY), Alea III (Boston), Emyprean

Ensemble (California), Nodus Ensemble (Florida), Chicago Ensemble (Chicago), Taiwan National Symphony Orchestra (Taiwan), I-Chamber (Phoenix), Contemporary Chamber Orchestra Taipei (Taiwan)...etc. Her music has also been presented in international festivals such as the ISCM World Music Days (Slovenia), The Seoul International Computer Music Festival (Korea), Festival Résonances (France), Ostrava Music Days (Czech Republic), Amadeus Piano Festival (US), Festival Synthèse (France), Vancouver Pro Musica Festival (Canada), Festival HTMLLES (Canada), Maxis Festival (UK), ppIANISSIMO Festival (Bulgaria), En Red O Festival (Spain), Seamus Conference (US)...etc.

### Stephanie Loveless

Stephanie Loveless is a Vancouver-based sound artist and experimental filmmaker, holding a BFA in film production and electroacoustic studies from Concordia University in Montreal. Her trans-disciplinary work has been presented in festivals, galleries, and artist-run centers across North America and Europe. Currently, Stephanie is pursuing her Deep Listening certification with composer Pauline Oliveros, and working at Video In Studios, an artist-run media access centre in Vancouver, where she is co-creating a subsidized mentorship program for women in sound art.

### Annie Mahtani

Annie Mahtani is a composer and sound artist based in Birmingham, UK. With a strong interest in collaboration, she has worked with dance and theatre and on site-specific installations. Her works have received performances across the UK, Europe and Canada. She is currently working towards a PhD in Electroacoustic Composition with Jonty Harrison at The University of Birmingham and is an active member of BEAST (Birmingham Electroacoustic Sound Theatre).

### Ulrich Maiss

Ulrich Maiss is a cellist and electronic musician from Berlin, Germany. His work in the field of experimental music led him to Japan, the US and Canada. Well known as a performer of contemporary European chamber music, he also performed with various rock and folk acts throughout Europe. Musicians and ensembles he performed with include Lou Reed, Canadian Juno-Award winner Lynn Miles, the Potsdam Chamber Academy, Ensemble Oriol, Element Of Crime, German goth-star Alexander Veljanov, zeitkratzer, vocalist/percussionist Vinx (Sting, Lou Reed) and Maria Farantouri (Mikis Theodorakis). In 2002 Ulrich started working on a solo program for cello and electronics, Celectric ([www.cselectric.de](http://www.cselectric.de)). The original program with pieces by composers Mario Bertoncini, John Cage, Giulio Castagnoli, Ulrich Krieger and Butch Rovin will be available on DVD in the near future. Ulrich is currently working with Lou Reed to finalize a Cello-Solo version of Lou's Metal Machine Music entitled CelloMachine. Further projects include his improvisational duo envyloop ([www.envyloop.com](http://www.envyloop.com)) with composer/performer

Joseph Rován and his new solo project ZenMan Improvisations ([www.zenman.org](http://www.zenman.org)).

#### Daniel Mason

Violinist Daniel Mason has concertized widely in the United States and Europe, gaining wide recognition both as a soloist and as a chamber musician. His activities have included live national radio broadcasts from WFMT in Chicago, frequent appearances on NPR's Performance Today and performances at the Kennedy Center in Washington. A member of the Jascha Heifetz Master Class at the University of Southern California for three years, he has degrees from the Ohio State University and the University of Southern California. Mr. Mason is currently in his twentieth year as Professor of Violin and Head of the String Department at the University of Kentucky. He is concertmaster of and frequent soloist with the Lexington Philharmonic Orchestra. He was also, for seventeen years, concertmaster of the New Hampshire Music Festival Orchestra, appearing many times in a solo role. Mr. Mason has just completed a series of master classes and performances in Korea and China, appearing as soloist with the Tianjin Symphony Orchestra. In recent years, he appeared as soloist with the Lexington Philharmonic Orchestra in Ravel's *Zigane* and Vaughn-Williams' *The Lark Ascending* and Mozart's *Sinfonia Concertante*. Mr. Mason's travels while performing recitals and giving master-classes have taken him to Austria, France, Germany, the Czech Republic, Italy, Turkey, and the Republic of Georgia. In March, 1996 he played the premiere in Vienna of a solo work written for him by composer Alexander Blechinger. His performance of the work is included on a CD recently released in Vienna. An enthusiastic advocate of recent music, Mr. Mason has recorded a CD of chamber music by noted American composer Joel Hoffman released by Gasparo Records. He has performed the music of many other composers, working in consultation with them, including John Cage, David Amram, William Bolcom, Bernard Rands and Joseph Baber. In summer 2001, Mason appeared in Florence, Italy with the Leonore Quartet playing in the Galleria Accademica. Last summer he was a member of the faculty of the Cincinnati College-Conservatory of Music-sponsored Opera and Music Festival of Lucca. He also directs the University of Kentucky String Project, which trains string teachers while providing affordable instruction to more than 100 area children. Professor Mason's students have won positions in the Chicago Symphony, St. Paul Chamber Orchestra, Louisiana Philharmonic, West Virginia Symphony, Louisville Orchestra, Charleston Symphony, Cedar Rapids Symphony and others, as well as teaching positions at universities around the nation.

#### Shu Matsuda

Shu Matsuda (1974, Japan) studied computer music, composition and computer programming with Takayuki Rai at the Sonology Department, Kunitachi College of Music in Tokyo. While he was in undergraduate and post graduate classes, he also studied Max/MSP programming technique with Cort

Lippe and Erik Ona. In 1994 he developed a motion detect system 'Edge'. It was presented at the ICMC 1995 in Banff. In 1997 he started developing the new application DIPS, Digital Image Processing with Sound, to enable real-time image processing in the Max programming environment. His papers about DIPS has often been presented at the ICMC since 2000 and on other occasions. Also his musical work has been selected at the ICMC for performance. In addition to studying information science at Nagoya University in Japan, he is teaching computer music and computer programming at the Kurashiki Sakuyo University and the Kunitachi College of Music. Also he is doing software engineering for Digital Art Creation in Japan.

#### Teresa McCollough

Pianist Teresa McCollough, has developed an international reputation for her dynamic and expressive playing. As a leading interpreter and advocate for contemporary music, she has commissioned, premiered, and performed many new compositions by today's emerging and established composers including Alvin Singleton, Lou Harrison, Joan Tower, Alex Shapiro, Belinda Reynolds, Zhou Long, Charles Griffin, David Rakowski, Tomas Svoboda, Henry Martin, George Crumb, and others. McCollough has performed around the world, and appeared on both local and national television and radio. She has appeared with orchestras across the United States, and in festivals including the Aspen Music Festival, the New American Music Festival, and others. Her new CD, *Music for Hammers and Sticks*, with percussionists Tom Burritt and Peggy Benkeser, features new commissions for solo piano and percussion by composers Alvin Singleton, Alex Shapiro, Belinda Reynolds, Zhou Long, Steven Mackey and Joseph Harchanko. ([www.innovarecordings.com](http://www.innovarecordings.com)). McCollough lives in the San Francisco Bay area where she is also Associate Professor of Music at Santa Clara University.

#### Mike McFerron

Mike McFerron is an associate professor of music and composer-in-residence at Lewis University in the Chicago area. He has been on the faculty of UMKC and the Kansas City Kansas Community College, and he has served as resident composer at the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. McFerron is founder and co-director of Electronic Music Midwest. McFerron has won the Louisville Orchestra Composition Competition (2002), was a recipient of the Chicago Symphony Orchestra's "First Hearing" Program (2001), and he was chosen the winner of the Cantus Commissioning/Residency Program, and he was the recipient of the 2005 CCF Abelson Art Song Commission. He received an honorable distinction in the Masterprize International Composition Competition (2003) and the Rudolf Nissim Prize (2001), and he has been a finalist in the 2004 Confluencias Electronic Miniatures II International Competition, the 2005 Truman State/MACRO Composition Competition, The 2005 American Modern Ensemble Composition Competition, the 2002 Swan Composition Competition, the 1999 Salvatore Martirano Composition Contest, and the 1997

South Bay Master Chorale Choral Composition Contest. McFerron has been a composers fellow at the MacDowell Colony (2001), June in Buffalo (1997), and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt (1999). His music has been featured on SCI National Conferences, SEAMUS National Conferences, University of Richmond's 3rd Practice Festival, Spark Conference, Annual Florida Electroacoustic Music Festivals, Spring in Havana, the MAVerick Festival, several SCI regional conferences, and concerts and radio broadcasts across the U.S. and throughout Europe. He has received commissions from Cantus, SUNY-Oswego, GéNIA, the Chamber Music Conference of the East/Composers' Forum, Nelson-Atkins Museum of Art in Kansas City, Jesus Florido, Thomas Clement, Lewis University, Summer Academy of Arts and Science, and twice by the Metropolitan Youth Symphony Orchestra. McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.

#### Kristi McGarity

Kristi McGarity directs the Music Technology program and teaches music technology, composition, and oboe at Montana State University. She earned a degree in oboe performance from the University of Michigan and a Master of Music degree in composition from the University of Texas, where she is currently completing her doctoral dissertation. She has studied composition at UT with Russell Pinkston, Donald Grantham, Dan Welcher, and Kevin Puts, and she served as oboist with the New Music Ensemble directed by Dan Welcher. In addition to her work at UT, she has taught electronic music at Austin Community College and oboe at Austin Lyric Opera's Armstrong Community Music School. Her background in acoustic and electronic media includes theatrical composition and sound design, songwriting and production, and collaborative works for film/video and dance. Awards and honors include first prize in the 2001 ASCAP/SEAMUS Commission Competition, a prize in the Athena 2001 Festival Competition, and recordings on the Summit Records label, the Murray State University Concert Choir CD A Choral Tour of Italy, and the SEAMUS CD series.

#### Peter McIlwain

Peter is a composer specialising in computer and electro acoustic music but has a wide range of musical and artistic interests. These include writing works for traditional ensembles, film and music theatre as well as computer music and installation art. Recent projects have included the creation of a large-scale multi-channel soundscape that accompanies a series of stereo-graphic animations for the Melbourne Museum. He is a member of CEMA (the Centre for Electronic Media Art) and is Lecturer in Composition in the School of Music - Conservatorium at Monash University. Peter is currently President of ACMA (the Australasian Computer Music Association).



## Elizabeth McNutt

Widely known for her interpretations of new works, flutist Elizabeth McNutt has given over 100 premieres and performed in Europe, Asia, and throughout the U.S. Her CD *pipe wrench* is on EMF Media; she has published in *Organized Sound* and *Flutist Quarterly*. Dr. McNutt teaches at University of North Texas.

## Danilo Mezzadri

Danilo Mezzadri is a Brazilian flutist who has sustained an active career as performer and teacher. He has appeared as a soloist with the Detroit Symphony Orchestra, Jackson Symphony Orchestra, Pró-Música Symphony Orchestra of Rio de Janeiro, Camerata Florianópolis, Michigan State University Symphony Orchestra, *Musique 21*, and University of Southern Mississippi Symphony Orchestra. He has won several competitions, such as the International Porto Alegre Symphonic Orchestra Young Instrumentalist Competition, Michigan State University Honors Competition, and the Brazilian International Flute Association Competition. Dr. Mezzadri is an avid chamber music performer. As a founding member of the *Quarteto Brasilis*, he has given international tours and recorded a CD featuring South American music for flute and strings. He is also a member of the *Category 5 Winds*, which is currently in a project to record a CD featuring woodwind literature from four continents, and the *Promenade Trio*, an ensemble dedicated to revitalize Baroque wind literature. In addition to performing as soloist, orchestral player, and chamber musician, Dr. Mezzadri is passionate about performing and promoting new music. Most recently he was invited to perform as a guest artist at Tulane University's New Music series, where he performed Pangu's *Song for flute and percussion* by Kui Dong. In March 2006, he has been invited to present a recital of contemporary flute music by Texas composers at the College Music Society South Central Chapter Conference. In the spring 2006, Dr. Mezzadri will premier the *Divertimento for flute, winds, and percussion* by the American composer Jere Hutcheson. Dr. Mezzadri is assistant professor of flute at The University of Southern Mississippi and guest principal flute at the Gulf Coast Symphony Orchestra. Last fall, at Southern Miss, he hosted the world-renown Sir James Galway, who soloed with the Southern Miss Symphony Orchestra and presented master classes to Dr. Mezzadri's flute students. During the summer, Dr. Mezzadri served on the faculty at Blue Lake Fine Arts Camp and Cortona Contemporary Music Festival, and he also maintains an active performing and teaching schedule in United States, Italy, and Brazil. His performances have been broadcasted by Rede Vida Television in Brazil and by Mississippi Public Radio in the United States. Dr. Mezzadri earned his undergraduate degree at the School of Music and Arts of Paraná, where he received the First Prize Award of his graduation class. He received his Masters and doctorate in flute performance at Michigan State University, where he studied with Richard Sherman.

### Ananya Misra

Ananya Misra received her AB in computer science and mathematics from Bryn Mawr College in 2003. She is now a PhD candidate in the Department of Computer Science, Princeton University. She works with Perry Cook, Ge Wang, and others in the Princeton Sound Lab. Her research interests include new techniques and interactive systems for audio analysis and synthesis, perceptually motivated representation and transformation of sound (both recorded and synthesized), and software tools for sound design, musical composition, and education.

### Chikashi Miyama

Chikashi Miyama has been studying composition and computer music with Takayuki Rai and Cort Lippe at the Sonology Department, Kunitachi College of Music since 1998. In 2004, he began studying composition with Erik Ona at the Electronic studio Musik-Akademie der Stadt Basel in Switzerland. His works, especially his interactive multimedia works, have been performed in various international concerts and festivals such as June in Buffalo 2001 in New York, USA, Mix'02 in Arhus, Denmark, Musica Viva'03 in Coimbra, Portugal, Realtime/non-realtime electronic music festival in Basel, Switzerland, Next generation'05 in Karlsruhe, Germany as well as in Japan. His compositions are received mention in the Residence Prize section of the 30th International Electroacoustic Music Competition Bourges and accepted by International Computer Music Conference 2004, 2005.

### Stephen Montague

Stephen Montague (b. 10 March, 1943 Syracuse, New York) grew up in West Virginia and Florida. He studied piano, conducting and composition at Florida State University (1963-67), received a doctorate in composition from Ohio State University (1972) and won a Fulbright Fellowship to work in Warsaw, Poland, 1972-74. From Poland he came to England first as a musician with Strider Dance Co. (Richard Alston & co.), but since 1975 has worked as a freelance composer based in London and touring worldwide. His music has been widely performed, featuring in numerous international festivals including the BBC Promenade Concerts at the Royal Albert Hall (London), Warsaw Autumn Festival, Paris Festival d'Automne, Singapore, Hong Kong and The Kennedy Centre (Washington DC). Major commissions have included a piano concerto for the BBC Proms, Hilliard Ensemble, works for pianist Stephen Kovacevich, percussionist Evelyn Glennie, the International Computer Music Association, and a 35 minute work for narrator and orchestra for the BT Celebration Series premiered by the London Symphony Orchestra at the Barbican Centre, London with a further 14 performances by other leading British orchestras around the country. For further reference visit [www.ump.co.uk](http://www.ump.co.uk).

### Christopher Morgan

Christopher R. Morgan is an instructor at Collin College in Plano, Texas where he teaches courses in music composition and audio technology including MIDI and synthesis. He received his Ph.D. in composition from the University of North Texas with a dissertation to design, program and compose for an eight-channel sound spatialization system in 1998. Chris composes primarily electroacoustic music such as solo multi-channel musique concrète pieces, videos, as well as real-time interactive works for a performer with computerized sound, lights and graphics. His papers and music have been presented at the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and International Computer Music Association (ICMA) conferences in addition to the many concerts and workshops put on by the Texas Computer Musicians Network of which Chris is the current president. For more information about upcoming performances please visit <http://iws.ccccd.edu/cmorgan>

### Chryssie Nanou

Born in Greece, Chryssie Nanou showed an exceptional musical talent at an early age winning First Prize at the "Filonos" National Youth Competition and a prize in the European Young Soloist Competition. Pursuing her musical studies in France, she graduated from the Ecole Normale de Musique de Paris/Alfred Cortot where she studied with Germaine Mounier, obtaining in consecutive years the Diplome Superieur d'Enseignement, Execution and Concertist. After pursuing a graduate diploma in piano and computer music from the Peabody Institute of the Johns Hopkins University (Baltimore, Maryland), Chryssie became a 2003 Visiting Scholar at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University. A prizewinner at the Albert Roussel International Competition, she performs regularly in recitals and chamber music concerts around the world, featuring an eclectic repertoire that includes works from Couperin, Berio, Crumb, Beethoven, Sciarrino and Davidovsky. As a solo artist and chamber musician, she has given the world premieres of works by many young composers including the first performance of George Antheil's Ballet Mechanique in a version with synchronized film. Among her recent performances are concerts with the San Francisco Contemporary Players, SEAMUS, the Third Practice Festival and the Electric Rainbow Coalition Festival at Dartmouth. Chryssie is currently the Artistic Coordinator of CCRMA (Stanford University, Palo Alto, California) where she oversees both the CCRMA Concert Series as well as the strictly Ballroom concert series.

### NeXT Ens

NeXT Ens, created by Cincinnati College-Conservatory of Music performers and composers in October 2003, is dedicated to performing new works of interactive acoustic and computer music. Its acclaimed performances at festivals and conferences have already established NeXT Ens as a rising star in

the new music scene. In the past years, NeXT Ens was invited to the SEAMUS conference, and the Music04 (OH), the Electronic Music Midwest (IL), the Third Practice (VA), the Annual Festival of New Music (IN), the Spark (MN), the Florida Electroacoustic Music (FL) and the Imagine 2 (TN) festivals. In addition, NeXT Ens had residencies at the University of Virginia and the University of Minnesota last year, and will be one of the featured ensembles at the International Computer Music Conference 2006 in New Orleans. Led by director/pianist Shiao-uen Ding, the members of NeXT Ens include percussionist Heather Brown, cellist Kaylie Duncan, violinist Timothy O'Neill, performance technologist Margaret Schedel, and flutist Carlos Velez. The group actively seeks out new works by both new and established composers, and encourages experimental works which explore new ways for computers and electronic instruments to interact with acoustic instruments in live performance.

### Charles Nichols

Composer, violinist, and computer music researcher, Charles Nichols is an Assistant Professor at the University of Montana. While studying at the Eastman School of Music, Yale University, and Stanford University, his principal composition teachers were Samuel Adler, Martin Bresnick, Jacob Druckman, Brian Ferneyhough, and Jonathan Harvey. At Yale, he worked as a Research Associate at the Center for Studies in Music Technology and as a Research Assistant at Haskins Laboratories, and at Stanford, he served as the Interim and Associate Technical Director of the Center for Computer Research in Music and Acoustics. He has presented his compositions at national and international festivals, such as Musicacoustica Mix, the Pan Music Festival, Spring in Havana, the Bang on a Can Institute, June in Buffalo, and SEAMUS, and his research at conferences, such as ICMC, NIME, DAFx, SIGGRAPH, and SCGlobal. He was recently awarded a grant from the National Endowment for the Arts, to compose *Montana Suite: Boulder Batholith*, which received a Selection by the *Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges*. [charles.nichols@umontana.edu](mailto:charles.nichols@umontana.edu) Timothy J. Rogers' efforts are primarily focused on the design and creation of innovative learning spaces of the future. By leveraging the power and flexibility of emerging computer graphics techniques and network computing, a day is envisioned where traditional constraints between time/space and viewer/viewed dissolve within the boundaries of persistent, distributed, real-time, presentational spaces. Important areas of research and investigation include mixed-reality boundaries, presence, co-presence, social-presence, tele-presence, real-time motion capture, and industrial engineering aspects of homuncular flexibility for virtual work. [tjrogers@purdue.edu](mailto:tjrogers@purdue.edu)

### Takashi Nishiuchi

Takashi Nishiuchi who is enrolled in a doctoral course of the Graduate School of Media and Governance at Keio University was born in Okayama, Japan in 1976. The theme of research is developing a rethought extensity. In the past,

he developed a 3D visualization software to make flat passage enable realtime effective zone that can be displayed aspect ratio 4:1 wide. And depicting scenes from nature by stereophonic sound system is another work. Therefore his music piece is always based on consciousness of extensity. While writing a doctor thesis, he has been entrusted system development and management in a department of art university. And he also works as a part-time teacher to lecture the theory of music expression.

### Gregory Oakes

Clarinetist Gregory Oakes is a versatile musician who finds himself at home performing classical, contemporary, and jazz music. He was raised in New Mexico, where he was recognized with several awards and scholarships for his musical promise, including his first concerto performance at the age of 16.

Dr. Oakes has performed as a member of many orchestras, including the Colorado Symphony Orchestra, Colorado Ballet, Central City Opera, and the Chicago Civic Orchestra. He is also a founding member of the new music ensemble Non Sequitur, hailed by *New Music Connoisseur* as “utterly sensational.” With Non Sequitur, he has performed dozens of world premieres and has worked with composers such as Thomas Adès, Pierre Boulez, John Harbison, Steven Macky, Larry Polansky, Bernard Rands, Michael Torke, Dan Trueman, and George Tsontakis. He has also performed in such venues as the Telluride Jazz Festival with Terrence Blanchard, Amsterdam’s new music center De IJsbreker, and Carnegie Hall’s Weill Recital Hall with members of Ensemble Intercontemporain under the baton of Pierre Boulez. He has been featured as a soloist at the Crested Butte Chamber Music Festival, Boulder’s Modern Music Festival (M<sub>2</sub>F), Colorado Music Festival’s Young Artists Series, and the Pendulum New Music Series in Boulder, Colorado. Dr. Oakes’s recordings include works for Bridge, CRI, Gothic, Karnatic Lab Records, and Naxos and performances on National Public Radio. As a soloist, Dr. Oakes has appeared in the United States and Europe in both recital and concerto performances. He continues to maintain an active performing schedule, with upcoming appearances in Colorado, Minnesota, Mississippi, New Mexico, and North Carolina. Dr. Oakes holds a Doctor of Musical Arts from the University of Colorado, Boulder. He earned a Master of Music “with Distinction” from DePaul University and a Bachelor of Music “with Highest Honors” from Michigan State University. His teachers have included Bil Jackson, John Bruce Yeh, Elsa Ludewig-Verdehr, and Keith Lemmons. In 2001 he was a Fulbright Scholar Finalist. He has received fellowships from the Aspen Music Festival and the Tanglewood Music Institute. Previously, Dr. Oakes has taught on the faculty of Bemidji State University (Bemidji, MN) and Regis University (Denver, CO). He joins the faculty of the University of Southern Mississippi as Assistant Professor of Clarinet and performs as a member of the faculty woodwind quintet, Category 5.

## Matthias Ockert

Matthias Ockert (b. 1970) is a German composer and jazz guitar player, who composes for contemporary instrumental, electronic and jazz music. He was awarded a Master's Degree in architecture from the Technical University Berlin in 1998. He went on to the New York to study jazz guitar with Attila Zoller and Bill Connors. Since 2001 he's studying composition with Wolfgang Rihm, Sandeep Bhagwati and Thomas A. Troge at the University of Music in Karlsruhe, Germany. His compositions were performed at The Academy of Arts in Berlin, the ZKM Center for Arts and Media at Karlsruhe, the International Summer Courses for New Music Darmstadt and the Florida Electroacoustic Music Festival. His music for the film "silent room" was performed at the International Film Festival in Munich in 2003. He won the first place prize at the "International Composition Competition 2004 for the Room of the Transparent Factory" in Dresden, Germany with his composition entitled "diaphaneity for large ensemble in seven groups and live-electronics". 2005 he was guest artist at the ZKM Karlsruhe, working on his 8-channel tape composition "stretto", which won a „Residence“-prize at the „32rd International Competition of Electroacoustic Music and Sonic Art“ at Bourges, France. 2006 he received a grant from the "Heinrich-Strobel-Stiftung des SWR" and composes for the multimedia-project "Donny G.", a cooperation of Jeunesses Musicales Germany and ZKM Karlsruhe. In 2007 he is invited to write a piece for Ensemble Modern.

## Paul Oehlers

Paul A. Oehlers is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have screened at the Atlanta International Film Festival (winner, Grand Jury Prize), Berlin International Film Festival, the Philadelphia Festival of World Cinema, the Independent Images Festival on PBS, the Indiefest Film Festival of Chicago (winner, Indiefest Vision Award, Sundance Channel Audience Award), and the Hamptons International Film Festival, where the film Paul scored, *Most High*, captured the Golden Starfish, the largest independent film award in the United States. His music has also appeared in national broadcasts on ESPN, QVC, and other commercial venues. Paul A. Oehlers' compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. Paul received bachelor's and master's degrees from the University of the Arts and master's and doctoral degrees from the University of Illinois. He is currently Assistant Professor and director of the Audio Technology program at American University in Washington, DC.

### Timothy O'Neill

Timothy O'Neill has long been a steadfast fixture at the Cincinnati College-Conservatory of Music, having been involved with the Starling Preparatory String Project for eighteen years. He holds a Bachelor of Music with dual degrees in Violin Performance and Composition, as well as a Masters degree in Violin Performance. He has appeared as a soloist with the Cincinnati Symphony Orchestra and the CCM Philharmonia, and twice has won CCM's violin competition. Tim has a strong commitment to performing modern music: recent performances include a Cincinnati Chamber Music Society Subscription Series concert featuring a variety of new works, including a Violin Sonata he composed, as well as a world premiere performance of Gao Ping's Concerto for Violin and Pipa, written for the Greater Cincinnati Chinese Music Society's annual Chinese New Year concert. His primary occupation is in the field of IT: he holds numerous certifications from industry-standard vendors such as Microsoft and CompTIA, and he is presently employed as the IS Manager of On Location Multimedia, Inc. Tim is currently working on a Doctorate of Music and a Master of Science in Information Systems, and is in his sixth year of coaching chamber music in the Starling program.

### Joao Oliveira

João Pedro Oliveira studied organ performance and composition at the Gregorian Institute of Lisbon and architecture at the Fine Arts School of Lisbon. In 1985 he moved to the United States as a Fulbright scholar with a fellowship from Gulbenkian Foundation where he completed a Master's Degree in Theory and a Doctorate in Composition at the University of New York at Stony Brook. He received the 1st Prize at the International Competition Alea III, the Trivium Prize at Bourges Electroacoustic Music Competition 2002, the Earplay 2003 Prize, the 2nd Prize at the CIMESP Competition 2005, and the 1st Prize at Musica Nova 2005. Most of his compositions are recorded on CD, and several of his scores are also published. He is Senior Professor at the University of Aveiro, in Portugal, where he teaches composition and electroacoustic music.

### Onix Ensemble

ONIX Ensemble <[www.onixensamble.com](http://www.onixensamble.com)> has been an acclaimed *tour the force* for the creation and promotion of contemporary music by Mexican and Latin American composers. Because of its original programming and performing qualities, the group has earned numerous awards and prizes, including the *México en Escena* award, (the highest prize that the Mexican government gives to the performing arts), a Rockefeller Foundation recognition in 1998, Fondo Nacional para la Cultura y las Artes grants in several occasions etc. Many successful projects and collaborations with universities, museums, festivals and composers have ensured a sustained long term series of activities that deal with innovation, technology and new artistic challenges. The premieres of more than 50 works dedicated to the ensemble

and written by some of the most talented composers from México have been extraordinarily well received by the media and specialists. ONIX has recorded for Urtext Digital Classics, Quindecim Recordings and Grupo Actus. Enthusiastic reviews by American Record Guide, Top Ten Grammy Nomination, Classical Music Review etc, are among the many testimonies of the high international artistic standards of this unique Mexican ensemble.

#### Sheri Oyan

Sheri Oyan has been teaching saxophone at Northwestern State University since 2002. Before moving to Louisiana, she taught saxophone in the Richmond, Virginia area, both as a freelance teacher for many local schools and as Saxophone Instructor at Virginia Commonwealth University (1999-2002). Also an active performer, Dr. Oyan's primary focus is on the performance of interesting works for saxophone in a chamber music setting. She regularly presents recitals with percussionist James Oyan and the quux saxophone quartet. Sheri Oyan holds performance degrees from Louisiana State University (DMA), George Mason University (MA), and Virginia Commonwealth University (BM). She has studied saxophone with Griffin Campbell, Edward Fraedrich, and Dale Underwood.

#### Randall Packer

Randall Packer is internationally recognized as a pioneering artist, composer, educator, and scholar in the field of multimedia. His work has been exhibited at museums and galleries throughout the world including Europe, Asia, and North America. He is Assistant Professor of Multimedia at American University in Washington, DC. His book and accompanying Web site, *Multimedia: From Wagner to Virtual Reality* (W.W. Norton 2001 / [www.artmuseum.net](http://www.artmuseum.net)), has been adopted internationally as one of the leading educational texts in the field. He is concerned with the aesthetic, philosophical, and socio-cultural impact of new media in an increasingly technological society. In 1988, he founded Zakros InterArts and has since produced, directed and created critically acclaimed new media performance, installation, and net-specific works. His sound installation *Mori* was selected for the 1999 Biennial Exhibition at the InterCommunication Center (ICC) in Tokyo and included in the *Telematic Connections: A Virtual Embrace* exhibition that toured the US (2001-2002). In 2003 *Mori* received its New York debut at the Kitchen. His net project, the *Telematic Manifesto* (1999), was included in ZKM's (Center for Art and Media, Karlsruhe, Germany) *Net\_Condition* exhibition and has been featured on the Website of the Walker Art Center. Since moving to Washington, DC in 2000, his work has explored the critique of the role of the artist in society and politics. He founded the virtual government agency US Department of Art and Technology ([www.usdat.us](http://www.usdat.us)) in 2001, which proposes and supports the idealized definition of the artist as one whose reflections, ideas, aesthetics, sensibilities, and abilities can have significant and transformative impact on the world stage. The US DAT project has emerged as a hybrid of media forms and genres. It has yielded numerous



published articles and manifestos, live performances, media installations, and video works presented at festivals, museums, and universities around the world. In the fall of 2003, the US DAT Visitor Center was exhibited at the Corcoran Gallery of Art in Washington, DC, across the street from the White House. In 2004, the Experimental Party DisInformation Center debuted in New York City at the LUXE gallery during the Republican National Convention. A native Californian, Packer holds degrees from the University of Oregon (BS, sociology); California Institute of the Arts (MFA, music composition); Institute for the Research and Coordination in Acoustics and Music (IRCAM), Centre Georges Pompidou, Paris (certificate, computer music); and the University of California, Berkeley (PhD, music composition). He is the recipient of several awards for his work, including the George Ladd Prix de Paris and an Artist Fellowship Award from the Washington, DC Commission on the Arts & Humanities.

#### Joo Won Park

Joo Won Park (b. 1980) is currently working towards the PhD in Composition at the University of Florida where he is studying with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from the Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production, under the direction of Richard Boulanger. His music and audio applications have been featured in several conferences such as the Florida Electro Acoustic Music Festival, Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician* and *The Csound Book*. He is also working as an associate director of the Florida Electroacoustic Music Festival, and teaches undergraduate and graduate music courses as a teaching assistant. His music is available at ICMC2004 DVD and [spectrumpress.com](http://spectrumpress.com).

#### Tae Hong Park

Tae Hong Park is a composer, bassist, and music technologist. He received his Bachelor of Engineering degree in Electronics from Korea University in 1994 and has worked in the area of digital communication systems and digital musical keyboards at the GoldStar/LG Central Research Laboratory in Seoul, Korea from 1994 to 1998. He also holds degrees from Dartmouth College (M.A. in Electro-Acoustic Music) and Princeton University (M.F.A and Ph.D. in composition). His current interests are primarily in composition of electro-acoustic and acoustic music, technical research in multi-dimensional aspects of timbre, pattern recognition, signal processing, and automatic musical instrument classification. His music has been heard in various locations including Austria, Brazil, Canada, France, Germany, Holland, Hungary, Ireland, South Korea, Sweden, UK, and USA; in venues, conferences and festivals including Aether Fest, Bourges, CEAIT 2000/2002, CYNETart, DIEM, Electric Rainbow Coalition, EMM 2003/2004, EUCUE Series, FEMS 2003/2005, *ffmup*, High Voltage, ICMC 2002/2004, *Into the Soundscape V*,

ISMEAM 2001/2002, klangprojektionen, LACMA, LITSK 2001/2003, MATA, MAXIS, NWEAMO, Pulse Field, Reflexionen Festival, Santa Fe International Festival of Electro-Acoustic Music, SICMF 2000/2001, SEAMUS 2000/2001/2002/2004/2005, Sonorities Festival, Spark Festival, Third Practice, and Transparent Tape Music Festival. His works have been played by groups and performers such as the Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Ensemble Surplus, Wayne Dumaine, Edward Carroll, Entropy, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, and the Tarab Cello Ensemble. Dr. Park is managing editor of Journal SEAMUS, serves as editorial consultant for Computer Music Journal, is Secretary for Audio Engineering Society (Louisiana Chapter) and is the conference Chair for the ICMC 2006. He is currently Assistant Professor at the Tulane University Music Department specializing in Music Science and Technology.

### Ronald Parks

Ronald Keith Parks is a composer of acoustic and electronic music. His output includes large orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. He has written music for numerous professional ensembles and performers including the Charlotte Civic Orchestra, NeXT Ens, the Bradner-Deguchi piano duo, the Winthrop Percussion Ensemble, the University at Buffalo Percussion Ensemble, the University of Georgia Contemporary Ensemble, the North Carolina School of the Arts Symphony, the NCSA International Music Program Ensemble, and the NCSA String Orchestra. His works have been selected for inclusion at numerous festivals and conferences including the Florida Electroacoustic Music Festival, the Society for Electroacoustic Music in the United States Conference, the International Computer Music Conference, the Electronic Music Midwest Festival, the National Flute Association Conference, The Australian Flute Festival, Society of Composers' National and Regional Conferences, and numerous performers and composers concerts and recitals throughout North and South America, Europe, and Asia. Dr. Parks' research into computer music techniques, including granular sampling and FFT-based spectral accumulation, has been included in the Amsterdam Catalogue of Csound Computer Instruments and has been presented at SEAMUS conferences, SCI conferences, the SPARK Festival, and the Electronic Music Midwest Festival. Recent commissions have come from the NeXT Ens, Forces of Nature, the Bradner-Deguchi piano duo, the South Carolina Music Teachers Association, and the North Carolina School of the Arts' International Music Program. His honors and awards include the Aaron Copland Award, the Winthrop Outstanding Junior Professor Award, Honorable Mention in the Shepard Composer of the year award, two Giannini Scholarships for Music Composition plus the Chancellors Award for Excellence at the North Carolina School of the Arts, three Graeffe Memorial Scholarships for Composition and the Presidential Recognition Award at the University of Florida. He was awarded a grant from the Siemens Creative Arts

Foundation to compose an orchestral work that was premiered by the NCSA Orchestra. His music is available on the Electronic Music Foundation label (CD 031) and the Society of Composers, Inc. Student Chapter CD Volume 1 from the University of Florida. Parks received the BA in composition from the North Carolina School of the Arts, an MM in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently an assistant professor of composition, technology, and theory at Winthrop University where he directs the Winthrop Computer Music Labs.

#### Juan Parra

Juan Parra Cancino (b. Osorno, Chile, 1979) Composer, Improviser, Live Electronics Performer and Guitar player. Studied Composition in the Catholic University of Chile and Sonology at The Royal Conservatory of The Hague (NL) His Compositions, that include pure electronic and electro acoustic mixed media with solo instruments and ensembles have been performed in Europe, North and South America in festivals such as “Terza Prattica” (NL), “Primavera en La Habana” (Cuba) “Sonorities” (Belfast, UK), NWEAMO (USA) and have been selected and awarded at the Bourges Electroacoustic Music Competition of 2003 and 2004. As a guitar player he has participated in several courses of Guitar Craft, a school founded by Robert Fripp, becoming part of various related guitar ensembles such as the Berlin Guitar Ensemble, the Buenos Aires Guitar Ensemble and The League of Crafty Guitarists. His recent collaborations/projects include live electronics for dance, silent movies, and performances with musicians like Richard Barrett, Anne Faulborn, Johan Van Kreij, Camille Hesketh and Yutaka Makino). He is founder and active member of The Electronic Hammer, a Computer and Percussion Music Ensemble devoted to the promotion, creation and diffusion of the music of the XXI century.

#### Luis Antunes Pena

Luís Antunes Pena, composer of electroacoustic and instrumental music, was born in 1973 in Lisbon, Portugal. He studied composition at the Superior Music School of Lisbon and attended the composition seminars of Emmanuel Nunes so as various summer courses in Paris, Darmstadt, Berlin and Brescia. Particularly important was the course with Gérard Grisey in IRCAM in 1998. He went to Germany in 1999 to study composition with Nicolaus A. Huber at the Folkwang Hochschule Essen. At the same time studies electronic music at the Institut für Computermusik und Elektronische Medien (ICEM) with Dirk Reith and later with Günter Steinke. In 2004 he concluded the composition studies with distinction and wrote his dissertation on Helmut Lachenmann’s Music. His music has been played in Portugal, Germany, Holland, Sweden and USA. He won composition prizes at the 11th Summer Seminar from Vienna, at the Eastman Computer Music Center twenty fifth anniversary electroacoustic music competition at the contests Óscar da Silva and Lopes Graça. His music has been distinguished and selected for the ISCM Festivals in Miami, the World Music Days Stuttgart, and at the 32e Concours

International de Bourges. He was granted the Rotary Club Scholarship, and between 2000 and 2004 the scholarship of the Foundation for Science and Technology from the Portuguese Ministry for Science and Education. 2005/06 he was awarded the "MozArt 250" scholarship from the Jeunesses Musicales Deutschland and the ZKM | Karlsruhe, where he worked as artist in residence.

#### Tommaso Perego

Tommaso Perego, born 1975 in Milan, Italy. Obtained degrees in Double Bass, Composition and Electronic Music in Milan at Conservatorio G.Verdi, with Garuti Mario. Have heard Miller Puckette lessons and Cycling74 staff's; have been to STEIM foundation, Hochschule Stuttgart and Basel for masterclasses on Computer Music, Composition and Interfaces. Have taught seminars on sensor interfaces and technologies applied to music at IULM university in Milan and at Composers House in Vilnius, Lithuania, on 2006. His pieces have been performed in Conservatorio G,Verdi, Milan, at the Accademia Internazionale della Musica, Milan, at the Havana Spring Festival 2006, at the Basel Elektronik Music Festival, at the Druskininkai Youth Music Festival, Vilnius, Lithuania. On 2004 he founded the project <http://ultimatetoma.mamito.com>, a group of musicians and composers that works on developing technologies applied to music composition. TOMMASO PEREGO ADDRESS: Via abate d'adda 113, 20043 Arcore, Milan , Italy EMAIL: [tommy@mamito.com](mailto:tommy@mamito.com) FAX: 0039 039617225

#### Shawn Pinchbeck

Since 1984, Shawn Pinchbeck has been active as an electroacoustic composer, sound artist, performer, installation artist, teacher, curator, sound engineer, and consultant. His current works centre around motion tracking/translation, real-time and studio based acousmatic composition, interactivity, video, multi-channel sound, and live performance. He currently splits his time between his native Edmonton, Alberta, Canada and Tallinn, Estonia. At first self-taught, Shawn later studied electroacoustics at the University of Alberta, Edmonton, Canada (1991); computer interactive art with George Lewis and Thecla Shiphorst at the "Computed Art Intensive" at Simon Fraser University, Vancouver, Canada (1993, 1994); and acquired a Master of Music degree in electroacoustic composition from the University of Birmingham, UK (2004). From 2000 – 2005, he taught sound art and interactivity at the Estonia Academy of Arts, Tallinn, Estonia and in 2006 taught electroacoustics at the University of Alberta, Edmonton, Canada. Shawn has five CD releases: Wildcats!! (1987), Tonepleromas (1989), Penetration (1991), Resonance (1995) and Sonic Waking (2006). His music has appeared in numerous films, most recently in the award winning documentary The Corporation (2004). His music and installations have been performed and presented at numerous festivals and Canada and abroad including: "Perspectives" (Canadian Electroacoustic Community, Montreal, 1991), International Computer Music Conference (Banff, Canada, 1995) and (Barcelona, Spain, 2005), the Send & Receive Festival of Sound (Winnipeg, Canada, 1998), Interstanding (Art

Museum of Estonia, Tallinn, Estonia 2001), BEAST 20/20 Festival (Birmingham, UK, 2003), the International Symposium of Electronic Art (Tallinn, Estonia, 2004), Anorg Electronic Music Festival (Zurich, Switzerland, 2004), and Interactive Futures (Victoria, Canada, 2006). Shawn is a founding member of the Boreal Electroacoustic Music Society (BEAMS) and has been a staunch promoter of Alberta sound based creative art through his curation and production of many festivals, concerts, workshops and a compilation CD recording Unsound (2001).

#### Samuel Pluta

Samuel Pluta is a composer of acoustic, electronic, and mixed-media works. His music has been performed in the Americas, Asia, and Europe at festivals like ICMC, Seamus, FEMF, and SICMF (Korea). Samuel has a Masters in Music from the University of Texas at Austin where he studied with Russell Pinkston and may very well have a masters from BEAST in the UK. Samuel is currently a doctoral student at Columbia University in New York. During the summers, he is a faculty member at the Walden School, a summer music camp for composers aged 8-18 in Dublin, New Hampshire, USA, which is quite possibly the greatest place on earth. Check out his website: [www.samuelpluta.com](http://www.samuelpluta.com).

#### Pascal Pons

Pascal Pons was born in 1968 in Nice. He studied at the *Conservatoire National de Région* in Nice with Rodolphe Palumbo und in Versailles with Sylvio Gualda. He completed his studies (Soloist's Diploma) with Bernhard Wulff at the Musikhochschule in Freiburg. His concert activity as a soloist has taken him throughout Europe and other countries such as Mongolia, the Ukraine, Argentina, Uruguay and Taiwan. Pascal Pons is a member of *Ensemble SurPlus* and performs regularly with *Ensemble Modern*, *Klangforum*, *musikFabrik* and the *Kammerensemble für Neue Musik* in Berlin. He has been professor of percussion at the *Conservatoire des hautes études musicales* in Neuchâtel / La Chaux-de-Fonds (Switzerland) since 2005, and since 1996 instructor of marimba and vibraphone at the Musikhochschule in Freiburg.

#### William Jason Raynovich

William Jason Raynovich has been active in the field of contemporary music as a composer, cellist, and concert organizer/director for more than a decade. In addition to performing his own works, Raynovich has performed and directed works by Luciano Berio, John Cage, George Crumb, Morton Feldman, Hans Werner Henze, Witold Lutoslawski, and Christian Wolff, specializing in the performance practice and aesthetic concerns of aleatoric music. Raynovich received his Bachelor of Music in Cello Performance and Master of Music in Composition from Syracuse University and his Doctorate

of Music Composition from the University of Illinois. He is currently on the faculty at Chicago State University

### Christopher Raphael

As a winner of the San Francisco Symphony Young Artist competition, Christopher Raphael soloed with that orchestra at the age of 17. Following his studies with Ray Still, he played principal oboe in the Santa Cruz Symphony from 1982 to 1985 where he appeared as soloist playing the Mozart and Martinu concertos. He held a fellowship to Tanglewood in 1984 and has played principal oboe in Music from Bear Valley from 1984 to 1992. Since beginning his serious mathematical studies in 1986, he has performed in many recitals and chamber music performances around the East Coast. He is currently Associate Professor of Music, Informatics and Cognitive Science at Indiana University, Bloomington. - Research: Once a member of the Speech and Natural Language Group at BBN, Raphael's research now focuses on the analysis, recognition, and interpretation of music using probabilistic graphical models. Specific areas of application include musical accompaniment systems, music audio recognition, algorithmic musical analysis, and audio processing.

### Steven Ricks

Steven L. Ricks (b. 1969) received his early musical training as a trombonist in Mesa, AZ. He holds degrees in composition from Brigham Young University (B.M.), the University of Illinois at Urbana-Champaign (M.M.), and the University of Utah (Ph.D.). He received a Certificate of Advanced Musical Studies from King's College London in 2000, supported by a Graduate Research Fellowship from the University of Utah. His teachers have included Morris Rosenzweig, Sir Harrison Birtwistle, Bill Brooks, and Michael Hicks. Mr. Ricks has received various awards and honors, including First Prize in the 1999 SCI/ASCAP Student Composition Competition, and three Barlow Endowment Commissions. He has been a fellow at June in Buffalo and the Composers Conference at Wellesley College, and his works have been performed by many leading contemporary music ensembles and performers including Speculum Musicae, the New York New Music Ensemble, Earplay, the California EAR Unit, the Talujon Percussion Quartet, Rachel Rudich, Curtis Macomber, and Ian Pace. He currently directs the Electronic Music Studio at BYU and is co-director of the Utah Crosstalk electronic music concert series. To listen to clips of his music and find out more information, visit: [www.stevericks.com](http://www.stevericks.com)

### E. Michael Richards

As a recitalist of new music, E. Michael Richards has premiered over 150 works that have utilized the clarinet at performances throughout the US, Japan, Australia, and Western Europe. Trained as a clarinetist at the New England Conservatory (B.Mus.) and Yale School of Music (M.Mus.), Richards earned a Ph.D. at the University of California, San Diego. He received a 1990 U.S./Japan Creative Artist Fellowship (sponsored by the National Endowment

for the Arts, U.S.-Japan Friendship Commission, and Japanese Government Cultural Agency) as a solo recitalist for a six-month residency in Japan, a NEH Summer Fellowship to study traditional Japanese music, and a residency grant (Cassis, France) from the Camargo Foundation to complete a book - *The Clarinet of the Twenty-First Century*. He has subsequently completed similar books for bass and E-flat clarinets, and has finished a revision of these three texts, a new next that includes more than 70 etudes and exercises, a DVD-Rom, an interactive multi-media website, and CD-Rom versions of all four texts. Richards has performed as concerto soloist with the Syracuse Symphony and Shinsei Japan Philharmonic (Tokyo), in chamber music performances with the Cassatt Quartet, Ying Quartet, SONOR, and the East-West Quartet, and in recital at more than a dozen international festivals, as well as at the American Academy in Rome, and the Tokyo American Center. He has also performed as a member of the Tanosaki-Richards Duo (with pianist Kazuko Tanosaki) since 1982. He is currently an Associate Professor of Music at the University of Maryland, Baltimore County (UMBC), an artist faculty member at the Val Tidone Summer Masterclasses (Pianello, Italy), and a founding member of RUCKUS (contemporary music ensemble of UMBC). Richards has been recorded (CD) on the NEUMA, Mode, CRI, Ninewinds, and Opus One labels.

### John Ritz

John Ritz was born in 1978 in Iowa. He currently studies composition at the University of Illinois in Urbana-Champaign, where he is working on his DMA in Composition. His teachers have included Erik Lund, Agostino Di Scipio, Vinko Globokar, Stephen Taylor, Scott Wyatt and Lawrence Fritts. Composing since the age of 17, he has written many works drawing upon his experiences in a variety of genres, including classical, jazz, rock and improvised music. His works have been performed throughout the US, as well as in France, Italy, Russia, Canada and Chile. His electro-acoustic music has been performed at the Bourges International Electroacoustic Music Festival, the SEAMUS National Conference, the International Computer Music Conference, the CeCH Electro-Acoustic Music Festival of Santiago de Chile, Electronic Music Midwest, and others. His electro-acoustic work "In the Very Eye of Night" received an Honorable Mention at the 2005 32e Concours International de Musique et d'Art Sonore Electroacoustiques Competition de Bourges, and his work "The New Revelations of Being" for soprano and chamber orchestra was recently recognized by the ASCAP/Morton Gould Young Composer Awards Competition. He has been commissioned by various performers, performance groups and dance choreographers including trombonist Elliot Chasanov, clarinetist Eric Mandat, the Dual Velocities percussion duo, flutist Tamara Chadima, choreographers Justin Jacobs and Jennifer Medina, among others. Ritz feels most inspired by and connected to the tradition of the avant-garde, those artists exploring new paths through agonizing self-examination.

## Butch Rován

Butch Rován is a composer/performer on the faculty of the Department of Music at Brown University, where he co-directs MEME@brown (Multimedia & Electronic Music Experiments @ Brown) and the Ph.D. program in Computer Music and Multimedia. Prior to joining Brown he directed CEMI at the University of North Texas, and was a “compositeur en recherche” with the Real-Time Systems Team at IRCAM in Paris. Rován previously worked at Opcode Systems, serving as Product Manager for MAX, OMS and MIDI hardware. Rován is the recipient of several awards, including a jury selection and second prize in the 1998 and 2001 Bourges International Electroacoustic Music Competitions, and first prize in the 2002 Berlin Transmediale International Media Arts Festival. Recent performances include the performance of his “Vis-à-vis” for voice, electronics and video at the 2004 International Computer Music Conference (ICMC) in Miami, performances at the 2005 Spark Festival and the 2005 New Interfaces for Musical Expression (NIME) Conference, and the premiere of his “Hopper Confessions” for cello and interactive electronics at the 2003 Festival Synthèse in Bourges, France. Rován frequently performs his own work, including performances at the 2000 ICMC in Berlin and the 2002 NIME conference, as well as many recent performances with the interactive performance duo “Envyloop”. His interactive scores for dance have been programmed in Munich, Paris, Reims, Monaco, and the U.S.

## runedako

duo runedako is dedicated to exploring and expanding the repertoire for multiple keyboard instruments. From traditional literature for two pianos and piano four-hands, to interactive works for electronics and computer, the duo presents a wide spectrum of concert music. Performances are of the highest artistic integrity and versatility, featuring programs designed to entertain and educate. Lauded for their interpretation of Debussy's *En Blanc et Noir*, the duo was awarded first prize at the 1993 Grossmont, California Duo Piano Competition and has toured extensively throughout the United States and in Europe. Neville's chamber music activities have included residencies at the Ferienkurse für Neue Musik in Darmstadt and the Bayerische Musikakademie, Marktoberdorf; Koppelman's research on the development of a new tactile performance system for electroacoustic music has led to residencies at the Studio for Electro-Instrumental Music (STEIM) in Amsterdam and the Center for Research in Computing in the Arts (CRCA) in La Jolla, California. The duo recently performed at the festival “Two Days and Two Nights of New Music” in Odessa, Ukraine. In addition to their duo compact disc, Neville and Koppelman have recorded with the SONOR Ensemble for CRI, with George Lewis for New World Records, and for Celestial Harmonies, Neuma Records, Capstone and C74. Neville and Koppelman currently serve on the faculty of Furman University in Greenville, South Carolina.



## Paul Rudy

Paul Rudy (1962) is Associate Professor and Coordinator of Composition, and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, KC. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 a radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other recognition from the Bourges Electroacoustic Music Competition (2000 & 2005), the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association. Commissions include Meet the Composer USA, the American Composer's Forum Jerome Composer Commissioning Project, 8th Blackbird and Third Practice, Music From China, New York New Music Ensemble, Kansas City Chorale, newEar, the Nelson-Atkins Museum of Art and the UMKC Conservatory. His works, published by Twisted Trail Music, have been broadcast and performed worldwide and can be found on EMS, Living Artist, Capstone, SEAMUS and Centaur recordings. In addition to composing he has an avid interest in bicycling, hiking, camping, and mountaineering. In 1994 he completed the Colorado Grand Slam after climbing all 54 of Colorado's 14,000 ft peaks.

## Jacob Rundall

Mr. Rundall is currently a doctoral student in composition at the University of Illinois at Urbana-Champaign. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. His piece Knead for chamber ensemble received an honorable mention in the 2004 ASCAP Foundation Morton Gould Young Composer Competition. His composition for 2 pianists and 2 percussionists, Dogma, won first prize in the 2nd Annual Phi Mu Alpha Sinfonia composition contest. In addition to studying the composition of acoustic and electronic music, Mr. Rundall is also a system administrator, percussionist, and teaching assistant in music theory and aural skills. He graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes.

## Camilo Salazar

Born in Bogotá, Colombia in 1978, Camilo Salazar began his undergraduate studies in classical guitar performance at the Pontificia Universidad Javeriana in Bogotá, Colombia. In 2002, he transferred to the University of North Texas, where he began a second major in composition. As a guitarist he participated in several international and renowned festivals and master classes as the Festival Internacional de la Guitarra in La Havana, Cuba. Currently, he is an active member of the new music ensemble at the University of North Texas—NOVA. His career as a composer started at the University of North Texas under the tutelage of Joseph Klein and Joseph Butch Rován. He has received

private lessons from Roger Reynolds, Joseph Schwantner, and Miller Puckette during their visit to UNT. His pieces have been selected in numerous festivals and concerts in the United States, Europe and Colombia; he has been awarded with several honors, scholarships, and fellowships for his academic achievement. Currently, he is pursuing a master of music in composition and computer music at the University of North Texas, where he is studying composition and computer music with Jon Nelson and Andrew May. He holds a Teaching Assistant position at the Center for Experimental Music and Intermedia (CEMI) of the University of North Texas, College of Music.

### John Sampen

As one of America's leading concert saxophonists, John Sampen is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over sixty new works, including compositions by Babbitt, Bolcom, Cage and Rands and has premiered saxophone versions of music by Lutoslawski, Stockhausen and Tower. In 1970, Sampen was recitalist and certificate winner at the prestigious International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nedo Symphony Orchestra, Orchestra Internazionale d'Italy, New Mexico Symphony and Pittsburgh New Music Ensemble. As recipient of NEA and Meet the Composer grants, John Sampen has been involved with commissions and premieres of new music by Albright, Babbitt, Martino and Subotnick. His London premiere of Subotnick's *In Two Worlds* with the Electric Symphony featured him as the first classical performer to solo on Yamaha's WX7 Wind Controller. The performance inspired an English critic to write of "the excellence, the musicianship and the total involvement of John Sampen... tremendous passion and eloquence." Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Selmer company, he has presented master classes at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen regularly performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrude. He holds degrees from Northwestern University and has studied with Frederick Hemke, Donald Sinta and Larry Teal. Dr. Sampen is a Distinguished Artist Professor at Bowling Green State University and is President of the North American Saxophone Alliance.

### Margaret Schedel

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media. While working towards a DMA in music composition at the University of Cincinnati College-Conservatory of Music, her thesis, an interactive multimedia opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She is a founding member of the NeXT Ens, an ensemble with the unique mission to perform and support the creation of interactive electroacoustic works. She is a board member of Organised Sound,

NWEAMO, the BEAM Foundation, and the Women's Audio Mission. Currently she is serving the International Computer Music Association as a Director-At-Large and Array Editor. She runs workshops for Cycling 74, and can usually be found in the Bay Area.

#### Nichola Scrutton

Nichola Scrutton is currently pursuing her PhD studies in electroacoustic composition at Glasgow University, with the support of the AHRC. Her creative projects focus on the sonorous and expressive potential of the voice, the timbral properties of acoustic instruments, and mixed-media installations in unconventional performance sites. In addition to her PhD research, recent projects include SoundAround, an outreach performance workshop series at Perth Concert Hall, and Hold Your Breath, a collaborative soundscape installation for the Clyde Tunnel based on materials created by several community groups in Glasgow.

#### Rodrigo Sigal

Rodrigo Sigal ([www.rodrigosigal.com](http://www.rodrigosigal.com)) holds a PhD in Electroacoustic composition from City University in London and a BA in composition from the *Musical Studies and Research Center (CIEM)* in Mexico City, and was part of the composition workshop directed by Prof. Mario Lavista. He also studied with Denis Smalley, Javier Alvarez, Franco Donatoni, Judith Weir, Michael Jarrel, Alejandro Velasco and Juan Trigos among others. He is now pursuing a postdoctorate at the National School of Music in Mexico and he is in charge of the Mexican Center for Music and Sonic Arts ([www.cmms.org](http://www.cmms.org)). He has performed in more than 12 countries since 2001 with his project "Oreja Digital" (Digital ear) and he is artistic director of the "Visiones Sonoras" international Electroacoustic Music Festival. Since 1991 he has been working as composer, sound and recording engineer in his private studio in Mexico, London and Santiago, composing for dance, video, radio and T.V., and he was the coordinator of the Computer Music Lab at the *CIEM* from 1994 until 1998. He has received awards from the Mexican *National Fund for Culture and the Arts (FONCA)*, The *CIEM*, *The Banff Centre for the Arts* in Canada, *ORS* and *The Sidney Perry Foundation* in England and the *LIEM Studios* and *The Ministry of Culture* in Spain, the 1st. Prize (*Cycles*, 1999), honorary mentions (*Tolerance*, 2000 and *Twilight*, 2001) at the *Luigi Russolo Composition Prize* and finalist at *Bourges 2002 (Twilight)*. "Friction of things in other places" won the 3<sup>rd</sup> place at the *JTTP* prize in 2003 by the CeC (Canada) and the SAN (UK). His work is available in more than 10 compact discs, and his CDs "*Manifiesto*" and "*Space within*" had received excellent reviews and radio broadcast in Mexico and abroad. His music is performed constantly in different countries. Since 1998 takes active part in DAM ([www.dam-music.org](http://www.dam-music.org)), a group of six composers that is working on different interdisciplinary projects including "Alternative Sessions" with The Maarten Altena Ensemble presented in Mexico and The Netherlands, and since 2004 he is a member of the Latin-American Sonic Arts Network

([www.redasla.org](http://www.redasla.org)). Future activities include concerts and seminars in different countries and a new piano and electroacoustic sounds concerto. The Cds and more information are available from [www.rodigosigal.com](http://www.rodigosigal.com).

#### Eric Simonson

Eric Simonson received his Ph.D. from the University of California--San Diego in 1999. That year he joined the liberal arts faculty at Danville Area Community College, where he has been teaching music theory and history courses. His degrees are in composition, but his interests and teaching experience have involved computer music, music theory and musicology. He first studied piano with Boaz Sharon at the University of Tulsa. Later he studied composition with Harvey Sollberger at Indiana University and Roger Reynolds at UC--San Diego. His current creative project (entitled Geometries) is a group of chamber music pieces that incorporate electroacoustic and computer generated sounds. He has performed as soloist with the Tulsa Philharmonic, Oklahoma City Symphony and the Memphis State University Orchestra. Before turning his attention exclusively to composition and teaching, he enjoyed a busy career as an accompanist. Simonson has extensive experience conducting (especially in 20th century repertoire). Prior to coming to DACC, he was a part-time instructor at Tulsa University and UC-San Diego. The composer will be the performer.

#### Ewan Stefani

Ewan Stefani (born 1971) grew up in Scotland, but has lived in England since 1991 where he works as a composer and lectures at the School of Music, University of Leeds. His primary research interest is a quest to make computer music sound like interesting music.

#### David Taddie

David Taddie, a native of Cleveland, Ohio, holds undergraduate and graduate degrees in composition from Cleveland State University and the Ph.D in composition from Harvard University. His principal teachers were Mario Davidovsky, Donald Martino, Bernard Rands, Edwin London, Bain Murray, and Rudolph Bubalo. He is currently Associate Professor of Music at West Virginia University where he heads the Electronic Music Studio. His works have been performed throughout the United States and in Europe by soloists and ensembles such as the Cleveland Orchestra (educational series) Alea III, the New Millennium Ensemble, The Cleveland Chamber Symphony, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, harpists Ann Yeung and Jocelyn Chang, flutist Elizabeth McNutt, and many other soloists and ensembles. He has received awards from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association, among others.

## Stephen Taylor

Stephen Andrew Taylor's music often explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the chamber quartet *Quark Shadows*, commissioned by the Chicago Symphony and premiered in 2001; and *Seven Memorials*, a 32-minute cycle for piano inspired by the work of Maya Lin and premiered by Gloria Cheng in Los Angeles, 2004; featured at Tanglewood in July 2006. Excerpts from his opera-in-progress *Paradises Lost* were performed by the New York City Opera in May 2006; other projects include new works for the Amsterdam-based Quartet New Generation with the New Philharmonic, and the Pacifica Quartet. Besides composing for traditional instruments, Taylor also works with live electronics in pieces such as *Nebulae* for harp, laptop and live video, premiered by Ann Yeung in Dublin, 2005; the video is based on paintings by his wife Hua Nian. He is also active as a conductor with the University of Illinois New Music Ensemble, and as a theorist, writing and lecturing on interactive music, György Ligeti, and Björk. He studied at Northwestern and Cornell Universities, and the California Institute of the Arts; his teachers include Steven Stucky, Karel Husa, Mel Powell, Bill Karlins and Alan Stout. His music has won awards from Northwestern, Cornell, the Conservatoire Américain de Fontainebleau, Composers, Inc., the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are works for Northwestern University, University of Illinois, the Syracuse Society for New Music, Pink Martini and the Oregon Symphony, the Quad City Symphony, the Chicago Symphony MusicNOW series, Quartet New Generation, Piano Spheres, and the American Composers Orchestra. Taylor is Associate Professor at the University of Illinois, Urbana-Champaign, where he lives with his wife and two children.

## John Thompson

John Thompson is a composer and media artist. He works as a postdoctoral researcher under the National Science Foundation's IGERT program in interactive digital multimedia at the University of California, Santa Barbara. He is keenly interested in the synaesthetic properties of various media and works to algorithmically explore the engines of cross-disciplinary creativity. Dan Overholt is a composer, performer, and instrument builder based at University of California, Santa Barbara's Center for Research in Electronic Art Technology (CREATE). Dan has a BS in Computer Engineering and a BA in Music (violin performance) from California State University, Chico, and an MS from the Massachusetts Institute of Technology Media Lab. He is currently pursuing an interdisciplinary Ph.D. in Music Technology, as well as teaching in the Media Arts and Technology program at UCSB.

### Spencer Topel

Born in Denver in 1979, Spencer Topel is trained as a violinist as well as a composer and graduated from The Juilliard School with BM and MM degrees in composition and is currently pursuing his DMA at Cornell University. A Winner of the 2006 Morton Gould Young Composer's Award, and the 2005 Student Composer Awards, he has also received numerous from Juilliard including a 2004 Palmer Dixon Prize, the Juilliard Orchestra Competition (2002), and Richard Rodgers and Pia Gilbert Scholarships (2002—2004), and was a teaching fellow at the Bowdoin Summer Music Festival in 2002 with Samuel Adler and George Crumb. This past summer he also attended the FUBIS composition program in Berlin, Germany where his music was performed at the Akademie Der Kunste. His teachers include Samuel Adler, Christopher Rouse, Roberto Sierra and Steven Stucky. Before coming to Juilliard in 1998, Topel also worked with the Oregon Symphony under the baton of James DePreist. In addition to concerts at The Juilliard School, his works have been performed in New York City, Boston, Chicago, Los Angeles, and Philadelphia. Venues for international performances include Puerto Rico (Casals Festival), Tokyo (Opera City), Austria, and Jerusalem. He has also written for modern dance, ballet, and theater. Upcoming projects include a premiere of two new works: Concerto for Wind Ensemble for the Cornell Wind Ensemble, under the direction of Cynthia Johnson Turner, and a premiere of a concerto for arpeggione and period instruments by Sir Roger Norrington and the Orchestra of the Age of Enlightenment with soloist Nicolas Deletaille.

### Gabriela Ortiz Torre

Gabriela Ortiz Torres was born in Mexico City, where she studied composition with Mario Lavista at the National Conservatory of Music, and with Federico Ibarra at the National University of Mexico. In 1990 she was awarded The British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received the University of Mexico Scholarship to complete Ph.D. studies in electro acoustic music composition with Simon Emmerson at The City University in London. She currently teaches composition at the Mexican University of Mexico City. Ortiz has won many prizes and awards including: John Simon Guggenheim Memorial Foundation fellowship, First prize of the Silvestre Revueltas National Chamber Music Competition with her piece "Altar de Muertos" (a work commissioned by the Kronos Quartet), First Prize at the Alicia Urreta Composition Competition, The Composers Award and The National Artists System Fellowship from the Mexican Council of the Arts and Culture, The Dartington International Summer School, the Creative Dance Artist Trust Scholarship, Banff Center for the Arts, Inroads, a program of Arts International with funds from the Ford Foundation, The MultiArts Production Fund of The Rockefeller Foundation, and The Mozart Medal Award. Her music has been commissioned and played by prestigious ensembles, soloists and orchestras such as: Los Angeles Philharmonic and Esa Pekka Salonen,

Kroumata percussion ensemble, Kronos quartet, Dawn Upshaw, ONIX Ensemble, Cuarteto Latinoamericano, Tambuco percussion quartet, The Mexican University Philharmonic Orchestra, La Camerata Chamber Players, Trio Neos, Alejandro Escuer, and Pierre Amoyal. Future projects include a commission from OEA (Organization of American States) to write an opera, a piece for the percussionist Steven Schick, and a new piece for Cuarteto Latinoamericano.

#### Shinichiro Toyoda

Shinichiro Toyoda was born in Tokyo, Japan in 1976. He is a doctoral student of Keio University Graduate School of Media and Governance. He now goes in for interaction design study especially for computer music. On a parallel with research activities, he also plays/improvises computer music around Tokyo area.

#### Jeffrey Treviño

Jeffrey Treviño (b. 1983; Oxnard, CA, USA) is currently a masters student at the University of California, San Diego (UCSD). He began composing while completing his undergraduate degree in Music Technology at Stanford University, where he studied composition with Mark Applebaum and Brian Ferneyhough. His music has been performed recently by members of UCSD's SONOR ensemble, the Stanford Symphony Orchestra, Ross Karre (solo percussion), Tony Oliver (solo percussion), and Tomato Alert (a UCSD ensemble dedicated to live silent film accompaniment) with notable premieres at the International Computer Music Conference and the New Western Electroacoustic Music Organization Festival (Portland/San Diego, 2004). Recent commissions have come from the U.C. Berkeley Graduate Program in Media Studies, the Stanford University Masters Program in Documentary Film, the Center for the Interdisciplinary Study of Music at U.C. Santa Barbara, Anthony Burr (bass clarinetist for *Speculum Musicae*), and the Arditti String Quartet. His film scores have premiered at the Marin County Festival of Short Film and Video, the Rhode Island International Film Festival, the Real to Reel Film and Video Festival, the Oakland International Film Festival, the Cantor Arts Center Festival at Stanford University, the True/False Film Festival, the Wisconsin Film Festival, and the San Francisco Documentary Film Festival.

#### Daniel Trueman

Dan Trueman plays and composes for a variety of violins, including the 6-string electric violin, the Norwegian Hardanger fiddle, and the Bowed-Sensor-Speaker-Array. His duo "Trollstilt" released its first CD of original tunes in 2000 and has performed internationally at both contemporary music festivals and folk music festivals. As an improviser, he performs regularly with interface, an electronic improvisation ensemble (with Curtis Bahn and Tomie Hahn). Their first CD, *"/swank,*" was released by c74 Records in early 2001, and in 2003 they released a DVD of improvisations and dance pieces—

“Recording Field, H”—with guest Pauline Oliveros. As a composer of concert music, Dan has completed commissions for the American Composers Forum (Hardanger fiddle and orchestra), the Society for New Music (electronic chamber ensemble), the Tarab Cello Ensemble (8 cellos), and the American Composers Orchestra, which premiered his piece *Traps Relaxed*, for strings, percussion and electric violin/laptop, at Carnegie Hall’s Zankel Hall in January 2005. He recently completed an hour-long multimedia piece for *Trollstilt* and *So Percussion*, *Five (and-a-half) Gardens*, which has been performed at the Whitney Museum, the Institute for Advanced Study in Princeton and elsewhere. In the Fall of 2005 Dan and Perry Cook founded the Princeton Laptop Orchestra (PLOrk) for which he has composed several works, including a piece for tabla virtuoso Zakir Hussain and *So Percussion*. Dan was recently awarded a Guggenheim Fellowship and teaches composition and electronic music at Princeton University.

### Yu-Chung Tseng

Yu-Chung Tseng completed his Doctor of Musical Arts at the University of North Texas(1998),where he studied composition and computer music with Phil Winsor and Jon C. Nelson. He is member of ICMA and a founding member of TCMA in Taiwan. Currently, he is a full-time assistant professor of music at National Taipei University of Education and also teaches computer music composition and literature at music graduate school of Schuchow University and National Chiao Tung University. His music, written for both acoustic and electronic media, has been recognized with awards from the Taiwan National Culture Planning Council Music Competition (1st Prize,1989),UNT Computer Music Competition(2nd Prize,1996),Bourges International Electroacoustic Music Competition (Selected work,1998,1999,2005),Sao Paulo CIMESP International Electroacoustic Music Contest (Selected work,2003),Pierre Schaeffer International Computer Music Competition(1st Prize, 2003), Città di Udine International Contemporary Music Competition(Special Mention of Jury/ 2003,Winning work/2006), MUSICA NOVA International Electroacoustic Music Competition (Finalist, 2004,2005), Metamorphoses International Competition of Acousmatic Composition(Finalist,2006). Mr. Tseng's works have received many performances at festivals and conferences from organisations including China Electronic Music Association (Beijing Musicacoustic:Mix,2005), Korean EA Music Society (SICMF 2002,2003,2004), Canada CEC(EuCuE2003-2004), Taiwanese Computer Music Association (TCMC 99, 2000,2004), International Computer Music Association (ICMC 98, 99, 2001, 2003,2004,2006), SEAMUS(Net Concert'97, SEAMUS '98), TCMN (96, 97,98). His music can be heard on CDCM(USA),DISCONTACT III(CEC-Canada), Pescara(Italy), Contemporanea 2006(coming,taukay,It.), and Metamorphoses labels(coming,Belgium).



## Hans Tutschku

Hans Tutschku has been a member of the Ensemble for Intuitive Music Weimar since 1982. He studied composition of electronic music at the College of Music Dresden and since 1989 has participated in several concert cycles of Karlheinz Stockhausen to study the art of the sound direction. He further studied sonology and electroacoustic composition in 1991-92 at the Royal Conservatoire in The Hague (Holland). In 1994 there followed a one year study residency at IRCAM in Paris. He taught during 1995-96 as a guest professor of electroacoustic composition in Weimar. In 1996 he participated in composition workshops with Klaus Huber and Brian Ferneyhough. In 1997-2001 he taught electroacoustic composition at IRCAM in Paris and from 2001 to 2004 taught at the Conservatory of Montbéliard. In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonty Harrison at the University of Birmingham. During the spring term of 2003 he was the Edgar Varèse Guest Professor at the TU Berlin. Since September 2004 Hans Tutschku has held the position of Professor of Composition and Director of Electroacoustic Studios at Harvard University (Boston). During the last few years he has been invited to give master classes in São Paulo, Buenos Aires, Santiago de Chile, Singapore, Budapest, Darmstadt, Florence, Milano and Rome. He is the winner of many international composition competitions including: Bourges, CIMESP Sao Paulo, Hanns Eisler price, Prix Ars Electronica, Prix Noroit.

## Kari Vakeva

Kari Vakeva (b. 1957) is a Finnish composer 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) available on CD and "Fether Lyre" (2003-2004). Early works from 70s through 90s are acoustic, though computer was also used for algorithmic score preparation purposes. From 2001 onward the electroacoustic works use computer to synthesize the sound - around 2002 with Csound and from 2003 with an evolving synthesis software developed by himself and named MAL-d. Self-educated as a composer.

## Peter Veale

Born in Dunedin (New Zealand). Musical studies with Jiri Tancibudek at the University of Adelaide and with Heinz Holliger at the Musikhochschule in Freiburg. Prizes and scholarships include first prize in the ABC concerto competition in Australia in 1979 and an international scholarship as performing artist in residence at the Akademie Schloss Solitude in Stuttgart from 1992 to 1993. Founding member of Ensemble SurPlus. Member of the musikFabrik since 1996. Frequent tours as a soloist and in chamber music ensembles. Author, with Claus-Steffen Mahnkopf, of *The Technique of Oboe Playing* (Bärenreiter).

### Carlos Velez

An active flutist and composer, Carlos Velez served as principal flutist for the Stetson University Orchestra and Wind Ensemble (2001-02) as well as the Seaside Music Theater orchestra in Daytona Beach, Florida (1998-2002). He was also a winner of the 2002 Stetson University concerto competition playing Lowell Liebermann's Flute Concerto. He is currently pursuing his DMA in composition from the University of Cincinnati College-Conservatory of Music where he recently earned his Master's. Mr. Velez is very pleased to continue his work with NeXT Ens as their flutist.

### Mark Volker

Mark Volker was born in Buffalo, NY in 1974. He studied at the Ithaca College School of Music, where he studied classical guitar with Edward Flower, Frederic Hand, and Pablo Cohen, and composition with Greg Woodward and Dana Wilson. After receiving a Bachelor's degree in classical guitar Performance from Ithaca College in 1996, Mark studied composition at the Cincinnati College-Conservatory of Music with Ricardo Zohn-Muldoon, Darrel Handel, and Mara Helmuth from 1996-1998. From 1998-2003, he studied at the University of Chicago, where his composition teachers were Shulamit Ran and Marta Ptaszynska, and he served as assistant to Howard Sandroff and manager of the Computer Music Studio. He received his Ph.D in composition from the University of Chicago in August, 2003. Mark's music has been performed and recorded by many prominent performers and he has received awards from ASCAP, SCI, and ERM Media. His music can be heard on the recent ERM CD release "Masterworks of the New Era." Upcoming commissions include a guitar concerto for Roberto Limon and the Orquesta de Baja California, a trio for RealQuiet, an electro-acoustic work for tuba player David Unland, and a quartet for Bargemusic. Mark now lives with his wife, soprano Alyssa Volker and their baby daughter Molly in Hamilton, NY where he is assistant professor of music in composition and computer music at Colgate University. contact: mvolker@mail.colgate.edu

### Ge Wang

Ge Wang received his B.S. in computer science from Duke University in 2000 and is currently a PhD candidate studying with Perry Cook at Princeton University, in the Department of Computer Science. Ge's research interests include computer music languages, interactive multimedia systems for sound synthesis/analysis, composition and performance, analysis and visualization of sound, and methodologies for education in computer science, computer music, and new media. Ge and Perry, in collaboration with other researchers and developers, created the ChuckK programming language and the Audicle real-time graphical programming environment.

### Jen Wang

Jen Wang's works have recently been performed at the California E.A.R. Unit Composer Seminar at Arcosanti, the Bang On A Can Summer Institute and

Festival, the Women's Electro-Acoustic Listening Room, the Vox Novus 60x60 Project, Electronic Music Midwest, the MusicX Festival, and on tour with NeXT Ens the past two seasons. She is currently working on commissions for justly-tuned harp; bass clarinet and electronics; and oboe, electronics, and Rubens flame tubes. Wang earned her M.M. in Composition from the University of Cincinnati College-Conservatory of Music and her B.A. in Music from Carleton College. She is currently a Ph.D. Composition student at the University of California at Berkeley.

### Jing Wang

Jing Wang, a composer and virtuoso erhu artist, was born in Wuhan, China. Ms. Wang graduated from Central Conservatory of Music in China in 1996 with a bachelor degree and Northern Illinois University in 2003 with a Master Degree in Computer Music & New Media Technology under the instruction of Professor James Phelps. Now she is pursuing a Composition DMA Degree at the University of North Texas where her major professors are Jon Nelson, Joseph Klein, Andrew May, Phil Winsor, and Joseph Rován. As a composer, her compositions have been selected and presented at the International Festival of Electronic Music and Sonic Art Bourges (France), SEAMUS National Conference, Santa Fe International Festival of Electroacoustic Music, Florida Electroacoustic Music Festival, Electronic Music Festival Midwest, and Electric LaTeX Festival. She is this year's winner for Pauline Oliveros Prize given by International Alliance for Women in Music, as well as one of the finalists for the II Electro-acoustic Miniatures International Contest, Huelva, Spain. In 2005 Ms. Wang is selected by Atlantic Center for the Arts for Artists-in-Residence Program. As a performer, Jing Wang was chosen in competitive auditions as one of two winners of NIU School of Music Concerto Competition in 2001 and successfully performed erhu concertos with several symphony orchestras in Midwest area in USA. Ms. Wang is currently pursuing a Composition DMA Degree at UNT. She works as a teaching assistant in CEMI (Center for Experimental Music and Intermedia), as well as a teaching fellow in the composition department.

### Rodney Waschka II

Rodney Waschka is best known for his algorithmic compositions and intermedia pieces such as his trilogy of operas on the lives of Ambrose Bierce, Sappho, and Hiroshige II. His teachers include Larry Austin, Clarence Barlow, Paul Berg, Thomas Clark, and Charles Dodge. Waschka's music is recorded on the Capstone, IRIDA, Ama Romanta, Plancton, and Centaur labels with a disc of algorithmic music for string quartet and pieces for solo string instruments forthcoming. His works are published by Borik Press (Raleigh) and American Composers Editions (New York City). Waschka's work has been supported by the North Carolina Arts Council, The National Endowment for the Arts (USA), Meet The Composer, the Fundacion Valparaiso (Spain), the Texas Composers' Forum, and others. His music has been performed throughout North America and Europe, in Japan, China, Argentina, Columbia,

Puerto Rico, Jamaica, Israel, South Africa, and elsewhere. Important festivals and concert halls that have presented his music include the International Computer Music Conference, the Society for Electro-Acoustic Music in the US festival, the World Saxophone Congress in Montreal, Merkin Concert Hall in New York, the Sheremetev Palace in St. Petersburg, Russia, the International Review of Composers in Belgrade, the Purcell Room in London, the Museo Reina Sofia in Madrid and many others. He teaches at North Carolina State University.

#### Chapman Welch

Chapman Welch received his M.M. in music composition and electronic music from the University of North Texas where he worked at the Center for Experimental Music and Intermedia (CEMI) from 2001-2006. He is currently pursuing his doctoral studies with Jon Christopher Nelson and Andrew May. Other influential teachers include Joseph “Butch” Rován, Cindy McTee, and Joseph Klein. He received his undergraduate degree in philosophy from Mississippi State University where he studied composition and jazz piano with Mark Applebaum and composition with Andrew May. Welch’s music has been presented at numerous festivals in the United States and abroad including the LaTeX festival, June in Buffalo, SPARK, Hawaii International Conference for the Humanities, the Florida Electro-Acoustic Music Festival, ICMC 2004, and the 2004 and 2005 SEAMUS conferences. Mr. Welch was also chosen as a finalist for the 2003 Bourges electro-acoustic prize (Degree I).

#### Marcel Wierckx

Marcel Wierckx (Canada/Netherlands, b. 1970) studied instrumental and electronic music composition in Canada (BMus. University of Manitoba, MMus. Composition McGill University) before moving to the Netherlands in 1999. There he continued his studies in electronic music composition at the Utrecht School of Music Technology, where he graduated with honours in 2001. Since then he has been active as a sound and video artist as well as composing instrumental and electronic music for concert, film, theater and dance. He has worked with groups around the world, including Groundswell and GEMS in Canada, Krisztina de Châtel and Made in da Shade in the Netherlands, and Boomerang Theater in Ireland. Since becoming a Dutch citizen in 2005 he’s been promoting Dutch digital art with his foundation Æsthetics of Light. Recent projects include the soundtrack for the film Tussenland (Sleeping Rough), which received the Tiger Award at the Rotterdam International Film Festival, the installation Reis (Journey) which was commissioned by the NPS Radio for the 400th anniversary of the Dutch East Indies Company, and the internet-based installation War Memes for the 2005 European Capital of Culture project in Cork, Ireland. Together with the Blue Noise Department he created the interactive soundscapes for the theater works DiggyDotCom, Scarfaced and Kings. Marcel is a founding member of MorphoDidius, a performance group which specializes in multimedia productions where technology plays a vital role. He created the music and

video images for their dance productions *Voyeur*, *Voyou*, *Voyant* and *Entropy*, and the co-production *Mensa Secunda* with Jorge Isaacs which was awarded the Jur Naessens Prize in 2005. Marcel gives performances and workshops at festivals and schools across Europe and the world, including Palmela (Portugal), Istanbul (Turkey), St. Petersburg (Russia), Cork and Dublin (Ireland), Frankfurt (Germany), Hong Kong and Amsterdam (The Netherlands). He also teaches Music Technology, Software programming and Composition at the Utrecht School for the Arts.

#### Brian Wilkie

Brian Willkie is seeking his Ph.D. from Louisiana State University where he works with Dr. Stephen Beck in the Electroacoustic Studio and the Laboratory for Creative Arts and Technologies (LCAT) and has studied composition with Dr. Dinos Constantinides. His works have been performed in Japan, Argentina, the United Kingdom and regionally in the Southeastern U.S. and are published by Dorn Publishing. Brian received his Masters and Bachelors degrees in composition from the University of Georgia at Athens where he studied with Dr. Leonard Ball. In addition to many master classes with Pulitzer Prize winning composers such as George Crumb, Shulamit Ran, and Joseph Schwantner, he has also studied in Paris at the Center for the Composition of Music Iannis Xenakis (formerly Les Ateliers UPIC).

#### Tom Williams

Tom Williams composes both electronic and acoustic music. His work has had numerous international performances in music festivals, and has been broadcast and released on CD. Compositions include: *Ironwork* for piano and tape, prizewinner of the ALEA 111, 1993 composition prize, and performances include the Huddersfield Contemporary Music Festival; *Like Oranges* for soprano and tape, with Nicola Walker Smith touring the piece throughout Europe; and acousmatic work *Interference* with performances in the United States and New Zealand. In the summer of 2000, he was the director of the Young Artists Composition Program at Tanglewood Music Festival, USA, and he was invited by the St Petersburg Composers Union to Russia as a featured composer. In 2001, the chamber orchestral work *In Amongst the Trees* was premiered at the Sonic Encounter event, Northampton by Gemini. His 2004 acousmatic piece *Break* was premiered in the Sonorities Festival, Belfast, in the Sonic Art Research Laboratory, with subsequent performances at EMM Festival, Chicago, SEAMUS2005 (Indiana) and SAN EXPO, Scarborough, and, the piece was a finalist in the Musica Nova 2004 International Electroacoustic Music Competition. *Still Rain*, his 2005 ACE commissioned interactive installation, was featured at EXPO06 in Manchester. He has studied music at Dartington College of Arts, Huddersfield Polytechnic and Keele University; and at Boston University, Massachusetts, where he completed his doctorate in composition in 1995. Currently he is a senior lecturer at the University of Northampton, UK, and a director of Sonic Encounter.

### Krzysztof Wolek

Krzysztof Wolek (b.1976) received his diploma in percussion from Fryderyk Chopin School of Music in Bytom, Poland, in 1994. Between 1994 and 1999, he studied composition with Edward Boguslawski at the Karol Szymanowski Academy of Music in Katowice, where he received his M.A. Wolek worked as a lecturer in the same school during the academic year 1999-2000. The following year, he studied with Louis Andriessen, Martajn Padding, and Gilius van Bergeijk at the Royal Conservatory of Music in The Hague, Holland. He is currently working on his PH.D. at the University of Chicago and studies composition with Marta Ptaszynska and Shulamit Ran and computer music with Howard Sandroff. He has participated in several international courses for composers, where he studied with Louis Andriessen, Zygmund Krauze, and Roger Reynolds, among others. His pieces have been performed in Europe and in the US. Besides working on his PHD, Wolek is teaching computer music and composition as well as performing and organizing electronic music concerts.

### Kristina Wolfe

Kristina Wolfe is an undergraduate Music Technology major at Florida International University, under the direction of Dr. Kristine Burns. She started to become interested in electronic music while working on compositions for solo CD, but became serious while working with video and Max/MSP. Another major field of interest for her is Musicology, and tries to utilize aspects of historical forms and theories in some of her compositions. She is a member of ICMA, and this is her first performance at ICMC. In performance, she plays the Viola da Gamba in the FIU Viol Consort. She also plays the Viola da Gamba and the Double Bass in the FIU Collegium Musicum directed by Dr. David Dolata.

### Kim Wolly

Kim Woolly, assistant professor of bassoon and theory, holds an undergraduate degree in music from Wellesley College, a master of music in bassoon performance and literature from the Eastman School of Music, and a doctorate of music in bassoon performance from the Florida State University. She is formerly a member of the Tallahassee Symphony Orchestra and performed frequently with the Jacksonville Symphony, the Orlando Philharmonic, the Florida Orchestra, the Lexington (Ky.) Symphony Orchestra, and many others. Dr. Woolly performed with the orchestras of the Tanglewood Music Festival and the Heidelberg, Germany, Schlossfestspiele, and also has participated in the festivals of Sarasota, Swannanoa, Chataqua, and Bowdoin. A native of Little Rock, Ark, she is formerly a faculty member of Ohio University, the University of Florida and Morehead State University.

### Maurice Wright

Maurice Wright ([www.mauricewright.org](http://www.mauricewright.org)) was born in 1949 in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River and

near the Blue Ridge Mountains. He attended Duke University and Columbia University. Described by the New Grove Dictionary as "extremely prolific", Wright's work is a synthesis of his diverse interests: vocal and instrumental music (new and old); technology and acoustics; and drama and film. Critics note elements of lyricism and wit in Wright's work: "...a level of wit and invention that makes you wonder why the music isn't better known...modern and fresh and completely natural." Many outstanding ensembles and soloists have performed his work, including the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet, the Riverside Symphony, and the Berkshire Music Festival at Tanglewood. Six CD recordings on New World, Innova and CRI include his compositions. Wright is Laura H. Carnell Professor of Music Composition at Temple University's Boyer College Of Music and Dance.

### Scott Wyatt

Scott Wyatt, composer and Professor of Composition, serves as the director of the University of Illinois Experimental Music Studios. Over the years, his research has focused on the development of digital timescaling applications and the development of a specific compositional and live performance methodology for use with eight-channel sound systems. His current research continues to focus on the application of positional three-dimensional audio imaging for multi-channel audio. He served as president of SEAMUS from 1989 until 1996. His compositions are recorded on Capstone, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, SEAMUS, UBRES and VERIATZA recordings.

### Ge-Suk Yeo

Ge-Suk Yeo is a singer, electro-acoustic musician, composer and visual artist and works momentarily in Hamburg, Germany and Seoul, Korea. As a lyric-dramatic soprano she is a novelty in the experimental and electro-acoustic music scene. Her own compositions and ideas for sound she notes as sounding pictures or sound-calligraphies, works which meanwhile established her as a visual artist, too. In her live performances Ge-Suk Yeo combines from various parts of her artwork: classical art singing, free jazz, electro acoustic music, experimental music, traditional Korean music, performance, visual art and - recently - video animation and installation. Most recent performances: Transmediale Berlin; Hörkunst Festival, Erlangen; Kampnagel, Hamburg; Electrodiēnos, Vilnius; Marronnier Art Center, Seoul; Sonorities Festival of Contemporary Music, Belfast; Roulette, New York; Turning Sounds 4, Warsaw. Since 2001 she runs her own label for sound art, contemporary music and electro-acoustic sounds: ART.CappuccinoNet.com (<http://art.cappuccinonet.com>).

### Ann Yeung

Ann Yeung, harpist known for her bold and personal interpretations as well as her commitment to the promotion and pedagogy of the harp, Ann Yeung has

established herself as one of the foremost harpists of her generation. Currently Editor of the World Harp Congress Review, her recent activities have included the world premiere of Stephen Andrew Taylor's *Nebulae* for harp, interactive electronics and video and Michael Alcorn's *Psallo* for harp and interactive electronics at the Ninth World Harp Congress in Dublin, Ireland, a master class at The Curtis Institute of Music, a presentation at the 2004 ASTA w/NSOA National String Form & Festival and performances in Philadelphia, Miami, and Nice. Upcoming activities include world premieres at the 2006 American Harp Society National Conference in San Francisco as a founding member of the Pacific Harp Duo with Kyo-Jin Lee, a performance at the 2006 International Computer Music Conference in New Orleans, and a presentation at the 2007 American String Teachers Association's National Conference in Detroit. Professor Yeung has performed extensively throughout the United States and abroad. Dedicated to the expansion of the harp's repertoire, she has premiered many works, including her transcription of the Goldberg Variations at Carnegie Hall as a winner of Artists International. She has won many competitions, including top prizes in the Seventh Nippon International Harp Competition and the Second Lily Laskine International Harp Competition, the American String Teachers Association National Solo Competition, National Anne Adams Awards, and National Ruth Lorraine Close Awards. Her musical career was launched when she received First Prize in the two highest divisions of the American Harp Society's national competition as well as the first Prix Renié. She has recorded for a number of labels, including Fons and Cadenza. Her articles and reviews have appeared in the World Harp Congress Review, American Harp Journal, Association de Internationale des Harpistes et Amis de la Harpe (A.I.H), and American String Teacher. She has also served as Second Vice-President of the American Harp Society. Her students include national first prizewinners, members of professional orchestras throughout the world, and the innovative harp quartet, HarpCore Four (HC4). As head of the harp program at the University of Illinois at Urbana-Champaign, she supervises work on the Roslyn Rensch Papers and Collection and the Edna Phillips Rosenbaum Collection and conducts an annual Summer Harp Class at UIUC in early June.

### Daniel Zajicek

Daniel Zajicek is a composer, video artist, and performer. As a creator Daniel is most interested in beauty and the bizarre, with his musical output consisting of chamber, electronic, video, collaborative, and theater works. His works have been performed in the United States, the Czech Republic, and the Far East. Notable performances include the SEAMUS national conference, Most Significant Bytes, Lewis University Bytes concert series, Imagine II, the NewTown Pasadena/SCREAM Sounding Images program, MusicAcoustic 2005: Mix (Beijing), the Arkansas Governor's School Chorale, and the University of Missouri-Kansas City's Musica Nova. He has been the recipient of the Richard and Candice Faulk Composition Scholarship, and the Merrill Ellis Memorial Composition Scholarship, and as a pianist Daniel was given a



scholarship from the National Federation of Music Clubs. Additional honors for his music have come from the Missouri State Music Teachers National Association, the National Guild of Piano Teachers, and ASCAP. Having received his first two degrees (BM Composition, & BM Piano Performance) from the University of Missouri-Kansas City, Daniel has recently completed his Graduate studies in Music Composition at the University of North Texas. There he served as the chair of the University of North Texas Composers' Forum. Most recently, he composed music for Andrew Harris's theater work *The Eternal Romeo and Juliet*, an adaptation of works by Shakespeare, and Lope da Vega, and is currently in the process of composing music for Tony Kushner's *The Illusion*. Daniel has been an Associate Music Technology faculty member of Collin County Community College, and he continues to maintain an active piano studio.

# LOCAL INFORMATION

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TULANE UNIVERSITY  
UPTOWN CAMPUS MAP

HOTEL INFORMATION

RESTAURANTS

TRANSPORTATION

**Dixon Hall and Dixon Hall Lobby (68)**

Morning/Evening Concerts  
Conference Registration  
Installations  
Digital Jukebox Listening Stations  
Music Department

**Dixon Hall 118 (68)**

Poster Sessions

**Dixon Annex (69)**

Panel Discussions

**McAllister Auditorium(43)**

Afternoon Concerts  
Installations

**Rogers Memorial Chapel (73)**

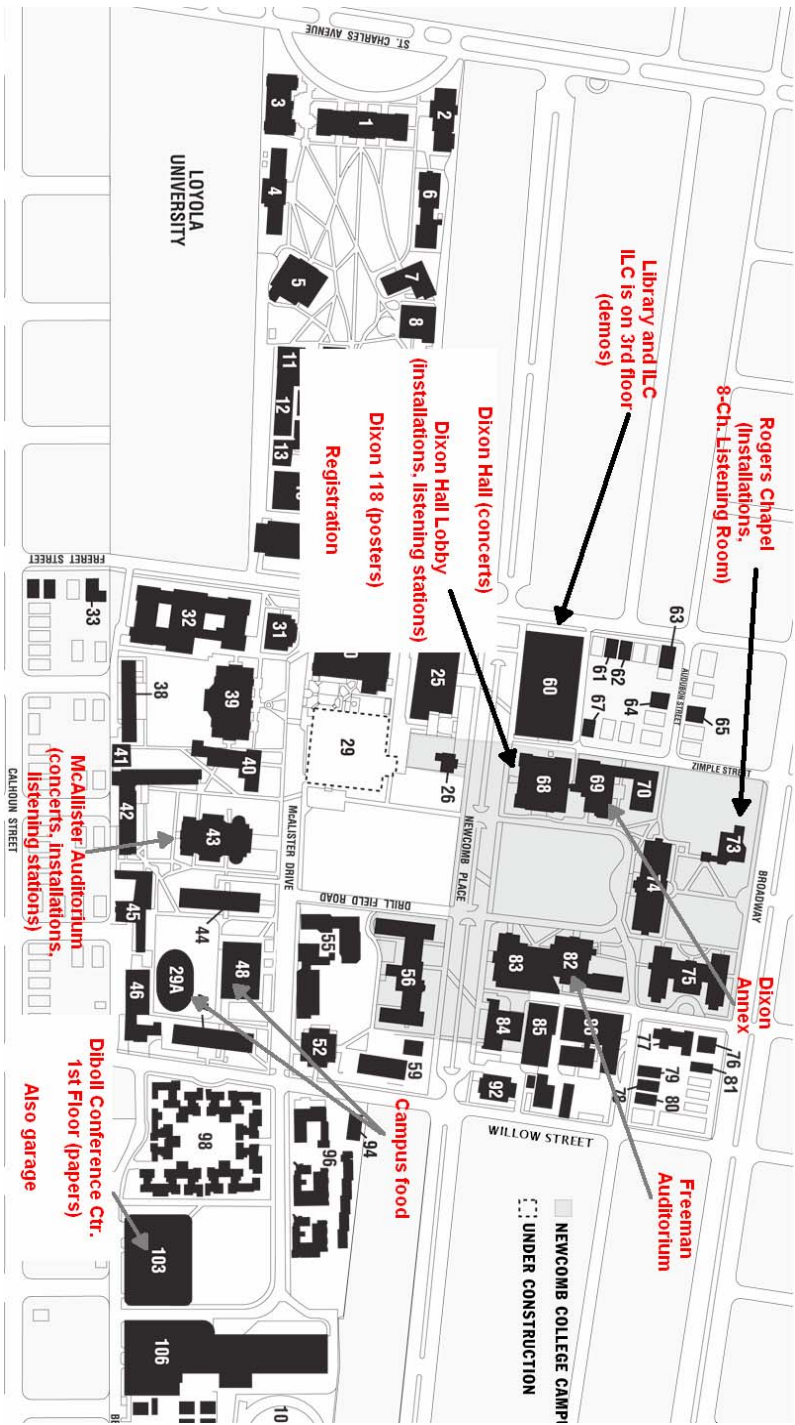
Installations  
Pre-Conference Afternoon Concert  
Digital Jukebox 8 Channel Listening Room

**Library and ILC (Innovative Learning Center) (60)**

Demonstrations (On 3<sup>rd</sup> floor of library, Room 309)

**Campus Eateries (48, 29A)**

The “Bubble”  
Bruff Commons Dining Room



The following hotels have special ICMC rates. Please see maps below for direction to/from hotels to/from Tulane Uptown Campus.

**Best Western St. Charles Inn**

3636 Saint Charles Avenue

New Orleans, LA 70115

USA

(504) 899-8888

<http://www.bestwestern.com>

Distance to Tulane: 2 miles (3 min. drive)

**Hampton Inn Garden District**

3626 Saint Charles Avenue

New Orleans, LA 70115

USA

(504) 899-9990

<http://www.neworleanshamptoninns.com/stcharles.html>

Distance to Tulane: 2 miles (3 min. drive)

**Columns Hotel**

3811 Saint Charles Avenue

New Orleans, Louisiana 70115 USA

(800) 445-9308

<http://www.thecolumns.com>

Distance to Tulane: 2 miles (3 min. drive)

**Quality Inn Maison St. Charles**

1319 Saint Charles Avenue

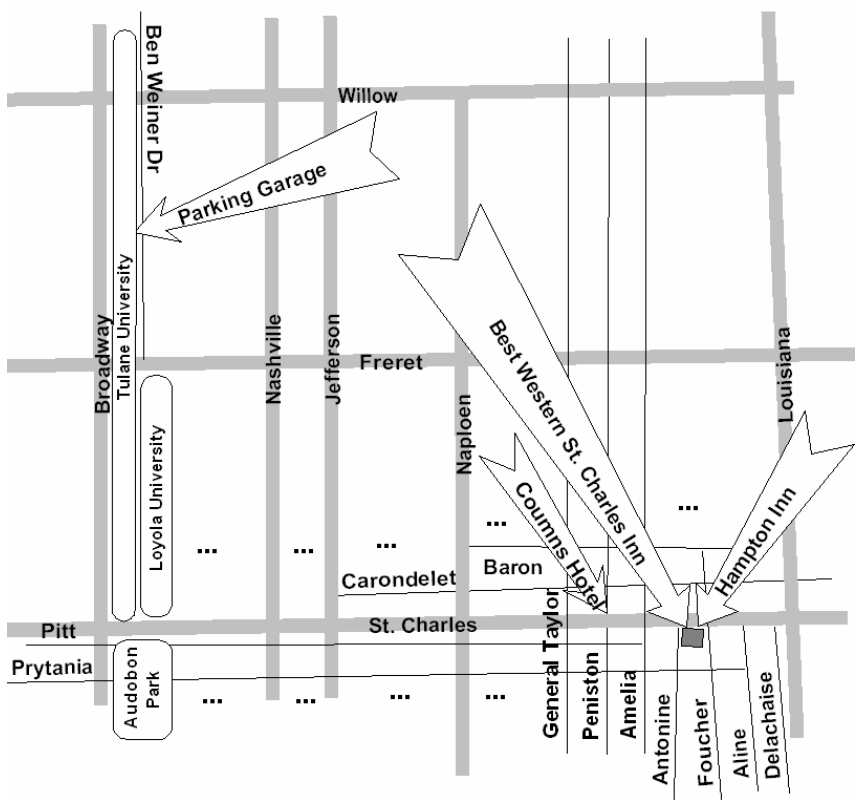
New Orleans, LA 70130

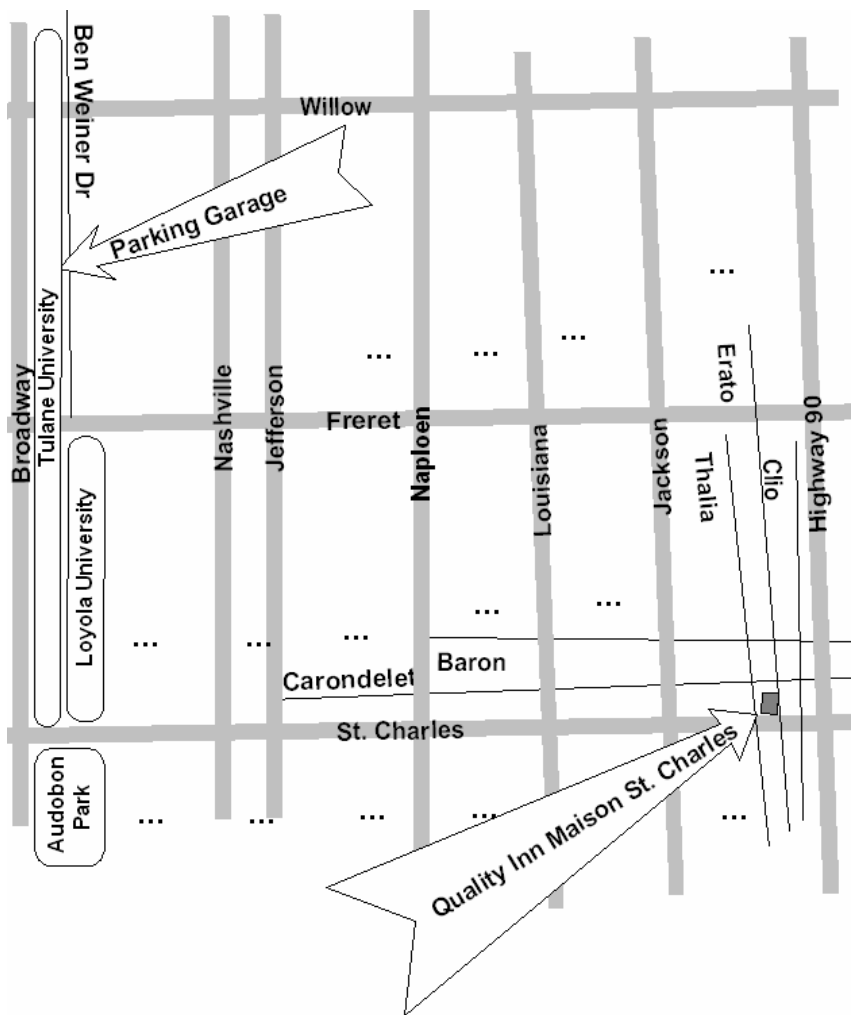
USA

(800) 831-1783

<http://www.maisonstcharles.com>

Distance to Tulane: 3 1/2 miles. (7 min. drive)





Event Locations

**Columns Hotel**

(please see hotel map)

**Zeitgeist**

Center 1724 Oretha Castle Haley Blvd

New Orleans, LA 70113

504-525-2767

504-352-1150

www.zeitgeistinc.net

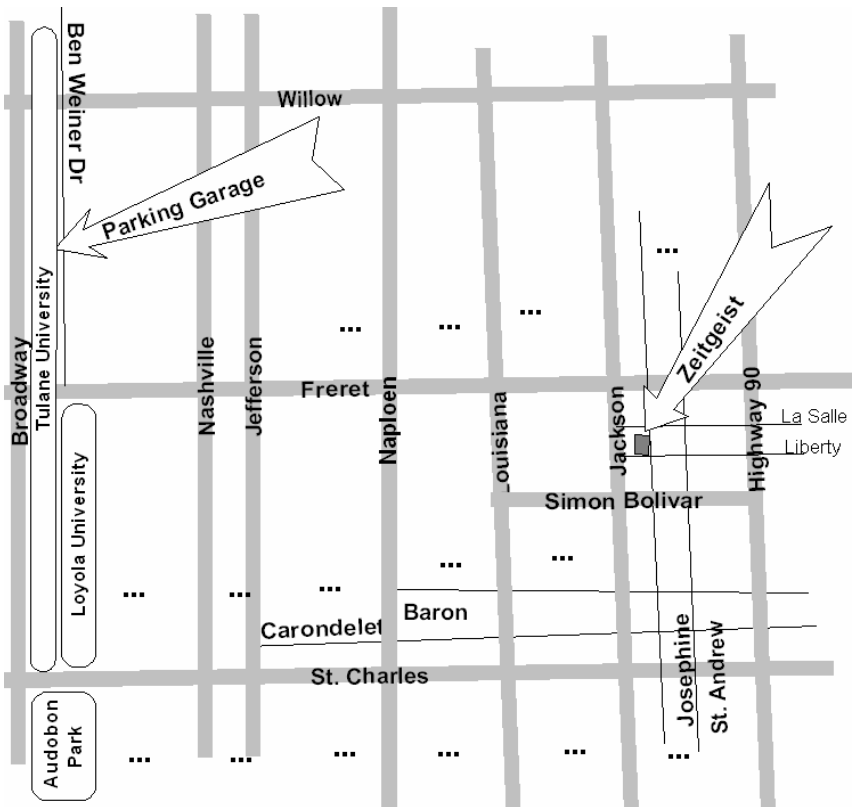
zte@bellsouth.net

**Mimi's**

2601 Royal St.

New Orleans, LA 70117

504-942-0690





### On Campus Food Options

The “Bubble” (see campus map)

Bruff Commons Dining Room (see campus map)

### Off Campus Restaurants/Eateries

#### **Bruno's**

7601 Maple Street

New Orleans, Louisiana 70118

504-861-7615

Open: M - F: 3:00 pm till 4:00 am, Sat-Sun: Noon till 4:00 am

Cuisine: Sports Bar

#### **Mona's Cafe**

1120 S Carrollton Ave

(other locations at 504 Frenchmen St. and 4126 Magazine St.)

New Orleans, LA 70118

504-861-8175

Open: M-Thurs: Noon - 9pm, Fri. Sat: 11:00am – 10:00pm

Sunday: Noon - 8pm

Cuisine: Middle Eastern (Good Vegetarian/Vegan Options)

#### **Uptown Cajun**

7708 Maple Street

New Orleans, Louisiana 70118

504-304-7256

Open: 7 days a week, 11am - 2am

Cuisine: Cajun + Bar

#### **Saltwater Grill**

1340 S Carrollton Ave

New Orleans, LA 70118

504-324-6640

Open: M-Sat: Lunch: 11am-2:30pm, Dinner: 5pm - til

Cuisine: Local seafood (LA gulf area), Po-Boys, Salads & Sides

#### **Saucy's Cafe Freret**

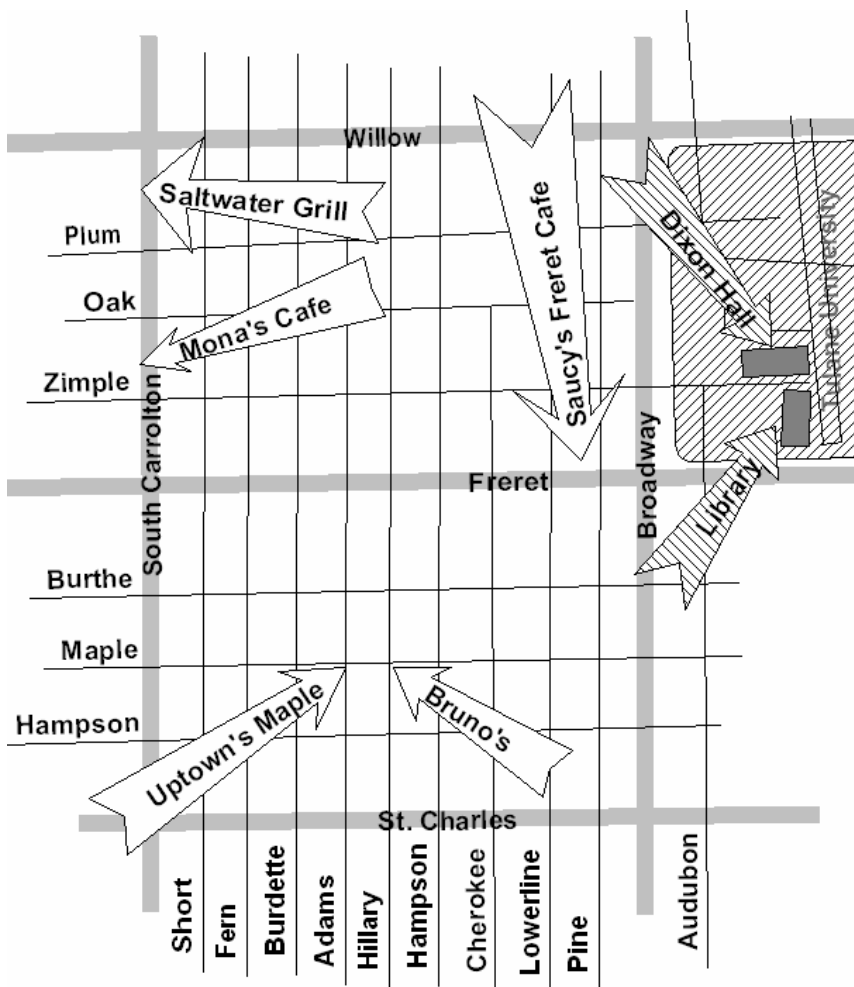
7329 Freret Street

New Orleans, LA 70118

504-861-7890

Open: F - W: 9am-7pm, Closed Thursdays

Cuisine: All-day Breakfast, Sandwiches, Salads and Grill



### Taxi Cab Services

**United Cabs Inc.**  
**(24-hour service)**

1634 Euterpe St.  
New Orleans, LA 70130 USA  
(504) 522-9971

**A Service Cab**

3704 Airline Dr.  
Metairie, LA 70001 USA  
(504) 834-1400

**Crescent City Cabs**

3300 Bienville St.  
New Orleans, LA 70119 USA  
(504) 822-3600

### RTA Bus / Streetcar Services

The New Orleans Regional Transit Authority (RTA) currently offers bus services throughout the city, with streetcars available on the Canal Street line. Note that streetcars on St. Charles are not in service due to Hurricane Katrina and Rita. However, busses run along the St. Charles streetcar path which is a convenient way to get from the ICMC hotels to and from Tulane. Fares are as follows:

Streetcar lines:	US \$1.25
Local bus lines:	US \$1.25
Express lines:	US \$1.50
Transfers:	US \$0.25 additional fare
One-day pass:	US \$5
Three-day pass:	US \$12

For RTA bus and streetcar schedules, maps, and other information, contact the RTA at <http://www.norta.com>. NORTA also offers the RideLine telephone service, which answers questions about routes and schedules, at 1 (504) 248-3900.

### Airport Shuttle Service

Airport Shuttle is the Official Ground Transportation Provider for the Louis Armstrong New Orleans International Airport. They offer transportation to and from Downtown & Uptown New Orleans Hotels, the French Quarter, the Ernest N. Morial Convention Center, the Cruise Terminals, various New Orleans East Hotels, and Tulane University. For Departure Reservations,

please call 504-522-3500 no later than 24 hours prior to your flight. Your advance reservation will ensure your timely departure from the Airport. Detailed information can be found here:

<http://www.airportshuttleneworleans.com/>

### **Musicians' Village and Habitat for Humanity**

Hurricanes Katrina and Rita forced many musicians to flee New Orleans. Jazz, blues, and other genres that are the city's musical score, cannot return until the musicians return, and many have lost their homes. Habitat for Humanity International and New Orleans Area Habitat for Humanity, working with Harry Connick Jr., and Branford Marsalis, honorary chairs of Operation Home Delivery, seek to change this. Plans were announced Tuesday, Dec. 6, 2005 for a "Musicians' Village." Operation Home Delivery is Habitat for Humanity International's hurricane rebuilding program and this Musicians' Village is one of the many projects along the Gulf Coast.

The Musicians' Village, conceived by Connick and Marsalis, will consist of 81 Habitat-constructed homes for displaced New Orleans musicians. Its centerpiece will be the Ellis Marsalis Center for Music, dedicated to the education and development of homeowners and others who will live nearby. On January 9, 2006 we acquired eight acres of land in the Upper 9th Ward where the Musicians' Village will be located. In addition to the homes in the tract, plans call for building at least 150 other homes in the surrounding neighborhood. Construction may begin as early as March, marking the first large scale rebuilding plans in New Orleans.

ICMC attendees are invited to join a volunteer group that will help construct Habitat for Humanity's Musicians' Village, an affordable housing project for New Orleans musicians displaced by Hurricane Katrina. Dates are tentatively set for November 3-5 and November 11-12, subject to volunteer availability and ICMC's event schedule. No prior construction experience is required, and volunteers are welcome for any or all dates.

Habitat for Humanity, a USA- based non-profit organization, provides affordable housing for families all over the world by building modest homes and selling them at-cost, with no-interest mortgages. The organization is particularly active in New Orleans at present, and has plans to build hundreds of homes in areas affected by Katrina and clear debris from thousands more.

If interested, please e-mail Jen Wang with your name and possible dates of availability ([MusiciansVillage@icmc2006.org](mailto:MusiciansVillage@icmc2006.org)). Preliminary scheduling will begin in July, and no firm commitment is necessary until mid- October. Any and all guests are encouraged to join.

For more information on the web:  
[http://www.habitat-nola.org/projects/musicians\\_village.php](http://www.habitat-nola.org/projects/musicians_village.php)



On the heels of Hurricane Katrina, several New Orleans evacuees found a way to help rebuild their city. With a desire to help raise funds to build homes where so many were lost, Save NOLA Sportswear was born. The items are created, made and promoted by a group of native New Orleanians who lost their homes and personal possessions. 100% of the net proceeds will go to organizations dedicated to building or rebuilding homes in New Orleans. The New Orleans affiliate of Habitat for Humanity is one such program. We are proud to support their unprecedented effort to rebuild homes and restore our beloved city. Together, we will save NOLA.

ICMC 2006 is proud to join forces with Save NOLA by collaborating on the conference's official t-shirt design and production. We hope that this partnership promotes awareness of the recovery efforts in and around New Orleans, and fosters a positive image of our rebounding city.

For more information see web:  
<http://www.savenolanow.com>

## PhD in Composition and Computer Technologies

The PhD program in Composition and Computer Technologies (CCT) at the University of Virginia emphasizes integration of acoustic and computer-based music composition. A diverse group of students work with individual faculty and participate in seminars that develop analytical, critical, theoretical and technological approaches to the study of music. Computer-based and multimedia projects are supported by the Virginia Center for Computer Music (VCCM), a multi-studio state-of-the-art facility. Current interests include experimental practices, multimedia, robotics, network music, gestural technologies, music for dance, cyborg improvisation, and performance with computers. The interdisciplinary program draws on the Department's strengths in instrumental performance, critical theory, popular music and ethnomusicology, and on other academic resources at UVA.

Generous fellowships, teaching opportunities and grants available for select students.

### Faculty:

MATTHEW BURTNER

Composition and sound art; interactive media performance and hardware design; multimedia; ecoacoustics

TED COFFEY

Acoustic, electronic and mixed composition; interactive installation; sound design; music for dance; popular music; art and activism

JUDITH SHATIN

Acoustic and digital composition; interactive technologies; music perception; music theory and criticism

DAVID TOPPER

Open source software programming, interactive hardware design, multi-channel audio

[www.virginia.edu/music/gradstudy](http://www.virginia.edu/music/gradstudy)  
[musicphd@virginia.edu](mailto:musicphd@virginia.edu)

This conference would not have been possible without the help from our generous sponsors in industry, academia, government, and friends. We would like to recognize our following sponsors for their invaluable contribution to the ICMC 2006:

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*www.apple.com*

Audix  
*www.audixusa.com*

Bias  
*www.bias-inc.com*

Biz-Mentor  
*www.biz-mentor.com*

Charles Cho

Cord-Lox  
*www.cord-lox.com*

Cycling '74  
*www.cycling74.com*

Electrotap L. L. C.  
*www.electrotap.com*

Empreintes Digitales  
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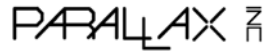
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