



National Student Electronic Music Event
March 9-10, 2018

Center for Experimental Music and Intermedia

Installations (ongoing throughout festival)

Four4 (1991, arr. 2017) - room 2009

Anthony T. Marasco, Eric Sheffield, Landon Viator,
Brian Elizondo

///*Weave*///
(2017) - room 2008

Alejandro Sosa Carrillo (1993)

Virtual Reality Ambisonic Toolkit (2018) - room 2011

Michael Smith (1983)

Within, Outside, and Beside Itself: The Architecture of the CFA - room 2013

Jordan Dykstra (1985)

Installations Program Notes:

Alejandro Carrillo “///*Weave*/// ”

A generative system of both random and fixed values that cycle over a period of 6 minutes. By merging light and sound sine waves, parameters such as frequency, amplitude and spatialization have been mapped into three sound wave generators or voices (bass line, harmonies and lead) and three waveforms from a modular video synthesizer on MaxMSP aiming to audiovisual synchronicity and equivalence.

Jordan Dykstra “Within, Outside, and Beside Itself: The Architecture of the CFA”

A performance which plays not only with the idea of lecture-performance as a musicological extension of history, narrative, and academic performance-composition *Within, Outside, and Beside Itself: The Architecture of the CFA* also addresses how the presentation of knowledge is linked to the production of knowledge through performance. I believe that creating space for new connections through creative presentation and alternative methodologies can both foster new arenas for discussion and coordinate existing relationships between academia and the outside world. A critique regarding how the Center for the Arts at Wesleyan University functions as an academic institution, as well as its physical role as the third teacher, my lecture performance playfully harmonizes texts from art historians at Wesleyan University, archaeologists, critical theorists, YouTube transcriptions, quotes from the founder of the Reggio Emilia school, and medical journal articles about mirror neurons.

Anthony T. Marasco, Eric Sheffield, Landon Viator, Brian Elizondo “Four4”

Four4 (arranged from John Cage’s composition of the same name) is a “CD-length” (72:00) piece for unspecified percussion instruments. Like the other “number pieces” John Cage wrote towards the end of his life, the title refers to the number of performers and sequential location in the series – the 4th piece for Four performers. The score consists of flexible time brackets that contain a single number designating the instrument to be played.

In this arrangement, each robot is assigned to its own part. Playing times and gesture speed and duration are determined through random operations that produce unique results in every performance. Human agents intervene in order to move the robots to their prescribed instruments as indicated on the LCD display. Audience members are encouraged to participate by helping move the robots and intervening on the instruments as desired!

Michael Smith “Virtual Reality 3D Spatializer”

Designed in Unity for use with the HTC Vive, the current system is capable of tracking a user controlled sound-object in 3D space and recording the motion for later playback. These trajectories can then be edited, attached to multiple sound-objects, and the resulting sound field can then be recorded into an ambisonic file.

NSEME Concert 1 - 5pm - Friday, March 9th MEIT

Performers with * indicates NOVA ensemble member

Wu Ren Kan Ji (2017) - 11:30 *Kourtney Newton* - cello and 2-channel fixed media	Tao Li (1985)
Beyond (2016) - 8:00 2-channel fixed media	Bihe Wen (1991)
Piano Forte (2017) - 6:12 2-channel fixed media	Chung Eun Kim (1983)
in surge (2017) - 7:20 8-channel fixed media	Robert Seaback (1985)
Talk in Technicolor (2016) - 11:00 *TBH* - harp, *Brittney Balkcom* - flute, *Morgan Horning* - soprano, and video	Samuel Beebe (1986)
In His Hands (2017) - 4:28 voice and electronics	Lucas Marshall Smith (1989)
Improvisations VI: Just, Plane, Natural - 8:00 Jon Kratzer - trumpet and live electronics	Dylan Findley (1991)

Program Notes Concert 1:

Tao Li “Wu Ren Kan Ji”

Wu Ren Kan Ji is a work for solo cello and fixed media derived from my art song Gu Yan Er originally for soprano, clarinet, and cello. While I extract and further develop musical ideas from the original art song, this new piece is another interpretation of the poem. As reflected by the title Wu Ren Kan Ji – translated no one to give to – emphasizes the isolation and desperation of the poet at the loss of her husband and the realization that she will live the rest of her life in loneliness.

Bihe Wen “Beyond”

Beyond works with recordings of human voices (throat singing) and instrumental sounds from the daily rituals and practices of Tibetan Buddhism. The piece represents flowing energy of sound materials and melts them into a sound ritual. In this piece, I transform the sound spectrum of Tibetan traditional percussions as symbolic elements of spiritual power. The colourful and natural voices of Gyuto monks and nuns merge together to become a bridge that communicates between earth and heaven.

Chung Eun Kim “Piano Forte”

Various sound sources mostly from inside the piano are modulated and amplified to forte sound.

Robert Seaback “in surge”

in surge blends environmental, vocal, instrumental, and synthetic sounds. Its construction was an exercise in the creation of archetypes of spatial motion (using up to 3rd order ambisonics) and gestural evolution that are continually recycled and layered in counterpoint.

The title alludes to the prevalent surging (i.e. swells or wavelike motion) quality of sounds in their dynamic and spatial trajectories.

Samuel Beebe “Talk in Technicolor”

TALK IN TECHNICOLOR is an ongoing collaboration between flutist Brittney Balkcom and composer Samuel Beebe. The work combines live performance with radio content created during the 1960’s by Houston radio personality J. Kent Hackleman. Converted from dozens of reels of 50-year-old magnetic tape, the archival material is beautifully colored by time, reflecting not only the social and cultural currents of the times, but also the ways in which information was transmitted, influencing both family values and structures. Embedded in the score are fragments and assemblies of Hackleman’s candid interviews, featuring the voices of Marlene Dietrich,

Virginia Prince, Timothy Leary, Malcolm Boyd, Andre Previn, Christine Jorgensen, Sybil Leek, and Liberace.

In “Well, I Just Couldn’t,” we encounter our protagonist, Dolores, at a strange moment. This is Houston, TX, in 1962. Dolores has volunteered as a research subject for a clinical study of the effects of LSD on “normal people,” and her trip is starting to peak. She perseveres through the doctor’s interview, but ultimately is at a loss for words.

Lucas Marshall Smith “In His Hands”

Over the past year, the use of fear as a persuasive tool has grown increasingly disturbing to me. This is of course not a new development, but my perception of it has been heightened. In His Hands, explores one of my earliest memories of the use of a fear tactic—the “Fire and Brimstone” teachings of the Baptist Church. The text of the work is drawn from one of the most famous and iconic sermons of the Great Awakening period delivered in 1741—Jonathan Edward’s Sinners in the Hands of an Angry God—as well as a few select biblical passages from Revelation and Jeremiah. In Edward’s sermon, he uses the fear of eternal damnation to scare people into converting to Christianity. Here is an excerpt from the famous sermon:

“O Sinner! Consider the fearful Danger you are in: ‘Tis a great Furnace of Wrath, a wide and bottomless Pit, full of the Fire of Wrath, that you are held over in the Hand of that God, whose Wrath is provoked and incensed as much against you as against many of the Damned in Hell: You hang by a slender Thread, with the Flames of divine Wrath flashing about it, and ready every Moment to singe it, and burn it asunder; and you have no Interest in any Mediator, and nothing to lay hold of to save yourself, nothing to keep off the Flames of Wrath, nothing of your own, nothing that you ever have done, nothing that you can do, to induce God to spare you one Moment.”

-Jonathan Edwards, Sinners in the Hands of an Angry God

It is not my intention to merely call attention to Edward’s deplorable tactics. There are many beautiful things about faith practice and my own experiences with organized religion as well. As with many things in this world, however, the beautiful and the grotesque often inhabit the same spaces. In His Hands is my attempt to explore some of these complicated relationships and unpack some of my own feelings on this complex matter.

Dylan Findley “Improvisations VI: Just, Plane, Natural”

Improvisations VI: Just, Plane, Natural is a structured improvisation or “half-composed” piece for soloist of any instrumentation and live electronics. This improvisation explores the harmonic series, inspired by aesthetics found in spectralism ideology. The soloist performer freely improvises within the set structure built into the electronics, using a pedal or some other mechanism to progress through the cues within each phase, which align with the numbers on the patch. All electronic sounds are manipulations of the soloist. Performers are encouraged to study their interaction with the electronics and create a navigation plan, while still leaving many decisions undetermined for the performance.

NSEME Concert 2 - 8pm - Friday, March 9th MEIT

Performers with * indicates NOVA ensemble member

fissu/ rupT/t eaR (2014-17) - 9:45 Miles Chaiken - guitar with multi-effects pedal	Joshua Hey (1988)
Sarin (2016-17) - 4:22 Huong Thu Le - flute, Louise Fristensky - narrator	Benjamin Damann (1994)
Funsies (2017) - 05:00 Omar Guzman Fraire - Wii Remote, Michael Smith - computer keyboard, video	DJ Malinowski (1995)
Katerina's Song (2017) - 9:33 4-channel fixed media	James MacDonald (1992)
Energy Archetypes II (2018) - 10:00 Open score for Feedback driven Transduced Objects	Omar Fraire (1980)
-- break --	
Hipster Hunter (2017) - 08:30 2-channel fixed media	Chad Powers (1976)
Until Further Notice (2017) - 6:00 2-channel fixed media	David A. Jones (1990)
Invasion (2017) - 06:00 Live electronics	Qi Shen (1982)
Medical Text p.57 (2017) - 08:00 Lucas Marshall Smith - voice and live electronics	Nathaniel Haering (1994)

Program Notes Concert 2:

Joshua Hey "fissu/|rupT/t|eaR"

The digital revolution has transformed every aspect of 21st century life. We are increasingly inundated with more information, more notifications, more social networks. One effect which has resulted from this overload is the so-called 'zapping culture', in which individuals flit from one data stream to another in an effort to find a quick fix for their information addictions. Temporal experiences become correspondingly fractured, constrained, repetitive, and finally, obsessive, anxiety-ridden or empty. In such a paradigm, aesthetic experiences are often established through distraction.

fissu/|rupT/t|eaR creates a situation in dialogue with these concepts. The music becomes increasingly claustrophobic, chaotic, and fractured. The processes at work push forcefully towards a final rupture, at which point the sense of temporal and aesthetic space opens: a moment of differentiation.

Benjamin Damann "Sarin"

On April 4, 2017, amidst an ongoing civil war, Syrian President Bashar Al-Assad issued an attack on Khan Shaykhun in which more than 80 civilians, notably children, were killed by the colorless and odorless chemical nerve agent sarin. Horrific videos of innocent people choking and suffering in the streets were widespread on social media for days. In "Sarin," a Syrian child with PTSD talks to a dead fish that represents not only the children in Syria that looked like fish out of water trying to breathe, but also the way in which our sympathy and prayers can run dry when we don't know how we can help and when pain only exists on a small screen in our hands.

DJ Malinowski “Funsies”

Funsies presents the behavior of various optical and sonic objects; specifically, how each object moves within and interacts with the space that it exists in. Two people – the two performers of this piece – control a portion of each object’s behavior. But as time goes by, the objects become crazy, then confused, and finally they find release.

James MacDonald “Katerina’s Song”

Katerina’s Song is an electroacoustic composition inspired by a poem of Katerina Rudcenkova’s. In this piece, I explore the contrast between pure sounds and noise. All the audio in this piece is based on two lengthy audio files from recordings I did this past summer. The two audio files were processed to drastically minimize or maximize the amount of noise in the recordings and were then filtered, stretched, distorted, IRCAM software, Spear, and Paulstretch.

Omar Fraire “Energy Archetypes II”

Power is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points, in the interplay of non-egalitarian and mobile relations. Where there is power, there is resistance. Schools serve the same social functions as prisons and mental institutions- to define, classify, control, and regulate people.

Chad Powers “Hipster Hunter”

Hipster Hunter is constructed mostly of deconstructed sounds. The focus of the work is motive, form, and drama. Aesthetically, Hipster Hunter represents the ongoing battle of the car vs. humans on bicycles, which is a real issue in the city I lived in for five years - Atlanta, Ga. Some bicyclists seemed fearless when riding through heavy traffic. In an abstract manner, Hipster Hunter presents a story of a particular social debacle, and I tried to capture that story. This work is a convergence of narrative and cinematic music characteristics.

David A. Jones “Until Further Notice”

My wife and I recently moved to Houston for graduate school. Both of us are from the Northwest, and neither of us have ever lived in this part of the country. This piece is an exploration of sounds recorded in and around our new home in Houston.

Qi Shen “Invasion”

The media is filled all over with natural disaster, accidents and manmade disaster. These disasters force the heavy bondage of humans, from which there is no escape. Regardless who or what caused these disasters, they are the invasions of human’s life.

In Invasion, nature sound, warfare sound and human life sound were processed, multitracked, and mixed into new textures. And these new sounds are live controlled by motion track sensor - Kinect in Max/MSP.

Nathaniel Haering “Medical Text p. 57”

Medical Text p. 57 is an aggressive, virtuosic, and remarkably vulnerable piece crafted around selections of text found in the educational tome *Cyclopædia of Practical Medicine Vol. 1* published in 1845.

The chapter that this piece addresses is on the topic of age and its effects on the body through multiple stages of life, beginning with nascent burgeoning growth and advancing to the eventual unerring onset of decay. This piece manipulates the coherence of text and plays off of humanities want to comprehend speech in voices, often crafting phones and consonants that are similar to speech but contorting them beyond understanding. When juxtaposed with recognizable text and married with a plethora of timbre driven gestures and extended vocal techniques, smooth transitions between nonsense and meaningful text help to drive the piece through continuums of obfuscation and clarity.

NSEME Paper and Presentation Session - 11am - Saturday, March 10th room 2006

A Suggested Methodology for Composing & Performing with Electronics

Ioannis Andriotis (1983)

Computer Music and Waves of Retreat Into The Ivory Tower:
A Comparative Approach to 'Music as Science' and its
Economics and Politics

Eric Lemmon (1986)

3D Spatialization with Virtual Reality

Michael Smith (1983)

Paper and Presentation Program Notes:

Ioannis Andriotis "A Suggested Methodology for Composing & Performing with Electronics"

Over the last years, my dissertation focus was on creating my own unique method for composing and performing live electronic music. Although existing methods have been tested and provide good results, I always felt that I was artistically constrained by the technological limitations of said methods. For this reason, I developed a system that allows me to stay focused on composing music rather than having to constantly overcome technical challenges.

In particular, I strived to implement features of other applications like SuperCollider and various DAWs into MaxMSP to further improve the functionality of signal flow and DSP while minimizing CPU usage. Another important element of my research was how to provide an easy interface for all of these functions as well as how to create a system that detects, monitors, reports, and automatically fixes errors in the background.

My aim through this presentation is to demonstrate my research as a means of helping electroacoustic music students develop an understanding of their own potential workflow and realize the challenges of this medium. Emphasis will be placed on practical applications of how to generate and organize materials, compose and program the instrumental part and electronics, discuss about advanced signal flow and its impact on DSP, controlling the overall sound quality and dynamics, and lastly, how to better prepare for rehearsal, sound check, and performance.

Eric Lemmon "The Impact of Institutional Support on Artistic Research and Creation The Columbia-Princeton Electronic Music Center and the RCA Mark II"

In 1958, the Columbia-Princeton Electronic Music Center (CPEMC) was founded by Vladimir Ussachevsky, Otto Luening, Roger Sessions and Milton Babbitt with the aid of a significant grant from the Rockefeller Foundation. From the start, the composers at what would eventually become the Columbia University Computer Music Center (CMC) were skeptical of the "dangers of cheap commercialization," and sought to utilize newly developed technologies—first in tape and then through computers—to control parameters of expression according to their aesthetic, pragmatic, and philosophical goals. These goals have been analyzed and explained thoroughly by musicologists, critics and the composers themselves.

What is commonly left out of the historiographies of the CMC and other institutions like it (e.g. IRCAM in France), is the impact that external support has on the creation of new works of art in these technologically-focused academic institutions. Further, many biographical examinations of the composers involved in these institutions tend to focus in on more direct pressures on a composers' expressive freedom, such as personal finances, audience-taste, religion, social, and professional politics. Less obvious impositions on the creative process of composers working within technologically-focused institutions can occur through restrictions that occur in the fundraising process, such as the provision of specific technical equipment (i.e. in-kind donations), general accountability requirements, or an impetus to develop technologies that can then be driven to market. Through my research, I show that it is possible that during the grantmaking process, artistic projects were altered at the outset to match supporters' interests, thusly representing an encroachment of neoliberal economic pressures on music that may have broader implications for the kinds of artistic expression possible.

That the Radio Corporation of America (RCA) developed and installed the Mark-II at the CPEMC represents a significant capital investment, which cannot be purely waved off as having only a humanist goal. Negotiations between the composers—especially Milton Babbitt, and Ussachevsky—at the CPEMC and the Radio Corporation of America will inevitably pose questions of artistic integrity which were espoused as pre-eminent in the modernist mindset. Research for this project has begun at the Hagley Library and Museum, where the RCA archives are held in the Sarnoff Collections. This presentation will synthesize the research from the Sarnoff Collection and prior archival research, which investigated the formation of the CPEMC by closely reading the language used by both the funders (The Rockefeller Foundation) and fund-seekers (the CPEMC) and offer an elucidation of the specific means by which the RCA Mark-II was first leased, and then permanently loaned to the CPEMC.

Michael Smith "3D Spatialization with Virtual Reality"

My current research consists of using room scale virtual reality to record spatial trajectories. Utilizing motion tracked controllers, the user can manipulate sound-objects in a 3D ambisonic environment and record the positional data for later editing and playback. This presentation will outline spatialization and gestural motion strategies, current technologies in virtual reality, control mapping, and audio/visual/haptic feedback. Focus will be given on how this new technology is influencing my current compositional practice.

NSEME business meeting - 1pm - Saturday, March 10th room 2006

NSEME Concert 3 - 2pm - Saturday, March 10th MEIT

Performers with * indicates NOVA ensemble member

\\ ^ \\ ^ \\ v \\ > \\ < \\ > \\ (2017) - 8:00 video	Steven Whiteley (1993)
The Beginning (2017) - 3:33 2-channel fixed media	Feona Lee Jones (1986)
what I am not (2017) - 9:54 video	Heather Stebbins (1987)
Dialogue (2014) - 5:17 *Hannah Bronson* - flute and live electronics	Sue Jean Park (1980)
Arrows from enemy (2016) - 06:00 2-channel fixed media	Zhaoyu Zhang (1988)
Voice Counterpoint #3 (2016) - 3:19 Voice and live electronics	Jeremy Rapaport-Stein (1992)
Consumption (2017) - 08:38 6-channel fixed media	Brad Robin (1969)
Ripple (2016) - 3:15 Shakuhachi and live electronics	Qianni Lin (1993)

Concert 3 Program Notes:

Steven Whiteley “ \\ ^ \\ ^ \\ v \\ | > \\ | < \\ > \\ ”

Produced at the I-Park Inc. residency in East Haddam, CT. Video component was made with digitally converted super 8 film, which was compiled, edited, and processed by the composer and shot mostly by his grandfather, Wilfred Whiteley circa 1960.

Feona Lee Jones “The Beginning”

“The Beginning” was created using two contact mics, which I dipped in plasti-dip to make them waterproof. I recorded various sounds: water, bubbles, and wineglasses, then processed them in Ableton live (EQ filter sweep, delay, and reverb, and also sampled the pitches of the wineglasses) to create a rich palate of tones, which I then transposed to create a tonal harmony with both consonant and dissonant intervallic ratios. “The Beginning” is played with house lights off and symbolizes the emerging chaos that is bubbling beneath the surface, of what once was calm and harmonious. This piece is a prelude to a larger work—an Opera that I am currently composing about my mother’s life under the Mao Zedong regime and the challenges she faced in order to survive.

Heather Stebbins “what I am not”

When I create pieces with electronics, I almost always use sounds I record from instruments or found natural objects. For *what I am not*, I chose to use source material that I would not normally gravitate towards - recordings of electromagnetic fields surrounding both dated and contemporary technologies. Though I initially felt outside my comfort zone, I began to filter the source material through my own musical language.

Sue Jean Park “Dialogue”

Dialogue was commissioned by flutist, Mirim Lee, a close friend of mine. The piece was inspired by “Prologue”, a poem by Korean poet, Yun Dong-Ju, from his collection, Sky, Wind, Star and Poem, written in 1941. I designed the music as a mixture of Asian and Western styles, using some extended techniques for the flute as well as imitating the sound of a Deageum, which is a large traditional bamboo transverse Korean flute. It has a unique timbre as well as a stylized performance tradition.

Prologue by Yun Dong-Ju; translation by Alex Rose
I hope to live with a conscience until my dying day.
And yet like the windblown leaf I have suffered.
I must love all those close to with a heart that sings of the stars.
And take the path I have been called walk.
Even tonight, the stars are being ruffled by the wind.

Yun Dong-Ju (1917-1945) was a Korean poet well known for writing lyric poetry as well as resistance poetry. He entered Eunjin Middle School in Longjin, in 1932, returning to Pyongyang in North Korea to attend Soongsil Middle School in 1936. In 1942, he went to Japan to study English literature at Rikkyo University in Tokyo. In 1943, he was suspected of criminal activity, arrested and imprisoned in Fukuoka in 1945, where he later died.

Zhaoyu Zhang “Arrows from enemy”

The name of the piece derives from an incident occurred during the time of the Third century Three kingdoms in ancient Chinese history. The general Geliang Zhu, was facing a potential threat from his enemy Wei. His ally Yu Zhou asked him to make 100,000 arrows in 10 days in order to join his force. He called for making a large ship in which a surrogate army made of straw was put on the side. In an early dawn, he commanded the army to sail across the river, with the loud yelling and drum beating made from the real soldiers hidden inside. The ship was showered by tons of arrows and the general returned with a store of weapons freshly captured within just a few hours. The sound is transformed in a way that incorporates variation of timbre and space.

Jeremy Rapaport-Stein “Voice Counterpoint #3”

I wrote *Voice Counterpoint #3* as part of a series which explores how uncommon materials might be used compositionally. The piece plays with themes of time, euphoria, and deception, drawing inspiration from the work of American philosopher Matthew McConaughey.

Brad Robin “Consumption”

What initially began as ticking hopefully invokes the image of scurrying claws. As knives and clanks continue, the object continues to take on a life of its own. The introduction of chewing gives it the semblance of life, thus codifying it into an entity capable of options, mobility, and trajectory. In speaking of mobility, I don't limit this to spatialization, though it certainly includes this. Consumption provides a whimsical commentary on issues of satisfaction, hunger, and drive.

Qianni Lin “Ripple”

I try to using some unconventional performance techniques of shakuhachi and combine it with electronic music to emerging the ripple spread on water.

NSEME Guest Artist Recital: Carla Scaletti - 5pm - Saturday, March 10th MEIT

SlipStick (2008) ~8:50
For Wacom tablet & Kyma

h->gg (2017) ~15:00
For Kyma with projected slides from QUANTUM

Double-well (2016) ~9:00
For audience processed live through Kyma

VR_I Preview (2017) ~15:00

Bubble and Squeak (2017) ~12:00
For performer processed live through Kyma

Guest Artist Recital: Carla Scaletti Program Notes

SlipStick (2008)
for Wacom tablet & Kyma

We tend to use the word “friction” in a pejorative sense as in, “Your independent thinking is causing a lot of friction in the group.” But without friction, there would be no love, there would be no forward progress, there would be no vocal utterances, and there would be no music!

SlipStick was written for the Continuum fingerboard controlling Kyma. At the beginning, the control gestures and sounds are direct and literal, but over the course of the piece, the mapping becomes more indirect and complex until, by the end, input from the Continuum is controlling the parameters of a Kyma-emulation of Left-Shift-Feedback-Registers of the type that Salvatore Martirano used in his *Sal Mar Construction*—the instrument that Sal famously likened to the experience of “driving a flying bus”.

Sounds for the piece are generated in Kyma by a stick-slip algorithm modeling a mass at the end of a spring being dragged across a surface that has friction. You can hear it sticking in place for a while as the spring tension builds up and then suddenly slipping (and sometimes oscillating back and forth) when the tension overcomes the friction.

Part of the experiment was to create an instrument that would not make any sound without movement. No sound is generated unless you are moving your fingers across the Continuum fingerboard surface (sometimes heating up your fingertips). The door slams at the very end of the piece are convolved with the impulse response of the earth, obtained by speeding up a geophone recording of seismic displacement during an earthquake (another slipstick phenomenon).

h—>gg (2017)
suite from the music for Gilles Jobin’s *QUANTUM* (2013)

h—>gg is shorthand for an event where a Higgs boson decays into two gamma particles. When CERN announced on July 4, 2012 that they had evidence consistent with the existence of the Higgs boson, they never said that they had detected a Higgs boson (which, if it is produced, decays so quickly that it never has a chance to make it to the detector). Instead they presented statistical evidence for the production of an excess of gamma particles at the mass/energy level predicted for a Higgs boson and, based on other variables of the collision, were likely to have been the result of the decay of a Higgs boson.

So many aspects of our knowledge and experience are acquired indirectly, by observing the effects or the traces of the actual process rather than by observing the process itself: like hearing the results of modulation, rather than hearing the modulator directly, or seeing a spiral pattern in the seeds of a sunflower even without being able to directly see the growth process that resulted in the pattern formation.

h—>gg is a 15-minute distillation of the 50-minute score for Gilles Jobin’s QUANTUM, premiered at CERN in September 2013. Sound materials for the piece came from work I had done previously with Lily Asquith, CERN physicist, on mapping data from the ATLAS Experiment at the Large Hadron Collider (LHC) to sound. The parameters of the sounds you hear in the piece were modulated (or controlled) by variables of collision events recorded at CERN—in a sense, making the LHC the world’s largest data-driven instrument.

Double-well (2016)

for audience processed live through Kyma

In “Double-well”, the audience gets to generate and control the sounds. Each of you has a sound-generator, and microphones placed around the audience will be capturing your sounds, processing them, and playing them back at various times throughout the piece. Watch the screen at the front for an indication of when the microphones are “live”—when your actions influence the piece—and when you can sit back, relax, and listen to the generated and processed sound.

A “double-well potential” is a model of a “bi-stable” dynamical system with two equilibrium points. Depending on its initial energy, a particle tossed into the system can settle into one or the other of the two wells or oscillate between them. The piece was inspired by the story of how, when the universe was young, the Higgs boson lived in a (three-dimensional) double-well potential and there was symmetry between the weak and electro-magnetic forces. But, as the universe cooled down, the Higgs settled into just one of the wells, breaking that symmetry forever.

In Double-well, you’ll see and hear a 2-dimensional double-well potential:

$$x' = y$$

$$y' = x - x^3 - (s*y) + (a * F), \text{ where } s \text{ is a damping function and } a \text{ is the strength of the driving function.}$$

Sometimes the outputs (x and y) generate audio signals and sometimes they are used as modulators to control parameters of various other synthesis algorithms.

When you play in sync with each other, you have an opportunity to prevent the particles from settling into an equilibrium.

In this piece, the double-well is a metaphor for the kinds of binary decisions we make (for example in a two-party democratic election) that can permanently alter the future direction of the universe.

VR_I Preview (2017)

3D sounds & music by Carla Scaletti

3D walk-through of Gilles Jobin’s VR_I immersive virtual world rendered by Kurt

J. Hebel

Unfolding on multiple, parallel space and time scales, Gilles Jobin’s VR_I immerses you in a wordless experience of a continuum from infinite to infinitesimal, leaving you with a sense of where you may fit in the larger scheme of things.

Produced by choreographer Gilles Jobin in partnership with Artanim Foundation, VR_I is a social, free-roaming virtual reality experience that can be shared by five people who see their own and each other’s bodies tracked in real time as avatars sharing the same virtual world as the characters (the dancers). The 3-d Foley and music were generated in Kyma 7 and integrated into the interactive Unityworld as source material with C# scripts for algorithmic triggering and positioning in response to virtual object collisions and dancers’ positions.

VR_I Preview is not the full-on immersive experience (which requires motion-tracking, backpack computers, and VR headsets), but a play-through of the “dance” intended to allow a larger audience to see a preview of the piece. To see the schedule for when and where you could experience this virtual world, visit <http://www.vr-i.space>

Choreography: Gilles Jobin

Dancers: Susana Panadés Díaz, Victoria Chiu, Tidiani N’Diaye, Diya Naidu,

Gilles Jobin

3D Music & Sound Design: Carla Scaletti

Costumes: Jean-Paul Lespagnard

3d modeling: Tristan Siodlak

Animation: Camilo de Martino

3D Scans & Motion Capture: Artanim

Bubble & Squeak (2017)

for live performer & Kyma

In the beginning, was a bubble. Before life could emerge from inorganic matter, there first had to be a 'container', a boundary to separate inside from outside, self from other. Some of the most interesting interactions occur at this boundary between inside and outside: extracting energy and resources from the outside, exhausting metabolic waste products from the inside...breathe in, breathe out.

This sense of CONTAINER, of self versus other, of INSIDE versus OUTSIDE, permeates our thoughts, as reflected in linguistic metaphors like 'insider trading', 'outside the norm', 'in the know', 'out of touch', 'in the groove', 'out of his mind'.

Borders can be places of instability, turbulence, and potential risk (foreign proteins, pathogens, invaders). But it's at the border, at the interface between INSIDE and OUTSIDE where life-generating exchanges and interchanges can occur.

Seal off the border and you create stability, stasis, and equilibrium. But life is dynamic. Equilibrium is death.

Bubble & Squeak is a kind of live musique concrete, where all the sounds you hear are derived from sounds the performer makes into the microphone.

NSEME Concert 4 - 8pm - Saturday, March 10th MEIT

Performers with * indicates NOVA ensemble member

Convergencias II (2014) - 9:03 Juanmanuel Flores - violin and live electronics	Eduardo Caballero (1976)
To rearrange stones in a stream (2017) - 10:15 Multi-channel fixed media	Noel Kennon (1996)
On the Rime of a Fading Forest (2017) - 6:52 Shelley Martinson - flute, Philip Martinson - trombone, and video	Yuanyuan (Kay) HE (1985)
Dog in the Kitchen, Bunny on the Couch (2017) - 4:17 2-channel fixed media	Geoffrey Wilcken (1972)
Twin highways flung across the evening (2016) - 5:12 Laptop and controller	Tate Carson (1987)
-- break --	
I Said Top-Top (2017) - 8:38 2-channel fixed media	M.O. Abbott (1979)
On the Ends of Good and Evil (2017) - 07:00 Caroline Kouma - soprano and live electronics	Daniel Sitler (1995)
Sono Feno, Lofi Cosmona Ut! (2017) - 07:00 2-channel fixed media	Mark Vaughn (1987)
I want you to be (2016) - 11:00 *Kourtney Newton* - cello and live electronics	Baldwin Giang (1992)
husk (2017) - 12:00 16-channel fixed media	Zach Thomas (1988)

Concert 4 Program Notes:

Eduardo Caballero “Convergencias”

Convergencias is a cycle of works for solo instrument and electronics. In this second work cycle it is dedicated to the violin and live electronics processed. The concept of the work focuses on the convergences between the instrument and live electronics. In contrast to the first work cycle Convergence I “point to point” was for flute and live electronics, which mainly use short sounds on both sides, this second use primarily long violin sounds natural transition noise sounds different arch pressures, natural harmonics multiphonics, among other instrumental techniques. The processing of live electronics are simple as Harmonizers, various filters and delays. What makes transformations interzante live violin is the automatización and variations in processes.

Noel Kennon “To rearrange stones in a stream”

The piece is comprised of 18 different white noise generators that are all being controlled by a linear Chaotic function. This piece is intended to quiet and sober the mind.

Yuanyuan (Kay) HE “On the Rime of a Fading Forest”

for flute, trombone, and electronics, was commissioned by musicians Shelley and Philip Martinson.

Forests are a part of our everyday life. They cover about thirty percent of our planet. The ecosystems they create play an essential role in supporting life on earth. They give us shelter, protect us as we grow, and clean the air we breathe. They give us water, food, and health. Deforestation, however, is clearing these essential habitats on a massive scale. At the current rate of destruction, the

world's rainforests will completely disappear within one hundred years. Without the forests, our planet cannot breathe. Forest destruction will exacerbate global warming and climate change, and result in a loss of biodiversity.

Flute and trombone are two instruments that are infrequently played together as a duet because of the different ranges and distinguished timbre. In this piece, they represent the diversity of life in the world, especially the diversity found in the forests. The sounds of the instruments tangle together, in and out from phrases, to transfer the melody from one to another. They also overlap with the electronics. The electronic sounds mold the instruments and shift them between imagination and reality, like how a forest can be so real, but the sights, sounds, and smells can make your imagination run wild. Throughout the piece, the flute, trombone, and electronics become increasingly distorted until they collapse. Just like mankind's activities affect nature when left unregulated, the earth will collapse in the future if we cannot control our development. If human beings still exist at that time, all we will have left are pictures of the forests.

I hope this piece will improve environmental awareness about deforestation, which is a global issue affecting every single person on the planet. Sustain forests. Sustain life.

Geoffrey Wilcken "Dog in the Kitchen, Bunny on the Couch"

All that hath life and breath, and a few things which do not...

A small dog grunts and snuffles, while two stuffed bunnies proclaim "Happy Easter" amid the zip of piano strings, the growl of an organ, the chime of bells, and the thud of recycling containers.

Mixture of recorded and synthesized sounds, variously processed. 2017 version.

Tate Carson "Twin highways flung across the evening"

Twin highways flung across the evening uses field recordings in an attempt to avoid music that appears grounded in no particular context and to try to see my work as part of and not separate from society. The title is meant to suggest to the listener that the piece may have something to do with travel, without being overly obvious.

Because the world is fundamentally chaotic and complex I thought improvisation would be a suitable means to create new imaginary spaces and mimic random encounters that one has on mass transit and walking around a city. To further the feeling of everyday complex city chaos the sound is spatialized in 8 speakers.

Two sound sources were used, the BART (Bay Area Rapid Transit) and a Chinese new year parade. They were gathered on a single day traveling from Oakland to San Francisco. The BART represents the most inhuman of industrial sounds we might be subjected to on our daily commute, while the Chinese new year parade an equally loud celebration of a new year with drums and fireworks; sounds of traveling and celebration, the everyday and the ceremonial.

M.O. Abbott "I Said Top-Top"

The title of "I Said Top-Top" references a famous poker hand that occurred between eventual winner Jamie Gold and Lee Kort during the 2006 World Series of Poker Main Event in Las Vegas, during which Gold famously exclaimed "I said top-top!" Top-top is poker slang for top pair + top kicker.

"Top" is also the highest level of a piece's structure in CMOD, the composition module of DISSCO (Digital Instrument for Sound Synthesis and Composition), the software used to compose "I Said Top-Top." DISSCO was developed by Professor Sever Tipei at University of Illinois. What's more, "top" is a useful Unix command for displaying information regarding ongoing processes in the Terminal.

All sounds in "I Said Top-Top" were generated using digital sine wave additive synthesis.

Daniel Sitler "On the Ends of Good and Evil"

On the Ends of Good and Evil, for Soprano and live electronics, audibly explores a text not even meant to be read, much less heard or set to music. Lorem Ipsum is a typesetting dummy text derived from sections of "de Finibus Bonorum et Malorum" (En: On the Ends of Good and Evil) by Cicero from 45 BC. The dummy text is valued for its seemingly random qualities. This piece uses the dummy text, the source text, an English translation of the source text, and randomly generated text from lipsum.com as a means of making sense of perceived randomness.

Mark Vaughn “Sono Feno, Lofi Cosmona Ut!”

This is a composition for incidental timbres; a slightly paradoxical situation. The composition considers R. Murray Schafer’s question: “Is the soundscape of the world an indeterminate composition over which we have no control or are we its composers and performers, responsible for giving it form and beauty?” The material presented here is a soundscape over which I had (and still have) some control, but the question persists.

Baldwin Giang “I want you to be”

In the slow and impassionate first movement, the electronics and cello begin in close duet effected by granular synthesis of the cello’s gestures, building towards climactic gestures reaching across the entire range of the cello. The fast and virtuosic second movement begins with violent gestures from the solo cellist, that are later heard in dialectic with soft and beautiful electronics based on sounds in the continuum between harmonics and air tones. Throughout the piece, the electronics employ sample-based synthesis (restricting samples to sounds exclusively generated by the cello) to create vivid and dramatic textures based on processing of extended techniques that both extend the sound world of the cello and blur the distinction between electronic and acoustic sounds.

Zach Thomas “husk”

husk is a study of dissection, classification, and reanimation. The work uses ancient texts on anatomy from Ibn Sina, Aristotle, Cicero, and Francis Bacon as an impetus for examining and defrauding sonic material of its structural identity. Shattered objects are rebuilt from salvage and mobilized for surrogacy.

Composer Biographies:

San Francisco Bay Area native **M.O. Abbott** began playing classical trombone at age 9, and initiated self-guided forays into music composition in his early teens. Today, M.O.’s creative foci include acousmatic music, computer-assisted algorithmic composition, microtonality and just intonation, and data sonification.

M.O. Abbott’s music has been performed by ensembles such as loadbang and Illinois Modern Ensemble, and esteemed new music performers such as Kevin McFarland, Caleb Burhans, Martha Cluver, Tomoko Ono, Melody Chua, Victor Pons, and Yi-Wen Chen. M.O.’s work has been heard at festivals and conferences such as ICMC, Diffrazioni Multimedia Festival, the SEAMUS National Conference, Electronic Music Midwest, NUNC! 2, Charlotte New Music Festival, and New Music on the Point.

M.O. Abbott holds a B.M. in Theory from Eastman School of Music and a M.M. in Music Composition from University of Illinois at Urbana-Champaign, where he is now pursuing a D.M.A. as the graduate teaching assistant administrator of CAMIL (Computer Assisted Music Instruction Laboratory) and CMP (Computer Music Project). M.O.’s primary composition instructors include Sever Tipei, Heinrich Taube, Scott A. Wyatt, Brian Belét, Janis Mercer, and David Liptak. M.O. has had additional lessons or master classes with Robert Morris, Elainie Lillios, Marcos Balter, Amy Williams, Ronald Keith Parks, and Ann Cleare, among others.

Ioannis Andriotis (b. 1983, Greece) focuses on sociological aspects of music emphasizing social memory and its reflections on contemporary human relationship.

Andriotis is currently pursuing a DMA in Music Composition at the University of Oklahoma, USA. He has composed works for acoustic and acousmatic media, live electronics, independent films, theatre, and international biennales and installations.

During the Fall 2016 he served as an instructor of music technology/composition courses at Oklahoma State University and Rose State College. He assisted as an interim instructor of music technology at the University of Oklahoma (2013-2016).

Samuel Beebe is a composer and producer of theater, opera, concert, and film music based in Brooklyn. He is currently working on his Ph.D in Composition at Stony Brook University with Matthew Barnson, Sheila Silver, and Margaret Schedel. He obtained a Bachelors of Science in Music Technology from Northeastern University, studying with Dennis H. Miller, Ronald Bruce Smith, and Mike Frengel, before continuing on to a Masters of Music in Composition at Boston University, studying with Ketty Nez, Rodney Lister, and Joshua Fineberg. Beebe has also studied independently with Howard Frazin, Peggy Seeger, and David T. Little.

Beebe’s work draws from a variety of genres, including classical, jazz, pop, and electronic music. Searching for an aesthetic fusion of his various influences has lead him to work in the realms of theater, opera, song, and film. Whether he is composing music for theater productions, songs for a concert setting, or scoring a film, Beebe has worked to develop a singular voice. He has collaborated with the Boston theater companies Imaginary Beasts, Argos Productions, and Majestic Theater, receiving a nomination for the 2013 IRNE for best music/sound design for Angela Carter’s *Hairy Tales*, and the 2014 ArtsImpulse award for best music/sound design for

his work on Bully Dance. He has been commissioned by the Myrna Brown Commission Project, Boston Choral Ensemble, Castle of Our Skins, WordSong, and Calliope's Call, as well as many individual performers.

Eduardo Caballero is currently enrolled in the 4th semester of MFA in composition ending in August 2018 at the Vermont College of Fine Arts with his tutors John Mallia and Roger Zahab, studied the degree in Guitar at the School of Music and Dance of Monterrey, in the same institution studies composition with teachers Ramiro Luis Guerra and José Luis Wario.

He studied composition at the Composers Center of Nuevo León taking classes with teachers: Víctor Rasgado, Emmanuel Nunes, Hebert Vazquez, José Luis Castillo, German Romero, among others, IMPULS-Ensamble Academie Composition Class in Graz Austria taking classes with Beat Furrer and Bernhard Lang, at Hige Melton University Center Doncaster UK taking electroacoustics classes with Rob Worby, at the Mexican Center for Music and Sound Arts CMMAS studying electroacoustic composition with Rodrigo Sigal, Joao Pedro Oliveira and Francisco Colasanto, at the University of California Santa Cruz campus at the WACM 2011 Workshop in Algorithmic Computer Music studying with David Cope and Daniel Brown. INJUVE Composers Meeting in Mollina-Málaga Spain, taking classes with Cristóbal Halfter, Mauricio Sotelo, Beat Furrer, Mauricio López-López, Yan Maresz and Luca Francesconi.

Artist in residence at Millay Colony of the Arts (New York), Djerassi Resident Artists Program (California), LIPM Research and Production Laboratory (Buenos Aires) and at the Mexican Center for Music and Sound Arts CMMAS.

Alejandro Carrillo (Mexico City, 1993) is a composer and improviser whose work oscillate from contemplative instrumental landscapes to unique electronic/interactive music performances. His interests in multimedia have led to collaboration with dancers, photographers, filmmakers, actors, visual artists and instrumentalists as well as solo performances in different types of venues in Mexico, United States and Poland. He holds a Bachelor's Degree in Composition at the University of North Texas where he is currently pursuing a Master's Degree in Interdisciplinary Composition. His teachers include Panayiotis Kokoras, Joseph Klein, Kirsten Broberg and David Stout as well as summer courses and master classes with Mark André, Chaya Czernowin, Zygmunt Krauze, Martin Bresnick and Johannes Kreidler. He had workshops and recording sessions with contemporary music ensembles Lydian String Quartet, E-MEX Ensemble, Roomful of Teeth and UNT Concert Orchestra.

Tate Carson is a composer and upright bassist from New Orleans, Louisiana. He studied jazz composition and performance at both Loyola University New Orleans and the University of New Orleans. Carson was active in the New Orleans jazz improvisation scene from 2009 until 2015 when he moved to Oakland, California. While in Oakland, he earned an MFA in Electronic Music and Recording Media at Mills College. He is now pursuing a PhD in Experimental Music and Digital Media at Louisiana State University.

Living and working in New Orleans, where traditional jazz remains culturally predominant, gave Carson an appreciation for rhythm as a guiding force in his compositions. He experimented with electronic music after feeling hindered by the timbral limitations of acoustic instruments. As a result, many of his electronic compositions use both acoustic and electronic instruments, creating dynamic sound environments. He often draws from his interests in self-similarity, the rough geometry of nature, and generative processes.

Carson has written for large open ensembles, improvisers, and non-improvisers; acousmatic fixed media; music for dance; and film and advertising. He also experimented with sonification that incorporates visualization. Recently, he has been working with web technologies and audience-controlled smartphone speaker arrays.

Benjamin Damann is currently an undergraduate student at Eastern Illinois University where he studies percussion and composition with professor Jamie Ryan and Dr. Brad Decker respectively. His works focus on the preparation and electronic manipulation of acoustic instruments through Max/MSP and various trips to the hardware store, one of which has been awarded the SEAMUS 2018 Allen Strange Memorial Award. Typically accompanied by other artistic media, his works have been commissioned and performed throughout the Midwest – most recently at Electronic Music Eastern and the Wright State Trombone Conference.

Jordan Dykstra (born January 26, 1985) is an American composer and violist from Sioux City, Iowa, United States. Dykstra studied composition at Azusa Pacific University in Azusa, California, Portland State University in Portland, Oregon, the California Institute of the Arts in Valencia, California, and Wesleyan University in Middletown, Connecticut. He studied composition at CalArts with Michael Pisaro and Wolfgang von Schweinitz, and has met privately with Chiyoko Szlavnic, Daniel Bjarnason, and Alvin Lucier. Dykstra contributed extensively to the score of the 2017 psychological thriller/horror film *It Comes At Night*, which received the NYT Critic's Pick by A.O. Scott at the New York Times. He has also worked as a composer on film music for Gus Van Sant and as a session violist and string director for Dirty Projectors. Dykstra has performed on solo viola at the Museum of Contemporary Art, Los Angeles, at the Portland Art Museum in Portland, at Harpa Concert Hall in Reykjavik, Iceland, and at the Syros Institute in Ano Syros, Greece.

Dylan Findley (b. 1991) writes music as a sacred act of expressing intangible truths through emotion. As such, he enjoys the interplay between symbolism, perception of musical space and time, and the exploration of interesting sounds. He has been awarded commissions by the Barlow Endowment, New American Voices, American Guild of Organists Student Commissioning Project, and the Barlow Student Composition Award. His music has been championed by Transient Canvas, Great Noise Ensemble, members of the Cleveland Symphony Orchestra, PULSE Trio, TransAmerican Duo, Frost Symphony Orchestra, and Brigham Young University's Wind Symphony and Symphonic Band. His works have been featured at the Blue Ridge Music Festival, ALBA Music Festival in Italy, Clarinova (a clarinetist-composer consortium), Atlantic Music Festival, Florida Electroacoustic Student Festival, Imani Winds Chamber Music Festival, and Utah Xtalk, and the West Fork New Music Festival. His teachers include Zhou Long, Lansing McLoskey, Christian Asplund, Neil Thornock, Michael Hicks, Sam Richards, and University of Miami Composers-in Residence Martin Bresnick, Stephen Hartke, and Augusta Read Thomas. He currently attends the University of Missouri-Kansas City, where he pursues his Doctorate of Musical Arts. Listen at www.dylanfindley.com.

Omar Fraire - Human as an artist, inventor, magician, curator, teacher. After having deserted from two composition universities. He specializes in Sonology (Koninklijk Conservatorium - Holland) and holds a Master's Degree in Contemporary Art as auditor (Aguascalientes). His work is inserted into reality by transducing it and functions as an act of resistance. Enjoys collaborative work and your energies oscillate across disciplines. Creator of Punto Ciego Festival and artist of the Guggenheim Aguascalientes, is mostly self-taught although he holds an M.A. at Wesleyan with Alvin Lucier and currently is a Ph. D. student with Panayiotis Kokoras.

Baldwin Giang (b. 1992) is a composer interested in acoustic and electro-acoustic mediums, whose music aims to empower communities of audiences and performers by creating concert experiences that are opportunities for collective wonder and judgment. Baldwin is a recent graduate of Yale University, earning a B.A. with Honors in both Music and Political Science, and the University of Michigan, earning an M.A. as a Regents Fellow.

Baldwin's music has been performed by such celebrated performers as the Arditti Quartet, JACK quartet, Civic Orchestra of Chicago, Argento Ensemble, orkest de erepreijs, University of Michigan Symphony Orchestra, Yale Symphony Orchestra, Opera Theatre of Yale College, [Switch~ Ensemble], Adamas Quartet, So Much Hot Air, and unassisted fold. At Yale, Baldwin earned the Beekman Cannon Friends Prize, and the Abraham Beekman Cox Prize awarded to the "most promising and gifted composer in his class." As a winner of the 2016-2017 Chicago Symphony's Civic Orchestra Composers Project, Baldwin had a newly commissioned work for sinfonietta premiered at Chicago's Symphony Center. Other recognition has come from the ASCAP Morton Gould Competition, PARMA composer competition, and the Minnesota Orchestra's Composer Institute. Baldwin is currently a PhD student and Benjamin Franklin Fellow at the University of Pennsylvania.

Nathaniel Haering is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. He has collaborated with and had works performed by Grammy Award-winning Vietnamese performer and composer Vãn Ánh Võ, Ensemble Mise-En, Mivos string quartet, and members of WasteLAnd and Ensemble Dal Niente. A winner of the Ensemble Mise-En call for scores and official runner up for the Tribeca New Music Award, Nathaniel's work can also be found on Volume 27 of the SEAMUS CD. Nathaniel's pieces have recently been featured at the International Computer Music Conference in Shanghai, China, the Toronto International Electroacoustic Symposium in Toronto Canada, Noisefloor Festival at Staffordshire University UK, VIPA in Valencia Spain, and SEAMUS 2017 Conference in Saint Cloud Minnesota. Nathaniel is a Masters student at Bowling Green State University studying with Dr. Elaine Lillios and Dr. Mikel Kuehn and completed his undergraduate degree in composition at Western Michigan University with Dr. Christopher Biggs and Dr. Lisa R. Coons.

Yuanyuan (Kay) HE began learning piano at age 5. At age 15, she began studying composition at the affiliated middle school of Shenyang Conservatory of China. As a double major undergraduate, Kay He studied with Tang Jianping in composition at the Central Conservatory of Music in Beijing (CCOM), and with Zhang Xiaofu at the Conservatory's Center for Electroacoustic Music of China (CEMC). The winner of a Snow Scholarship, Kay He completed her Master's degree in composition at the University of Missouri-Kansas City (UMKC). While at UMKC, she studied under Dr. Zhou Long, Dr. Chen Yi, Dr. Paul Rudy and Dr. James Mobberley. Besides music, she also learned to paint at the UMKC Department of Art and Fine Arts. She is currently pursuing her doctoral degree in composition (DMA) at the University of Texas at Austin, studying under Dr. Dan Welcher, Dr. Russell Pinkston, Dr. Donald Grantham, and Dr. Yevgeniy Sharlat. Her works often explore various forms of media, link them together to support each other as a whole and create a unique audiovisual experience that engages the audience. Some of these works have involved collaborations with dancers, video artists, and stage lighting and design artists.

Kay has won many composition awards in the U.S. and abroad. Her piece *On the Pivot of an Abandoned Carousel* has been selected for performance in 2016 ISCM World Music Day. Her piece *Passeig de Gràcia* for orchestra was selected for the 2015 ACO Underwood New Music Readings in New York City. *On the Threshold of a Drizzly Reality* for cello and electronics was selected for 2014 performances at the International Computer Music Conference (ICMC) in Athens, Greece and the Root Signals music festival in Jacksonville, Florida; her piano trio *Shadow of Dewdrops* was selected as a finalist for TICF2015 composition competition in Bangkok, Thailand

and Gamma UT music festival in 2014; the orchestra piece *Legends of Old Peking* won the Seattle Symphony's Celebrate Asia Competition in 2012; *Dying Away* won the 2011 DuoSolo Emerging Composer Competition; *Destiny of the Sputnik* was chosen in the 2011 Beijing Modern Music Festival Young Composers Project, and many other pieces have won awards or competitions in other parts of the world. **Joshua Hey** is a composer living in Philadelphia as a PhD candidate at the University of Pennsylvania. His music has been commissioned and performed by the Daedalus Quartet, PRISM, Omaha Symphony, Quatuor Bozzini, Bearthoven, Variant 6, ONIX ensemble, and Marilyn Nonken, among others. The work has been presented through MATA, Time of Music—Musiikin aika, June in Buffalo, Etchings, Composit, the American Conservatory in Fontainebleau, and as composer-in-residence at ICon Arts in Sibiu, Romania. He received 2nd place in the SCI/ASCAP Student Composition Competition, was an ASCAP Morton Gould finalist, and was awarded prizes from the Eastman School and University of Pennsylvania. He has also received residencies from the Virginia Center for the Creative Arts and Brush Creek Foundation for the Arts. In 2014-15, he was a visiting scholar at the Sibelius Academy on a Jane and Aatos Erkkö fellowship from the American-Scandinavian Foundation.

David A. Jones (b. 1990) is a composer and horn player from Olympia, Washington. His rhythmic and motive-driven style is inspired in large part by the music of Stravinsky, Debussy, Hindemith, Holst, and many others. David's works include music for orchestra, wind band, string quartet, brass quintet, percussion ensemble, choir, and a variety of other ensembles.

David was a recent participant in the 2016 ACO/Earshot Indianapolis Chamber Orchestra Readings and Competition, received the 2015 Barlow Student Composition Award at BYU, won second prize in the 2016 Vera Hinckley Mayhew Composition Contest, and was one of fifteen winners selected in Vox Novus's 'Fifteen Minutes of Fame: Nautilus Brass Quintet' call for scores in 2014. He has had works premiered by the BYU Chamber Orchestra, Ensemble Hexnut, the Nautilus Brass Quintet, the BYU-Idaho Symphony Band, and the RixStix Percussion Ensemble.

He is currently studying for a DMA in Composition at Rice University in Houston, Texas, where he lives with his wife and 1-year-old son. David holds degrees from Brigham Young University in Provo, Utah, and Brigham Young University-Idaho in Rexburg, Idaho. His primary instructors include Richard Lavenda, Steve Ricks, Sam L. Richards, Christian Asplund, and Darrell Brown.

Feona Lee Jones is an Asian-American composer, pianist, electronic and multi-media artist.

She grew up with classical music, and began piano at an early age. Her work is strongly rooted in the belief that music connects to our most instinctive of human emotions. Never satisfied with working in a single medium, Feona has worked in the concert worked, film music, interactive games, and more recently, opera. She is a Bay Area native whose formative studies began in Classical and Contemporary music. A graduate of Mills College, she studied Piano Performance with Marc Shapiro and Robert Schwartz, and studied privately with Dr. Kenn Gartner. She also studied North Indian Classical Voice and Improvisation with W. A. Mathieu at Mills College.

Being mixed-race, she is passionate about bridging the gap between opposite forces such as: cultures, masculinity and femininity, the young and old, the heart and head, life and death, and physical and spiritual. Her works are meticulously crafted for instruments, voice, and electronics. Making full use of their expressive and coloristic potential, they often include field recording, electronic synthesis, vocal improvisation, synthesizers, and fixed electronic media.

Feona strongly believes in the healing power of art. She credits high art, film, and light and shadow work as the best things we can do as a species for the evolvment of our consciousness and the planet. Her music addresses issues of inequality, sexism, racism, and speciesism. Feona has performed and had works performed throughout the US and Iceland. She has been commissioned to compose for The Humane League, The Megapixel, HyperSigil Films, Awesome Orchestra, and many others. She was recently invited to take part in the ArtsIceland Composer Residency in Iceland where she began to compose a single-act opera reflecting her mother's life living under the Mao Zedong regime.

Feona has studied with: Pauline Oliveros, Roscoe Mitchell, Fred Frith, Maggi Payne, John Bischoff, James Fei, Anne Hege, W.A. Mathieu, and Les Stuck. She is actively composing, performing, and teaching throughout the Bay Area.

Noel Kennon is a Composer, Improvisor, and Multi-Instrumentalist based In Seattle who has worked in many mediums from string orchestra, installation, solo viola, and a variety of small ensemble. He is very interested in physical nature of sound and how we perceive things. He is especially interested in giving people a sense of calm.

Chung Eun Kim is currently pursuing a doctorate in composition at Rutgers University. She has a variety of musical interests and backgrounds ranging from Western and non-Western classics to jazz and pop. Her music has been performed by Flux String Quartet, Freya String Quartet, Beo String Quartet, New Contemporary Performance Group, Englewinds, and S.E.M. ensemble, at venues such as New York City Electroacoustic Music Festival, Bowling Green State University Conference in Music, Le Poisson Rouge, New Music on the Point, Weill Recital Hall, Dynamic Festival, Upbeat Festival, and Charlotte New Music Festival.

Composer and violist **Eric Lemmon**'s music has been described as using "a broad range of extended techniques and complex rhythms to create [a] beautifully ethereal nebulosity of sound". He received his Bachelors in Music at New York University's Music and Performing Arts Program, a Masters in Viola Performance from the Mannes Conservatory and an Artist Diploma from University of Miami's Frost School of Music where he was awarded a Mancini Fellowship. He is the founder of composer's collective Circles and Lines and Artistic Personnel Manager of The Dream Unfinished.

His works have appeared in venues ranging from underground bars (le) Poisson Rouge and SubCulture to the DiMenna Center for Classical Music and FIGMENT arts festival on Governor's Island. They have been reviewed by the New York Times and featured on WQXR's Q2. Eric has been awarded NYU's Creative Collaboration Grant, Mannes' Peter M. Gross Grant, MetLife's Creative Connections Grant, a Puffin Foundation Grant, a Tofte Lake Center Emerging Artist Residency and ConEd's Exploring the Metropolis Residency. Recent commissions include works for Jacqueline LeClaire and the International Double Reed Society, Cadillac Moon Ensemble, The Chelsea Symphony, and Listen Closely NYC. Eric is a PhD student in Music Composition at Stony Brook University.

Qianni Lin is a rising composer pursuing a Master's Degree at Mannes School of Music. Currently, she studies with Ruo Huang in New York City. Qianni began studying composition in age of 13 at Music Middle School affiliated to Shanghai Conservatory of Music. During that time, her work *In the Memory of the Spring&Autumn Dynasty* has won the nomination of the Confucius Ode Folk Chamber Music Composition Competition and has been published by Shanghai Conservatory of Music Press in the same year. In 2010, *Her Lied Wild Sea* has published on scholarly journal *Music Composing* (234th issue) . In 2011, her piano work *Portrait of Mao Tsetong* has won the fourth degree of Golden Key Piano Compositions Competition. In 2012, her piano trio work *Elapse* has won the special mention with talent of IBLA Grand Prize.

Qianni was previously a student at Shanghai Conservatory of Music. During her undergraduate studies, her duo *Mistake* has won the third prize of the Folk Chamber Music competition of College of Music and Art. She has commissioned by Shanghai Philharmonic Orchestra to composed the symphony piece *Palace of Eternal Youth*, and performed in December 2014. In 2016 she has attended Professor Tristan Murail's master class.

James MacDonald is a DMA student in music composition. He received his Master of Music degree from The Ohio State University and his Bachelor of Music degree from Capital University. His music has been performed at the National Student Electronic Music Event, the SCI Student National Conference, the OSU Symphony Orchestra Concerto Concert, the OSU Spring Dance Concert and more. His research interests include spectral music and electroacoustic music, with emphasis on multi-channel audio and gestural control using sensors such as the Xbox Kinect. James is currently a student of Dr. Thomas Wells.

DJ Malinowski studies music composition and technology with Eric Lyon, Charles Nichols, and Ico Bukvic at Virginia Tech. He has written acoustic and electroacoustic music with instrumentation ranging from large ensemble to solo instrument, and also multimedia pieces. He often includes elements of theatre, philosophy, and psychology in his works, which have been performed at the Cube, the Grand Lobby, and the Anne and Ellen Fife Theatre, in the Moss Arts Center in Blacksburg, VA; the Recital Salon and the Old Dominion Ballroom, in Squires Student Center at Virginia Tech, Blacksburg, VA; Tate Hall at Central Piedmont Community College in Charlotte, NC; and the National Presbyterian Church in the District of Columbia. In 2015, DJ worked as a music copyist and orchestrator at Kluge & Kluge Music, a concert and film music composition company; he worked on their "American Concerto for Piano & Orchestra," which was premiered in 2016 by the Alexandria Symphony Orchestra with guest pianist Thomas Pandolfi. Also in 2016, he worked at Bedhouse Games, a video game company; he attended the Charlotte New Music Festival & Composers Workshop; he presented creative scholarship "Translucent: The Effect of Composer Intentionality on the Listener's Experience" at the Virginia Tech Undergraduate Research and Creative Scholarship Conference; and he had a reading of his string quartet piece *Silences* by FLUX Quartet. In 2017, he presented creative scholarship "Alchemy: A Composer/Performer Experiment in Acoustic Possibilities" at the Dennis Dean Undergraduate Research & Creative Scholarship Conference, and his piece "Remainders" was performed at the Virginia Tech New Music Ensemble's premiere concert. Recent premieres include "Remainders," a performance art piece that explores new relationships between and roles of the composer, performer, and audience; and "Charred," a spatial music piece that plays with the tension between a sound source's usual peacefulness and its unusual spatialization.

Anthony T. Marasco is a composer and sound artist who takes influence from the aesthetics of today's Digimodernist culture, exploring the relationships between the eccentric and the every-day, the strict and the indeterminate, the raw and the refined, and the retro and the contemporary. These explorations result in a wide variety of works written for electro-acoustic ensembles, interdisciplinary fixed-media works, interactive computer performance systems, and multimedia installations. An internationally recognized composer, he has received commissions from performers and institutions such as WIRED Magazine, Phyllis Chen, the American Composers Forum Philadelphia, Quince Contemporary Vocal Ensemble, Toy Piano Composers, the Rhymes With Opera New Chamber Music Workshop, Data Garden, and PLAY Duo, and the soundSCAPE International Composition Exchange. Marasco was the grand-prize winner of the UnCaged Toy Piano Festival's 2013 Call for Scores, a resident artist at Signal Culture Experimental Media Labs, and a grant winner for the American Composers Forum's "If You Could Hear These Walls" project. His works have been featured at festivals across the globe, such as NIME, the Toronto international Electroacoustic Symposium, SEAMUS, Electroacoustic Barn Dance,

New York City Electroacoustic Music Festival, ICMC, Montreal Contemporary Music Lab, and Omaha Under the Radar. In the fall of 2014, his piece *Communiqué* was featured on the debut album release by Quince Contemporary Vocal Ensemble, *Realign the Time*. Marasco is currently a Ph.D. candidate in Experimental Music & Digital Media at Louisiana State University where his research centers on the creation of new interfaces for digital art performance and installation. He previously served on the faculties of the University of Scranton and the Pennsylvania State University.

Sue Jean Park was born in Seoul, Korea, in 1980. She received her B.A. in music composition at Chungnam National University in Deajon, South Korea, and earned her M.M. in music composition at Eastern Michigan University. She has studied composition with Soon Hee Park, Anthony Iannaccone, John Beall, Sarana Chou, and David Taddie. Her compositions cover a variety of genres that include solo, vocal, chamber, and orchestral pieces as well as electroacoustic works. Her musical style is a mix of contemporary Asian, American, and European influences. In 2006, she won prizes from two composition competitions: the 38th Seoul Music Festival, (*Drums for Soprano and Piano*) and the Pan Music Festival, (*I danced* for solo violin). Her recent piece, *Dialogue* for flute and electronic accompaniment was played on the West Virginia Public Radio broadcast network in 2016. In addition to being a DMA composition student at West Virginia University she is pursuing harp studies.

Chad Powers is currently a graduate assistant and instructor at Ball St. University in Muncie, In., pursuing a DM in Theory/Composition. Recent achievements include acceptance into the SEAMUS National Conference, New York Electronic Music Festival, Bowling Green State University Graduate Conference, Ball State New Music Festival, N_SEME 2016 at the University of Oklahoma, Electronic Music Midwest, and the 5th House Ensemble Call for Scores, Bowling Green State University Remix, METropolis CD Project: Beneficence Records, and the International Contemporary Ensemble Call for Scores. Instructed courses include music theory, aural skills, recording engineering, sound acoustics, and computer music.

Jeremy Rapaport-Stein (b. 1992) is a Boston-based composer whose work explores visual art and gesture, time, voice, and euphoria. He is an active member of the vibrant Boston new music community, enjoying frequent collaboration with local musicians and arts organizations. Recent and ongoing projects include new works for the Boston Children's Museum, Yarn/Wire, and SPLICE Ensemble. Jeremy is a doctoral student in music theory and composition at Brandeis University, where he studies with Erin Gee.

Brad Robin composes and conducts music in a multitude of styles for soloists and ensembles ranging from jazz bands to contemporary chamber groups and orchestras. Compositions have included computer components designed to manipulate and augment the sound of acoustic instruments. As a pianist and keyboardist, he composes and performs music for dance, theatre, and multimedia performance art. In addition to the United States, his music has been performed in Croatia, Mexico, and New Zealand. After completing a PhD at the University of North Texas, he currently resides in Chicago, teaching at DePaul University while continuing his studies at Northwestern University.

Robert Seaback is a composer interested in the semiotic differences between acoustic and synthetic or digitally mediated sound sources. He has composed works that pair acoustic instruments with electronic sound, works for fixed media, and sound installations. He draws stylistic elements from spectralism, glitch, and acousmatic music.

Seaback holds a B.S. in Music Technology from Northeastern University, Boston, and an M.A. in Composition from Mills College in Oakland. He is completing a Ph.D. in music composition and technology at the University of Florida in Gainesville where he works as a research assistant for the Florida Electroacoustic Music Studio and teaches courses in Music Technology. Seaback's music has been presented at numerous international festivals and conferences, and is featured on SEAMUS, Empires, and Ablaze records.

Carla Scaletti is an experimental composer, designer of the Kyma sound design language and co-founder of Symbolic Sound Corporation. Her compositions always begin with a "what-if" hypothesis and involve live electronics interacting with acoustic sources and environments.

Educated at the University of Illinois (DMA, MCS), she studied composition with Salvatore Martirano, John Melby, Herbert Brün and Scott Wyatt and computer science with Ralph Johnson, one of the Design Patterns "Gang of Four." She received the Distinguished Alumnae Award for invaluable contributions to the field of music from Texas Tech University where she earned her master's degree in music and graduated magna cum laude with a bachelor's degree in music from the University of New Mexico.

Winner of the 2017 SEAMUS Award "for important contributions to the field of electroacoustic music," she has been invited to present keynote addresses at the International Conference on Auditory Displays (ICAD2017) and the International Computer Music Conference (ICMC 2015), and was an invited participant in GVA Sessions 2015 — a workshop involving choreographers, filmmakers, and particle physicists from CERN — and was a regular lecturer at Centre de Création Musical Iannis Xenakis (CCMIX) when it was still in Paris. Each year, she co-organizes the Kyma International Sound Symposium (KISS).

Qi Shen born and raised in China, is currently a doctoral composition student at the University of North Texas. She has earned degrees from Nanjing Normal University, Nanjing University of Aeronautics and Astronautics, the University of Montana, where she

studied Composition and Music Technology with Yao Zhuang, Charles Nichols, and Simon Hutchinson, and Music Theory with Xiaoge Ma, Zhengya Zhou, and Nancy Cooper. At Jiangsu Institute of Education, she taught the college level classes in Computer Music. She composes acoustic and electronic music, for large and chamber ensembles, and fixed media, accompanying animation, interactive music. Her works have been presented at conferences and festivals, such as the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States National Conference, Oregon Bach Festival Composers Symposium, MUSICACOUS-TICA-BEIJING festival, Mountain Computer Music Festival.

Daniel Sitler (BMI) is a midwestern composer and string bassist. His musical style employs a wide variety of aesthetics and structures. Sitler enjoys composing music for instrumental, vocal, and electroacoustic mediums. His music has been performed at various SCI Conferences, N_SEME, Ball State University Festival of New Music, and Charlotte New Music Festival. His music has been performed by members of 5th House Ensemble, Beo String Quartet, and Violet. He has studied with Eleanor Trawick, Daniel Swilley, Amelia Kaplan, and Elaine Lillios.

Eric Sheffield is a musician and maker pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University, where he focuses on digital fabrication, embedded computing, haptics, and physical modeling. He holds a Master's degree in Media Arts from the University of Michigan and is a founding member of the group Bell Monks, which has several releases available at music.bellmonks.com and on [clang \(clang.cl\)](http://clang.cl).

Lucas Marshall Smith's music endeavors to understand the human experience through the lenses of internal/external cognition, religion/spirituality, and tone/noise relationships. As a classically trained vocalist, Smith's affinity for vocal lyricism and dramatic tension are two markers of his unique style. These elements are brought to the forefront in his one act opera "A Psalm of Silence," which received its premiere at the Krannert Performing Arts Center in March 2017 in collaboration with the Lyric Theatre and the Illinois Modern Ensemble at the University of Illinois. His choral work "Lux Aeterna" also recently received an Honorable Mention from the 2016-17 American Prize competition.

Smith holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014) and is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he studies composition with Reynold Tharp and works as the Operations Assistant for the Experimental Music Studios under the direction of Eli Fieldsteel. Previously in his graduate studies, Smith has also held teaching assistant positions for the university's Aural Skills and Music Theory courses. Some of his former composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

Michael Smith is a composer based in Denton, Texas. He holds a Bachelor of Music from the University of Delaware and a Master of Music from the University of Florida. His works have recently been shown at SEAMUS 2017, the SCI national conference at UF and WMU (2015 & 2017), N_SEME (2016 & 2017), the FEASt festival (2016), the Difrazioni Festival (2016), EMM (2016), Ars Electronica Forum Wallis (2016), the Open Circuit Festival (2016), and the BGSU Graduate Student Conference (2016). In 2010 he was awarded with an Individual Artist Fellowship from the Delaware Division of the Arts. His work *Ictus* was chosen as a finalist in the 2017 ASCAP/SEAMUS competition and the 2016 Open Circuit Festival call for electroacoustic works. Michael is a team member of the Score Follower/Incipitsify youtube channel. His current interests include the use of virtual reality to create immersive audiovisual experiences. He has studied composition with Jennifer Barker, Paul Richards, Paul Koonce, Andrew May, Jon Nelson, and Panayiotis Kokoras. He is currently pursuing his doctoral degree at the University of North Texas.

Heather Stebbins is an internationally performed composer of acoustic and electroacoustic works with a background as a cellist. At the core of her music is a deep fascination with the inner structures and intricacies of sound. Whether they emanate from an instrument, an object, or a computer, Heather uses sounds that strike her viscerally and intellectually as the germinating elements of her music.

Heather's music has been performed at festivals and conferences in North America, Australia, Asia, and Europe, including SEAMUS, FEMF, NYCEMF, ICMC, BEAMS, MANTIS, and the Third Practice Festival, where she has been a technical assistant since 2005. She has worked with ensembles such as eighth blackbird, loadbang, Ensemble U., the JACK Quartet, the Wellesley Chamber Ensemble, Dal Niente, Sound Icon, Ensemble L'Arsenale, the Richmond Symphony Orchestra, and the SUNY Purchase Percussion Ensemble.

Heather's principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulse, with whom she studied during a Fulbright Fellowship to Tallinn, Estonia, from 2014-2015. Heather completed her Doctor of Musical Arts degree in 2016 at Boston University, where she was a Center for New Music Doctoral Fellow, and taught classes in electronic music, MaxMSP, and aural skills. Heather graduated from the University of Richmond with degrees in Music Theory /Composition and Cello Performance in 2009.

She has participated in masterclasses with such composers as Beat Furrer, Tristan Murail, Philippe Leroux, Salvatore Sciarrino, Olga Neuwirth, and Mario Davidovsky.

Working in music and composition has led Heather to teach and tutor students from grade 3 to graduate school. She is passionate about helping others explore new modes of creation. In addition to composing and teaching, Heather enjoys running, yoga-ing, reading, knitting, and exploring new places and spaces with her partner Mike, their son Elliott, and their four-legged companion, Rowan.

Li Tao, Chinese composer and pianist. Graduated with honors from Central Conservatory of Music (Beijing, China) and DePaul University (Chicago, IL) in music composition and received scholarships and awards from both schools. Winner of the 2013 Kleinman Composition Competition and her pieces have been performed internationally by Fifth house ensemble; DePaul University Orchestra; the Oregon Percussion Ensemble; the TaiHei Ensemble; the Ova Novi Ensemble; Percussion ensemble Implosion; Percussion ensemble 2X2. Her music has been performed in several events and international music festivals including the Oregon Bach Festival Composer Symposium; (2014, 2016) Music Today Festival; (2017) WOCMAT, Taiwan; (2015) New music on the Bayou; (2016, 2017), Kyiv Contemporary Music Days, Ukraine; (2016) and MUSICACOUSTICA Beijing, China. (2017) She is recipient of the Charles A. and Jackie Swenson Scholarship, the Music Dean's Scholarship from University of Oregon, Brandon Scott Rumsey Award and Global Corner Scholarship from University of Oregon. Chinese traditional culture profoundly influences Tao's music; She uses ancient Chinese ideology combined with contemporary Western techniques to create her own musical language. Tao is especially interested in exploring inner connections between composer, performer and instrument. As an interdisciplinary performer, Tao is actively performing both classical and contemporary music in concerts and music festivals as pianist, percussionist and conductor. She is currently pursuing a Ph.D. in Music Composition as Graduate Teaching Fellow and music director of TaiHei Ensemble at the University of Oregon.

Zach Thomas is a composer and media artist whose work is characterized by impulse and restlessness. His current projects are concerned with the use of appropriated technologies and networked performance environments. Zach is a PhD candidate at the University of North Texas where he works as a teaching fellow at the Center for Experimental Music and Intermedia and as a researcher at the xREZ Art/Science Lab. He is a co-director of the new music non-profit, ScoreFollower, which curates and produces online content for the promotion of contemporary music.

Mark Vaughn is currently pursuing his Ph.D. in Music Composition at the University of North Texas. Originally from Southwest Montana, he studied composition and music technology at Montana State University with Dr. Jason Bolte and Dr. Linda Antas before moving to Denton, Texas to study composition. In his music, he is currently interested in the interactions between language, music, and subjective associations; perceptual continuity through disjunct sonic terrain; and the interaction between spatial patterning and variable rates of speed. His music has been performed in venues and concerts throughout the United States.

Bihe Wen was born in China in 1991. In 2010 he began studying at Central Conservatory of Music, majoring in electroacoustic music at the Center for Electronic Music of China. While there he studied electroacoustic music with Xiaofu Zhang and Peng Guan. His works include instrumental and electroacoustic music and have been performed at concerts and festivals in China, Italy, Belgium, France, Vienna, Sweden, America, Germany, and Switzerland. His compositions have received several prizes in international competitions among others Musicacoustica-Beijing (2012, 2013), Monaco International Electroacoustic Composition Competition 2014, XXVIII Luigi Russolo Contest (France), Leibniz's Harmonies Prize 2016 (Germany), and MÉTAMORPHOSES 2016 (Belgium). He is studying under Professor Panayiotis Kokoras and is currently pursuing his Master's degree in electroacoustic music composition at the University of North Texas.

Steven Whiteley is a composer, sound artist, and multi-media artist interested in exploring audiovisual installation and performance, intermedia, and digital culture. Having performed, released records, and toured Europe, Canada, and USA with projects that range from math-rock to noise and electronic music, his works have been awarded and featured at the Dublin Music Current Festival, Montreal Contemporary Music Lab (MCML), and the MA/IN Matera Intermedia Festival in Italy. He holds a degree from McGill University in Music Composition and World Religions Studies where he studied with Melissa Hui, Philippe Leroux, and John Rea.

Geoffrey Wilcken is a prolific composer, conductor, organist, and pianist. He has written for ensembles of all sizes and kinds, including solo, oratorio, concert band, jazz, and liturgical forces. Recent commissions include One Out Of Many (2015) for the 40th anniversary festival concert of the Lawrence Civic Choir, Rosette (2014) for the dedication of a new organ at Village Presbyterian Church, Prairie Village, KS, and Music of the Spheres (2014) for the combined bands and choirs of Johnson County Community College, Overland Park KS. He has also created numerous works for sacred and liturgical use, including Anthems for the Cross (2017) for St. Mary's Episcopal Church, and arrangements such as Angel Noels (2009) for the Kansas City Fine Arts Chorale, and a number of charts for jazz bands in the Kansas City metropolitan area. He is also the composer of the score for The Midwest in Panels (2014), a feature-length documentary about comic book shops.

He has twice won the Music Teachers National Association composition contest, and has been awarded the Anthony J. Cius outstanding composer prize. In 2015 he received the first ever Kansas Choral Composition award for his work, "Life's Symphony", and was named second runner-up in the 2017 ACDA Brock composition competition. He has titles currently available from Alliance Music Publications, Colla Voce Press, and Alfred Publishing House.

Geoffrey is an accomplished church musician, jazz pianist, conductor, and organist who can currently be heard on the organ of historic St. Mary's Episcopal Church in downtown Kansas City. In addition, he has performed with various ensembles in Lawrence and the Kansas City area, including the Kansas City Fine Arts Chorale, Musica Vocale, and the Moon City Big Band, as well as serving as the artistic director of the Songflower Chorale, a semi-professional chamber choral ensemble in Kansas City.

Geoffrey is A.B.D. in composition at the University of Kansas, and expects to complete his doctorate in the spring of 2018. He holds a Master of Music degree in choral conducting under Simon Carrington at the University of Kansas, and a Bachelor of Music degree in composition from Iowa State University.

Zhaoyu Zhang (b. 1988) is a composer trying to incorporate experimental elements into his compositions by using effective and creative way that produce high quality sounds. Born in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music.

Having received undergraduate degree in composition and theory from Central Conservatory of Music in China, Zhaoyu is currently a doctoral student in music composition at the University of Illinois Urbana-Champaign, where he received his master's degree and works as graduate teaching assistant. Zhaoyu has studied composition with Danbu Chen, Stephen Taylor, Erik Lund, Sever Tipei, and advanced studio techniques with Scott Wyatt and Eli Fieldsteel.

His composition, *Erguna Fantasy* (2008), for violin and piano, was awarded the first prize in 2008 Palatino Composition Competition. Piano work *White Crane* (2011) was prized in 2nd place in Golden Key Music Festival Competition (USA). *Future Vision* (2012), commissioned by Central Conservatory of Music Symphony Orchestra, was chosen as finalist in 2014 ASCAP Competition. Chamber orchestra *Skull's gene* (2016) commissioned by IME ensemble, was premiered at Krannert Center at University of Illinois. His electro-acoustic compositions have been selected into SEAMUS, NYCEMF, WOCMAT in Taiwan, SCI national and regional conference, N_SEME and many other conferences and festivals.

Performer Biographies:

Nova is the new music ensemble of the University of North Texas. Repertoire includes classics of the modern era alongside music by younger and less familiar composers, giving students the opportunity to perform fresh and exciting contemporary works.

Nova's mission is to provide students and audiences with an engaging diversity of musical, aesthetic, and cultural experiences. Encounters with faculty and guest composers give students insight into the process of creating new music.

Recent performances have included music of Elliott Carter, David Lang, Frederic Rzewski, Steven Stucky, Giacinto Scelsi, Nick Didkovsky, Libby Larsen, Judith Shatin, James Tenney, Isang Yun, Christian Wolff, John Cage, Stefan Wolpe, and Charles Ives, as well as UNT faculty and student composers. Nova has recently collaborated with guest composers Augusta Read Thomas and Mario Davidovsky.

The ensemble's instrumentation varies each semester. Projects each term include both large ensemble and chamber works. Faculty and guest performers occasionally join the ensembles, enhancing students' understanding of contemporary performance issues.

Brittney Balkcom is a DMA candidate, Flute Teaching Fellow, and Point Foundation Scholar at the University of North Texas. She has performed and recorded with several ensembles, including the Boston Chamber Orchestra, the Dallas Chamber Symphony, the Video Game Orchestra (for which she recorded as the solo flutist on the soundtrack to *Final Fantasy XII: Lightning Returns*), and the Encounters Ensemble for a special engagement at the Peabody Essex Museum with composer-in-residence Matthew Aucoin and rising Metropolitan Opera star Anthony Roth Costanzo. Brittney has won top prizes and awards in the Myrna W. Brown Artist Competition, the Texas Music Teachers Association's Concerto Competition, and in the Young Artist competitions of the Atlanta, Kentucky, and Oklahoma flute societies. In October 2013, she made her Carnegie Hall debut at Weill Recital Hall as a first prize winner of the Alexander & Buono International Flute Competition. Brittney previously studied at the University of Southern California and the Longy School of Music of Bard College. Her teachers are Elizabeth McNutt, Terri Sundberg, Jim Walker, and Robert Willoughby. Brittney plays a handmade Miyazawa Boston Classic GS and is proud to be represented as a Miyazawa Emerging Artist.

Louise Fristensky (b. 1987) is a composer with projects ranging from acoustic solo and chamber ensemble to electroacoustic experimental composition. Her compositional voice ranges from sparse, cell-based explorations to lush, atmospheric and playful lyricism. Louise has had pieces performed by soprano Pamela Stein Lynde, the Nouveau Classical Project, glass armonica & percussionist Chui Ling Tan, and percussionist Greg Riss, among others.

Louise has participated in and had her works performed at numerous new music events and festivals including LaTex 2016, an annual electronic music festival held in the fall comprised of students from schools in Louisiana (La) and Texas (Tex), FURY: the will to be heard co-hosted by CUSP and Stone Mason Projects, the nief-norf Summer Festival (2016 & 2017), and Listen Up! New Music Marathon (2015), an annual collaborative new music series at Rutgers University cofounded by Louise in partnership with Musicology PhD candidate Thomas Purcell.

Louise is currently pursuing her Composition PhD at the University of North Texas. She pursued graduate coursework at Rutgers University in the studio of composer Steven Kemper. She holds a B.M. in Music Composition and Theory from New York University where she studied contemporary composition with Youngmi Ha. Previously, she studied classical voice and flute under Ron Cappon and Soo-Kyung Park, respectively, at the Manhattan School of Music Precollege Division.

Morgan Horning, soprano, holds a Bachelor of the Arts Degree in Music from Luther College, a Master of Music Degree and Artist Diploma from the University of Northern Iowa, and is currently pursuing her Doctorate of Musical Arts Degree from the University of North Texas. An avid recitalist, Ms. Horning has made it her artistic mission to explore works of underrepresented composers, with special emphasis on contemporary works and Russian song literature.

Caroline Kouma, soprano, is an emerging artist establishing herself in opera, oratorio, and new music. Originally from Nebraska, Caroline was the recipient of the Gary Jones Memorial and Opera Omaha Guild awards at the Nebraska district Metropolitan Opera auditions, and was named District Winner in 2014-15. In Nebraska, she appeared with *Lincoln's Symphony Orchestra* and *Abendmusik*, where she was soprano soloist for such works as Bach's *Magnificat*, Meador's *Stabat Mater*, and Poulenc's *Gloria*. She recently sang the role of "Nurse" in the world premiere of *Strangers from Paradise*, a new opera by Nevada Jones and Kevin Lawler, with Opera Omaha. She has previously sung with the Detroit area chamber choir, *sounding light* and is a founding member and vocalist for *N/A (ensemble)*, a new ensemble dedicated to the performance of experimental and avant-garde contemporary music. Caroline looks forward to making her opera debut with Ohio audiences as Fiordiligi in *Così fan tutte* at Bowling Green State University, where she is currently pursuing a Master of Music degree in Vocal Performance. She is a 2017 graduate winner of the BGSU Concerto Competition and will be featured with the Bowling Green Philharmonia this spring. Caroline is proud to have served with the United States Peace Corps from 2010-12 in Azerbaijan and recently achieved a life goal when she visited her 30th country.

Jon Kratzer is a Florida-raised, Kansas City Based, trumpet player and educator. As an orchestral musician he has performed with the Orlando Philharmonic Orchestra, the North Carolina Symphony, the Oklahoma City Philharmonic, and the Kansas City Baroque Consortium.

As a commercial musician he has worked with Amy Grant, Michael W. Smith, Jordan Smith, Ali Woodson of The Tempations, The Four Tops, Bill Pinkney's Original Drifters, The Coasters, Herb Reed's Platters, Russian Comedian Yakov Smirnoff, The Texas Tenors, The Las Vegas Tenors, and many more. He has also worked as a studio musician and can be heard on albums ranging from hip-hop to contemporary classical music.

His primary mentors are John Almeida, Michael Anderson, and Dr. Keith Benjamin. He is currently pursuing a Doctorate and the University of Missouri - Kansas City Conservatory of Music and Dance. He is also a strong proponent for new music which uses electronic media and acoustic instruments in exciting new ways, as well as an advocate for the continued research and advancement of female composers and performers from antiquity to present day.

Huong Thu Le has been invited as a flute soloist to perform with the Vietnam National Symphony Orchestra, the Hanoi Philharmonic Orchestra, the Vietnam Opera & Ballet Orchestra, the Hanoi String Orchestra, the American-Vietnamese Connection Music Festival Chamber Orchestra, and the Danish "Hafnia" Chamber Orchestra. She has taken part in several recording sessions premiering works by the American Grammy-award-winning composer Michael Daugherty with the University of North Texas Wind Symphony, conducted by the legendary conductor, Professor Eugene Migliaro Corporon. She also won second prize at the Maverick Flute Solo Competition in Texas in the U.S. that focuses on contemporary works. She was a member of the Pacific Music Festival Orchestra in Japan while studying at the Hanoi Conservatory and was flute principal of the Hanoi Philharmonic Orchestra. She has performed hundreds of concerts in Vietnam and at international music festivals in Japan, France, Germany, the United States, England, Denmark and Sweden.

Kourtney Newton is currently pursuing a Doctor of Musical Arts degree in cello performance at UNT where she studies with Professor Nikola Ruzevic. As a fervent supporter of new music, she has been a featured performer at several prestigious festivals and conferences, such as NY PHIL biennial at National Sawdust in Brooklyn 2016, SEAMUS 2016, International Computer Music Conference 2015, Electric LaTex 2014, New Music on the Point 2015, Sounds Modern Recital Series 2015-present, and Aquilla Contemporary Music Recital Series 2012-2013. Kourtney has also performed with orchestras internationally at venues in Thailand, Austria, Germany and England. She is particularly passionate about improvisation and is a founding member of the Colorado Soundpainting improvi-

sation ensemble. She also enjoys performing as a member of the Amorsima String Trio and UNT's contemporary music ensemble NOVA.

Lucas Marshall Smith is a composer and performer who engages with chamber, choral, orchestral, operatic, and electroacoustic music of varying aesthetics. As a composer, his music endeavors to understand the human experience through the lenses of internal/external cognition, religion/spirituality, and tone/noise relationships. His music has enjoyed both national and international performance. Some of Smith's recent performances include the Toronto International Electroacoustic Music Symposium (TIES), the International Electroacoustic Music Exhibition (MUSLAB), the RED NOTE New Music Festival, the Society of Composers, Incorporated Student National Conference (SCI), the Society for Electro-Acoustic Music in the United States National Conference (SEAMUS), the New York City Electroacoustic Music Festival (NYCEMF), the Electronic Music Midwest Conference (EMM), and the National Student Electronic Music Event (NSEME). Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en. As a performer, Smith is active as a performer of contemporary music and is a third of the experimental noise/metal trio, TATWD (a.k.a. Turtles All the Way Down). Smith's music is recorded on the RMN Classical music label.

NSEME 2018 Staff:

Alejandro Carrillo - Sound Technician
Elaine Difalco - Documentation
Omar Fraire - Sound Technician
Panayiotis Kokoras - Faculty Adviser
Christopher Poovey - Web Design, Sound Technician
Qi Shen - Sound Technician
Michael Smith - Program Director, Sound Technician
Jacob Thiede - Assistant Program Director
Mark Vaughn - Sound Technician
Louise Fristensky - Composers Forum Representative

Special Thanks

We would like to thank the UNT composition department for their support of the festival, in particular the director of CEMI, Panayiotis Kokoras. Additionally we thank the volunteers from the Composers Forum of North Texas, all of the performers including the Nova ensemble, and our guest artist Carla Scaletti.

