



jfmFEST

JACKSONVILLE ELECTROACOUSTIC
MUSIC FESTIVAL @ UNF

NOVEMBER 20

2021

WELCOME TO **jem**FEST

FROM THE DIRECTOR

Whether this is your first experience with electroacoustic music or you have been creating it for years, today you are bound to hear something novel, exciting, thought-provoking, or just plain cool. This genre specializes in that. I want to thank the University of North Florida, Mike Taylor and our awesome tech team, Dr. Sarah Jane Young, and all of these talented composers for bringing this event to life.

Enjoy the ride!



Dr. Joshua
Tomlinson

1:30 | CONCERT 1

Fine Arts Center Recital Hall

Wave Trains

Travis Garrison
Piano & Electronics

Persistence of Memory

Mark Zanter
Flute & Electronics

Claustro

Nikos Stavropoulos | Fixed Media

Erhu-Flute

Anthony Paul De Ritis, PhD
Flute & Electronics

...the irresistible will of heaven...

Tim Reed | Fixed Media

Quociente : Laços

Jeremy Muller
Berimbau & Electronics

7:00 | CONCERT 2

Fine Arts Center Recital Hall

Biff

Alex Tedrow
Barry Sax & Electronics

North Star

Mathieu Lacroix
Flute & Electronics

N'vi'ah

João Pedro Oliveira
Fixed Media

Electroclarinet 5

Jean-François Charles
Clarinet & Electronics

Snake Island

Ian Evans Guthrie
Flute & Electronics

Mombasa mix

Felipe Otondo | Fixed Media

Back to Heaven

Dong Zhou
Piccolo & Electronics



FEATURED PERFORMER

Dr. Sarah Jane Young, Flute

SarahJaneYoung.net

This year in collaboration with Dr. Sarah Jane Young composers were invited to submit works for electronics and flute, piccolo, alto flute, and baroque flute.

Dr. Young began her orchestral career with the Wallingford Symphony Orchestra in Connecticut and now performs with the Tallahassee Symphony and the Pensacola Symphony.

As a soloist and chamber musician she has performed at prestigious venues around the world including Sprague Hall, Woolsey Hall, Jerash South Theater in Jordan, Carnegie Hall, and Lincoln Center.

We are truly thankful to have this exceptional performer working with our composers at jemFEST 2021.



LISTENING ROOM

These works play on rotation from 11am-9pm in the Fine Arts Center Rm 1404.

...grind...

Ryne Siesky

El modo de existencia de los objetos técnicos

Franco Pellini

Rituals

Chin Ting Chan

Channel Zero

Juan Carlos Vasquez

The Seasons Change in Somber Montage

Chelidon Frame

Dancing in the Ether

Mikel Kuehn

Tape Piece

Kyle Vanderburg

Anamorphosis

Clemens von Reusner

Dictum Factum

Doug Bielmeier

Electric Guitar & Electronics

1:30PM | CONCERT 1 PROGRAM NOTES

WAVE TRAINS

Imagine a train full of pianos on the beach.
This piece is nothing like that. - Travis Garrison

PERSISTENCE OF MEMORY

The inspiration for Persistence came from my reading of an article about Neuroscientist Karim Nader's recent research in memory whereby it has been demonstrated that memories are recalled or rather recreated by protein synthesis. In short, every time we remember, we reconstruct the memory chemically re-activating a cell network; and since each memory is recreated, they gradually change over time. It struck me that the notion of memories being recreated and constantly changing was ironically similar to how much music concert music is/seems composed, and that it would be interesting to explore the idea of how a piece of music might attempt "remembering" itself. - Mark Zanter

CLAUSTRO

Derived from the Latin, "claustrum," meaning "shut-in" or "enclosure." Claustro is the third composition in a series of works which explore aural micro-space. A sounding place of improved intelligibility through greater aural intimacy. The work is an invitation to come in and listen out for the thin line between philia and phobia that such places evoke. The discontinuous and non-homogenous nature of acoustic space inspires the arrangement of sound materials here. Recordings of original sound sources were conducted using a micro multichannel array designed and built in collaboration with Huw McGregor.- Nikos Stavropoulos

ERHU-FLUTE

Erhu-Flute was composed while I was a Senior Fulbright Research Scholar in residence at the Central Conservatory of Music (CCOM) in Beijing, China, during Fall 2011. It was first performed at CCOM on September 17, 2011, by Orlando Cela, flute, and reprised at Beijing's celebrated live venue Yugong Yishan on October 30, 2011. The 4-speaker audio accompaniment is derived solely from Chinese erhu samples that were reversed, transposed, chopped up into small parts, and time stretched. Each movement was "sketched" as a freestanding electroacoustic work, which, in turn, served as the basis for deriving the flute part. In live performance, the flutist listens to a click track, which aids in keeping the solo in sync with the 4-speaker audio (all played back via Max/MSP). - Anthony Paul De Ritis



...THE IRRESISTABLE WILL OF HEAVEN...

In his Record of a Weather-Exposed Skeleton, Matsuo Bashō comes upon a three-year-old boy who has been abandoned by his parents and is crying pitifully on the bank of a river. Bashō gives the boy something to eat, but then continues on his way, leaving the child to die. He says...

How is it indeed that this child has been reduced to this state of utter misery? Is it because of his mother who ignored him, or because of his father who abandoned him? Alas, it seems to me that this child's undeserved suffering has been caused by something far greater and more massive – by what one might call the irresistible will of heaven. If it so, child, you must raise your voice to the heaven, and I must pass on, leaving you behind. - Bashō - Tim Reed

QUOCIENTE : LAÇOS

Quociente : Laços is a work about mathematics. Intervallic frequencies beating against each other produce the rhythmic content of this music. As time moves, the rhythms precede their representative interval: linear first and then the vertical result.

I did not intentionally use the music of Capoeira to create Quociente. Although, you may find a few subtle references to Capoeira hidden within this work. I used the pitched and non-pitched qualities of the berimbau to create rhythmic and harmonic content as an ambiguity. - Jeremy Muller



7:00PM | CONCERT 2 PROGRAM NOTES

BIFF

Male betta fish are surprisingly aggressive for their small size and will attack any other males (and often females) in their vicinity. Despite their belligerent behavior, bettas are usually very beautiful and innocent looking to the human eye. This poses a really interesting juxtaposition of ideas in my mind since we generally think of them as these tiny, colorful, harmless pets to keep in our homes. From the perspective of the fish, however, protecting territory daily is an arduous and dangerous task. This piece attempts to bring these ideas into the realm of music – mixing very serious, intense material inside the context of a sporadic and playful, sometimes melodious soundscape. The whole thing is meant to be loud and aggressive yet almost a bit silly, not unlike the personality of my own pet betta, Biff. Biff is written for and dedicated to my good friend, Jake Simons, who has known and admired Biff almost as long as I have. - Alex Tedrow

NORTH STAR

-James Whitheld (1822-1871), like many other African-American intellectuals of his time, has been forgotten in the annals of history. However, the lessons that these poets and intellectuals teach us are still relevant. Even though laws can forbid slavery, African-Americans know that it does not mean equality as there is still a large gap of inequality.

In the rest of the world, we might not have the same context but these themes are still relevant today.

Migrants from warzones such as Syria and Eritrea could closely relate to this poetry. All immigrants, genders or minorities that have felt discrimination can also understand. This composition is dedicated to these groups that have felt oppression and are fighting for justice. We all need a North Star that can give us faith in a better future. This piece is also dedicated to all the nameless souls that have fought for civil rights and liberties.

The electronics are created in a way that they will follow the musician's interpretation. This permits the flutist to play more freely and comfortably. Just like every flutist will play music differently, the electronics will interpret the piece differently for each flutist. Musical processes are always based on the musician's sound and actions, creating more tight-knit music that feels organic. The piece was originally written to show classical musicians that playing with electronics is not too difficult or dehumanizing. - Mathieu Lacroix

N'VI'AH

N'vi'ah is an Old Testament word meaning prophetess. A prophetess conveys one or more divine messages often in the form of inspired songs. And many times her words are cryptic, requiring interpretation or even translation. This work uses isolated phonemes as musical material. Intelligible words are not articulated, leaving to the listener the imagination of what their contents and meanings could be. N'vi'ah was commissioned by the Ibermúsicas Project, and composed at the Human Interaction Laboratory - Diego Portales University in Santiago de Chile. It is dedicated to Federico Schumacher. - João Pedro Oliveira

7:00PM | CONCERT 2 PROGRAM NOTES (CONT)

ELECTROCLARINET 5

Electroclarinet 5's score is built around four motifs directly inspired by Igor Stravinsky's compositions: the Three Pieces for solo clarinet and Piano-Rag-Music.

While playing, the performer chooses their own paths in the score. The live electronics process uses automatic timbre recognition - Sonic Print, a system designed by the composer - to react to the clarinet's choices and improvisation.

The idea for the piece stems from Stravinsky's Piano Sonata, a piece first published as rolls for the mechanical piano Duo-Art: Stravinsky composed it for a traditional instrument augmented by contemporary technology.

- Jean-François Charles

SNAKE ISLAND

As with many of my works, the title for this piece came well after the musical composition process. However, since I wrote this work for the Bolivian native Vivianne Asturizaga, I found it fitting to title the piece with a creepy, natural location in South America. Snake Island, located off Brazil's west coast, is indeed regularly on Top Ten lists for the scariest places in the world, full of poisonous snakes by the square foot. Yet hopefully the natural habitats above ground also appear in this work—such as the tropical forest and birds. Yet I cannot overstate the fact that this is just a title, and reflects my broader interest in creating a natural atmosphere in all my works which can be interpreted to be a plethora of landscapes.

This is also one of my first electro-acoustic works, and the

first employing surround sound. Throughout the work, I hope you feel that the natural environment is “in here” instead of “over there.” Enjoy your little visit to a rare frontier! - Ian Evans Guthrie

MOMBASA MIX

This piece was conceived taking as a starting point various kinds of field recordings carried out in 2012 during the month of Ramadan in the city of Mombasa on the East coast of Kenya. By means of combining interviews, radio samples, environmental recordings and subtle rhythms generated by means of different synthesis techniques the work aims to explore various aspects of contemporary African culture. This work is also a small tribute to the 1981 record 'My life in the bush of ghost' by Brian Eno and David Byrne which opened the door to my generation to a new world of African sounds. - Felipe Otondo

BACK TO HEAVEN

This is a series of pictures of being hanged for seven days until die. The seven pictures are: departure, farewell, struggle, longing, euphoria, life review and back to heaven. - Dong Zhou

LISTENING ROOM PROGRAM NOTES

...GRIND...

Approximately five-hundred billion plastic cups are used each year, of which roughly six billion cups end up in landfills. ...grind... utilizes a single sound source: a one-second sound file of a plastic Keurig coffee pod hitting the floor. The sound then morphs into more destructive sound forces, symbolic of the faulty business and political ideologies that ultimately contribute to a lack of environmental sustainability.

...grind... is directly inspired by the Fair Trade Coffee Initiative at Donkey Coffee (Athens, OH - donkeycoffee.com and their continued commitment to Zero Waste. - Ryne Siesky

EL MODO DE EXISTENCIA DE LOS OBJETOS TÉCNICOS (ON THE MODES OF EXISTENCE OF TECHNICAL OBJECTS)

La obra es un homenaje al texto de Gilbert Simondon "El modo de existencia de los objetos técnicos". El autor explica en su libro como gran parte del campo intelectual de los Siglos XX y XXI ha percibido a la técnica como un monstruo ajeno a la vida humana, impidiendo la comprensión del lugar de la técnica en la civilización occidental.

La pieza funciona dentro de esta falta de comprensión, a través de sonidos de diferentes objetos técnicos se busca construir una máquina sonora con capacidades humanas (conciencia, percepción, memoria, capacidad de actuar a partir de una acción anterior). Una máquina que nos obliga a repensar y reelaborar las bases del humanismo que nos legó el renacimiento, tal cual planteaba Simondon.

The piece is an homage to the text of Gilbert Simondon "On the Modes of Existence of Technical Objects". The author explains in his book that most of the intellectual field of the 20th and 21st centuries has perceived technique as an alien monster to human life, preventing the understanding of the place of technique in Western civilization.

The piece works within this lack of understanding, through sounds of different technical objects, it seeks to build a sound machine with human capacities (awareness, perception, memory, ability to act from an earlier action). A machine that forces us to rethink and re-elaborate the bases of humanism that bequeathed to us the Renaissance, just as Simondon put it. - Franco Pellini

RITUALS

Rituals is inspired by various ritual processes of different cultures. Some rituals involve elaborate processes, while others are simply daily rituals inherited from the tradition. While most rituals are diversely different, they all engage a sequence of actions according to a prescribed order guided by a mythical belief. This piece takes inspirations and sonic elements reminiscent of the ritual processes and forms a sonic collage that alternates constantly between hyper-real and surreal soundscapes, and creates a multi-layered texture of timbral and rhythmic complexity. Some of the sound sources include air, wind chimes, metals, water, piano resonance and various drum patterns, processed almost exclusively with Cycling 74's Max program.

- Chin Ting Chan

LISTENING ROOM PROGRAM NOTES (CONT)

CHANNEL ZERO

"Channel Zero" is one of the ways Jean Baudrillard refers to life in the suburbs of the United States in his book "America", with a special emphasis on "the proliferation of technical gadgets inside the house, beneath it, around it, like drips in an intensive care ward". This fixed-media piece was made under lockdown using the SOMA Ether, a device that perceives and records the surprisingly diverse electromagnetic landscape produced by electronic components in a regular American house. Throughout the piece, the electromagnetic fields are occasionally blend with field recordings, portraying a small window into the real world. - Juan Carlos Vasquez

THE SEASONS CHANGE IN SOMBER MONTAGE

Like most of the tracks I've composed recently under the name Chelidon Frame, even "The Seasons Change in Somber Montage" has been realized during lockdowns and red zones. With this song, I've moved in two directions: on the one hand, heavily processing raw sound to make them completely unrecognizable on the other, slightly modifying some field recordings to realize an alien yet familiar soundscape. The overall aim was to combine and recreate an imaginary landscape of glitches and noises, a travel of the mind during restricted times. - Chelidon Frame

DANCING IN THE ETHER

Dancing in the Ether (2020) is a fixed media Ambisonic work composed of synthesized sounds that explore three dimensional sonic space. The title serves as a metaphor for sounds coming "alive" through their movement in physical space and our need to continue the act of creativity through the constraints of social isolation caused by the global pandemic. The material is designed to play on references to "real world" sounds, perhaps conjuring occasional déjà vu moments for the listener. - Mikel Kuehn

TAPE PIECE

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued. - Kyle Vanderburg

LISTENING ROOM PROGRAM NOTES (CONT)

ANAMORPHOSIS

Anamorphosis involves the processing of two contrasting structures, which are emphasized in the first part of the composition. Both are based on the brief sound of a wooden door which, however, does not appear in its original form in the work. The structural nature of this sound, a rapid sequence of short repetitions varying in length, leads to the spectral and temporal variations of these structures, which are tonally developed in the second and third, more reprise-like sections.

- Clemens von Reusner

DICTUM FACTUM

"Dictum Factum" from the album *Beast of Bodmin Moor* (2019) for Lap Steel, Live Processing, and Video. Dictum Factum (latin: What is said is done) is about tension and release from the repetitive and alarm like opening to the soaring lap steel and choir section at the end. When what is said is done then words no longer matter.

- Doug Bielmeier



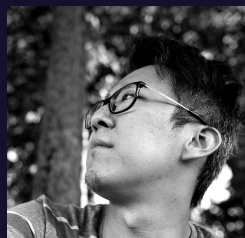
COMPOSER BIOS [alphabetical]



**DOUG
BIELMEIER**

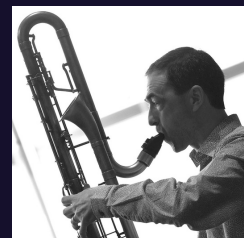
Boston based, Doug Bielmeier creates commercial and experimental music tailored for boutique audiences and media described as an extension of Xenakis's early tape pieces (American Record Guide, 2018) and "drone work meant to shake you out of your shell of complacency (Midwest Record)." Bielmeier has been featured on over 10 Albums including Plague Tape (Boston Hassel, 2021) and Monophonic (SEAMUS, 2020) and his recent releases Ambient Works (Albany Records, 2021) #1 8/21-9/21 on the North American College & Community Radio Charts (chill genre - NACC), Beast of Bodmin Moor (2019), and Betty and the Sensory World (Ravello, 2017). Performed and broadcasted internationally: over 100K listeners at Somafm.com.

Performed by the NYC based Unheard-of Ensemble and Hypercube Ensemble. / doughbielmeier.com



**CHIN TING
(PATRICK)
CHAN**

Hong Kong-American composer Chin Ting CHAN has been a fellow and guest composer at festivals such as IRCAM's ManiFeste, the ISCM World Music Days Festival, and UNESCO International Rostrum of Composers. He has worked with ensembles such as Ensemble intercontemporain, Ensemble Metamorphosis, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, Hypercube, and Mivos Quartet, with performances in more than twenty countries. His recordings are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, Phasma-Music, and RMN Classical. His scores are available through BabelScores. He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri-Kansas City, as well as degrees from Bowling Green State University and San José State University. / chintingchan.com



**JEAN-
FRANÇOIS
CHARLES**

Jean-François Charles creates at the crossroads of music and technology, as in the collaborative soundtrack to Dziga Vertov's movie Kino-Pravda No. 5 and No. 6 (with Nicolas Sidoroff & Krystian Sarrau), or in his musical chemistry work with Scientific Glassblower Benj Revis (Aqua ignis, 2018). His opera Grant Wood in Paris was commissioned by the Cedar Rapids Opera Theatre and premiered April 12-14, 2019.

As a clarinetist, he has performed with classical, jazz, and other sound artists, from Maurice Merle to Douglas Ewart or Gozo Yoshimasu. His album Electroclarinet was awarded prizes at the Global Music Awards in both categories Contemporary Classical Album and Composition/Composer. He joined the School of Music at the University of Iowa in 2016 as Assistant Professor in Composition and Digital Arts. / jeanfrancoischarles.com

COMPOSER BIOS



ANTHONY PAUL DE RITIS

Co-founder of the Music Technology program at Northeastern University, De Ritis is described as “An eclectic whose works draw on popular and electronic music” (Wall Street Journal), and a “genuinely American composer” (Gramophone). He has received performances at Carnegie Hall, Lincoln Center, Beijing’s Yugong Yishan, the Italian Pavilion, and UNESCO headquarters in Paris. De Ritis was a Fulbright Senior Research Scholar at the Central Conservatory of Music (2011) in Beijing; and earned his Ph.D. at UCA Berkeley (1997). De Ritis’s current projects include completing his third CD with BMOP, a collection of his works for Chinese traditional instruments and Western orchestra; and textual settings of Lillian-Yvonne Bertram’s book of algorithmic poetry on themes of racial and social justice titled *Travesty Generator*, which received a 2021 Live Arts Boston award from the Boston Foundation. / deritis.com



CHELIDON FRAME

Chelidon Frame is an experimental electronic music project that mainly works with field recordings, radio interferences, guitars and processed sounds. His installations are experience-based and suggest a dialogue between the location (both virtual and physical) and the sounds proposed, aiming to deliver a message in the simpler yet most effective way. The use of code, data analysis and data-driven sounds, allow information to be experienced anew. In his studio works and live sets, different layers of sounds - guitars, synthesizers and custom-made instruments - pile up creating unexpected new soundscapes. / chelidonframe.site



TRAVIS GARRISON

Dr. Travis Garrison is a composer, audio engineer, and performer of electroacoustic music, and serves as Assistant Professor of Music Theory and Music Technology at The University of Central Missouri. A common thread throughout his work as a composer and performer is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music. / travisgarrison.com

COMPOSER BIOS



**IAN EVANS
GUTHRIE**

Ian Evans Guthrie, an emerging composer, performer, and researcher, has received the Mile High Freedom Bands 2021 Commission, 1st prize for the Arcady Composition Competition, and other accolades for his compositions. His works have been performed around the world by fEARnoMUSIC, the Northwest Symphony Orchestra, Erik Drescher, Del Sol String Quartet, and others, with works published by Verlag Neue Musik and T.U.X. People's Music. He serves as Treasurer of NACUSA, and Marketer for the Society of Composers, Inc. As a pianist, Guthrie has won awards from MTNA, the Great Composer Competition, and others, and actively accompanies instrumentalists, vocalists, and dancers, most recently the Interlochen Center for the Arts and Kansas City Ballet School.
/ ianguthriecomposer.com



**MIKEL
KUEHN**

The music of American composer Mikel Kuehn (b. 1967) has been described as having “sensuous phrases... producing an effect of high abstraction turning into decadence,” (New York Times). A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), Eastman, the Flute New Music Consortium, the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. Kuehn is Professor of Creative Arts Excellence at Bowling Green State University and received degrees from the Eastman School of Music and UNT. In 2016, New Focus Recordings released *Objet/Shadow*, a portrait album of Kuehn's music; a second portrait album will be available in 2022. / mikelkuehn.com



**MATHIEU
LACROIX**

Mathieu Lacroix is a French-Canadian composer based in Norway. He studied at NTNU, IRCAM in France and Musiques & recherches in Belgium. He has been invited to festivals such as Mixtur, Meta.Morf and Manifeste. His music has been played in Europe, Russia, Thailand, Canada and the USA. He is the co-artistic director of Electroacoustic Trondheim (EA-T) and Trondheim Sinfonietta (TSi). In 2021 he completed a doctoral degree on the use of synchronization strategies within mixed music. His music aims to have electronics and acoustic performers react to each other and interpret the music together as a living ecosystem. His inspiration varies from nature, literature, languages and many types of music ranging from contemporary to extreme metal and avant-prog. He also plays the bass and Chapman stick and is a producer and sound technician. / mlacroix.com

COMPOSER BIOS



**JEREMY
MULLER**

The innovative Jeremy Muller is active as a percussionist, composer, and multimedia artist. He has performed as a featured soloist at many venues throughout the United States, Canada, and Australia, including Transplanted Roots, International Computer Music Conference, The Banff Centre for the Arts (Canada), MoxSonic, and the NYC Electroacoustic Music Festival. His own compositions have been performed by Projeto Arcomusical, Heartland Marimba Quartet, Arizona Contemporary Music Ensemble, Crossing 32nd Street, Manuel Rangel, clarinetist Robert Spring, Sam Houston State University, GCC Percussion Ensemble, and many other universities across the U.S. Jeremy recently released his debut solo percussion album on Albany records, and his music can also be heard on Arcomusical's upcoming album "Emigre & Exile."
[/jeremymuller.com](http://jeremymuller.com)



**JOÃO
PEDRO
OLIVEIRA**

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition at UCA Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. [/jpoliveira.com](http://jpoliveira.com)



**FELIPE
OTONDO**

Felipe Otondo is a composer and researcher based in Valdivia, Chile. He studied acoustics in Chile and later composition at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic music, sound installations and music theatre. His music has been played in festivals in 37 countries and has received various international awards and prizes at composition competitions such as the British Academy for Film and Television Arts (2006), Città di Udine International Composition Competition (2008 & 2013) and the Chilean National Innovation Award (2019). He is currently Associate Professor and Director of the Arts and Technology Lab (LATE) at Universidad Austral in Chile. His music is published by Sargasso Records.
[/otondo.net](http://otondo.net)

COMPOSER BIOS



**FRANCO
PELLINI**

Franco Pellini was born in San Francisco, Argentina, on March 28th, 1985. In 2004, he moved to the city of Córdoba to continue with his music studies. That same year he got accepted into the Faculty of Arts at the Universidad Nacional de Córdoba. Since then, he has attended numerous conferences, workshops and seminars on composition given by great specialists in different musical genres such as Elio Martusciello, Gonzalo Biffarella, and Christian Clozier. Currently he is coordinating an improvisation + live electronics group (LEIM Ensemble). He is a professor at the Experimental Music Workshop of the UNC and New Technologies applied to Production at UPC. His works have been presented in Argentina, Chile, Mexico, Spain, Belgium, Holland, France, Portugal, Austria and China. He is currently a PhD candidate in Arts, in his thesis, he studies dynamic models of free improvisation. / francopellini.com.ar



TIM REED

Tim Reed was born in May of 1976 weighing 11 pounds and 9 ounces. During the following fifteen years, his weight steadily increased, reaching approximately 170 pounds in 1991. Tim's height also increased during this time, reaching 6 feet and 4 inches in 1991. Between 1991 and 2007 his height remained steady at 6 feet and 4 inches while his weight fluctuated between 165 and 210 pounds. Tim is currently 6 feet and 4 inches in height and weighs 185 pounds (October 2021).

Tim is Associate Professor of Music Theory/Composition and Music Department Chair at Manchester University (Indiana) and holds degrees from the University of Florida, Illinois State University and LaGrange College. / timreedmusic.com



**RYNE
SIESKY**

Ryne Siesky (b. 1996) is a Filipino-American composer, educator, and new music consultant. Described as “beautifully haunting” (Robert Avalon Competition), “attractive and inventive” (Dorothy Hindman), and “patiently evocative” (George Lewis), Ryne’s music explores the relationships between art, community, and identity. His recent works engage with Asian American identity politics and intersectionality as idiosyncratic mechanisms for musical creation and sonic processes. His music has been performed by Hypercube, Transient Canvas, Braeburn Brass Quintet, the Mississippi Valley Orchestra, Robert Black, Lindsay Garritson, Jacob Mason, and Laura Silva, among others. His music has also been featured at several festivals including the Aspen and Atlantic Music Festivals, Society of Composers, International Trumpet Guild, Diffrazioni, Festival DME, NYCEMF, SEAMUS, and ICMC, among others. / rynejsmusic.com

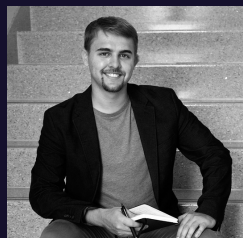
COMPOSER BIOS



**NIKOS
STAVROPOULOS**

Nikos Stavropoulos (Athens, Greece, 1975) is a composer of predominantly acousmatic and mixed music. He read music at the University of Wales (Bangor, Wales, UK), where he studied composition with Andrew Lewis and completed a doctorate at the University of Sheffield (England, UK) under the supervision of Adrian Moore.

His music is performed and broadcast regularly around the world and has been awarded internationally on several occasions. His practice is concerned with notions of tangibility and immersivity in acousmatic experiences and the articulation of acoustic space, in the pursuit of probable aural impossibilities.
[/ soundcloud.com/nikos-stavropoulos](https://soundcloud.com/nikos-stavropoulos)



**ALEX
TEDROW**

Alex Tedrow is an Indiana-based composer, musician, and educator who strives to inspire and connect performers and listeners of all ages to fresh, fun, and innovative music and technology. His works have been performed in many settings, from the New York City-based Wet Ink Ensemble to the Las Cruces High School Band in New Mexico. In 2021, Alex was awarded the SEAMUS Allen Strange Memorial Award and selected as an "Emerging Artist" in the Tribeca New Music Young Composer Competition. In 2017, Alex co-founded Composing for a Cause – a not-for-profit program in which members travel to hospitals for children across the U.S. to host songwriting workshops. Alex is currently pursuing dual M.M. and M.S. degrees in composition and music education at the Indiana University Jacobs School of Music.
[/ alextedrow.com](https://alextedrow.com)



**KYLE
VANDERBURG**

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time.

Kyle's music has been heard abroad at conferences and festivals including the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, the Symposium on Acoustic Ecology, the North American Saxophone Alliance, ClarinetFest, and at other events across Europe, Australia, and the Americas. [/ KyleVanderburg.com](https://KyleVanderburg.com)

COMPOSER BIOS



JUAN CARLOS VASQUEZ

Juan Carlos Vasquez is an award-winning composer, sound artist, and researcher. His electroacoustic music works are performed constantly around the world and to date have premiered in more than 30 countries.

As a researcher, Vasquez's writings can be found in the Computer Music Journal, the Leonardo Music Journal, and the proceedings of all the standard conferences of the field. Vasquez received his education at the Sibelius Academy (FI), Aalto University (FI), and the University of Virginia (US). His scores are published by Babel Scores, and his music is distributed by Naxos, MIT Press (US), Important Records (US), and Phasma Music (Poland).
[/ jcvasquez.com](http://jcvasquez.com)



CLEMENS VON REUSNER

Clemens von Reusner (b. 1957) is a German composer, whose work is focused on electroacoustic music. He studied musicology and music-education - drums with Abbey Rader and Peter Giger. Since the end of the 1970s he has been engaged in electroacoustic music, radio plays and soundscape compositions. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER.

Clemens von Reusner is a member of the German Composers' Society and German Society For Electroacoustic Music. His compositions have received numerous international performances at major festivals for electroacoustic music in Americas, Asia, Europe
[/ cwr-net.de](http://cwr-net.de)



MARK ZANTER

Mark Zanter, composer/performer, has been commissioned by the UIUC Creative Music Orchestra, CU Symphony, the American Composers forum, the WV Commission on the Arts, WVMTA, Due East, Şölen Dikener, and many others. He is published by Les Productions d'OZ, Schott European American and MJIC, and his works have been performed nationally and internationally at festivals including MUSIC X, June in Buffalo, Soundscape (Maccagno, Italy), NYCEMF, Echofluxe (Prague), SEAMUS, Generative Art International, Atlantic Center for the Arts, Seensound, MIUC (Melbourne, AU), and ICA International Conferences. Zanter has received awards from ASCAP, AMC, ACF, Meet the Composer, WV Division Culture, WVMTA; Zanter's music has been issued on the Ablaze, Navona, and innova record labels. Dr. Zanter is professor of music; and Distinguished Artist and Scholar at Marshall University.
[/ navonarecords.com/catalog/nv5980/](http://navonarecords.com/catalog/nv5980/)

COMPOSER BIOS



DONG ZHOU

Dong Zhou was born in 1992 in Shanghai. Although from her great grandfather all generations of her family play traditional Chinese Sizhu Music, she learnt piano from 3 and violin from 9 and played in the orchestra from 12. She gained her B. A. in electroacoustic music composition in Shanghai conservatory and M.A. in multimedia composition in Hamburg University of Music and Drama and names Qiangbin Chen, Yi Qin, Georg Hajdu, and Elmar Lampson as her most significant former mentors. As a composer and multimedia artist, she always tries to create different spaces and layers of sound and combine different languages of art to fully express her point of view and imagination. / dongzhou.live

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