

PARTICIPANT BIOGRAPHIES

Ashley Adams

Ashley Adams (TrioMetrik) received her Bachelor's in double bass performance at the University of Arizona School of Music, in 1996. She currently performs regularly in both classical and club venues and has appeared at numerous local and International New Music festivals. In 1997, The Ashley Adams Trio put out, *Flowers for Ms. Dalloway*, music based on the Virginia Wolfe novel on the Evander Label. Her performance credits also include Ted Saveres, Ralph Carney, Beth Custer, Eugene Chadborne, Tin Hat Trio, the Women's Philharmonic, Khadra International Dance Company, Bay Area Balalaika Ensemble, Trio Garufa (Tango), The Hulagains (Hawaiian Trio), Zmrzlina, Octomutt, BottomFeeders (electric cello/bass duo), and the Bay Area Bass Band. Ashley has taught privately, for the SF symphony's youth outreach program, and as a clinician at the Golden Gate Bass Camp. In addition to her composition and bass playing, Ashley has immersed herself in music programming and audio processing. She has worked on MACAIS and performed with Keith since 1998.

Andrea Agostini

Andrea Agostini was born in 1975. He began his music studies at a very young age. He graduated with full marks in composition and electronic music, and in piano. He is also an accomplished electric bass player: in this role, he has participated in recording and performing works by Fausto Romitelli, Giovanni Verrando, Adriano Guarnieri and others. He has attended master classes with Gilberto Cappelli, Alessandro Solbiati, Ivan Fedele, Brian Ferneyhough, Michael Jarrel and François Paris. He has been winner and finalist in several composition and electronic music competitions (among others, winner at Musica Viva 2003, finalist at Prix Noroit 2002 and 3rd place at Seoul Competition for Composers, honorable mention at Gaudeamus Music Week 2005); his works have been performed by several institutions in Italy and abroad (among others: American Music Week 2002 in Sofia, Sincronie 2004 in Milan with Otolab, Italian Cultural Institute and West Deutsche Rundfunk in Colonia with Alter Ego). He has composed and performed music for radio, movies and theatre. His curiosity for the wholeness of contemporary languages has brought him to cooperate with groups spanning from rock to jazz to contemporary music.

Hitoshi Akayama

CG artist, Assistant Professor, (College of the Arts, Tamagawa University)
motion-design.jp

Hitoshi Akayama is an active artist specializing in 3D-CG animation. His CG work *Dice* was selected and presented at SIGGRAPH 2005 Electronic Theater, and *Garden of the Metal* was selected and presented at SIGGRAPH 2001 Electronic Theater.

J. Anthony Allen

J. Anthony Allen (b. 1978) is a prolific composer of both acoustic and electronic music. He has worked with many forms of interactive media, including audio, video, installation and dance. Allen's orchestra

music has been performed by the Peabody and Aspen orchestras and in 2006 by the Minnesota Orchestra as part of its Composers Institute. His works have reached wide audiences including the SEAMUS, June in Buffalo, Electronic Music Midwest, Spark (Minneapolis), Music at the Anthology (New York City), Third Practice (Richmond), Centre de Création of Music Iannis Xenakis (Paris) and Aspen music festivals, among others. Allen holds two master's degrees from the Peabody Conservatory of Music and is currently a Ph.D. candidate at the University of Minnesota. For more information, please visit: www.janthonyallen.com.

Jesse Allison

Jesse Allison is an active composer, programmer and intermedia artist. His artistic work has been presented in the U.S. and internationally at conferences and museum venues. Research into sensor interfaces and artistic interaction with computers is ongoing. He has degrees from Washington State University and the University of Missouri-Kansas City. He is co-founder of Electrotap L.L.C. and a Research Fellow at the Institute for Digital Intermedia Art at Ball State University. He resides in Muncie, IN, with his beautiful wife and three lovely girls.

Christopher Bailey

Born outside of Philadelphia, PA, Christopher Bailey turned to music composition in his late teens, and to electroacoustic composition during his studies at the Eastman School of Music and later at Columbia University. Recent performances of his music have occurred in Germany, Switzerland, Montreal, New York, Miami, New Orleans, Milwaukee, Minneapolis, Cincinnati and Seoul, Korea, where he was a 2nd-Prize recipient in the International Composers Competition. Other awards include prizes from BMI and ASCAP, and the Bearns Prize. For more information, mp3's, software and fun, informative and interactive paraphernalia, see music.columbia.edu/~chris. He is currently visiting assistant professor at William and Mary College in Virginia.

Christopher Baker

Christopher Baker is an artist and engineer whose work engages the rich collection of social, technological and ideological networks present in the urban landscape. Baker creates artifacts and situations that reveal and generate relationships within and between these networks.

Christopher and his collaborators recently completed *Urban Echo* (2006), a public, outdoor installation activated by participants' mobile phone messages. *Murmuring* (2006), a collaboration with Mary Ellen Childs and Lynn Lukkas, is a meditation on the relationships between voice, meaning and the body. Currently, Christopher is developing interactive visualizations that reveal the evolution of social networks represented in personal email and chat archives.

Christopher's work has been presented at the Southern Theatre (2005), the Minneapolis Fringe Festival (2005), the Kinetic Kitchen Dance

series (2005), the Fallout Urban Art Center (2006) and the Spark Festival of Electronic Music and Arts (2004-07).

Baker is currently pursuing a master of fine arts (M.F.A.) with a concentration in time and interactivity at the University of Minnesota. Before pursuing his M.F.A., Christopher completed undergraduate and graduate degrees in engineering at Saint Louis University and the University of Minnesota, respectively.

For more information: bakercp@umn.edu and www.base8.org

Cooper Baker

Cooper Baker teaches in Los Angeles at California Institute of the Arts, where he also coordinates the Music Technology program. He received an M.F.A. in experimental composition from CalArts in 2006 and a B.F.A. in music technology from the same school in 2004. He was raised playing the violin and has an extensive classical background as well as formidable technical abilities. His current musical work can be classified as experimental computer music.

Cooper's pieces have been played at various music festivals in the United States and Europe. In addition to electroacoustic music, he also makes sound-art installations, creates custom software and plays regularly with a free improvisation trio in the Los Angeles area.

Laura Baker

Laura Baker is an environmentalist and a designer. She has worked extensively in the field of environmental restoration with firms like the Ramsey Conservation District, Minnesota Conservation Corps, Great River Greening and the Metropolitan Design Center.

Baker's creative work is concerned with the ways in which public space can invoke meaning and facilitate community. She is also interested in new modes of collaboration between designers and their communities.

Baker has a degree in biology and is now pursuing master's degrees in landscape architecture and urban planning at the University of Minnesota. She is currently a design intern at Coen+Partners in downtown Minneapolis. For more information: lbaker@umn.edu

Ballet Mécanique

Ballet Mécanique is an electro/pop band from Minneapolis. In its various versions, the band has played Baltimore, New York City, New Orleans, Minneapolis and other cities. The group consists of Josh Clausen on vocals and programming; Noah Keesecker on digital controllers, trumpet, keyboards and programming; J. Anthony Allen on digital controllers and programming; and Jesse Peterson on electronic and acoustic drums.

Heather Barringer

(Zeitgeist)

Percussionist/artistic co-director Heather Barringer joined Zeitgeist in 1990. She graduated from the University of Wisconsin-River Falls with a B.Mus.Ed. in 1987 and studied at the University of Cincinnati-College Conservatory with Allen Otte 1988-90. In addition to performing and recording with Zeitgeist, she is a member of Mary Ellen Child's ensemble and Crash, and she has worked with many Twin Cities organizations, including Nautilus Music Theater, The Dale Warland Singers, Theatre de la Jeune Lune and Ten Thousand

Things Theater.

Jay C. Batzner

Jay C. Batzner is currently assistant professor of music technology at the University of Central Florida. He recently completed a D.M.A. in composition at the University of Missouri-Kansas City, where he received such honors as a Distinguished Dissertation Fellowship, a Dean's Doctoral Scholar Fellowship and an Ovation Scholarship.

Jay's music has been performed throughout the Americas and Europe at various festivals and conferences, such as the Ai-maako Festival in Chile, the Sonoimágenes festival in Argentina, the Wellesley Composers Conference and the International Young Composers' Meeting in the Netherlands. His solo piano work, *Deconstructionist Preludes*, has recently been released by Capstone Records.

Jay is the programming director of the EMM Festival and is an active member of the Society of Composers, Inc., the College Music Society and the Collected. He has given many presentations on analytical techniques of electroacoustic music and his review essay of music technology textbooks has been published in *College Music Symposium*.

Jay is a sci-fi geek, an amateur banjoist, a home brewer and a juggler.

Beatrix*Jar

"In the glitchy, garbled, sonic universe of Beatrix*Jar, anything that makes a sound can be channeled into a song"

—Chris Roberts, Minnesota Public Radio.

Beatrix*Jar is Bianca Pettis (Beatrix) and Jacob Aaron Roske (JAR). Formed in March 2005, the charismatic duo has adopted a do-it-yourself method for coaxing audio out of familiar and unfamiliar sources. Layering electronic beats, circuit-bent devices and spontaneous samples, the pair creates distinctly futuristic sounds with machines of the past. Beatrix*Jar also offer circuit bending workshops at home and on the road to share their appreciation for non-traditional instruments and sound.

In 2006 Beatrix*Jar performed at Bent 2006, the Third Annual Circuit Bending Festival held in New York; they also released their first CD, *I Love You Talk Bird* and are currently working on their second release tentatively titled *Team Perfect*.

www.beatrixjar.com and www.myspace.com/beatrixjars

Oded Ben-Tal

Born in Israel, Oded Ben-Tal studied music and physics in Jerusalem. Winning a scholarship to study at Stanford University, he finished his doctorate there in 2002 studying composition with Jonathan Harvey and Brian Ferneyhough and working at CCRMA (Stanford's Center for Computer Research in Music and Acoustics), engaging in both research and composition activities. He participated in various international festivals and workshops, such as the Dartington International Festival, Domaine Forget course with the Nouvel Ensemble Moderne, the Apeldoorn international young composers' meeting and Seoul's International Electroacoustic Music Festival. His compositions also have been played in numerous countries including France, the U.S., Columbia, Israel, the Netherlands and Denmark. His work includes instrumental and vocal works, acousmatic music, interactive electronic pieces and multimedia projects. Currently Oded teaches music and audio technology in the

multimedia course at Brunel University, West London.

Maggie Bergeron

Maggie Bergeron graduated from Interlochen Arts Academy and the University of Minnesota with a B.F.A. summa cum laude in dance. Currently she is the director of the dance program at the Saint Paul Conservatory for Performing Artists, a charter school for grades 9-12 in downtown Saint Paul, and dances for Shapiro and Smith Dance in Minneapolis and on tour. On top of dancing and teaching, Maggie also dabbles in choreography, which has been seen at the Walker Art Center, Best Feet Forward Festival, Kinetic Kitchen Dance Series and Bryant Lake Bowl in Minneapolis, Keshet Dance Company in Albuquerque, NM, Cincinnati Conservatory of Music, OH, and Interlochen Center for the Arts, MI. She will be premiering a new work, *House/Home*, as a part of the Momentum series presented by the Walker Art Center and the Southern Theater July 12-14, 2007.

Michael Berkowski

Michael Berkowski is a native of Detroit, MI, and currently resides and works in Minneapolis. Although primarily a composer of electroacoustic music for fixed media, he also has enjoyed success with the development and performance of new and unique electronic and computer instruments of his own design, as well as creating works in collaboration with artists in other digital media. Most of Berkowski's compositions utilize the composer's custom software applications for sound organization or synthesis, often making use of algorithmic processes and genetic models. Berkowski's computer music compositions and collaborative and intermedia works have been performed or shown on concerts and festivals in the United States and internationally, and also displayed in juried online galleries. He holds a Bachelor of Music degree from the University of Dayton and a Master of Arts degree in composition from the University of Minnesota, where he studied under Douglas Geers and Alex Lubet, and also served as an instructor of electronic and computer music. Visit Michael Berkowski at www.berkowski.net/.

Gregg Biermann

My work comes out of the avant-garde tradition of film as visual art. Avant-garde cinema is an important and relatively young artistic project. While it maintains its scrappy integrity, and while many significant works have been created in subsequent decades, most current practitioners have not fully moved out of the shadow of the prodigious 1960s and 70s. Consequently, I've looked to new technologies to discover vast unspoiled frontiers no longer available to small gauge filmmakers interested in exploring form. The development of new instruments has often determined the important aesthetic developments in artistic and musical composition. The meaning of digital technology lies in its ability to copy. Its capacity to alter, mask, fragment, re-mix, super-impose, multiply, mutate, reflect, transmit, access, receive and reframe are its prime currents.

Christopher Biggs

Christopher Biggs presently studies music composition at the University of Missouri, Kansas City, where he is the assistant manager of the Impact electronic music studios. His music has been presented across the United States and in Mexico by such notable performers as guitarist Magnus Andersson, saxophonist Brian Sacawa and the California EAR Unit. Chris' compositions have been accepted for performance as part of the SEAMUS, Imagine2, Electronic Music Midwest, June

in Buffalo, Spark, Bellingham Electronic Arts, National Saxophone Association, SCI and North-West Electro-Acoustic Music Organization festivals. He has studied composition with Dan Asia, Craig Walsh, James Mobberley and Paul Rudy. Chris appears thanks to a grant from the Northern Trust/Piper Enrichment Fund. You can contact him at cwbiggs@gmail.com.

David Bithell

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

Daniel Blinkhorn

Daniel is a composer and digital media artist who was born in the Blue Mountains, just west of Sydney, Australia. He has studied composition as well as music education at a number of universities, including the University of New England, University of Griffith, University of Wollongong and the Australian Institute of Music and has a B.Mus. (Hons), M.Mus. and a M.A.(R).

Daniel's works have been performed at numerous international events, conferences, etc., and in 2006 Daniel was awarded 2nd prize in the Diffusion 2006 International Competition for Electroacoustic Music (RTÉ Lyric FM/Centre for Computational Musicology and Computer Music, Ireland); two of his works were preselected at the 33e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourge, residence category; one of his works was selected as part of the Australian National Selection for representation at the ISCM (World Music Days, 2007); he received an honourable mention at the XXV Concorso Internazionale di Composizione Originale per Banda, Italia; and he was an artist-in-residence at the Atlantic Centre for the Arts, FA.

As well as lecturing and composing Daniel is currently completing a Doctorate at the University of Wollongong and a Graduate Diploma in Education at the University of New England.

Eric Brook

Eric Brook (1984) began composing at the age of 5 with encouragement from his mother who is a piano teacher. He played piano for 14 years and upon entering college decided that he wanted to focus on creating music, not repeating the past. Eric has studied under Steven Danker at The New Orleans Center for Creative Arts and with Randolph Coleman and Ross Feller at Oberlin Conservatory of Music. As a side project, Eric composes progressive trance music under the name DJRJ (www.djrjmusic.com). He also enjoys spinning poi, a visual art form. In 2006 he wrote a manual on the art of poi entitled: Poi Notation – A Guide To Good Spinning. Currently, Eric lives in Minneapolis, MN and studies Music Composition and Theory at the University Of Minnesota with Alex Lubet. He hopes to soon expand the art of poi into the realm of interactive music.

Gregory Boland

Gregory Boland is a freelance media artist/developer performing in New York City. He has worked with some of the most innovative people in the industry, including Morton Subotnick, Ornette Coleman, Blue Man Group and Philip Glass. He performs regularly in spaces and clubs in NYC and possesses a master's in music technology from NYU.

Irene Buckley

Irene Buckley holds a M.A. in music technology from Queens University Belfast and is currently completing a Ph.D. in composition at University College Cork, Ireland. Her work is often characterized by the use of minimal materials in both her instrumental and electronic music. Irene participated in the 2005 Bang on a Can Summer Institute of Music in Massachusetts. Her work was presented at the 2006 International Computer Music Conference. As well as composing for Irish theatre, she regularly produces work with a visual component.

Elizabeth Bunt

Saxophonist Elizabeth Bunt has performed electroacoustic music at various festivals around the U.S., including the 2006 SEAMUS National Conference in Eugene, Oregon; Imagine II 2005, 2006 in Memphis, Tennessee; Electro-Acoustic Music Midwest (EMM) 2005 in Kansas City, Kansas; and the North American Saxophone Alliance (NASA) National Conference 2006 in Iowa City. Ms. Bunt holds a bachelor's degree from the University of Northern Iowa. Her past teachers have included Brian Sacawa, Kelland Thomas and Tom Barry. Currently Elizabeth Bunt is a D.M.A. student at the University of Arizona, Tucson, studying with Dr. Timothy McAllister.

Christopher Burns

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

Monique Buzzarté

Monique Buzzarté, trombonist/composer, is an avid proponent of contemporary music, commissioning and premiering many new works for trombone alone, with electronics and in chamber ensembles, in addition to her own solo, chamber and electronic compositions for a variety of forces. She performs in *Zanana*, an electroacoustic live processing chamber music duo with Kristin Norderval and the acoustic New Circle Five quintet with Pauline Oliveros, Susie Ibarra, Rosi Hertlein and Kristin Norderval. Her *New Music from Women: Trombone* project has supported the expansion of the trombone repertoire since 1983 by commissioning new compositions from women composers in a variety of genres—most recently Pauline Oliveros' *There But Not There: The Gender of Now* (trombone and piano), Alice Shields' *Mioritza* (trombone and tape) and Anne LeBaron's *The Left Side of Time* (trombone, electronics, and live processing). An author, activist and educator as well as a performer/composer, Buzzarté has published research on the brass music of women composers and coordinated advocacy campaigns for women in music, including efforts which led to the admission of

women members into the Vienna Philharmonic Orchestra in 1997. Ms. Buzzarté's recordings include *Zanana's Holding Patterns* (Deep Listening 30), John Cage's *Five3 with the Arditti Quartet* (Mode 75: John CAGE: Vol. 19 - The Number Pieces 2) and *Dreaming Wide Awake with the New Circle Five* (Deep Listening 20). Buzzarté is certified to teach the meditative improvisation practices of Deep Listening.

Cepia (a.k.a. Huntley Miller)

Cepia (pronounced "SEP-ee-uh") is the sound of industry meeting with the vague memories that rest somewhere in the back of everyone's mind. Processed bells lilt and chime at their whim, while kick drums skitter and scramble to catch up. Infinite layers of clicks and drones provide the glue that holds it all together perfectly. Minneapolis-based Huntley Miller, a radio archivist and the man behind Cepia, fuses all the most affecting elements of pop, rock, and jazz composition—polyrhythms, countermelodies, calculated structures and melodic hooks—into a cohesive electronic whole. www.cepiamusic.com and www.myspace.com/cepia

Maja Cerar

Critics have consistently praised Maja Cerar as a "magnificent violinist" with "breathtaking technique" and "a completely natural musicality," an artist who "listens to her inner self." International media enthusiastically cover her concerts, Compact Disc releases, television appearances and radio recordings. Maja Cerar graduated with honors from the Conservatory Winterthur-Zurich, where she studied violin under Aida Stucki-Piraccini. She also took master classes with Zakhar Bron, Franco Gulli, Igor Oistrakh and Igor Ozim and has regularly given violin master classes since 2005. From 1995 to 2001 she polished her performance further with Dorothy DeLay and Kurt Nikkanen in New York. Cerar frequently works with composers, has premiered numerous works written for her and has been coached by Beat Furrer, Uros Krek, György Kurtág and John Zorn. Since her debut in the Zurich Tonhalle in 1991, she has played as a soloist with orchestras in Europe, given recitals with distinguished artists on international tours (Paris, Rome, Ljubljana, Washington, Chicago, New York), as well as at festivals in Europe (including the Davos "Young Artists in Concert," the Gidon Kremer Lockenhaus Festival, the ISCM World Music Days in Ljubljana and the ICMC Festival in Barcelona), America (Aspen, Vermont, Santa Fe, San Diego, the SEAMUS Festival [Denton and Phoenix], the American Festival of Microtonal Music in New York, and the Viva Vivaldi Festival in Mexico City) and Asia (ICMC Festival, Singapore). Concurrent with her violin performance career, Maja Cerar earned her Master of Arts and Master of Philosophy degrees in historical musicology at Columbia University, where she also taught Music Humanities and served on the editorial board of *Current Musicology*, and where she is currently completing her Ph.D. with a dissertation on Schubert's late string quartets. Her repertoire ranges from the Baroque to the present and her stage experience includes performance with live electronics, dance and theater. For more information please see www.majacerar.com

Mary Ellen Childs

Mary Ellen Childs has been acclaimed for creating both rhythmic, exuberant instrumental works and bold, kinetic compositions that integrate music, dance and theater in fresh and unexpected ways. She has created numerous "visual percussion" pieces that embody music in motion, for her ensemble CRASH. Her repertoire includes *Click*, a fast-paced, game-like work for three stick-wielding performers;

DrumRoll, for four drummers on wheels; and *Sight of Hand*, based on uniquely American forms of body percussion—girls' clapping games, hamboning and baseball coaching signals.

Childs also composes purely musical concert work and has received commissions from Kronos Quartet, Saint Paul Chamber Orchestra, Dale Warland Singers, The Kitchen, Walker Art Center, three commissioning grants from Lila Wallace/Meet the Composer and three commissions from the prestigious Rockefeller Multi-Arts Fund. She has two works for concert band, *Zephyrus* and *Green Light*. Her evening-length *Dream House* is for string quartet (ETHEL) and multi-image video, based on images of destruction and construction, cycles of time and rhythms of construction.

She has received performances at the Bang On A Can Festival, Lincoln Center, New Music America-Miami; The Other Minds Festival; and elsewhere around the U.S. and in Europe, Eastern Europe, Japan and Australia. Twice her group CRASH toured to Russia, presenting full evenings of her percussion compositions. She has received fellowships from the McKnight and Bush Foundations and the Minnesota State Arts Board. Her CD *Killer* is available on XI. Two new CD's of her work will be available in February 2007: *Dream House* (innova recordings) and *Dream House Re-Mix* (Sugarfoot).

Joshua Clausen

Joshua Clausen (b. 1981) is a composer of acoustic and electronic music. Interested in the juxtaposition of genres, Clausen's music engages an eclectic array of influences, from the popular to the avant-garde, exerting a "dynamic intensity to its influence of popular culture" (A. William Smith, *Computer Music Journal*). Clausen is currently pursuing a master's degree in composition at the University of Minnesota in the Twin Cities, where he has studied with Douglas Geers, Adam Greene, Alex Lubet and Judith Lang Zaimont.

Anna Clyne

London-born Anna Clyne creates music for cutting-edge choreographers, film-makers and musicians. She received a bachelor of music with honors from Edinburgh University and a master of music from the Manhattan School of Music. Clyne currently resides in New York, where her music has recently been performed at the World Financial Center, Symphony Space, Columbia University, MoMA, The Flea Theater, CAMI Hall, Dance Now Festival, Miller Theater, Cooper Union, Joyce SoHo, New York Musical Theatre Festival, d.u.m.b.o Dance Festival, Exchange Film Festival, Shark Attack, Art Resources Transfer, TIXE Arts Space, PS122 and The Stone.

Anna Clyne has recently participated in the America Composers Orchestra Underwood New Music Readings, Bang on a Can Summer Music Institute, Minnesota Orchestra Composers Institute, River to River Festival, SEAMUS Conference, UK Soundings Electronic Music Festival and a master class with Pierre Boulez. She is currently working on commissions from Carnegie Hall, SEAMUS/ASCAP, Roulette, Opus21 and the Los Angeles-based Hysterica Dance Company, where she is resident composer.

Chris Conrad

Chris Conrad currently studies music composition at the Oberlin Conservatory of Music and mathematics at Oberlin College. His

work in music technology includes using mathematics, in addition to computer programming, to control parameters of music. Chris also explores the applications of music technology to interart projects, such as performance and sound installation. Chris' compositions have enjoyed frequent performance in Oberlin Conservatory-sponsored concerts during his three years of study there.

Viv Corringham

Viv Corringham is a British vocalist and sound artist, based in Minnesota and London, who has worked internationally since the early 1980s. She is a 2006 McKnight Composer Fellow through the American Composers Forum. Articles about her have appeared in *Organised Sound* (UK), *Musicworks* (Canada) and *For Those Who Have Ears* (Ireland).

Recent works appeared in the Rochester Art Center, MN; Soundworks Festival, Ireland; Strange Strolls Festival, Australia; Women's Electro-acoustic Listening Room, Cal State University; Midsummer Festival, Ireland; Colourscape Music Festival, UK; Drift Festival, Scotland; Placard Headphone Festival, London; 6000 Chairs Festival, London; Hearing Place, Australia; and The Sound Art Museum, Rome.

Donald Craig

Donald Craig is a graduate student in music composition at the University of Washington. He earned his double degree in music and arts from the University of Washington in June 2000. He was awarded his master of music in 2003. He has studied with Joel Durand, Kenneth Benschoff and Richard Karpen. He is presently studying with Juan Pampin. He also plays guitar and has studied with Steven Novacek. He can be contacted at rhomboid@u.washington.edu.

Zachary Crockett

Zachary Crockett is a prolific composer, naturalist, computer programmer and interdisciplinary collaborator whose artistic fascinations lie especially in the perception of music performance as ritual. A frequent collaborator, Crockett has a particular interest in dance, having formally studied modern dance and choreography himself. The arboreal skeletons of winter have lately inspired him to begin designing a performative multimedia forest simulation. More info at zacharycrockett.com.

Patti Cudd

(Zeitgeist)

As an active performer of the music of the Twentieth and Twenty-First Centuries, Patti Cudd has given concerts and master classes throughout the United States, China, Mexico and Europe. She has commissioned a number of new pieces from the composers of her generation and has given close to 100 premieres. Prior to joining Zeitgeist in 1999, she received a D.M.A. in contemporary musical studies at the University of California, San Diego. Prior to that, she received a M.M. from SUNY Buffalo, and a B.F.A. from the University of Wisconsin-River Falls. She also was awarded a Fulbright scholarship to study at the Royal Danish Conservatory of Music. Patti teaches percussion and new music at the University of Wisconsin-River Falls and is a Yamaha Performing Artist.

Current Indiscretion

The music of Current Indiscretion is a love affair between the spoken word and the machine. Their frenetic sound is charged and unsettled as their imagistic language explores the fetishes, illusions, and trans-

actions of obsession. Current Indiscretion are Lián Amaris Sifuentes, performance artist, and R. Luke DuBois, composer.

James Currie

James Currie presently teaches music history in the department of music at the University at Buffalo (SUNY), having previously taught at Loyola University, New Orleans, and Columbia University in New York, where he held an interdisciplinary research position in the Society of Fellows in the Humanities. As an academic his work takes place at the intersection between music, philosophy and politics, and he currently is completing a collection of essays entitled “In tempo di guerra: Music’s Understanding and the Politics of Negations.” Informed by his academic interests, his work as a conceptual performance artist is primarily concerned with the disturbing, yet also transformative excesses that haunt the peripheries of our seemingly quotidian professional activities at this particularly traumatic and unstable historical moment of late capitalism. Specifically, he is interested in recuperating the potentially redemptive aspects of notions of expression, passion and theatrical spectacle— notions that post-modern discourse has tended to marginalize, or even critically reject. He also is active as a poet and as a collaborator on a number of ongoing projects with several video artists.

Richard Devine—see page 12

Matthew Dotson

Matthew Dotson spent many years of his life fiddling around with tape machines and rusty garbage in the sleepy town of Sycamore, IL before managing to acquire a master’s degree in computer music and new media technology from Northern Illinois University in DeKalb. His primary compositional interests are in the areas between seemingly polarized concepts (East/West, Past/Future, Academic/Popular, Human/Machine). He has had works performed throughout the Chicagoland area, San Diego, Minneapolis, Poland, Argentina and Italy.

Geoffroy Drouin

Geoffroy Drouin was born in Paris in 1970. Drouin holds a diploma in composition from the Conservatoire National Supérieur de Musique et de Danse de Paris (Award for Composition, Orchestration and Analysis), where he studied under Gérard Grisey, Marco Stroppa, Marc-André Dalbavie and Michaël Lévinas. He also studied under Helmut Lachenmann, whom he met at the Acanthes Center in 1999. Drouin followed a composition session at the Abbaye de Royaumont in 2002 with Brian Ferneyhough and Jonathan Harvey. Chosen by the IRCAM reading panel, he followed the Composition and Computer Music Cursus program in 2003.

His work has been programmed and played by different ensembles and institutions, such as the Orchestre Philharmonique de Radio France, the Ensemble Itinéraire, TM+, 2e2m, the Nieuw Ensemble in Amsterdam, IRCAM, Voix Nouvelles, the Présences festivals, Why Note, Musik der Jahrhundert and the University of Tokyo.

Drouin is currently a composer-in-research at IRCAM (orchestration team). Drouin holds a master’s degree from the EHESS (Ecole des Hautes Etudes en sciences Sociales) and is carrying out doctoral research under the aegis of Alain Poirier (CNSMDP - Conservatoire National Supérieur de Musique et de Danse de Paris). Drouin has been an orchestration professor at the Conservatoire d’Issy-les-Moulineaux since 2002.

R. Luke DuBois

R. Luke DuBois is a composer, performer, video artist and programmer living in New York City. He holds a doctorate in music composition from Columbia University and teaches interactive sound and video performance at Columbia’s Computer Music Center and at the Interactive Telecommunications Program at New York University. He has collaborated on interactive performance, installation and music production work with many artists and organizations, including Toni Dove, Matthew Ritchie, Todd Reynolds, Michael Joaquin Grey, Elliott Sharp, Michael Gordon, Bang on a Can, Engine27, Harvestworks and LEMUR, and is the director of the Princeton Laptop Orchestra for its 2007 season. He is a co-author of Jitter, a software suite developed by Cycling’74 for real-time manipulation of matrix data. His music (with or without his band, the Freight Elevator Quartet) is available on Caipirinha/Sire, Cycling’74 and Cantaloupe music, and his artwork is represented by bitforms gallery in New York City.

Estate

Estate is a collaborative effort between Dan Kramer and Josh Johnson, two producers, friends, and music enthusiasts. Born in a dingy basement studio during the frigid winter months in Minneapolis, MN, Estate takes a DIY approach to music creation. From its inception, Estate has focused on making electronic music accessible to audiences who might be new to the electronic scene. By blending elements of from all genres, Estate hoped to make party music that the whole family could enjoy. The music was made using simple ideas and simple equipment. A radio shack mic for vocals, Reason for synthesizers and drum beats, and Ableton Live 5 for editing and arranging. cdbaby.com/cd/estate

Casey Farina

Originally from Mechanicsburg, PN, Casey Farina is a percussionist, composer, sound designer, music educator and new media artist presently working in Chicago. His current work focuses on nonlinear and iterative processes as applied to music composition and multimedia art. Casey has presented work at the Percussive Arts Society (PAS) conference, the Spark Festival of Electronic Music and Arts, the International Computer Music Conference (ICMC), the International Society of Improvising Musicians (ISIM) and a variety of other venues throughout the U.S. Casey currently sits on the board of directors of the Open Music Foundation, a not-for-profit organization for composers and artists dedicated to the promotion of artistic expression based on unconventional forms of musical communication. Casey was recently awarded a grant from the Center for Interdisciplinary Research in the Arts (CIRA) at Northwestern University for project CONDOR, a work that explores the presentation of spatial audio via miniature robotic airships. Casey received a B.M. in percussion performance from Arizona State University in 2000, a M.M. in percussion performance from ASU in 2003 and is currently finishing his D.M.A. in music technology at Northwestern University. Casey has studied percussion with J.B. Smith, composition with Steve Syverud and Glenn Hackbarth and music technology with Gary Kendall.

Christian Faur

Christian Faur’s primary medium is oil on canvas and encaustic on wood, where he layers images of the human form with texts and numeric patterns. His involvement with digital technologies has led him to work with photo/video, computer programming and robotics. His 2D work has been exhibited nationally, with many publications, and is avidly col-

lected. Christian is Denison University's digital media technologist.
www.christianFaur.com

Geneviève Favre

Geneviève Favre was born in 1978 in Lausanne, Switzerland. She studied between 1996 and 2000 at the Ecole Supérieure des Beaux-Arts in Geneva and at the Academy of Fine Arts in Vienna. Her performances are based on the association of words, colors and use of space and relation to the public. Her main inspirations are elements of her own life mixed with fragments of classical, popular and political culture. The media she uses are diverse, including video, photo, sound, sculpture, light, computer programming and moving structures in space. For each work she creates a unique sound and colour atmosphere, develops a special timbre of voice and collaborates with electronic and sound engineers to realize the appropriate technical system. In her current performances and installations, the spectators are invited to participate more actively along with the narration. She engages in a direct dialogue with them. Her productions are often flavored with irony, self-irony and humour. For more information about her art: www.geneviefavre.com (QuickTime player required).

Michael Ferrier

Musician Michael Ferrier is dedicated to finding the various spiritual conduits in music performance, composition and improvisation—and in stomping in as many musical puddles as possible along the way. Ferrier studied composition with Henry Gwiazda at Moorhead State, earned a degree in saxophone performance there and has since traversed a varied musical landscape, in turns as a powerful singer/songwriter with Fire Under Water, postbop saxophonist with Bent Quartet and most recently as part of the creative force that drives his acclaimed group Electropolis. Ferrier is a self-confessed “abuser of electronics,” melding otherworldly screams and unwieldy accidents into a consistently surprising and diverse sound palette.

John Fillwalk

John Fillwalk is an associate professor of electronic art at Ball State University. Fillwalk works and instructs in a variety of time-based and digital media, including video, installation, imaging, interactive art and animation. He received his M.F.A. from the University of Iowa in intermedia and video art in 1990 and has since received numerous grants, awards and fellowships. Most recently, he has been appointed the director of the intermedia and animation institute at Ball State University, created in part by a \$20 million grant from the Eli Lilly Foundation. His most notable exhibitions include Prix Ars Electronica 2004: International Cyberarts Festival in Linz, Austria; CYNETart 2004: 8th International Festival for Computer Based Art in Dresden, Germany; 4th Salon de Arte Digital at the Museo de Arte Contemporaneo, Maracaibo, Venezuela; VIDEOFORMES 2005: International Video and New Media Festival, Clermont-Ferrand, France; SIGGRAPH 2003 and 2001 International Computer Graphics Conferences; 404 International Festival of Electronic Art (2005), Rosario, Argentina; InteractivA '03 at Museo de Arte Contemporaneo Ateneo de Yucatan, Merida, Mexico; Synthese 2005 and 2004: 35th and 34th International Festival of Electronic Music and Art, Bourges, France; 2003 and 2002 Digital Art Competitions, Beecher Center for Art and Technology, Butler Institute of American Art, Youngstown, Ohio; SEAMUS National Conferences 2005 and 2004; iMOCA: Indianapolis Museum of Contemporary Art; Digital Sur Festival - Arte Digital Rosario 2003, Rosario, Argentina; the

Indianapolis Museum of Art; and the ASCI Digital '02 Exhibition, New York Hall of Science, New York.

Patrick Flanagan

Patrick Flanagan is pursuing his master's degree in composition at the University of Minnesota.

Wyatt Fletcher

Wyatt Fletcher is a composer, educator and researcher currently pursuing a doctoral degree in composition at the University of Washington, where he studies computer music with Richard Karpen and Juan Pampin and music theory with Jonathan Bernard and John Rahn. His research interests include developing analysis techniques for electronic and computer music and realtime performance with computers and live instruments. He received his bachelor of music in composition at the University of South Florida, where he studied electronic music with Paul Reller and Hilton Jones at the Systems Complex for Studio and Performing arts (SYCOM). He also completed his master of music in composition at UW in 2004.

FoodTeam

FoodTeam is an enigma in this hi-tech age. This ex-12rods (V2) maestro, a.k.a. Ryan Olcott, who's had plenty of experience with computers and music, has recently spent long hours honing keyboards cheesy enough for your uncle Frank to want to play *Yesterday* on at Thanksgiving. In other words, he circuit bends the big rigs: mid-pro Yamaha keyboards...transforming these latter-day parlor pianos into mighty engines of adventure that give his elegant, melodic romps life. Aside from his current bent-pop project Mystery Palace (Zod, TotallyGrossNationalProduct), as a solo artist he creates improvised music possessed of mystery and charm enough to fuel a thousand arcane rituals. FoodTeam has been touted by both press and peers as one of the greatest circuit benders and even “the John Henry of audio processing”. Check out his impressive collection here:

www.mystery-palace.com/foodteam/gallery.html

Thadeus Frazier-Reed

Philadelphia-born composer/artist Thadeus Frazier-Reed is involved with all aspects of interdisciplinary performance art. He studied double bass performance at Eastman School of Music before leaving to pursue his composition career at University of the Arts in Philadelphia. During this time he also worked closely with Curtis Bahn and Dan Trueman of Interface and Dawn Stoppiello and Mark Coniglio of Troika Ranch.

Thadeus went on to become one of the founding members of Arche-Dream, a blacklight multimedia dance theater company based in Philadelphia. He recently completed his composition degree at California Institute of the Arts under the tutelage of Mark Trayle, Michael Pisaro, Tom Erbe, James Tenney and Sara Roberts.

His current work tries to defy the static nature of classical music performance by designing and building instruments whose main focus is creating music and images through movement. This movement often involves engaging the audience in an interaction with the sculptural objects, whether in a musical performance or art gallery. He also attempts to express complex biologic systems as music and/or dynamic visual artwork. His works have been premiered/performed in Pennsylvania, New York, Rhode Island, Illinois, Oregon, California and Darmstadt, Germany.

Jason Freeman

Jason Freeman's works break down conventional barriers between composers, performers and listeners, using cutting-edge technology and unconventional notation to turn audiences and musicians into compositional collaborators. His music has been performed by the American Composers Orchestra, Speculum Musicae, the So Percussion Group, the Nieuw Ensemble, Le Nouvel Ensemble Moderne and Evan Ziporyn, and his interactive installations and software art have been exhibited at the Lincoln Center Festival, the Boston CyberArt Festival and the Transmediale Festival and featured in the *New York Times* and on *National Public Radio*. *N.A.G. (Network Auralization for Gnutella)* (2003), a commission from **Turbulence.org**, was described by *Billboard* as "...an example of the web's mind-expanding possibilities." Freeman received his B.A. in music from Yale University and his M.A. and D.M.A. in composition from Columbia University. He is currently an assistant professor in the music department at Georgia Tech in Atlanta.

www.jasonfreeman.net

Joshua Fried

Joshua Fried's work spans experimental music, electronic dance music, performance art, rock and pop. He has performed solo at Lincoln Center, The Kitchen, CBGB, a Stuttgart disco, a former East Village bathhouse, a Tokyo museum, and the Royal Palace of Holland; art rock guitar giant Fred Frith soloed on Fried's first solo disk, and Fried has produced or co-produced records by artists as diverse as They Might Be Giants, Chaka Khan and avant-drone master David First. He is a recipient of numerous awards including two New York Foundation for the Arts (NYFA) Fellowships, a National Endowment for the Arts (NEA) Composer's Fellowship and artist residencies at MacDowell, Yaddo, VCCA, Djerassi and the Rockefeller Foundation's Bellagio Center on Lake Como, Italy. Fried won two commissions from American Composers Forum: to create live music for Douglas Dunn & Dancers, and to compose for the robotic instruments of New York's League Of Electronic Musical Urban Robots (LEMUR). In addition to RADIO WONDERLAND, Fried is also known for headphone-driven performance, whereby performers try to imitate vocal sounds that are played over headphones. Joshua Fried is the youngest composer to appear in Schirmer Books' *American Music in the 20th Century*.

RADIO WONDERLAND turns live commercial FM radio into recombinant funk. All the sounds originate from an old boombox, playing radio LIVE. All the processing is live, in MaxMSP programmed by me. But I hardly touch the laptop. My controllers are a vintage Buick steering wheel, old shoes mounted on stands, and some gizmos. You'll hear me build grooves, step by step, out of recognizable radio, and even hear me UN-wind my grooves back to the original radio source. I want to show that we ALL can interrupt and interrogate the never-ending flow. So my transformations, taken individually, must be as clear and simple as possible—framing, repeating, transposing—although when everything is put together the whole is indeed complex. The controllers' functions are simple and clear too: the wheel is merely a knob; I use it to make things go up and down (frequency, tempo) or play loops of radio like a turntable. The shoes have just one sensor each. So, too, my riffs must be vernacular and not elite. RADIO WONDERLAND combines my lifelong interests in found sound, media subversion, dance music, performance, live processing, percussion, technology, spoken word and minimalism. radiowonderland.org and composer.home.acedsl.com

Søren Friis Dam

Søren Friis Dam is an interdisciplinary artist and researcher from Denmark. He is dedicated to participatory practice and interactions with nonacademic publics represent a key component of his work. He is recognized for his contributions to the Danish music industry and he is co-owner of the independent Danish record label Cyclone Zebra Music.

Søren Friis Dam has a B.A. in linguistics and multimedia from University of Aarhus, Denmark, and he is currently a graduate student in multimedia and audio design. His current research encompasses rights in the global information society as well as digital interactive media and art.

Brad Garton

Brad Garton (b. 1957) received his B.S. in pharmacology from Purdue University, where he also worked toward a M.S. in psychoacoustics. He eventually entered the graduate music composition program at Princeton University (studying primarily with Paul Lansky and J. K. Randall), where he was awarded a Ph.D. in music composition. He is currently a professor on the faculty of Columbia University, where he also serves as director of the Computer Music Center. He is an active composer and music software developer and has worked as consultant on the design and installation of computer music facilities throughout the world.

Philippe-Aubert Gauthier

Philippe-Aubert Gauthier is a junior mechanical engineer, master in sciences (mechanical vibration) and a doctoral student in acoustics. Now working on sound field reproduction for sound spatialization, he will pursue research on sound environment reproduction in the near future. He also operates as an artist in various and mixed domains: visual art, installation, performance, writing and audio art. His current artistic activities are created in collaboration with Tanya St. Pierre. Many of his sound art activities are influenced by technological issues: either as a source of inspiration or a subject of critics. His interests are an active mixture of science and art: acoustics, psycho-acoustics, digital signal processing for audio, loudspeaker arrays, room acoustics, noise music and disturbance. It is possible to read on his research activities in the *Journal of the Acoustical Society of America* (2005, 2006), www.econtact.ca (2004, 2005) and *Musicworks* (2005).

Douglas Geers

Douglas Geers is a composer who works extensively with technology in composition, performance and multimedia collaborations. His music has been programmed widely on international stages, including festivals such as the ISCM World Music Days, the International Computer Music Conference, Festival Bourges Synthese, Festival Uicum and the American Festival of Microtonal Music, and on concerts in North and South America, the U.K., Norway, Sweden, Denmark, Finland, France, Germany, Spain, Switzerland, Austria, Italy, Slovenia, Croatia, Greece, Romania, Singapore, Hong Kong, Korea and China, as well as on TV, radio and the Internet. Geers earned his doctorate in music composition from Columbia University, where he studied with Fred Lerdahl, Brad Garton, Jonathan Kramer and Tristan Murail. Currently, he is an assistant professor of music at the University of Minnesota (USA), where he founded and is director of the annual Spark Festival of Electronic Music and Arts. For more information, please see www.dgeers.com.

Christian A. Gentry

Christian A. Gentry (b. 1978) currently attends the University of Louisville as a Moritz von Bomhard Fellow where he studies composition with Steve Rouse and John Gibson. His piece, *Amazing Effort Crystallized*, received a recent premiere by Trio Arsenal (Ben Sung, violin; Jihye Chang, piano; and Hrant Parsamian, cello) with soprano Emily Hindrichs, at the renowned University of Louisville New Music Festival. Other recent performances include *The Uninhibited Flows of Tubular Waters* for amplified piano and seven wind instruments and an upcoming performance of *A Parenthetical (Meditation)* for piano and Max/MSP.

Gentry grew up in Show Low, Arizona and received his B.M. in composition at the University of Utah where he studied with Morris Rosenzweig, Bruce Reich and Steve Roens. He did additional electroacoustic studies with Miguel Chuaqui. He was a two-time recipient of the Leroy J. Robertson Scholarship in addition to receiving an Undergraduate Research Outreach Program grant to write *What is this? A damn rodeo?* for clarinet, string quartet, drumkit, Disklavier and Max/MSP. In addition to writing several chamber and electroacoustic pieces during his undergraduate career in Salt Lake City, he also wrote music for a local radio show Urban Change on KUER FM 90.1 and University of Utah's Lab Theatre production of *The Trussle at Pope Lick Creek*.

Gentry recently spent a few weeks studying composition in Alba, Italy with David Froom and Scott Wheeler at the Alba International Music Festival. While there he wrote *Posso Volare!* for solo violin. He hopes to receive a performance of the piece in the spring of 2007 by Louisville violinist Scott Moore. He is currently writing his thesis: *Witness: A Triptych* for baritone, chorus and orchestra based on a text by poet Jose Ballesteros. He resides in Louisville with his wife Laci and their Westie McDuff.

Gray Code

"Gray Code" is Butch Rovon on reeds + electronics, Kevin Patton on guitar + electronics and Fred Kennedy on percussion. The trio fuses experimental jazz, free improv and interactive pyrotechnics to explore the ins and outs of groove. Gray Code's recently recorded CD *Integer Winter* is due out spring 2007. See www.graycode.org for more info.

Suguru Goto

Suguru Goto is a composer/performer, an inventor and a multimedia artist, and he is considered one of the most innovative of a new generation of Japanese artists. He is highly connected to technical experimentation in the artistic field and to the extension of the existing potentialities in man/machine relations. In his works, new technologies mix in interactive installations and experimental performances. He has invented so-called *virtual music instruments*, able to create interfaces for communication between human movements and computers, where sound and video images are controlled by virtual music instruments in real-time through computers. Lately, he has been creating robots that perform on acoustic instruments, and he is gradually constructing a robot orchestra.

Goto has been internationally active and has received numerous prizes and fellowships, such as Koussevitzky Prize, BSO fellowships, the first prize at the Marzena, Berliner Kompositionaufträge, a prize from the IMC International Rostrum of Composers in UNESCO, Paris, DIRECAM, the French Cultural Ministry and so on. His works have

been performed in major festivals, such as Resonances/IRCAM, Sonar, CICV-Les Nuits Savoueuses, ICC, Electrofolie, Haus der Kulturen der Welt - Heimat Kunst, ISEA2002, NIME 2004/2005/2006, Olhares-Outono, Ressonancias, Audiovisionen, Utopiales Festival, AV Festival and Mixed Media Festival etc.

Goto's works have been shown in Canada, England, Germany, France, Italy, Portugal, Spain, Slovenia, Ukraine, Japan and the U.S. His works are published by Edition Wandelweiser GmbH (Germany). His *Giseion to Gousei* is recorded on CD, which is available from Akademie der Künste label (Germany), and his *Temps tressé III* from ALM Records (Japan). suguru.goto.free.fr

Tom Hamer

Tom Hamer lives and works in Madison, WI. In addition to this collaboration with Gregory Taylor, he currently plays drums for multimedia-poetry performance group Fuzzy Logic, and also Primordial Soup, an improv ensemble of bass, reeds and drums. Tom has also been known to Madison audiences for 15 years from his work in punk-jazz trio ZONK, poetry-music collective Dangerous Odds, psychedelic rock band The Romulans and funk/prog/rock trio Station Wagon. Other music-related work includes sound design for theatrical companies (Madison Rep and Broom St. Theatre), MIDI tap shoe design and support for Tap-It Dance and Theatrical Co. and studio engineering/tracking/mastering.

Mike Hannon

The video for *steady.unsteady* was created by Mike Hannon, an artist who has been concerned with applying the approaches of 1970s British film structuralism to digital video in a contemporary context. As such, his work often focuses on the processes inherent to moving-image technologies as areas worthy of investigation in their own right. As a corollary, he has collaborated with a variety of composers, recording artists and experimental music ensembles. Here the issues specific to video take second place to concerns about interdisciplinary communication and the nature of collaborative practice.

Heckadecimal

Heckadecimal hails from the vast and hairy Armpit of Despair, where he first learned to rock a guitar. In his 4th year on this spaceship Earth he became aware of the lack of anything real. Once armed with this knowledge, he set forth on the great adventure that we all have come to know and love as *Castaway*, starring Tom Hanks. In considering the difference of 9 and 5, Heckadecimal ascertained that complete and total pwnage could only come to fruition with the aid of Twinklestar Sprite, available on the Neo-Geo Entertainment Fnord. He then set forth preaching Discordianism, Chaos Majik and Pontifical Sexuality. He likes red gear and pink hats. Respect to all the trainspotters out there; Sequentix P3, Nord Rack 3, Virus A, TR-606 and TR-707

Mara Helmuth

Mara Helmuth composes for computer and acoustic instruments and creates software for music composition and improvisation. Her works have been performed in the United States and internationally. Collaborations with percussionist-composer Allen Otte are heard on the Electronic Music Foundation compact disk *Implements of Actuation*, and tape works on *Open Space* CD 16. She is on the faculty, teaching composition and computer music, at the University of Cincinnati College-Conservatory for Music and director of its Center for Computer Music. She holds a doctor of musical arts from Columbia University

and previous degrees were from the University of Illinois at Urbana, Champaign. Her electroacoustic music includes *Melipse* (1989, 1995), *Abandoned Lake in Maine* (1997) and *bugs and ice: A Question of Focus* (2002), based on natural sounds. Her writings have appeared in the monograph *Audible Traces* and in the *Journal of New Music Research* and *Perspectives of New Music*. Recent work includes the *Staircase of Light* interactive installation in Beijing at the Sino-Nordic Performance Arts Space, an Internet 2 application for improvisation—*Soundmesh*, updates to StochGran, an RTcmix-based granular synthesis application and an analysis of Barry Truax's *Riverrun*. She also plays the qin, a Chinese zither.

Mark Henrickson

Mark Henrickson is a media artist and video improviser based out of California. He is also an avid bicyclist and cat lover who is endlessly fascinated by intersections and the incidental.

Laura Hoyt

Laura Hoyt is an artist and the director of Weinstein Gallery in Minneapolis. She is an adjunct professor in the Photography program of the Department of Art at the University of Minnesota, where she obtained her M.F.A. in art and also worked as the McKnight Photography Fellowship Program Assistant. Additionally, she is coeditor with Abinadi Meza of *Mysterious Object*, an online magazine devoted to strange and alluring oddities.

Chen-Yu Hsu

Chen-Yu Hsu is a native of Taiwan and is currently pursuing his D.M.A. degree at the University of Minnesota. He received M.M. degree from New England Conservatory in Boston graduating with distinction in performance. Before coming to Minnesota, Hsu was an active solo and chamber musician, with frequent performances in Massachusetts and Maine. Hsu received his B.M. in Soo-Chow University in Taipei and was formerly the concertmaster of the National Military Symphony Orchestra. Hsu currently is a doctoral student at the University of Minnesota, majoring in violin performance and studying with Prof. Jorja Fleezanis. He is also a Graduate Fellow at and the sponsored and cultivated scholar of Ministry of Education Department of Taiwan Government.

James Patrick Hungelmann

(IED: Laptop, Beats, and Turntables)

If the minimal techno/microhouse Twin Cities' scene is a wheel, then James Patrick is at its musically and mentally ambidextrous hub. As a DJ/Remixer/Producer/Promoter, his little black book of progressive, bitblasting international talent reads like a who's who of minimal techno and its incestuous relatives: Jay Haze, Jeff Milligan, Sutekh, Sammy Dee, Sean O'Neal, Magda, Ben Neville, Jake Fairley, Dan Bell, Jeff Samuel and so on. Not one to be content with the musical wasteland that inhabits the majority of clubs, James pulls from the Bakhtinian margins to find the music that fights stagnation and commodification. Music from the envelope pushers at Contexterrior, Context, Background, Sender, Telegraph, M_nus, Plus8, Tuning Spork plus a wealth of other quality labels will always be in his bag: positive stimulation through negative space.

Marielle Jacobsons

(TrioMetrik)

Drawing from a childhood dissatisfied with classical music recitals, Marielle aims to rebuild musical performance as a breathing system of

sound, people, and space. Born in Cleveland in 1982, she received her B.A. in Music Performance and Biology from Case Western Reserve University and the Cleveland Institute of Music, studying contemporary piano performance with Anita Pontremoli. At the CCMIX in Paris, France, she studied computer music composition with Gerard Pape, Jean-Claude Risset, Trevor Wishart, and Curtis Roads. Completing her MFA in Electronic Music at Mills in May 2006, her thesis work deconstructs the violin as both performance interface and sound generator utilizing custom electronics and interactive computer programming. Recent solo work has been heard at Les Voutes (Paris) and the Luggage Store Gallery (SF), as well as performances with Agnes Szelag in the electroacoustic pop duo myrmyr.

Marc Jensen

Marc Jensen is a composer currently finishing his Ph.D. at the University of Minnesota. His teachers have included Pauline Oliveros, Alvin Curran, Fred Frith and Alex Lubet. Strongly influenced by Pauline Oliveros's Deep Listening practice and the work of John Cage, much of his work is oriented around composing relationships, rather than specific sounds—setting up situations in which performers follow extremely simple sets of rules to interact and produce an unpredictably complex whole.

Festival performances of his work include the Seventh Annual Music for People and Thingamajigs festival in 2004, the SignalFlow Inter-media and New Music Festivals at Mills College in 2003 and 2004, the University of Minnesota 2004 Percussion Extravaganza, the Columbia Music Scholarship Conference in 2006, the University of Nebraska at Kearney's New Music Festival 2006 and Electronic Music Midwest 2006, and his music is regularly performed by university new music ensembles. In collaboration with choreographer Morgan Thorson, he was recently awarded the American Composers Forum 2006 "Music in Motion" commission to compose a work for music and dance for the James Sewell Ballet. This was premiered in the SPCO Center in St. Paul in May 2006.

Jamie Jewett

Jamie Jewett holds a B.A. in dance and buddhist studies from Naropa University, a M.F.A. in dance and technology from the Ohio State University, a M.A. from Brown University's MEME program and is currently working toward the Ph.D. in new media and performance at Brown. He is director of Lostwax Productions, a multi-media dance theater company seeking to examine the visceral cusp between installation, performance space and narrative through technology. Jewett has choreographed, performed and taught across the U.S. and in Bali, Canada, France, Java, Nepal and the United Kingdom. He has been an artist in residence at HERE Center for the Arts in New York (2003-2005) and STEIM in Amsterdam (2006). His works such as *After the Fall* (Danspace at St. Mark's, 2003), *Seven Veils* (CultureMart, HERE, 2004), *Rest/Less* (CultureMart, HERE, 2005), *Snowblind* (commissioned by IMMEDIA for the University of Michigan, 2002), *Kindly Bent to Ease Us* (2001) and the evening-length works *Glyph* (1996) and *A Cloud In Trousers* (1997), utilize interactivity and projections of still and cinematic imagery coupled with live closed-circuit video. *The Other Paper* (Columbus, OH) called Jewett's Wexner Center award-winning film *Auslander* (Lincoln Center 2000) "A glimpse of Ohio film brilliance." His ongoing collaborations with experimental poet and theater artist Thalia Field include performance works such as *After The Fall* and *Seven Veils, Rest/Less* and an online multimedia piece, *Zoologic* (How2, 2004).

He is currently working on a large-scale project, *Melt*, scheduled to open in the fall of 2007.

Andrew Johnson

Andrew Johnson (B.F.A., School of the Art Institute of Chicago; M.F.A., Carnegie Mellon) is currently associate professor of art at Carnegie Mellon and recently returned from a faculty residency at Korean National University of the Arts. He is co-founder of the socially engaged collective, PED, that performed recently in Chongqing, China, and travels to Rio de Janeiro this spring.

Johnson's work addresses exigencies of daily realities and undresses the refined aesthetics of art. Venues for his work across diverse media have ranged from the Chelsea Museum of Art and Alternative Museum in New York City to Amsterdam's Arti et Amicitiae and Seoul's Gallery 175, from A Space and McMaster Museum of Art in Ontario to campus galleries at Wesleyan, Chatham, University of Georgia-Athens, UNC Chapel Hill, Maryland Institute College of Art and Center for Advanced Art and Culture in Aix en Provence and from festivals in Minneapolis, Victoria and Belfast to conferences in Leeds, Liverpool and New York City.

Johnson also contributes images and writings for a variety of publications, including *Hayden's Ferry Review #38* (Arizona State University) *Fables of La Fontaine* (University of Washington Press), *Critical Perspectives on Contemporary Painting* (Liverpool University and Tate Liverpool) and *The Brecht Yearbook 27* (University of Wisconsin Press).
artscool.cfa.cmu.edu/~johnson

Ben Jordan

Advances over the last 20 years in linguistics, genetics, and time series analysis have yielded probabilistic and exact methods for analyzing large sequences of events. These analysis methods result in the ability to categorize and predict the nature of a given sequence of events quickly, and often, with great accuracy. Currently, I am adapting these tools to several new data sets, from individual MIDI sequences and entire compositions of music. Through the development of a database of known and categorized sequences of music, I am able to analyze a new piece, and determine its similarity to known compositions. In addition to the novelty of exploring this kind of similarity, I am interested in the similarities found across several sequential databases, including gene sequences and whole genomes, numerical sequences, stock market data, literary works and language. Does the structure of a given composition mimic these other, seemingly disparate sequences? Can I use the structure of music and language to predict the behavior of natural and chaotic sequences? This talk will provide a brief introduction to the algorithms and techniques used in this hypothesis, as well as a discussion of the current challenges I have. Ben Jordan is a student and researcher at the University of Minnesota in the departments of Mathematics and Computer Science. Current research interests include vertebrate limb development, plasticity and speciation in *A. thaliana*, and the project discussed above. Questions should be directed to benjordan@umn.edu.

Marion Judish

Dr. Marion Judish is associate professor of violin and viola at St. Cloud State University. She received a bachelor of music degree in violin performance at the University of Colorado Music School in Boulder. She earned her master of music and doctor of musical arts degrees at the University of Minnesota's School of Music in Minneapolis.

Judish has been concertmaster for the St. Cloud Symphony for the past 15 years. She also serves as concertmaster for the Amadeus Chamber Symphony and has been the featured soloist with both groups, as well. An avid performer, Marion has performed on Minnesota Public Radio in recital and throughout Minnesota, concertizing in Colorado and New York City. Judish is an avid supporter of new music and has performed for the Composer's Forum in Minneapolis on several occasions. This spring she will perform the world premiere performance of a composition for violin and percussion on the SCSU campus.

Before coming to Minnesota, Judish was an active studio musician for several recording companies throughout the Denver-Boulder area in Colorado. She soloed with the Colorado Symphony and was concertmaster of the Brico Symphony in Denver. She founded the Boulder String Quartet and was active with the Chamber Music Concert Series in Boulder.

Jeff Kaiser

(The Choirboys)

Jeff Kaiser is a composer, conductor and performer living in Ventura, CA. He has performed around the United States at many clubs and festivals with his quartertone trumpet and electronics, including the recent Festival of New Trumpet in New York. As a composer, he is the recipient of numerous grants and awards and is currently working on a choral commission to be premiered at California Lutheran University in fall 2007. For more information please visit www.JeffKaiser.com.

Brian Kane

Brian Kane is a composer/theorist, currently on a Mellon Post-Doctoral Fellowship at Columbia University. Kane's aesthetic and theoretical work centers on questions of sound and signification, drawing on compositional practice, music analysis and philosophy. Specializing in 20th-century music, with an emphasis on music composed in the last 50 years, Kane's analytical work brings an interdisciplinary perspective to issues of musical meaning and construction.

He has composed orchestral music, chamber pieces, vocal works, solo pieces, electronic music, sound installations and more. Twice the recipient of the De Lorenzo Prize in Music Composition, for his Clarinet Quintet (2003) and *Three Sonnets of George Santayana* (2001), Kane's music has been performed around the United States and in Europe. He is currently fulfilling two commissions and working on a book manuscript.

C.R. Kasprzyk

C.R. Kasprzyk, saxophonist, has presented many world premieres. He has been a guest artist for New World Symphony Orchestra, Spark Festival and CCRMA (Stanford University).

As a composer, he was the only undergraduate recipient of the Midwest Graduate Music Consortium Composition Contest 2003 and was selected for MusicX Festival. He has had commissions by School for the Creative and Performing Arts, Coalescence Percussion Duo, Wiggle Pictures/Ghetto Film School Productions, Jessica Finch, Grand Valley State University and many saxophonists including Jennifer Grantham and James McCain. He was Encore grant recipient from American Composers Forum for work with Intrada Winds. Faculty throughout Maryland including Morgan State University. Site coordinator, The Creative Access.
www.crkasprzyk.com

Jen Keavy

Jen Keavy has been the public relations director for the School of Music since September 2004. Prior to that, she spent her days (and sometimes nights) toiling away as a marketing/communications professional for the Minnesota Orchestra and Seattle Symphony. After a few years on the West Coast, she moved back to the lovely municipality of Iowa City to finish her master's thesis, "Musical style as a representation of social milieu: the 1927 premieres of Ernst Krenek's *Jonny spielt auf* and Erich Wolfgang Korngold's *Das Wunder der Heliane*," and subsequently graduated from the University of Iowa in 2001. Her most famous moment was when she sprained her ankle at a Cake concert at First Avenue, one of her favorite haunts. In her past life, she was a trapeze artist. Someday, she hopes to own/operate a coffeehouse/wine bar with her husband Chad and fierce canine Moxie.

Noah Keesecker

Noah Keesecker is a multi-disciplinary artist, primarily working in sound. His interests span into the realm of video, installation, interactivity, text and performance art. His works have been featured at Music at the Anthology (New York City), the International Computer Music Conference (ICMC), Society for Electro-Acoustic Music in the United States (SEAMUS), SPARK Festival, the World Saxophone Congress, Third Practice Festival, NWEAMO and various locations throughout the United States and Prague. His collaborative projects have been programmed in the Twin Cities, including works receiving an Arts Quarter Collective grant. Keesecker is currently a graduate student at the University of Minnesota.

Jennifer Kelly

Jennifer Kelly has been the public relations student assistant for the School of Music since summer 2005. She anticipates graduating with honors in May with a B.S. in graphic design. She will be one of the first alumni from the University of Minnesota's new College of Design. When she has time outside of school, she loves movies, music, hockey (especially when the Gophers or Forest Lake are playing), baking, scrapbooking and spending time with her fiancé, Peter. They soon hope to take up permanent residence in the northern Twin Cities suburbs after enjoying a few Fourth of July celebrations in Forest Lake, where they currently reside. She feels very honored to have been a part of the Spark Festival.

Gary Kendall

Gary Kendall is associate professor of music technology at Northwestern University. He serves both as coordinator of the music technology program and co-director of the program in sound design. As a researcher, especially in 3D sound and spatial audio, he has contributed to the *Computer Music Journal* and *Proceedings* of the ICMC and has presented to the Audio Engineering Society and the Acoustical Society of America. His research in 3D sound led him to help produce the first use of 3D sound in broadcast television. The most recent creative work has centered on energetic healing through music and includes spatial sound installations. He is a student of Andean Shamanism and has trained as an energetic healer through studies with Amorah Quan Yin.

Fred Kennedy

(Gray Code)

Originally from Halifax, Nova Scotia, Canada, drummer and sound designer Frederick Kennedy now makes his home in New York City. In the last few years, Fred has completed tours to France, Belgium,

the United Kingdom, Ecuador, the Southwestern United States and California. Fred is fortunate to have had the opportunity to perform with many fantastic artists, including David Krakauer, Tim Hagans, Ben Monder, Bobby Shew, Sheryl Bailey, Joe LoCascio, Lynn Seaton, Dan Haerle, Philip Glass and Iva Bitova. Fred has also worked extensively collaborating with theatre and dance artists on such projects as *Tiger's Heart* (97), *The Secret Place* (02), *Trout Stanley* (04), and *Brighter Than the Light of the Sun* (05), for which Fred received a Robert Merrit Award for Best Sound Design. Recent projects include the *Suite Unraveling*, a group blending elements of minimalist chamber music, free jazz and indie rock; and Randal, a quartet that Fred co-leads with Norwegian guitarist Jostein Gulbrandsen (Randal's debut CD is available online at www.phonector.com). Visit www.fredkennedy.org to hear samples of this music and find out more information.

Benjamin Kinsley

For the past several years, Benjamin Kinsley has been traveling from town to town, convincing locals to engage in his strange musical fantasies. In a small town in southern Germany, he prompted unsuspecting townsfolk to dance around like fools in the rain in search of the perfect melody. Upon his return to Cleveland, more than 20 people took off their clothes and performed funny noises to him for his amusement. Later, when he made music with his face, many elderly people protested.

Consequently, he relocated to Pittsburgh, PA, where he immediately began to blindfold people and give them wedgies. After many hours of torturing his subjects, he discovered a process that could turn painful yelps into choral ecstasy. He is currently working on making this process safe to perform on human subjects everywhere.

Jonathon Kirk

Jonathon Kirk is an active performer, composer and improviser interested in many areas of new media, improvisation and electronic music. His works have been performed by a diverse group of musicians and ensembles, including Ensemble Medusa, Harvard Collegium Musicum and members of Champ D'action. He has had works presented at festivals and venues around the United States, Europe and Asia, including ICMC, Princeton's Listening in the Sound Kitchen, the Knitting Factory, Structural Elements-Chicago and the festivities of the Cultural Capital of Europe in Brugge. In 2000 and 2001 he was a composer-in-residence at the Logos Foundation for Experimental Music in Ghent, Belgium, where he composed for radio and robotic musical automatons designed by Godfried-Willem Raes. He studied music at the Eastman School of Music and computer music and new media at Brown University. He currently teaches music theory at Northwestern University and is a trombonist with the Chicago-based Tomorrow Music Orchestra and the improvisation collective backGammon.

Juraj Kojs

I was born (in 1976) and raised in Slovakia. I am a composer, pianist and educator. My past composition teachers include Beth Wiemann, Kristine Burns, Orlando Jacinto Garcia, Fredrick Kaufman, Matthew Burtner and Judith Shatin. My studies in piano started in Slovakia and later continued in the U.S. My piano teachers were Alena Komorasova, Peter Cerman, Baycka Voronietsky, Phillip Silver, Kemal Gekic and Jose Lopez. I am currently a Ph.D. candidate in composition and music technologies at the University of Virginia. My dissertation advisor is Judith Shatin.

My compositions were recently included at forums such as International Computer Music Conference 2006 (New Orleans, USA), Sonoimagines 2006 (Buenos Aires, Argentina), New Interfaces for Musical Expression Conference 2006 (Paris, France), Gaudeamus International Music Week 2005 (Amsterdam, The Netherlands) and Society of Composers Inc. National Conference 2005 (Greensboro, USA). In 2006, my composition *Revelations* was awarded the first place prize at Eastman Electroacoustic Composition and Performance Competition, and my piece *In Secret* received an honorable mention at the Digital Art Award in Tokyo, Japan.

The University of Virginia awarded me a Dissertation Year Fellowship for the academic year 2006–2007. The fellowship has enabled me to advance in working on my dissertation, which discusses how virtual instruments by means of physical modeling synthesis facilitate a continuum between physical and virtual realities in music.

Keith Kothman

Keith Kothman is a composer and sound artist working across the realms of concert music to interactive installation. Performances and installations of his work have taken place at InteractivA '03 at MACAY: Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico; Videoformes International Multimedia and Video Arts, Clermont-Ferrand, France; International Computer Music Conference; Society for Electro-Acoustic Music in the United States; University of Minnesota Spark Festival; Indianapolis Museum of Contemporary Art; University of Richmond Third Practice Festival; Bowling Green New Music and Art Festival; Electronic Music Midwest; and the Society for Electro-Acoustic Music in Sweden. Kothman was awarded an honorable mention for *Interludes* (video by John Fillwalk) at the 31st annual Bourges Electroacoustic Music competition, and recordings of his music are available on the Capstone, Cambria and New Albany labels. He currently is a faculty fellow with the Institute for Intermedia Arts at Ball State University.

Joseph Koykkar

Joseph Koykkar has had his music performed nationally and internationally, including performances and commissions by many of the leading new music ensembles in the nation. His music can be heard on seven CD's, including an all-Koykkar CD released on Northeastern Records in 1992. His composition *Out Front* on the North/South label was one of 49 entries selected for a 2006 Grammy in the Best Contemporary Classical category. He has composed in a variety of media, including chamber music, orchestral scores, music for dance, film/video scores and electronic/computer music. He holds degrees from the University of Wisconsin-Milwaukee, Indiana University (M.Mus.) and the University of Miami (D.M.A.). He was composer-in-residence for the NOW Festival '96 at Capital University in Columbus, OH. His compositions are published by MMB Music, Inc., Belwin-Mills and See Saw Music. As a professor at the University of Wisconsin-Madison, he teaches courses in electroacoustic music/sound design for the interarts & technology program and is music director for the UW's dance program. He has been on the UW-Madison faculty since 1987.

Heather Kube

My work is performance, conceptual, and experimental, recorded and recreated digitally. Through the use of video, I am able to manipulate and distort time and space. While adhering to aesthetics, I can combine whimsy and reality. I am drawn to dialectic themes, such as the intersec-

tion between insanity and intellect, feminism and femininity, the spiritual and the secular, the beautiful and the revolting.

I am a firm believer in the use of art to expose the hard facts of reality. Through the artistic media, we have the unlimited ability to critique our society, politics, and collective consciousness. My artwork attempts to uncover truths relating to gender, class, and political issues while adhering to an aesthetic tradition. I would consider my work performative, conceptual, and experimental recorded and reworked digitally. Images are strong enough to save lives, cause war, or simply change ones mind. We have emotional relationships with images and it is vital to my work that the viewer has an emotional reaction to it. Whether its grief, humor, confusion, irritation, or admiration, I want people to feel and push their familiarity of the world to new boundaries. I believe in the power of art to raise awareness, shift paradigms, and promote change.

Anne La Berge

Anne La Berge is a pioneer flutist/composer, working her entire career with interactive computer systems, microtonality, improvisation and contemporary chamber music. She grew up in Minnesota and has lived since 1989 in Amsterdam, The Netherlands. She can be heard in a range of settings from modern chamber music in the theaters of Europe to improvised electronic music in the local squat buildings.

She also regularly commissions artists to compose interactive/improvised music and video solos for her. The last few years have seen a new addition to her own work: self-penned enigmatic short stories which slide seamlessly in and out of her compositions.

From 1999 to 2006 she co-founded and ran the series "kraakgeluiden" for weekly electroacoustic improvisation sessions in Amsterdam. This series gained an international reputation for its programming and received financial support on the local and national level.

La Berge has regularly received funding from the Dutch Gaudeamus Foundation, Composer Funds and Podium Arts Funds. She is on the board of directors of the Prime Foundation and the Women in Music Foundation and is co-director of the voLsap Foundation. She is currently collaborating with the Dutch publisher Donemus to published versions of her latest works.

www.annelaberge.com

David La Berge

David La Berge is a senior neuropsychologist living in Massachusetts and former faculty of the Universities of Irvine, California and Minnesota. He has just published his recent findings on apical dendrite activity in cognition and consciousness. His findings define the conditions of cortical neural activity in the brain during cognitive processes, from reflex responses to the deepest levels of meditation.

John Lato

John Lato is a doctoral candidate at the University of Texas, studying composition with Donald Grantham and Russell Pinkston. He is currently interested in writing music that reflects his musical roots, a project that, in all likelihood, will last for the duration of his career. John is also working on software to process audio wavelet transforms but still hopes to complete his degree this spring.

Johnathan F. Lee

Composer and Digital Sound Artist, Assistant Professor,
(College of the Arts, Tamagawa University)

music.columbia.edu/~jlee

Johnathan F. Lee is a digital sound artist and composer living in Tokyo. In recent years, his artistic interests have focused on collaborations with artists from other disciplines—particularly choreographers and visual artists—in works that have been presented in Asia, North America, South America and Europe. Prior to moving to Japan, he taught at Columbia and Adelphi Universities in New York.

Kyungmi Lee

Flutist Kyungmi Lee's major interest is to strengthen the communication between performers and the audience, through exploring the endless possibilities of sonic language. As an active performer in music that incorporates technology, Kyungmi has appeared in festivals such as Society of Electroacoustic Music in the United States (San Diego, CA), Florida Electroacoustic Music Festival (Gainesville), and International Computer Music Conference. (Barcelona, Spain)

Kyungmi was classically trained at the Juilliard Pre-College, and the Peabody Conservatory (B.M. '02, M.M. '03), and has participated in numerous summer festivals, and master classes. Recently, Kyungmi received her second Master's degree in Computer Music Performance at the Peabody Conservatory. Kyungmi plans to continue to collaborate with a variety of artists, and to share her musical journey with the general public.

Joshua Liveris (a.k.a. Soundless)

Currently living in Minneapolis, Soundless, a.k.a. Joshua Liveris, has been a creator, listener and student of music for all of his life. While living in places as diverse as Japan, Thailand and the U.S., his life and his music have greatly been affected by his experiences. Drawing inspiration from music around the world, he has sought out ways to incorporate the sounds and styles of different cultures with those of his own. He started out by first playing the bass and guitar and then began to utilize samplers, synthesizers and computers, embracing a more electronic element in his music. His music continues to grow and change, containing a mixture of samples and live instrumentation.

Guillaume Loizillon

Guillaume Loizillon was born in 1957, and he lives and works in Paris. Composer and musician attracted by many other media, he remains independent and unceasingly attracted to new experiments and artistic developments. Electronic music, sonic arts, improvisation, poetry, installations, intermedia meetings, net art...

As a composer, his discography contains more than 12 references. He is also a lecturer at the department music of the University Paris VIII.

His main artistic and musical collaborations include dance companies (Merce Cunningham Dance Company, Jean-Marc Matos et cie, Compagnie VMT), sound poetry and visual arts (Joël Hubaut, Julien Blaine, Jacques Donguy, Costis, Sylvain Belot and Esther Ferrer) and musicians (Barney Wilen, Tom Johnson, Hektor Zazou, Bony Bikaye, Laurent Saitet, Claude Barthélémy, Claude Micheli and Dièse 440).

Lynn Lukkas

Lynn Lukkas delves into the intellectual relationship between art and

research in neuroscience, biomedical engineering, psychology and geo-political relations through her recent works, *The Biosensor Projects* and *The Oculus Projects*.

In *The Biosensor Projects*, Lukkas utilizes the viewer's breathing, heartbeat and brainwaves to "poetically collapse the distance between mind and body," Lukkas explains. The body's interior functions become externalized via computer-generated imagery using biomedical monitoring technology and mapping software.

In a different vein, *The Oculus Projects* go outside the body to consider the relationship between individuals and place. Lukkas uses global positioning system coordinates with audio and video from her worldwide travels to create digital installations. As a result, Lukkas inquires into the meaning of geo-political boundaries, ideology and economic globalization as they relate to the individual.

Lukkas is an associate professor of time and interactivity in the department of art at the University of Minnesota. She is the recipient of numerous awards, including a National Endowment for the Arts Fellowship, a Bush Foundation Fellowship and several McKnight and Jerome Foundation Fellowships. She has exhibited her work nationally and internationally in exhibitions and performances at the Walker Art Center's *Out There Series*, the Capetown One City Festival and at the Cleveland Performance Art Festival. For examples of Lukkas' work, go to lynnlukkas.umn.edu.

Pamela Madsen

Pamela Madsen is achieving recognition as an emerging composer. A new voice amongst women in new music, she has explored electroacoustic music by women composers, forging new ground for herself and others. Through her compositions, interactive opera/installations, writings, collaborative projects, collected archives of new work by women in electronic music, teaching and organization of events bringing women composers together, she has created a body of work with an impressive breadth of vision. Madsen earned a Ph.D. in composition from UCSD with Brian Ferneyhough and has undertaken doctoral studies in music theory from Yale University and post-doctoral studies in music technology at IRCAM, Paris.

Her large scale operas/music dramas for various ensembles, voices and electronics have been premiered by such ensembles as Ethel, Zeitgeist, SONOR, New York New Music Ensemble, California Ear Unit and the Arditti String Quartet. *We Are All Sibyls* (2004), an interactive electroacoustic opera, was premiered by various ensembles and soloists throughout the United States, including Zeitgeist (Patti Cudd's performance of *Red Shoes*), yesaroun' duo, New York New Music Ensemble and the California Ear Unit. Current projects include *Faraway (Within)* for orchestra and spatialized voices, *Sensations of Unreality* for piano trio/solo piano commissioned by Winston Choi from Brave New Works, Shannon Wettstein and Ian Pace, London, and *Sedna*, a multi-media, electroacoustic opera/installation commissioned by Zeitgeist.

Madsen is organizer and curator of the Annual Women in New Music Festival, International Electro-Acoustic Women's Listening Room Project at Cal State Fullerton, where she is an associate professor of composition. During 2006 she took the Listening Room Project "ON THE ROAD" as a lecturer, composer and curator to Spark, IAWM, Miami, New York, San Francisco, Amsterdam and Montreal. During

2007-2008 her work as a composer and the listening project will be featured in festivals of new music in China, US, Canada, Germany and the UK.

Don Malone

LoneMonad (a.k.a. Don Malone) has applied his electroMusing art in Carnegie Hall, the streets of Chicago and other venues. Send him a ticket—he will come.

dmalone@roosevelt.edu and faculty.roosevelt.edu/malone/

Please enjoy Malone's lecture on *electroMusing with aMente*. aMente is a live performance instrument designed for electroMusing. It includes algorithmic generation incorporating fractals, chaos, serial and deterministic patterns. It also includes aiff players, effects and various interactive controls. aMente evolved from a patch on an ARP 2500 modular synth controlled by the guidance system from a declassified D17-B intercontinental ballistic missile and is currently implemented in Max/MSP/Jitter.

Matthew McCright

American pianist Matthew McCright performs extensively throughout the United States and Europe as piano soloist and chamber musician. He has devoted his life to performing works by living composers and has thrilled audiences with an inventive repertoire that spans both the traditional and a wide range of contemporary works. He has premiered numerous new pieces, many written for him, and has collaborated with such composers as Pauline Oliveros, Terry Riley, Mary Ellen Childs, Michael Gordon, Julia Wolfe, Evan Ziporyn, Linda Buckley, Garrett Sholdice and Judith Zaimont, among countless others. Upcoming projects include premieres by Daniel Nass, Mary Ellen Childs and collaborating with Berlin-based improviser Keith O'Brien and the UK's Ailis Riain.

McCright completed his doctor of musical arts degree in piano performance from the University of Minnesota under the tutelage of Lydia Artymiw. In addition to private study in New York City with Lisa Moore, he also holds a master of music degree in piano from the College-Conservatory of Music at the University of Cincinnati and earned his bachelor of music degree in piano performance, *magna cum laude*, from Westminster College. A recipient of numerous awards and prizes, he is co-founder of Westminster Triptych and is a member of the Minneapolis-based Renegade Ensemble. While sustaining an active freelance schedule, McCright is on the piano faculty of Carleton College. For more information please visit

www.matthewmccright.org

Michael McCurdy

Michael McCurdy is a freelance percussionist and teacher in New York City and is currently an adjunct instructor in the pre-college program at Stony Brook University, where he directs the Stony Brook Youth Percussion Ensemble, is an adjunct instructor of percussion at Suffolk County Community College and is the director of the Metropolitan Youth Orchestra Percussion Ensemble. He has been a featured performer at the Other Minds Festival of New Music in San Francisco, the Festival of New American Music in Sacramento, the April in Santa Cruz New Music Festival and the Bang on A Can Summer Music Institute. McCurdy has performed with, among others, the San Francisco Contemporary Music Players, the Sacramento Philharmonic, Sacramento Opera, Albany Symphony and the New Jersey Philharmonic Orchestra.

He is a champion of new music, premiering and recording works by established composers, such as Richard Felciano, Karen Tanaka, Ushio Torikai, Annie Gosfield and Gavin Bryars. Recent and upcoming projects include a tour to Jakarta, Indonesia, with the contemporary chamber ensemble Continuum, a residency at the Banff Centre for the Arts in Canada, a residency at Mälardalen University in Västerås, Sweden, and a fourth U.S. tour with the experimental ensemble Hi Red Center. McCurdy completed a D.M.A. in percussion performance at the State University of New York at Stony Brook studying with Eduardo Leandro and legendary percussionist Ray Des Roches; he received a master's degree from Cal State Sacramento studying with Dan Kennedy and a bachelor's degree from TCU, studying with Nick Petrella.

Mike McFerron

Mike McFerron is an associate professor of music and composer-in-residence at Lewis University, and he is founder and co-director of Electronic Music Midwest. A past fellow the MacDowell Colony, June in Buffalo and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CD's, as well as on his website at www.bigcomposer.com.

David D. McIntire

David D. McIntire was born in upstate New York and has had some training on the clarinet. Participation in a small-town band and weekly exposure to Protestant hymnody provided his entry into music. He became fascinated at an early age with electronic music and wore out many razor blades in pursuit of that discipline. He also played in a series of eccentric musical groups, most notably the Colorblind James Experience, the Hotheads and the Whitman/McIntire Duo. He holds degrees from Nazareth College of Rochester and Ithaca College, and is presently a D.M.A. student in composition at the University of Missouri at Kansas City, where he holds a Preparing Future Faculty Fellowship.

Elliott Miles McKinley

Elliott Miles McKinley's music has been performed throughout the United States, Canada and Europe. Commissions include those from the Pittsburgh New Music Ensemble, the SOLI Chamber Music Ensemble, the Czech Philharmonic Chamber Music Society, the Pittsburgh New Music Ensemble, the Duquesne University Contemporary Ensemble and the Martinu String Quartet. His works have also been featured on several international festivals, including the Mid-American Center for the Arts & Music Festival at Bowling Green State University and the Olomouc Spring Festival in Olomouc, Czech Republic. McKinley has been the recipient of a BMI Student Composer Award, an ASCAP composition award, a fellowship at the Virginia Center for the Creative Arts and grants from Meet the Composer.

Born in 1969, McKinley received a bachelor of music degree in jazz studies and composition from New England Conservatory of Music and a master of music degree in composition from the University of Michigan. Among his principal teachers were John McNiel in jazz performance studies, Malcolm Peyton, George Wilson, Michael Daugherty and William Bolcom. McKinley is currently

a doctoral candidate in music composition at the University of Minnesota in Minneapolis, where he has worked with Alex Lubet, Douglas Geers, Noel Zahler and David Gompper. Please visit www.elliottmilesckinley.com for more information.

Keith McMillen

Keith McMillen (TrioMetrik) has been working his entire adult life on one single problem – how to play live interactive music in an ensemble using extended instruments moderated by computer intelligence. This goal has required him to create dozens of new instruments, patented technologies and multiple successful companies in order to advance the technology sufficiently to reach his musical objectives. Keith began his audio career in 1979, when he founded Zeta Music. The company's revolutionary electronic instrument designs created a new market in the music industry, and the brand Zeta is synonymous with the modern violin. Later, as Vice President of R&D at Gibson Guitars, Keith worked with UC Berkeley's CNMAT and created a new technology group focusing on audio networking, synthesizers and string instruments. As Director of Engineering at Harman Kardon, he formed an innovative new software product division dealing with audio processing and distributed networks. Keith founded Octiv in 1999 to solve major issues with live audio and led the company as both technologist and business guru raising over \$20M from VCs such as 3i and Intel Capital. In April 2005, Keith successfully sold Octiv to Plantronics (NYSE:PLT) and is personally funding the current operations of the BEAM Foundation. Keith received his B.S. in acoustics under James Beauchamp from the University of Illinois where he also trained in classical guitar and studied composition with Herbert Brun and Sal Martriano. Keith has spent 25 years developing MACIAS – an integrated composition performance system that is the foundation of TrioMetrik's music. He now works full time at composing, creating and performing while pursuing his original goal of a next generation music he has termed NuRoque.

Caly McMorrow

Caly studied classical piano and saxophone until lured by the siren song (or the weird bleeps) of analog synthesis and appropriated gaming consoles. She's worked in recording studios both locally and abroad, as a sound designer and composer for theatre and film, and curates performances of experimental electronic music for one of the nation's largest science fiction conventions. In addition to her solo performances of live loop-based creations, she can be heard as half of the experimental electronic duo *Low Orbit on the Crossfaded* Vol. 2 and mnartists.org compilations.

Abinadi Meza

Abinadi Meza is a sound artist based in Minneapolis, where he teaches media arts at Minneapolis College of Art and Design. His work has been exhibited at many venues, including the Biennale for Electronic Art, Perth; La Casa Encendida, Madrid; Irish Museum of Modern Art, Dublin; Konstfack, Stockholm, and Walker Art Center, Minneapolis. See www.abinadimeza.net for more information.

Jimi Michiel

Originally from Lafayette, NY, trumpeter Jimi Michiel finds himself at home in a variety of diverse musical settings. Career highlights include a sold out performance at Carnegie Hall as principal trumpet of the New York String Orchestra under Jaime Laredo, sitting in with the Rebirth Brass Band at the original House of Blues and performing Bach's Second

Brandenburg Concerto in recital at the New England Conservatory. Michiel also enjoys performing new or rarely heard music, including works by Robert Hall Lewis, Daniel Bassin, James Mobberley, Galen Brown and Toshihiro Kosaka, as well as concert etudes by Henri Tomasi and transcriptions of solos by Miles Davis.

Michiel is a second year graduate student at the University of Minnesota where he is working towards degrees in trumpet performance and musicology. He previously attended the New England Conservatory where he earned degrees in trumpet performance and music history, and the Interlochen Arts Academy, where he received his high school diploma. He is the recipient of the 2005 Charles Schlueter Award, a former member of the award-winning Interlochen Trumpet Quartet and an active freelancer in both Minneapolis and Boston. Currently a student of Gary Bordner, Michiel has also studied with Charles Schlueter and Stanley Friedman. For more information, please visit www.jimi-michiel.com.

Scott Miller

Scott Miller is a composer of electroacoustic, orchestral, chamber, choral and multimedia works frequently performed at venues and presented in exhibitions throughout North America and Europe. He is most widely known for his interactive electroacoustic chamber music and his experimental performance pieces created in collaboration with poet Philippe Costaglioli and video artist Ron Gregg. His music has been recorded by such ensembles as Zeitgeist, Trio Montecino and Wizards! on the Innova, Eroica and CRS labels. Miller is a professor of music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and music theory. He holds degrees from the University of Minnesota, the University of North Carolina—Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

James Mobberley

James Mobberley's music spans many media, including orchestral and chamber music, music for film, video, theater and dance, and music that combines electronic and computer elements with live performance. He has been on the composition faculty of the Conservatory of Music at the University of Missouri-Kansas City since 1983, and has recently been named Curators' Professor of Music. He also serves as coordinator of the composition programs and director of the Musica Nova Ensemble.

From 1991-1999 he was the Kansas City Symphony's first Composer-in-Residence. Other residencies include Composer-in-Residence for the "newEar" Ensemble (1999-2002), the Taiwan National Symphony, the Ft. Smith Symphony and the Composers Forum of the East at Bennington College, and many colleges and Universities throughout the U.S.

He has received numerous fellowships, grants and awards, including a Guggenheim Fellowship, the Rome Prize Fellowship, a Composer's Fellowship from the National Endowment for the Arts, the 2001 Van Cliburn Composers Invitational, the Lee Ettelson Composers Award, the Mrs. Ewing M. Kauffman Excellence in Teaching Award and numerous others. Commissions have come from the Barlow Endowment for Music Composition, Meet the Composer, the St. Louis Symphony Chamber Series, the Kansas City Symphony and numerous individual performers. His music appears on the Capstone label, the Music from SEAMUS series, and on upcoming releases from Gothic Records and the CDCM

Series. His most recent recording is an all-orchestral CD performed by the Czech National Symphony Orchestra on Albany Records.

Alexander Mouton

Alexander Mouton's artistic interest lies in the potential new technology has for bringing visual and sound arts together for interactive and immersive works. His explorations into the poetic and narrative possibilities of time-based art lead him to internet art, interactive video installations, multimedia performances and artists' books, many of which are in collections internationally. Alexander is assistant professor of photography and new media at Denison University.

www.unseenProductions.net

Ashley Nail

Ashley Nail, a composer of acoustic and electroacoustic music, was born in Fort Worth, TX. Ms. Nail studied via scholarships at University of Texas at Arlington under the tutelage of Andrew Walters. She received her B.M. in 2004 and a graduate certificate in clarinet performance in 2005, studying under Carol Jessup. Nail is currently pursuing her M.A. in composition at the University of Minnesota, where she is a Graduate School Fellow. She has studied composition at UMN with Noel Zahler and Douglas Geers and clarinet with John Anderson. Her piece *At the end of the tunnel* was recently premiered by the Minnesota Orchestra as part of their Composer Institute program.

Steve Nelson-Raney

Multi-disciplinary artist Steve Nelson-Raney has been performing his own music since the late sixties. Since then he has given numerous concerts throughout the country and has appeared with such musicians as Malcolm Goldstein, Peter Kowald, Ernie Watts, Michael Zerang and Tom Hamilton. Nelson-Raney's current work includes continuation of ongoing improvisations for saxophone and piano, composition in various mediums and collaborations with other musicians, writers and visual artists (two notable collaborative performances have been with writers Anne Waldman and Tom Raworth). He performs regularly as saxophonist in the free improvisation trio Audiotrope, in a duo with percussionist Jon Mueller, as well as in a wide variety of other contexts in the Milwaukee area.

Nelson-Raney's writing has been published in a variety of anthologies and magazines. His selected poems are available each year in small editions of handmade chapbooks, which he designs and constructs. Active in bookarts since 1986, Nelson-Raney has utilized the book form in hundreds of works that have included text, photography, drawing, painting and collage. Currently he is producing specifically designed packets that contain a series of mounted thematically related photographs. Nelson-Raney's visual work has been exhibited in numerous shows throughout the midwest; he has had a one-person show at Milwaukee's Woodland Pattern Book Center, as well as a joint show there with instrument maker Hal Rammel, with whom Nelson-Raney collaborates musically.

Kristin Norderval

Kristin Norderval, soprano, is a composer and improviser who specializes in developing new works for voice and interactive electronics. Commissions have included works for Den Anden Opera in Copenhagen, the Bucharest International Dance Festival in Romania and Jill Sigman/thinkdance in New York City. She was the recipient of a Norwegian State Artist's Stipend (Statens kunstnerstipend) in 2004

and 2005 for the development of new multi-disciplinary work, and was the winner of the American Music Center's Henry Cowell Award for innovative music in 2005. As a singer Norderval has performed at festivals throughout the world, both as a solo artist and in collaboration with theater directors, choreographers, sculptors, filmmakers, installation artists and other musicians. Her credits as a soloist include performances with the Netherlands Dance Theater, the San Francisco Symphony, the Oslo Sinfonietta and the Philip Glass Ensemble. She has recorded for CRI, Nonesuch, Mode, Deep Listening, Eurydice, Aurora and Point records. Kristin Norderval is currently a Research Fellow at the University of Østfold in Halden, Norway.

Sean Nye

Sean Nye is a graduate student in comparative studies in discourse and society at the University of Minnesota. His research deals with Kierkegaard and Adorno, German music history and the intersections of music, philosophy and literature more generally. He works as a DJ for Radio K's goth-industrial specialty show called the *Locust Lecture*. In 2005, he published an article on representations of techno in the book *50 Jahre BRAVO* (Verlag Thomas Tilsner), commemorating the fiftieth anniversary of Germany's most popular youth magazine.

Tom O'Doherty

Tom O'Doherty is a musician, photographer and designer working in Berlin and Dublin. He plays guitar and bass frequently with numerous experimental, drone, noise-inflected bands in Dublin and Berlin, and has played alongside acts such as Damo Suzuki, Candie Hank, Philip Jeck, Adem, Six By Seven and The Redneck Manifesto. As co-founder with Ewan Hennelly (a.k.a. Herv) of Risc Records, O'Doherty frequently combines his musical and visual interests, curating music from numerous emergent artists and presenting their work in uniquely packaged and singularly designed formats. These overlapping interests resulted in the formation of snootier.com, a website of personal photographic and sonic interests, frequently highlighting performances, architecture and found objects in urban environments. O'Doherty's photographic work is frequently used in the design for Risc Records, and his documentation of GrizzlyBear will soon be published in *The Wire*.

Pat O'Keefe

(Zeitgeist)

Woodwind player and artistic co-director Pat O'Keefe is a graduate of Indiana University, the New England Conservatory and the University of California, San Diego. In San Diego, he performed regularly with the new music ensemble SONOR, as well as with the San Diego Symphony, and he has performed and recorded with many noted new music groups around the country, including the California EAR Unit, the Cleveland New Music Associates and Ensemble Sospeso in New York. Pat can also be heard performing regularly with the Brazilian ensembles Brasamba and Batucada do Norte (of which he is the co-founder and co-director), the world music group Music Mundial and the improvisation ensemble AntiGravity. He is currently on the faculty of the University of Wisconsin-River Falls.

Pauline Oliveros

"Through Pauline Oliveros and *Deep Listening* I finally know what harmony is.... It's about the pleasure of making music."

—John Cage, 1989

Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities in the many facets of sound. Since the 1960s she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Many credit her with being the founder of present-day meditative music. All of Oliveros' work emphasizes musicianship, attention strategies and improvisational skills. She has been celebrated worldwide. During the 1960s John Rockwell named her work *Bye Bye Butterfly* as one of the most significant of that decade. In the 70s she represented the U.S. at the World's Fair in Osaka, Japan. During the 80s she was honored with a retrospective at the John F. Kennedy Center for the Performing Arts in Washington D.C. The 1990s began with a letter of distinction from the American Music Center presented at Lincoln Center in New York. In 2000 the 50th anniversary of her work was celebrated with the commissioning and performance of her *Lunar Opera: Deep Listening For...tunes*. Oliveros' work is available on numerous recordings produced by companies internationally. The Sounding the Margins festival—a forty-year retrospective on the occasion of her 70th birthday—will be released soon in a six-CD boxed set from *Deep Listening*.

Roberto Osorio

Roberto Osorio is a multimedia consultant/artist and electronics specialist with years of experience in all facets of digital creation, artistic and otherwise. He has been involved in projects ranging from studio production to large-scale installations, physical computing and web development. He has a masters in music technology from NYU and his work can currently be seen in and around NYC.

Dan Overholt

Dan Overholt is a composer, performer and instrument builder based at University of California, Santa Barbara's Center for Research in Electronic Art Technology (CREATE). Dan has a B.S. in computer engineering and a B.A. in music (violin performance) from California State University, Chico, and a M.S. from the Massachusetts Institute of Technology Media Lab. He is currently pursuing an interdisciplinary Ph.D. in music technology, as well as teaching in the media arts and technology program at UCSB.

Joshua Parmenter

Joshua Parmenter completed his D.M.A. in composition at the University of Washington in 2005, where he studied with Prof. Richard Karpén. He received his master of music in composition in 2002 from the University of Washington. He received a bachelor of arts in music from the University of California, Berkeley, where he studied with Edwin Dugger and Jorge Liderman. He is currently a lecturer at the University of Washington School of Music in theory and composition and a research associate at the Center for Digital Arts and Experimental Media.

Parmenter's music has been performed throughout the United States and Europe. He specializes in both acoustic and electro-acoustic music, especially music that combines performers with real-time electronics. An important part of his research has been in the development of real-time synthesis software as part of the SuperCollider open source project. He also uses the CSound and Common Music synthesis programs. Currently, his research is focused on extending the real-time analysis and performance tools in the SuperCollider programming language, as well as a suite of Ambisonic Unit Generators for sound spatialization.

He currently lives in Tacoma, WA, with his wife Tamiko Nimura and their daughter Celia. All three enjoy good food, books and music.

Andrew Pask

(The Choirboys)

Andrew Pask is from New Zealand. He studied and played in his home town of Wellington before heading off to Hong Kong, where he worked as a studio musician, performing on albums for Cantopop stars and playing jazz all over Asia. Since arriving in Los Angeles in 1999, he has become a part of the creative music scene there, playing with Vinny Golia's large band, also in Vinny's clarinets project, with Stuart Liebig in *Lane End Merge Left* and *Stiglette*, and with many others in and around LA. He works for Cycling '74 as a MaxMSP programmer by day.

Kevin Patton

(Gray Code)

Media artist, composer and guitarist Kevin Patton has performed in Europe, Japan and throughout North America. As a guitarist he has performed with Sam Rivers, John Abercrombie, Chris Potter and Bob Brookmeyer among others. 2005 saw the release of his trio record *A Pocket Full of Stones*, and a performance tour of Europe where he played the State X - New Forms Festival in Den Haag, Holland, and the central European states of Czech Republic and Slovakia. Patton's multimedia and electronic compositions have most recently been presented by The Aphasia Project, a multimedia performance art duet with videographer Carmen Montoya. Their composition *We Are All Creatures of Moisture* was recently presented at the SEAMUS 2006 National Conference at the University of Oregon. Currently Patton is studying in the MEME (multimedia & electronic music experiments) Ph.D. program at Brown University; this coming fall he will direct the MEME Improvisation Ensemble. Before coming to Brown, Patton was an assistant lecturer of music at Texas A&M University where he taught electronic music, sound recording and guitar.

Terence M. Pender

Terence M. Pender is a composer and musician whose interests range from contemporary multimedia-based works to traditional Irish music and the mandolin. His works have been performed worldwide, including Japan, China and Greece, as well as across the United States. He has composed for NPR, national network television and the Whitney Museum of American Art. For the past several years his sound designs have graced the projections of the Open Ended Group: Paul Kaiser, Shelley Eshkar and Marc Downie. His music is published by NL Publications, Inc. He has been an adjunct assistant professor of music and the associate director of the Computer Music Center at Columbia University for the past ten years.

Tommaso Perego

Born 1975 in Milan, Italy, Tommaso Perego obtained degrees in double bass, composition and electronic music in Milan at Conservatorio G. Verdi with Garuti Mario. He has attended courses by Miller Puckette and Cycling74 staff members, and has been to STEIM, Hochschule Stuttgart and ESB Basel for his master's in computer music, composition and interfaces. Perego has also taught seminars on sensor interfaces and technologies applied to music at IULM University in Milan and at Composers House in Vilnius, Lithuania, in 2006. His pieces have been performed at Conservatorio G. Verdi, Milan; ICMC 2006, Tulane, Louisiana, USA; Accademia Internazionale della Musica, Milan; Havana Spring Festival 2006;

Basel Electronik Music Festival, CH; Druskininkai Youth Music Festival, Vilnius, Lithuania.

Joseph Peters

Oboist Joseph Peters is a native of Minneapolis currently attending the University of Minnesota-Twin Cities, where he is a member of the University Symphony Orchestra and Wind Ensemble.

As a soloist, Joe has appeared with the Minnesota Orchestra, the Metropolitan Symphony Orchestra and the Greater Twin Cities Youth Symphonies. He was recently featured in a recital sponsored by Salon se Leve, and has played in master classes for Minnesota Orchestra Principal Oboist Basil Reeve and Mark Weiger, Professor of Oboe at the University of Iowa. Additionally, Joe participated in the Madeline Island Music Camp, where he studied with Chicago oboist Jelena Dirks and the members of the Prairie Winds.

An avid chamber musician, Joe is a member of the West Bank Winds Woodwind Quintet and the Neapolitan Oboe Trio. Also a proponent of contemporary music, he recently participated in the University of Minnesota's Contemporary Composers Festival, featuring the music of Elliott Carter.

Joe currently studies with Minnesota Orchestra Associate Principal Oboist John Snow. His previous teachers include Julie Madura and Marilyn Zupnik.

Snezana Petrovic

Snezana Petrovic is a multi-media artist and professor at Craftons Hills College specializing in guerrilla art, scenic art design and performance art. Her multi-media works and performance art have been exhibited in Sherry Frumkin Gallery, Bergamont Station, Santa Monica. Society for Photographic Education, Los Angeles, San Bernardino County Museum and DA Gallery, Pomona. She has collaborated with Denise Duffield within *Barely Leashed* on the multi media installations projects Search Engine and Peace Cairn, both done in the desert in Landers, CA. Her recent performance art and installation pieces *This Much We Know* with *Barely Leashed* and *We Are All Sibyls* (collaboration with Pamela Madsen) designed and produced as part of the Envisioning the Future project for Pomona Arts Colony facilitated by Judy Chicago. She served as programming committee member at Side Street Project Live in revitalizing the Art District in downtown LA. Professional designs in Los Angeles include *He Who Gets Slapped* (an *LA Times* Critic's Choice), *The Woman Who Forgot Her Sweater* at Ford Theater and *Romeo and Juliet* with LA Shakespeare Festival. She worked 14 years professionally for the Redlands Theater Festival and Black American Artist Workshop, was designer and producer for the production *Supreme Being* by Richard Foreman and performed as part of the Edge Festival 2002 in Los Angeles. Her recent production design that involves digital media is for an experimental opera *Imaginary Lands*, composed by O'Lan Jones, performed as a workshop in Evidence Room, LA. She has exhibited both nationally and internationally. Her paintings, designs and video art have been seen at MOCA, Los Angeles; Stedelijk Museum, Amsterdam; and the Prague Quadriennial. Since 1981, she has been a member of ULUPDS (National Art Association/Union for Fine Arts and Design). Her awards include Kennedy Center Design award, Cultural Ambassador Award to China and Yugoslavian delegate at the OISTAT conference for the Global Associate for Theatre Designers.

Jessica Petrus

Jessica Petrus, soprano, is a voice performance and choral education student at the University of Michigan in Ann Arbor. She studies voice with Carmen Pelton and incorporates a variety of musical genres in her repertoire. Currently, she sings with the UM Chamber Choir conducted by Jerry Blackstone, UM jazz combos and UM Early Music Ensemble. Jessica also studies French and is an experienced recitalist: last spring she researched and performed *Un Concert Francais*, a showcase of obscure French and Francophone repertoire. Jessica is also involved in the new music scene; past and present projects include a chorus member in Angela Veomett's *Chernobyl Generation*, a music and media presentation performed last April, and an upcoming chamber soloist at the UM student-composer forum this spring.

David Psenicka

David Psenicka received bachelor's degrees in music and electrical engineering at Ohio University. He has received a master's degree in music composition at the University of Illinois and is now working towards completion of his doctoral degree in composition. His recent works are acoustic and electro-acoustic pieces written using algorithmic processes based on ideas from chaos theory and artificial intelligence. He is the author of several software packages, including SPORCH, a program that derives harmonies and orchestrations of acoustic instruments based on recorded sound sources, and FOMUS, a Lisp-based music formatting program for parsing raw musical data into readable notation. He is also active as a performer of new music and was the winner of the 2004 21st Century Piano Commission Competition as both pianist and composer. A concert recital featuring his music was recently performed by him at the Krannert Center for the Performing Arts in Urbana, IL.

Puzzleweasel (a.k.a. Peter Dahlgren)

Puzzleweasel is the sonic output of Peter Dahlgren. Originally Swedish, Puzzleweasel was brought up around Europe in Zürich, Amsterdam and Stockholm and now resides in Aarhus, Denmark. Where he started churning out his music in 2001. Fueled by years of dance floor attendance at raves and jungle/dnb venues he started sculpting away at his intricate take on beat programming. Quickly getting recognition for his uncompromising sound and overwhelming presence on stage.

Always pushing the boundaries of rhythm and sonic possibilities, Puzzleweasel's compositions are dense storms of complex brain wave manipulating wonderment. Fusing IDM, breakcore and all things experimental, leaving your synapses tingling and ankles wrecked.

Giuseppe Rapisarda

Giuseppe Rapisarda was born in Catania, Italy, in 1972. He graduated in piano, electroacoustic music and music composition at Istituto Musicale Vincenzo Bellini (Catania, Italy). He took part in master classes with Barry Truax, Giacomo Manzoni, Alexander Chaikovsky, Trevor Wishart and Alessandro Solbiati.

His compositions (recorded and published by Ars Publica, CEC, Art Sheffield, Kolorform Records, TheDiagram, TaoX, EMF and New Adventures in Sound Art) have received honors and/or have been performed at 2nd National Meeting of Electroacoustic Music-La Terra Fertile (Italy), INTERFACE 97 (New Zealand), Corpi del Suono Festival (Italy), Live Wires (Australia), 1st Symposium on Music and Computers (Greece), III Simposio Nacional de Computacion Musica e Imagen (Argentina),

Suonimmagine (Italy), Electro Acoustic Summer II-Logos Foundation (Belgium), SICMF (Korea), Sonic Residues 02 Festival (Australia), Festival Garage (Germany), D>ART 01 (Australia), Festival Medi@terra 01 (Greece), Nuit de la musique acousmatique (France), Ibla Grand Prize 2001 (Italy), Maxis Festival 2002 (UK), SFIFEM 2002, Sound Spaces (Australia), CIM (Italy), Spark Festival (USA) and Mid-autumn Harvest Moon Festival (Canada). His reviews have been published in *Computer Music Journal* and *SAN Diffusion*.

He teaches electroacoustic music at Conservatory of Music "V. Bellini" in Palermo, Italy.

Jacob Reed

Jacob Reed began composing in high school at the Durham School of the Arts, where the String Orchestra performed his work. He received his bachelor's degree in music education and master's degrees in both music composition and music theory from The Ohio State University. He studied composition with Tom Wells, Gregory Proctor and Igor Karaca; percussion with Susan Powell; and jazz drums with Joe Ong. In addition, he has collaborated with many choreographers from the OSU dance department, presenting work at numerous Masters Dance Concerts. His recent collaboration with professional choreographer Chad Hall culminated in their presentation of *House of Cards* at Loyola Marymount University in Los Angeles. His article on the application of 3-D animation and geometry to David Lewin's analysis of Bach's F# Minor Fugue is currently under review by Music Theory Online. In 2005, he co-founded The Ohio State University New Music Ensemble, a group that performed quarterly concerts presenting new works by OSU students alongside more renowned works of 20th-century composers, including Morton Feldman and Cornelius Cardew. He works professionally as a free-lance composer, jazz drummer and dance accompanist, and he is currently the composer in residence for the Columbus Chamber Music Connection.

Andrea L. Reinkemeyer

Dr. Andrea L. Reinkemeyer (b. 1976, Portland, OR) earned her graduate degrees in music composition from the University of Michigan, where she was the recipient of a Rackham Pre-doctoral Fellowship, Regent's Fellowship, the Christine Rinaldo Memorial Scholarship and a Graduate Student Instructor position in electronic music composition. She also received numerous composition awards as an undergraduate at the University of Oregon. Her primary composition teachers include Michael Daugherty, Bright Sheng, Susan Botti, Evan Chambers, James Aikman, Robert Kyr, Jack Boss and Harold Owen. Dr. Reinkemeyer has participated in the Michigan Mentorship Program, worked with the Burns Park Elementary School general music composition program and is currently an adjunct assistant professor of music at Bowling Green State University. She has had performances of her music at the SEAMUS Conference, Threshold Electronic Music Festival, Electronic Music Midwest Festival, the American Composers Orchestra's Underwood New Music Readings and by numerous new music ensembles. She has also enjoyed recent commissions from the Wild Swan Theater, Iowa Music Teachers' Association, soprano Jill Pearson, percussionist Jay Bordeleau, documentary filmmaker Carol Jacobsen, artist Patricia Olynyk, pianist Alan Huckleberry, violist Tayva Turner and soprano Kathryn Hallor. She currently lives in Ann Arbor, MI, with her husband Brian.

Claudia Robles

Claudia Robles was born in Bogotá (Colombia) in 1967. She finished her master in fine arts in 1990 at the University Tadeo Lozano in Bogotá. In pursuing her interest she realized postgraduate studies in visual arts at the Ecole Supérieure d'Art Visuel in Geneva, and studied electronic composition at the Folkwang Hochschule Essen in Germany by Dirk Reith.

For her audiovisual composition *Bewegung in Silber* she received the second prize at the 2004 competition Hoeren und Sehen (To See and To Listen), organized by the ZKM center and the Institute for New Music in Darmstadt. She has participated on several collective and solo exhibitions: at the Bauhaus-archiv Museum für Gestaltung, Berlin (2004), at the Goethe-Institute, Bogotá (1999) and at Bauhaus Dessau (2002 and 2001). Since 2004 she has worked as artist-in-residence at the ZKM-Center for Art and Media, Karlsruhe (Germany). In 2005 she presented her work *Seed/Tree* (Audiovisual Installation/butoh performance with live electronics) as a solo exhibition at this center.

Stanley Rothrock, II

A conductor whose interests lie in contemporary music, Stanley Rothrock, II has conducted both instrumental and choral ensembles in cities throughout the United States and Europe. Most recently, as part of the European American Music Alliance, he completed an intensive study of conducting and counterpoint at L'École Normal de Musique in Paris, France. Having studied with Dr. Thomas Lancaster at the University of Minnesota in his master's degree, Rothrock is now under the tutelage of Professor Kathy Romey and Dr. Matthew Mehaffey as he approaches the completion of his doctoral degree. In addition to his academic studies, Rothrock claims artistic directorship of Renegade Ensemble, a mixed contemporary music ensemble devoted to performing the music of living composers. This ensemble was created by Rothrock in 2004, and continues to grow and thrive in the Twin Cities. Through this ensemble, Stan has collaborated with prominent contemporary composers, such as Pauline Oliveros, Linda Buckley, Doug Geers, Terry Riley, and many others.

Butch Rován

(Gray Code)

Butch Rován [reeds, electronics] is a composer and performer on the faculty of the department of music at Brown University, where he co-directs MEME (multimedia & electronic music experiments at Brown) and the Ph.D. program in computer music and multimedia. Prior to joining Brown he directed CEMI, the Center for Experimental Music and Intermedia, at the University of North Texas, and was a compositeur en recherche with the Real-Time Systems Team at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris. Rován has received prizes from the Bourges International Electroacoustic Music Competition and the Berlin Transmediale International Media Arts Festival, and his work has been performed throughout Europe and the U.S. His research into gestural control and interactivity has been featured in IRCAM's journal *Resonance*, *Electronic Musician*, the *Computer Music Journal*, the Japanese magazine *SoundArts* and is featured on the CDROM *Trends in Gestural Control of Music*, published by IRCAM (2000).

Justin Schell

Justin Schell is a second-year Ph.D. student in the University of Minnesota's comparative studies in discourse and society program. His

research interests include the place of music as part of the Olympic Games, as well as the varieties of cultural work that digital sampling performs in contemporary musical cultures. He has presented papers at the Society for Ethnomusicology and at the Midwest Modern Language Association. He also plays the washboard tie with the Gated Community, a mutant country bluegrass band dedicated to taking back country music from Garrison Keillor.

Oliver Schneller

Oliver Schneller (b. 1966 in Cologne) grew up in Africa, Europe and Asia and studied music in Germany and the U.S. After working for the Goethe Institute in Kathmandu, Nepal (1990-91) on a project to support and sustain local forms of traditional music he moved to the U.S., first studying composition at the New England Conservatory in Boston, then at Columbia University New York as a student of Tristan Murail, where he received his doctoral degree in composition (2002). From 2000-01 he lived in Paris as a participant of the cursus annuel de composition et d'informatique at IRCAM/Centre Pompidou. As an assistant to Tristan Murail he taught composition and computer music at Columbia, and organized the "Lachenmann in New York" Festival in 2001. Throughout his studies, master classes with Salvatore Sciarrino, Jonathan Harvey, Brian Ferneyhough, George Benjamin and Vinko Globokar provided important orientations.

Schneller's music has been performed at international festivals including Festival Agora Paris, Witten, Musica Strasbourg, Maerzmusik Berlin, Tremplins Paris, Les Musiques Marseille, Wintermusic Berlin, Alternativa Moscow, the International Computer Music Conferences(ICMC) in Singapore and Göteborg, Musicaaoustica Beijing, Aspen, Tanglewood Music Festival, "Frankfurt 2000" and the "Millenium Stage Series" at the Kennedy Center in Washington DC. His works have been performed by Ensemble recherche, Ensemble modern, Ensemble Intercontemporain, MusikFabrik, Ictus, Speculum Musicae, Court Circuit, Ensemble Mosaik, Antares, the Tanglewood Music Center Orchestra, and St. Luke's Chamber Ensemble. From 2002 to 2004 he was a compositeur en recherche at Ircam working on *Jardin des fleuves* a work for ensemble and live-electronic spatial processing. Recently, Oliver Schneller was awarded a fellowship at the German Academy Villa Massimo in Rome for 2006-07.

As a saxophonist, Schneller performed with ensembles such as the George Russell Big Band, the Gustav Mahler Youth Symphony under Seiji Ozawa, and with the Tanglewood Music Center Orchestra as a soloist in Tan Dun's Red Forecast.

Philip Schuessler

Philip Schuessler received his bachelor's degree in music composition at Birmingham-Southern College and his master's degree from the University of Miami. His primary teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman and Dan Weymouth. He has had works performed at such notable venues as June in Buffalo Festival, Festival Miami at Florida International University, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference, MusicX in Cincinnati, ICMC and multiple SEAMUS Conferences. His work *Wisdom and Surprise* for contrabass and tape was recognized with a mention in the 2004 Bourges International Residence Prize. He is currently working towards a Ph.D. at the State University of New York at Stony Brook.

Colleen Sheehy

Colleen Sheehy is director of education at the Weisman Art Museum at the University of Minnesota and adjunct faculty in art history and American studies. She has curated dozens of exhibitions, including *Springsteen: Troubadour of the Highway*, *Mashups and Remixes: The Photography of Kathleen Day Coen* and *Musicapolis: Scene and Seen, 1965-2005*. She regularly writes on popular music and on visual art. She recently opened at the Weisman Art Museum *Bob Dylan's American Journey, 1956-1966*, and she is directing an international symposium for March 2007, *Highway 61 Revisited: Dylan's Road from Minnesota to the World*, which will take place on the campus of the University of Minnesota. Please see www.weisman.umn.edu for more information.

Lián Amaris Sifuentes

Lián Amaris Sifuentes is an interdisciplinary artist and writer from Massachusetts whose work explores interculturalism, gender roles, hybridity and popular culture. Lián works in many media, including performance, HTML, installation, textile and photography. Lián has her M.A. in performance studies and her M.P.S. in interactive telecommunications, both from New York University's Tisch School of the Arts. She has her B.A. in theater and a certificate in Latin American studies from the University of Massachusetts. Lián is currently a tenure-track assistant professor of performance studies and digital media in the drama & dance department at Colorado College. Prior to coming to CC, she worked for the Trinity/La MaMa performing arts program in New York City since 2001. Lián has performed nationally and at many venues in New York City, including Performance Space 122, Richard Foreman's Ontological-Hysterical Theatre, The Brick Theater, The White Box, Galapagos Art Space and the Knitting Factory.

Skaht

Skaht has been a fixture of the Twin Cities music scene for years as a DJ, performer, collaborator and promoter. He was a member of the dark rock band Glass, half of the synth duo Silent Tristero, a founder of the sensor re:engine audio visual collective and a curator for the main music stage at the Convergence science fiction convention. As a member of NachtMusik Incorporated and Silent Productions, he has brought international electronic and industrial acts such as Covenant, Assemblage 23, And One and VNV Nation to Twin Cities audiences. Perhaps best known as DJ Noise, he's also been a resident DJ for First Avenue's VIP room and Ground Zero, as well as making appearances at other clubs and dance parties around the region.

Mark Snyder

Mark Snyder is a composer, performer and teacher living in Stafford, VA. Mark has written for orchestra, choir, wind ensemble, various chamber combinations, multi-media, film, theatre and dance. He has received commissions from The Monroe Foundation, The Ohio University Flute Choir, Scot Fitzsimmons, Greg Sigman, Blas Gonzalez and Lily Afshar. Mark's music has been performed throughout the U.S. and selected for festivals and conferences that include Electronic Music Midwest, National Flute Association, West Virginia Festival of Trumpets, North American Saxophone Alliance, SCI, Ocean, Imagine and the Imagine 2 Electro-Acoustic Festival, which Mark founded and directs. His work has been supported by generous grants from several organizations including the National Endowment for the Arts.

Evan Snyder (a.k.a. Skytree)

Evan Snyder, a.k.a. Skytree, does a brilliant job of fusing acoustic sounds with programmed arrangements. Entangling roots full of pulsating prism-diffracted sunlight entering the mind, pumping directly through the ears and brain, melting vision into triangles of geometric sub-reality, diffusing into the numinous, the phenomenal, the ominous and drenching metaphysical self in fractal April showers, all the while eating an impossibly enormous apple that tastes like summer and resonates in the sun like a 12" radius Tibetan singing bowl, spilling its sound out upon the bleached-green horizon. www.myspace.com/skytree

Sara Specht

Sara Specht graduated summa cum laude from MSU-Moorhead with bachelor's degrees in public relations and writing, neither of which she finds particularly useful in her current position as graphic designer at the University of Minnesota School of Music. She did, however, manage to develop an absurd preoccupation with grammar, which does occasionally come in helpful but is most often just annoying. Sara has been a designer for almost five years, working both on salary and freelance for the School of Music, the Minnesota Orchestra, Summit Academy OIC and PowerMadd Motorsports, among others, doing everything from writing and copyediting to print and web design. Prior lives have seen her as anything from retail clerk to telephone operator, reporter to writing tutor, and she even served a short, very sad term as a truck-stop waitress. While by any stretch of the imagination she's moved up in the world since then, her primary yardstick for success is whether she can out-create her photographer/drafter/artist sister Bonnie.

Squid Fist

(featured on Spark Radio)

Squid Fist is face. Billy's face, that is. Free improvisational music trio of Tim Glenn, Casey Deming and Bryce Beverlin II - utilizing drums, metals, vocals, found objects and circuit bent electronics to create a sound akin to amplified brain activity of your favorite cephalopod. They have released recordings on Late Nature, Self Squid and Insides Music record labels. The Fist enjoys playing intimate gatherings with short sets of high energy in small spaces.

"The feeling of playing in Squid Fist is much like simultaneously fistfisting and being fistfisted by squids." -Billy. Live recordings, CDs, tapes, performance schedule, and contact information can be found at their webpage: insidesmusic.com/squidfist

Asha Srinivasan

Asha Srinivasan is currently working on her D.M.A. in composition at the University of Maryland, College Park, where she is studying under Dr. Robert Gibson and is an electronic music teaching assistant. She earned two master's degrees in computer music composition and music theory pedagogy at the Peabody Conservatory. She studied there with Dr. Greg Boyle and Dr. Geoff Wright. She recently won the Walsum Competition for her string quartet *Kalpitha*. She also won 2nd Prize in the Prix d'Ete Competition for her flute and electronics piece, *Alone, Dancing*, which will be presented at this festival. Being Indian-American, Asha likes to use her insider's view on both Western and Indian music by infusing her music with Indian pitch materials, while adhering to Western concepts of form and progression.

Kendall Station

Kendall Station has been a long-time aficionado of electronic music

in many of its forms. From listening to new-age radio programs on the radio in junior high school to messing up his uncle's studio in early high school, he has come to love all things audio and synthetic and slowly built a reasonable armada of commercial and home-brew analog synthesizers. Currently, he is exercising his long-time love for the early sounds of Detroit techno, incorporating strong melodic elements into the sparse machinery of drum computer-driven rhythms. He is known for his live sets using all-vintage gear and no laptop, invoking very human states of emotion into the synthetic and robotic.

He is also the owner and operator of Future: Komp Records (www.futurekomp.net), a net label dedicated to music created by innovative means, such as circuit bending, endless modification and utilization of antiquated means to produce interesting audio results. Other projects include a highly customizable (and free) software binaural beats generator.

Scott Stulen

Scott Stulen is a Rochester, MN based multimedia, installation, sound and video artist whose work explores personal and collective memory, pop culture and the "cabin culture" aesthetic of the midwest. Stulen exhibits throughout the country, including recent exhibitions and performances at the Rochester Art Center, MN; Franklin Art Works, MN; Art Shanty Projects; and the South Bend Regional Museum of Art, IN. Stulen is the curator of education at the Rochester Art Center and curates the Art Center's Headphone Festival, Artrock! and Audio gallery events. For more information visit: www.scottstulen.com.

Morton Subotnick—see page 10

Akira Takaoka

Composer and Music Theorist, Associate Professor,
(College of the Arts, Tamagawa University)

www.music.columbia.edu/~akira

Akira Takaoka's computer music piece was performed at ICMC 1992, and he has presented papers at ICMPC and SMPCC meetings.

Keiichi Tanaka

Laser Artist, Light Environmental Artist, Associate Professor,
(College of the Arts, Tamagawa University)

www.ne.jp/asahi/k-one/space/

Keiichi Tanaka has won many prizes and presented his *Space Art* internationally, as well as in Japan. His *Space Art*, presenting an organic form and an original interpretation of time, was highly applauded by foreign journalists at Sao Paulo International Biennale, Video Brazil and the European Media Art Festival for contributing to new trends in art.

Gregory Taylor

Trained initially as a visual artist, Gregory has studied, played and composed Indonesian and electroacoustic music in the U.S. (Cornell University/University of Wisconsin) and the Netherlands (Instituut voor Sonologie), hosted a radio program of contemporary audio since 1986 on WORT-FM (www.rtqe.net) and toiled as a writer and critic for publications like *Wired*, *Option* and *Recording*.

His activities as a remixer include work with Kim Cascone, the Scott Fields Ensemble, the Yearlings and BMB.con. His solo and ensemble work is available from c74 records, Palace of Lights, Stasisfield, RTQE

and online at www.rtqe.net/downloads.html. He currently labors on behalf of Cycling '74 (Education/R & D) in addition to his work with various forms of recombinant noise alignment.

John Thompson

John Thompson is a composer and media artist. He holds a Ph.D. in music composition from the University of California, Santa Barbara, where he studied music and media arts with JoAnn Kuchera-Morin, Curtis Roads, Stephen Travis Pope and Marcos Novak. He is currently a National Science Foundation IGERT postdoctoral research fellow in interactive digital multimedia.

Three Prominent Figures

Three Prominent Figures is a live multimedia performance group that performs at clubs, bars and other spaces in and around New York City. They are part of a larger ensemble called the Volt Collective. The Volt Collective is a group of several different performers that come together and showcase their work in all multimedia formats. For more info, please visit: www.voltcollective.com

Three Prominent Figures is made up of three members of the Volt Collective: Gregory Boland, Roberto Osorio and Nathaniel Weiner.

TrioMetric

Please see Featured Artists page and individual bios for Ashley Adams, Marielle Jakobsons and Keith McMillen.

Schuyler Tsuda

Schuyler Tsuda graduated from Gonzaga University in 2002, majoring in composition, guitar performance and music education, earning him two bachelor of arts degrees in music. In 2006, he received his masters of music degree in composition from the University of Hawai'i, where he won the Outstanding Graduate Music Composition Student award for fall 2005 to spring 2006. Schuyler Tsuda has studied composition with Doug Geers, Donald Reid Womack, Takeo Kudo, Byron Yasui and Kevin Waters and has studied electronic music with James Hearon and Nathan Wolek.

Tsuda has promoted the works of new composers as a founding member of the Hawai'i-based composers' organization, the Pacific Composers' Project, and as the former coordinator of the Composers' Workshop at the University of Hawai'i. More recently, Tsuda has performed at the Electronic Music Midwest Festival in 2006, and he will be performing at the SEAMUS National Conference in 2007.

Tsuda's current interests lie in the use of acoustics, mathematics and technology to create systems of evolution in music. This focus has led him on the path of spectral music and electronic music, and he is continuing his work in these fields at the University of Minnesota as a Ph.D. student.

Paul Velat (a.k.a. Lord of the Yum-Yum)

As a performer, Lord of the Yum-Yum a.k.a. Paul Velat, has toured nationally with a concentration on the midwest. Since 1991, he has done many radio and television appearances, as well as hundreds of performances around the greater Chicago area.

Lord of the Yum-Yum is about giving maximum happy feelings... feelings of innocence and yesteryear, in a happier time when live

entertainers were still part of the world. The 'Lord' is about re-living your childhood through song and dance. In *Ridiculous in 2006!*, Lord of the Yum-Yum sings grind/scat vocal versions of familiar classical pieces, remixes them with beat-boxing and live electronic loop-making techniques, all powered by a wireless mic and old school ruffle tuxedos...it IS the new rock alternative!

www.lordoftheyummyum.com

Angela Veomett

Angela Veomett is currently a visiting instructor of technology in music and the related arts at Oberlin College in Oberlin, OH. She received a M.A. in media arts at the University of Michigan in 2006. Her work, which incorporates video, electro-acoustic music and live musicians, focuses on the intersections between spirituality, politics and the physical body.

Jeremy Wagner

A seasoned performer in various genres ranging from classical to ska-rock-punk-blues, Jeremy Wagner holds degrees in music composition and saxophone performance from Wichita State University. Study at the University of Minnesota has cultivated Jeremy's interest in the application of algorithmic methods at various stages of the compositional process from formal design, through gestural mapping to sound synthesis. Current research focuses on high-resolution granular synthesis via algorithmic control in Max/MSP as well as other platforms. This work has led to collaborations with local painters and video artists and provides the basis for a forthcoming series of works based on the algorithmic paintings of Roman Verostko.

Andrew Walters

Andrew Walters was born in Topeka, KS but spent most of beginning years in Farmington, MO. Dr. Walters received his bachelor of music from Millikin University, where he studied composition with Robert Chamberlain. He received his masters of music degree in composition from Northern Illinois University, where he studied with Jan Bach and Robert Fleisher and electronic music with James Phelps. He received his doctor of musical arts degree in composition from the University of Illinois, where he has worked in the EMS studios under the guidance of Scott Wyatt and James Beauchamp. His primary teachers at the University of Illinois include William Brooks, Zack Browning, Erik Lund and Paul Zonn. Dr. Walters' piece *IN-EX* won Honorable Mention at the 1998 Russolo Pratella International Electroacoustic Composition Competition and is featured on the *Music from SEAMUS, Volume Nine* compact disc. Dr. Walters has taught theory and composition at Millikin University, digital music at Brookhaven College and music theory and composition at the University of Texas at Arlington.

Matthew Peters Warne

Matthew Peters Warne's interactive work joins the call for the composer's emergence from the studio for the live realization of computer music. His compositional work focuses on the design of simple electronic and computational techniques that deliver flexible and tangible systems to closely collaborating, adventurous performers of all persuasions. He currently seeks the doctorate in Brown University's MEME program studying with Butch Rovin and Todd Winkler. He holds a M.S. in digital media from the Georgia Institute of Technology, where he studied with Sha Xin Wei and Steve Everett (Emory University). His work as an affiliate researcher of the Topological Media Lab (directed

by Dr. Sha at Concordia University) focuses on notions of vocal gesture and media tangibility.

Nathaniel Weiner

Nathaniel Weiner is a live electronics performer, as well as one of the most innovative real-time performance DJ's in New York City. His use of live audio processing along with beat sampling provides audiences with a unique experience that brings the studio sound to live situations. In NYC he is known as Space Disease and can be seen currently performing in clubs and spaces in Brooklyn and Greenwich Village. He is currently a student in music technology at NYU.

Shannon Wettstein

(Zeitgeist)

Shannon Wettstein, pianist, has premiered countless new works throughout the United States and internationally, including performances in New York City's Lincoln Center, Boston's Isabella Stewart Gardner Museum, the New Zealand Embassy in Washington D.C. and the Japan America Theater in Los Angeles. Awards include the 2003 American Composers Forum Commissioning Grant, the Merle Montgomery Grant given by Mu Phi Epsilon Foundation and grants from the Minnesota Arts Council. Her solo CD is on the Centaur label; other recordings are available on the Tzadik and Innova labels. A new CD of music by Xenakis will soon be released by Mode. She holds a D.M.A. from the University of California, San Diego, a B.M. (highest distinction) from the University of Kansas and a M.M. (honors) from New England Conservatory. Her teachers have included Aleck Karis, Stephen Drury, Sequiera Costa, Richard Angeletti and Claude Frank. She is on the faculty of Augsburg College and New England Conservatory's Summer Institute for Contemporary Piano Performance.

Frances White

Frances White composes instrumental and electronic music. She studied composition at the University of Maryland, Brooklyn College and Princeton University. She has received awards, honors, grants, commissions and fellowships from such organizations as Prix Ars Electronica (Linz, Austria), the Institut International de Musique Electroacoustique de Bourges (France), the International Computer Music Association, Hungarian Radio, ASCAP, the Bang On A Can Festival, the Other Minds Festival, the New Jersey Symphony Orchestra, the Dale Warland Singers, the American Music Center, the John Simon Guggenheim Memorial Foundation, the MacDowell Colony and the Djerassi Resident Artists Program. White's music can be heard on CD on the Wergo, Centaur, Nonsequitur and Harmonia Mundi labels. Recently, White's music was featured as part of the soundtrack of Gus Van Sant's award-winning film *Elephant*. She is currently at work on a piece for the ensemble eighth blackbird, commissioned by the Third Practice Festival at the University of Richmond.

White studies the shakuhachi (Japanese bamboo flute) and finds that the traditional music of this instrument informs and influences her work as a composer. Much of White's music is inspired by her love of nature, and her electronic works frequently include natural sound recorded near her home in central New Jersey.

Xnografikz

XNOGRAFIKZ is a design & arts studio founded in 2001 by Arturo Gil (D.F, México, 1972) and Martha Caravantes (D.F. México, 1972),

XNO is a sort of cross-roads; the nodal point where our professional activities (motion graphics design for advertising agencies, corporations and film production companies) converge with personal projects involving music, graphics, images and ideas; audio visualization as an art form. Painting with light.

In live visual performances we aim to integrate the technique and craft of postproduction, graphic design and video art. Our set is an always mutating, always evolving video entity.

Zanana

Zanana is a collaborative duo featuring Kristin Norderval, voice, and Monique Buzzarté, trombone, performing improvised music blending acoustic sounds, electronics and live processing. We compose and perform collaboratively using improvisation as the foundation of our compositional process. Some works are free improvisations, some are structured improvisations and some are composed with aleatoric elements. Our intent is to create sonic transformations of both our acoustic playing and unusual ambient/industrial/site-specific sounds.

For live processing we each use Macintosh laptop computers running Max/MSP, as well as other sound processing software. Our duo takes its name ("zah-NAH-nah") from a variant spelling of "zenana," a Persian term originating from "zan" or woman.

Zeitgeist

Please see Featured Artists page and individual bios for Heather Barringer, Patti Cudd, Pat O'Keefe and Shannon Wettstein.