

Artist Biographies

Jamie Allen

Interactive Telecommunications Program, NYU

I make sound and sound makers with my head and hands.

I have received Honours degrees of highest standing in Music Composition and in Engineering from both Queen's University in Kingston Ontario and the University of Glasgow in Scotland. Computer and traditional instrument composition studies were done with Graham Hair and Nick Fells. I was co-organiser of the experimental music programme broadcast of Sub City radio Glasgow from 2002-2004. I play live improvised electronics, primarily with instruments I build myself. Notable recordings of this kind of activity were done with the trio Age of Wire and String (myself, guitarist Neil Davidson and cellist Peter Nicholson) in the UK. I compose and produce music of my own, as well as for films and theatre. I prepare public art and interactive sound pieces, design digital musical instruments and installation sound art. I've had the opportunity to install works and perform at unique venues throughout New York City over the past year (including an Episcopalian Church with the "Sacred Spaces" installation, the Chelsea Art Museum with "Don't Know" and at the Frying Pan and John Zorn's 'Tonic' with the "boomBox" instrument).

Lately, I'm pursuing a Masters in Interactive Telecommunications at New York University's Tisch School of the Arts. I participate in a lot of interactive technology education initiatives, and visit inner-city high schools and institutions to present my work and methodologies. I'm very interested in the new facility digital instrument design gives improvisers to distance themselves from traditional paradigms of group improvisation.

Mark Applebaum

Mark Applebaum is Assistant Professor of Composition and Theory at Stanford University where he received the 1993 Walter J. Gores Award for excellence in teaching. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, and electroacoustic music has been performed throughout the United States, Europe, and Asia with notable premieres at the Darmstadt summer sessions.

He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Dresher Ensemble, the Vienna Modern Festival, the St. Lawrence String Quartet, Belgium's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), and the American Composers Forum, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award.

Applebaum builds electroacoustic sound-sculptures out of junk, hardware, and found objects. He is also active as a jazz pianist, concertizing from Burkina Faso to Sumatra. At present, he performs with his father, Bob Applebaum of Chicago, in the Applebaum Jazz Piano Duo. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. See also: www.markapplebaum.com.

Christopher Baker

Over the past four years Christopher Baker has been experimenting with new media technologies. With undergraduate and graduate degrees in Biomedical Engineering, Christopher seeks to bridge the gap between

his technological expertise and his passion for the arts. Christopher is currently involved several cross-disciplinary artistic collaborations in the Twin Cities and serves as a research assistant to professors in the departments of Art and Music University of Minnesota. Christopher aspires to explore new technologies as an avenue for storytelling.

Ballet Mécanique

Ballet Mécanique was formed in 2003 as a duet project between **J. Anthony Allen** and **Noah Keesecker**. As a duet, they have performed in Baltimore, Minneapolis, Miami, and New York City. In late 2004 Allen and Keesecker found **Liz Draper** playing with the groove oriented improv group "Rickshaw," and through an association with drummer **Jesse Peterson**, transformed the group to a quartet. Ballet Mécanique is an electro-acoustic ensemble that utilizes found video as a significant source of sonic material. Controlled by data gloves, the video serves as an instrument for improvisation within the ensemble.

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 Mr. Berkowski's compositions utilize the composer's custom software applications for sound organization or synthesis. Mr. 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 was a student of Douglas Geers and Alex Lubet.

Visit Michael Berkowski at <http://www.berkowski.net>.

Heather Barringer

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, studying with Allen Otte from 1988-90. In addition to performing and recording with Zeitgeist, she is a member of Mary Ellen Child's ensemble, Crash, and has worked with many Twin Cities organizations, including Nautilus Music Theater Ensemble, The Dale Warland Singers, Theatre de la Jeune Lune, and Ten Thousand Things Theater.

Burton Beerman

Composer, clarinetist and video artist Burton Beerman is the director of the MidAmerican Center for Contemporary Music and founder of the New Music & Art Festival at Bowling Green State University. The Village Voice has written, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color...The composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds." His work has been featured on CNN, CNN International, Live with Regis & Kelly! and its Eastern European equivalent talk show RTL-KLUB Reggeli. He has performed at the week-long Pepsi Sziget Festival at Margit Island in Budapest, Hungary,

which annually attracts over 500,000 people, has served in residence at such venues as STEIM Research Center in Amsterdam, Future Music Oregon, LOGOS Tetrahedron Theater in Belgium and neoPHONIA and has toured throughout Europe with the Hungarian-based dance ensemble Gyula Berger and Friends Dance Theater as music director and clarinetist. His video-opera Jesus' Daughter was presented at the Walter Reade Gallery in Lincoln Center, at the Museum of Modern Art in New York City and at venues in Switzerland and Italy sponsored by UNESCO-CIRET. Performances of his works have taken place in such venues as Paris (American Cultural Centre and the Theatre Universitaire), Italy, Town Hall in Brussels, Japan, the Chopin Hall in Mexico City, Netherlands and New York's Carnegie, CAMI, Flea Theater and Dia Concert spaces.

Marcus Alessi Bittencourt

Marcus Bittencourt is a Brazilian composer and pianist based in the USA. A disciple of composers such as Willy Corrêa de Oliveira and Tristan Murail, his music is marked by an extremely varied palette of musical sound materials and techniques, which reflect his intense investigation in the domains of form, polyrhythm and simultaneities, timbre, sound spatial perspective, microtonality, and orchestration of sound objects. Prolific both as an instrumental and an electroacoustic composer, his list of compositions includes works for orchestra, chamber ensembles, choir, solo instruments (specially the piano), operas, as well as several electroacoustic works.

Among the awards he has received are the first prize at the Projeto Nascente V (1996), a seven-year scholarship at Columbia University, and a residency at the Centro Studi Ligure of the Bogliasco Foundation in Genoa, Italy. His academic credentials include a Baccalaureate in Piano Performance from the Universidade de São Paulo, Brazil, and Master's and Doctoral degrees in Music Composition from Columbia University. He has taught Music at Columbia University and at Lehman College of CUNY, and he currently teaches at the College of William and Mary in Virginia (USA).

Dr. McGregor Boyle

Dr. McGregor Boyle is active as a composer, performer, and music educator with a primary interest in digital media and computer applications to music composition and performance. With a Master's degree in guitar performance and a Doctorate in composition, Dr. Boyle is uniquely qualified to explore the applications of emerging digital technologies to the difficult problems posed by serious music composition, and its presentation to the audience in performance.

The recipient of many prizes and awards for his composition, Boyle is especially interested in collaborations with artists from other disciplines, from work with choreographers and visual artists to his more recent scores for outdoor laser and fireworks spectacles. He was the composer of the music for the pioneering multimedia performance piece *Red Zone*, which combined digital sound with computer-controlled visual images, modern dance, and spoken word to create a seamless integrated whole which was highly acclaimed by audiences and critics in 1987.

Dr. Boyle is on the Computer Music Faculty at the Peabody Conservatory of the Johns Hopkins University, where he teaches computer applications to music and chairs the Composition Department.

Heather Brown

Heather Brown is currently pursuing her doctorate in percussion performance at the University of Cincinnati College-Conservatory of Music. Her studies emphasize the performance of contemporary chamber music and new percussion works. She is currently timpanist and percussionist with the CCM Philharmonia Orchestra. Ms. Brown also performs with the CCM Percussion Ensemble and Steel Band, and the So' Kalid Percussion Quartet, which she founded in 2001. Ms.

Brown is a regular performer at the Music X and The Grandin Festivals in Cincinnati, Ohio. In the summer of 2003 she was the timpanist for the Opera Theatre Music Festival Lucca, in Lucca, Italy. She also performs with many local and regional symphonies including the Kentucky Symphony. Ms. Brown graduated with her MM from the University of Cincinnati College-Conservatory of Music in 2003 and her BM in 2001 from Appalachian State University. She is currently studying with Allen Otte, and has studied with Robert Falvo, Christopher Deane, and Massie Johnson.

Zack Browning

Zack Browning is an Associate Professor of Music Composition and Theory at the University of Illinois. He received his Bachelors Degree from Florida State University and his Masters and Doctorate from the University of Illinois. Recent awards include a 2001 Illinois Arts Council Composer Fellowship and a 2002 Chamber Music America Commission for "Back Speed Double Circuit" for the Bang On A Cans All-Stars. Recent performances include the Bonk Festival of New Music in Tampa, the International Society for Contemporary Music (ISCM) Festival in Miami, the Electronic Music Midwest Festival in Chicago and the Three Two Festival in New York City. "Network Slammer" was performed at the 2004 Gaudeamus Music Week in Amsterdam and Browning's recent CD "Banjaxed" on Capstone Records contains eight of his original compositions for voice, instruments and computer-generated sounds. He is presently working on a CD of his music and the music of Sever Tipei for Centaur Records.

Ivica Ico Bukvic

Composer Ivica Ico Bukvic, native of Croatia, has recently finished his residency as a visiting lecturer at Oberlin College and is currently finishing his Doctoral degree at CCM, University of Cincinnati. His compositions encompass diverse media and have been performed at music festivals (MusicX, IEMF, LAC, OCEAN, SEAMUS, ICMC, Spark, EMM), radio stations, concerts, and endless corners of the Internet. His recent accomplishments include national student award by the Croatian National Ministry of Science, Education, and Sports, commissions (Anna Zielinska and NeXT Ens), articles and reviews for the *Array* and *Organised Sound*, software contributions (*RTMix*, *RTcmix* instruments, *Soundmesh*, *Superkaramba*, and the "Borealis" *Superkaramba* theme), papers, panels, and research and academic grants (2001, 2002, 2004). Having designed CCM's first "Linux and Multimedia" curriculum he is a devout open-source advocate. Ico maintains an active performance career playing piano, organ, hyperinstruments, and conducting. His current compositional interest is in interactive multimedia art.

Eric Chasalow

Composer Eric Chasalow (USA 1955) has become most recognized for works that combine traditional instruments with computer generated sound. He has been commissioned by many renowned performers and ensembles, including Guido Arbonelli, Tim Brady, Boston Modern Orchestra Project, Boston Musica Viva, and Bruno Schneider. He produces the biennial BEAMS Electronic Music Marathon, recently featuring over fifty pieces, including works by Babbitt, Dashow, Davidovsky, Risset, Stockhausen, Vaino, and Xenakis among many others. His music is programmed throughout the world, with recent performances in Annecy, Australia, Bari, Beijing, Berlin, Boston, Bratislava, Brno, London, Los Angeles, Milan, New York, Padova, San Francisco, Seoul, Singapore, and Warsaw.

Eric Chasalow is Professor of Music, at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio (www.brandeis.edu/departments/music). He holds the D.M.A. from Columbia University where his principal teacher was Mario Davidovsky and where he studied flute with Harvey Sollberger. Among his honors

are awards from the Guggenheim Foundation, National Endowment for the Arts, Fromm Foundation at Harvard University (two commissions), New York Foundation for the Arts, and the American Academy of Arts and Letters (awards in 1986 and 2003). His music is available from G. Schirmer, McGinnis & Marx (New York) and Edition Bim (Switzerland) and on CDs from New World Records, ICMC, Intersound Net Records, SEAMUS, and RRRecords (www.emf.org).

A new CD of chamber, electronic, and orchestral music, *Left to His Own Devices*, was released by New World Records in February 2003.

Joshua Clausen

Joshua Clausen is a composer of acoustic and electronic music with a special interest in collaborative projects and interdisciplinary works.

Clausen has produced many works for solo and ensemble concert performances and several scores for theatre and film, including *The Tempest*, which was nationally recognized by the Kennedy Center American College Theatre Festival in 2002. At Concordia College, where he earned a B.M. in Theory and Composition, Clausen studied with Liviu Marinescu, Steven Makela and Daniel Breedon, pursued collaborations that yielded projects with Red River Dance Company, Concordia College Theatre, Fargo Moorhead Youth Symphony, and Concordia College Film Arts and received commissions from several schools and churches across Minnesota. At the University of Minnesota, Clausen has presented his compositions in masterclasses by Judith Shatin, Pauline Oliveros, and has recently won the University of Minnesota's call for works for the University's Chamber Choir. Clausen is currently pursuing a Masters degree in composition at the University of Minnesota, where he has studies with Douglas Geers and Judith Lang Zaimont.

Dr. Craig A. Coburn

Dr. Craig A. Coburn was appointed Assistant Professor of Geography at The University of Lethbridge, in Lethbridge, Alberta, Canada in 2002. His primary research interests are in remote sensing science and image processing. Current research involves characterizing image texture, multi-resolution data analysis, image sonification, spatial statistics and remote sensing system development with applications in forestry and terrain modelling.

Anthony Cornicello

Composer Anthony Cornicello (born in Brooklyn, New York, 1964) has been singled out by noted author Joan Peyser (in her book *TO BOULEZ AND BEYOND*) as 'one of the most gifted composers under 40 in the United States.' Cornicello has received fellowships and awards from the NJ State Council on the Arts, Meet The Composer, ASCAP, Rutgers University, and the American Music Center, as well as commissions from the Meet the Composer, the Scorchio Electric String Quartet, New York New Music Ensemble, Dogen Kinowaki, and the InterEnsemble of Padova, Italy. Recently, he was commissioned to write a work for voice, chamber ensemble, and electronics, which was premiered as part of the Guggenheim Museum's 2001 "Works and Process" series. He has also received commissions from The Auros Group for New Music to write a series of works for instruments and interactive electronics.

Cornicello's works are published by C.F. Peters Corporation and APNM. He is currently an Assistant Professor at Eastern Connecticut State University, where he is Director of the Electronic Music Lab. He also serves as Composer-In-Residence with The Auros Group for New Music (Boston, MA), and Artistic Director of the Studio for Electronic Music, Inc. (Hartford, CT).

Shiau-uen Ding

A native of Taiwan, Shiau-uen Ding is a pianist and the founder and director of NeXT Ens, an ensemble dedicated to commissioning and

performing contemporary electro-acoustic music. She is currently a doctoral candidate in piano performance with cognates in theory and electronic music at the College-Conservatory of Music, University of Cincinnati. She is a piano student of Eugene Pridonoff and studies live electronic music with Mara Helmuth.

She specializes in classical music, new music and electro-acoustic music. Several new compositions have been written for her, including works by Mara Helmuth, Christopher Bailey, Margaret Schedel, and Burton Beerman.

In 2004 she performed as a soloist and with NeXT Ens at several major music festivals in the USA, and in 2005 she has been invited to perform at Challenging Performance Series Concert (Cincinnati, OH), and the Spark Festival (Minneapolis, MN).

Kaylie Duncan

Kaylie Duncan, cellist, has been playing cello since age seven. She received her Bachelor's degree from Butler University and is currently working on her Master's degree at CCM, studying under Yehuda Hanani. She has attended the Aspen music festival for three summers, studying with William Grubb and Anthony Elliot. She has won numerous awards and scholarships, including 1998 Ft. Wayne youth symphony concerto competition winner, Anne Starost Memorial Scholarship, Indianapolis women's club, and the WBNI scholarship. She is currently a member of the Queen City virtuosi, a string orchestra, and the newest member of the contemporary NeXT Ens, dedicated to new music.

Ray Dybzinski

Ray Dybzinski grew up near Chicago. In junior high school, he discovered Metallica, started playing guitar, and formed a band that would slowly morph over a decade to become indie rock band The Timeout Drawer. The band released two critically-acclaimed albums on the someoddpilot label, *Record of Small Histories* and *A Difficult Future*, before he quit the band to move to Minnesota.

Ray Dybzinski graduated *magna cum laude* from Northern Illinois University with a BS in Physics and a BA in Philosophy. Neither degree transferred well to the working world, and he is currently pursuing a graduate degree in ecology from the University of Minnesota. His ecological research and his spirographic music both use a lot of math.

John Fillwalk

John Fillwalk is a professor at Ball State University where he teaches Electronic Art including video art, intermedia, 3D animation and digital imaging. Prior to his appointment at Ball State, he has served in various capacities in the media arts, including as chair and faculty in the Film, Video and Digital Arts department at Minneapolis College and as education director and faculty at the Intermedia Arts program at the University of Minnesota. He received both his MA and MFA from the University of Iowa in Intermedia and Video Art, where he studied with Hans Breder, an internationally renowned intermedia artist. Fillwalk works in a variety of time-based and digital media including digital video, installation, digital printmaking, interactive art and animation. As an artist, he has received numerous grants, awards and fellowships. Most recently, he was selected as the artist in residence at the Center for Media Design at Ball State University, as part of the \$20 million dollar Eli Lilly Media Design Initiative. His most notable exhibitions include SIGGRAPH 2003 and 2001 International Conference and Art Gallery; InteractivA '03 at MACAY: Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico; 2003 and 2002 Digital Art Competition: Beecher Center for Art and Technology, Butler Institute of American Art, Digital Sur, Rosalia, Argentina; the Indianapolis Museum of Art, and ASCI Digital '02 Exhibition, New York Hall of Science, NYC.

Henrik Frisk

Since his birth in 1969 in Antibes, France, Henrik Frisk has lived and studied in Sweden, Denmark, France, USA and Canada. As a resident of Malmö, Sweden, since 1994 he is an active performer of improvised and contemporary music and composer of chamber and computer music. After having pursued a career in jazz in the nineties with performances at the Bell Atlantic Jazz Festival, NYC and Montreux Jazz Festival, Switzerland, he is now spending most of his time composing and playing contemporary music with a recent interest in sound installation and sound art. He has worked with musicians and artists such as David Liebman, Gary Thomas, Michael Formanek, Richie Berlach, Jim Black, James Tenney, Luca Francesconi, Cort Lippe and others. Currently he is pursuing his doctoral studies in computer music at Malmö Academy of Music/Lund University.

He has performed in Belarus, Canada, Czech Republic, China, Cuba, Denmark, Finland, France, Germany, India, Mexico, Norway, Poland, Sweden, Switzerland and the United States. As a composer he has received commissions from the Swedish Broadcasting Company, NOMUS, Stockholm Saxophone Quartet, Dave Liebman Big Band, Copenhagen Art Ensemble, Ensemble Den 3. vej, Statens Kunstfond, Ensemble Ars Nova and several big bands, soloists and ensembles in Scandinavia. He has made numerous recordings for Canadian, Swedish and Danish record labels and has a close collaboration with Malmö based record label dB Productions.

Henrik Frisk is also a renowned teacher and was until January 1, 2004 managing the Performers Department for Jazz and Improvised music at the Malmö Academy of Music, when he resigned to focus on his doctorate. He has also been teaching composition, theory, saxophone and ensemble classes at the Rhythmic Conservatory in Copenhagen. As a visiting lecturer he has given lectures at several schools, mainly in Scandinavia.

Lawrence Fritts

Lawrence Fritts was born in Richland, Washington. He received his PhD in Composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is Associate Professor and Area Head of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994.

Katinka Galanos

Katinka Galanos is a BFA candidate in the Department of Art at the University of Minnesota. She will be graduating this May and intends to pursue an MFA in the Fine Arts after a years break. Her work is currently focused on sculpture, drawing, sound and video installation.

Doug Geers

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. Reviewers have described his music as „fascinating... virtuosic... beautifully eerie“ (Jim Lowe, Montpelier Times-Argus) and have praised its „shimmering electronic textures“ (Kyle Gann, Village Voice.) His music has been performed at events such as the annual International Computer Music Conference (ICMC), the International Society for Contemporary Music (ISCM) World Music Days, the Society for Electroacoustic Music in the United States (SEAMUS) conference, the Bourges festival of electronic music, the University of Paris, Humbolt Universität Berlin, The Seoul International Computer Music Festival, the Sonic Circuits festival, the Swiss National Television Network (SF 1), and others. Geers studied via scholarships at Xavier University, the Cincinnati College-Conservatory of Music, and Columbia University. As a Presidential fellow at Columbia, Geers studied composition, theory, and computer music with Fred Lerdahl, Tristan Murail, Brad Garton, and Jonathan Kramer. Geers is also the founder and director of the Spark Festival of Electronic Music and Art, held each February in Minneapolis; he

is a co-founder and co-Director of the Electric Music Collective, an internationally-based group of electroacoustic composer-performers; and he is a member of the electroacoustic performance group Sønreel. His works have been recorded on the Innova, Capstone, and SEAMUS labels. For more information, please see www.dgeers.com.

John Gibson

John Gibson's acoustic and electroacoustic music has been presented in the US, Europe, South America and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae, Ekko!, and at the Tanglewood, Marlboro, and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Brazilian Symposium on Computer Music, the International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, the Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia and Duke University. He is now Assistant Director of the Center for Electronic and Computer Music at Indiana University.

Steve Goldstein

Steve Goldstein has performed professionally throughout the U.S., Canada and the Caribbean in musical genres and idioms of experimental, jazz, funk, and others. He has performed and recorded with a wide array of artists including Hamid Drake, Douglas Ewart, Joseph Jarman, Nirmala Rajsekar, Jan Gilbert, David Means, Gary Schulte, Marcus Wise, Jocelyn Gorham, Mixashawn and Carol Kaye. In 1997 he was awarded a Minnesota State Arts Board Fellowship to create new works in this new blended medium and to study with percussionist John Bergamo at the California Institute of Arts.

Robert Hamilton

Composer Robert Hamilton (b. 1973) is engaged in the integration of technology and musical performance. Currently studying computer music at the CCMIX studios in Alfortville, France with Gerard Pape, he holds a masters degree in Computer Music Composition from the Peabody Institute of the Johns Hopkins University, where he studied computer music with Geoffrey Wright and McGregor Boyle, as well as degrees in Music and Cognitive Science from Dartmouth College, studying with Jon Appleton, Larry Polanksy and Charles Dodge. Recent composition studies include studies with Michel Merlet and Narcis Bonet at L'Ecole Normale de Musique in Paris. Mr. Hamilton is a recipient of the Prix d'Ete award (first prize, Peabody Conservatory), the Johns Hopkins Technology Fellowship, and a Peabody Career Development Grant, and has had his work featured recently at the Salerno Italy Contemporary Music Festival, the 3rd Practice Festival, the ISMIR international conference, the Smithsonian Institute, and the Dartmouth Electric Rainbow Coalition Festival.

Hellbender Film Projekt

Hellbender Film Projekt is an audio-video duo comprised of multimedia artists Al Griffin and Adam Kendall.

Al Griffin lives in Buffalo, NY, and works in both Buffalo and New York City. He performs live visual improvisations in collaboration with other electronic musicians as well as Hellbender Film Projekt. His work relies on original and found video and Super8 film footage.

Adam Kendall is based in Brooklyn, NY, where he composes and

improvises music and video in digital and analog realms. Along with Hellbender Film Projekt, he works solo and in collaboration with other artists. He performs regularly, and his extracurricular activities include co-curating the multimedia series {R}ake and the now defunct F:T:H.

As Hellbender Film Projekt and as individuals, the two have performed and had pieces presented nationally and internationally.

Performance highlights in New York City include: Flux Factory; Roulette/Location One; ABC No Rio; Share; Robert Beck Memorial Cinema/Collective Unconscious; Unity Gain; The Bunker/Phenomena/SubTonic; Halcyon; Dogs Blood Rising; {R}ake; and F:T:H. Other performances include Impulse Response (Troy, NY) and Flywheel (Easthampton, MA).

They've been presented in Mito, Osaka and Nagoya, Japan, and in the festivals: Synaesthesiologists (including The 2004 New York Video Festival and national presentations); T-Minus2 (NYC); Versionfest (Chicago); and X-Fest (NYC).

Their work has been included in compilations including "Eyewash Volume II", a DVD of various New York City-based video-artists and musicians.

More about them at <http://www.hellbender.org>

Rafael Hernandez

Rafael Hernandez was born in Bethesda, Maryland in 1975, though he considers himself a native of Virginia Beach, Virginia, where he grew up. He earned his Bachelor of Music degree from Virginia Commonwealth University in 1998 and his Master of Music degree from The University of Texas at Austin in 2001. Currently he is a Chancellor's Fellow at Indiana University, where he working towards a DM in music composition. Studies have included Sven-David Sandström, Don Freund, P.Q. Phan, Sydney Hodkinson, Keith Fitch, Dan Welcher, Donald Grantham, Russell Pinkston, Peter Knell, and Allan Blank.

Rafael's music and media has been featured in concerts and festivals around the nation. Notable highlights include a fellowship and residency at the Tanglewood Music Center, participation in the American Composers Orchestra Whitaker New Music Reading Sessions, and a prize-winning showing of LANGUE at the IDEAS Festival in Bloomington, Indiana.

Rafael lives in Bloomington, Indiana with his wife Rachel and his two children, Novlyne and Ulysses. For more information, visit www.thenewstyle.org

Hubert Howe

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was elected President in 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. Recordings of his computer music ("Overtone Music," CPS-8678, and "Filtered Music," CPS-8719) have been released by Capstone Records.

Brian Kane

Brian Kane is currently a graduate student in music composition at the University of California, Berkeley. In addition to being an award-

winning composer, he is one of the most highly respected jazz guitarists in San Francisco. He has written chamber pieces, vocal works, solo pieces, electronic music, 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 writes contemporary music that is challenging, reflective, rhythmically charged, and sonically sophisticated. His works are never conventional. Kane often finds compositional inspiration in poetry, philosophy, contemporary art and theory. Kane is also an avid writer about musical aesthetics, and an advocate for contemporary music. His newest article, entitled *That Elusive Elementary Atom of Music*, is published in Qui Parle.

C.R. Kasprzyk

Born in Allegan, Michigan, C.R. Kasprzyk (cory kasp-shick) is a versatile musician committed to the support and development of today's classical music and the saxophone's use in multiple genres. He has worked first-hand with many composers, most recently commissioning four new works for saxophone and live audio processing by emerging composers. Kasprzyk is also the co-founder of the Studio 311 Saxophone Quartet and an active member of the Creative Access Outreach program. As a soloist, he has won several awards, ranging in performances from classical saxophone repertoire to free improvisation.

Offstage, Mr. Kasprzyk's artistic interests lie in his general surroundings being a large influence in the outcome of his new compositions. He is currently working on an orchestral piece, which derives its source material and inspiration from man's effect on nature, primarily dealing with water-based samples, cement mixers, and trains. In 2003, Kasprzyk was the only undergraduate recipient of the Midwest Graduate Music Consortium Composition Contest, which resulted in a performance in Chicago. Most recently he was selected to participate in the Music04' Festival where his work, *The Cry for Solace*, was performed.

Mr. Kasprzyk holds a Bachelor's degree in saxophone performance from Grand Valley State University (Allendale, MI) where he studied saxophone with Laurie Sears and Arthur Campbell, as well as composition with Kurt Ellenberger. He is currently completing two Master's degrees at the Peabody Conservatory of Johns Hopkins University (Baltimore, MD) under the tutelage of Gary Louie (saxophone) and Christopher Theofanidis (composition). www.crkasprzyk.com

Paul Koonce

Paul Koonce (b.1956, U.S.A.) studied composition at the University of Illinois, and the University of California, San Diego where he received the Ph.D. in Music. His music focuses upon issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, with a particular emphasis on the synthesis of tools for exploring the parallels between musical and environmental sound phenomena. Recent work has turned to the use of data gloves and their use in the real-time compositional/improvisational control of virtual instruments, and microtonality. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for

Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records.

Keith Kothman

Keith Kothman, director of the Music Technology program at Ball

State University, works across the spectrum of acoustic composition to interactive multimedia. Recordings of his music are available on the Capstone, Cambria, and New Albany labels, and his compositions have been widely performed nationally and internationally. His is the recipient of an Honorable Mention at the 31st annual Bourges Electroacoustic Music competition. Recent performances and installations include InteractivA '03 (Mexico), SEAMUS, ICMC, the International Trumpet Guild, and a commissioned installation for the Indianapolis Museum of Contemporary Art. Kothman holds a Ph.D. from the University of California, San Diego, along with B.M. and M.M. degrees from the University of Texas, Austin. He received a Fulbright grant to study electronic music in Stockholm, and has previously been on the faculties of the University of Miami, Interlochen Arts Camp, and California State University, Los Angeles.

Esther Lamneck

Esther Lamneck, clarinetist, winner of the prestigious Pro Musicus Award, has appeared as soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned artists including Isaac Stern. She has performed throughout the United States and Europe in featured appearances at the world's leading music festivals in Spoleto and Siena, Paris, Salzburg, Mexico City and Newport. Ms. Lamneck is a well known chamber musician and has toured internationally with such groups as the Virtuosi Wind Quintet, the New American Trio, Saturn and the Contrasts Trio.

Ms. Lamneck maintains an active career as clarinet soloist and has given recent solo concerts in Boston's Jordan Hall, the Baird Auditorium at the Smithsonian, New York City's Gould Hall, the Orange County Performing Arts Center, the Villa Medici in Rome, the Bing Theater in Los Angeles and the Opera Comique in Paris.

Awarded the Naumburg Scholarship, Ms. Lamneck received her Doctorate from the Juilliard School. She is currently conductor of the NYU New Music Ensemble, director of the New Music Performance Program and director of Instrumental Studies. Ms. Lamneck is also director of the NYU International Music Festival and NYU Graduate Music Program in Italy.

A versatile performer and an advocate of contemporary music, Ms. Lamneck is dedicated to expanding the traditional boundaries of music to create new art forms based on elements of jazz, folk and contemporary music idioms. She is one of the few performers who plays the Hungarian Tárógató, a single reed woodwind instrument with a hauntingly beautiful sound. New compositions written for the instrument explore all the facets of new music performance from improvisation, electronics and interactive computer programs to works which suggest the influence of Slavic and Hungarian folk music.

Ms. Lamneck has appeared on major television programs both here and abroad. She has recorded for numerous radio programs such as the ORTF in Paris and RAI in Rome. She has recorded for companies including Musical Heritage, Capriccio Records, CDCM-Centaur, Computer Music, Music and Arts, CRI and Opus One.

Andrew Lange

Andrew Lange is a BFA candidate in the Department of Art at the University of Minnesota. He will graduate in the spring of 2005. Andrew's work is based in sculpture, printmaking and sound installation. He is also currently exploring the process of video.

John Lato

John Lato is a Doctoral Student at the University of Texas, studying composition with Russell Pinkston. His works have been heard at several different venues, including the International Computer Music Conference, the LaTeX Festival, and UT's annual Gamma-UT conference, as well as frequent local performances. Through the UT Digital Arts Center, he is involved with creating a collaborative composition

system in which the performer interacts with a virtual environment. John is a member of SEAMUS and ICMA. When not composing, he enjoys reading, swimming, and cooking.

Cort Lippe

Studies: Larry Austin, USA; G.M. Koenig & Paul Berg at Institute of Sonology, Netherlands; and I. Xenakis at CEMAMu & University of Paris. Worked eight years at IRCAM developing real-time applications and giving courses on new technology in composition. Followed composition and analysis seminars: Boulez, Donatoni, K. Huber, Messiaen, Penderecki, and Stockhausen, etc. Composition 1st prizes: Irino Prize, Japan; Bourges Prize, France; El Callejon Del Ruido Algorithmic Music Competition, Mexico; USA League-ISCAM Competition, and Leonie Rothschild, USA; 2nd prize: Music Today, Japan, 3rd prize at Newcomp, USA, honorable mentions at Prix Ars Electronica 1993 and 1995, Austria; Kennedy Center Friedheim Awards, USA; Sonavera International Tape Music Competition, USA; and Luigi Russolo Competition, Italy. Performances: International Computer Music Conference, ISCM World Music Days, Gaudeamus, Tokyo Music Today, Bourges, Huddersfield. Recorded by ALM, ADDA, Apollon, CBS-Sony, Centaur, Classico, SEAMUS, MIT Press, Hungaroton Classic, Harmonia Mundi, EMF, ICMC2000, ICMC2003, and Neuma. Associate professor of composition and director of Hiller Computer Music Studios of University at Buffalo, New York.

Tom Lopez

Tom Lopez teaches at the Oberlin College Conservatory of Music; Assistant Professor of Computer Music and Digital Arts. He has been a resident artist at the Atlantic Center for the Arts, the Copland House, Villa Montalvo, and Djerassi. Tom's music has been performed around the world and throughout the United States including The Kennedy Center.

Alex Lubet

Musician, theatre, artist, and author Alex Lubet is currently Morse Alumni Distinguished Teaching Professor and Head of Music Theory and Composition at the University of Minnesota, whose faculty he joined in 1979. He teaches composition and numerous courses in popular music. A prolific composer and multi-instrumentalist, he specializes in writing and performing solo works and multimedia collaborations that utilize the unique timbral resources of the steel-string acoustic guitar. Among the techniques he has developed are a vastly expanded repertoire of natural harmonics, single string multiphonics that enable the instrument to play chords of up to 18 pitches, wider and more refined pitch bends, and the employment of the Doppler effect to frequency modulate open strings and natural harmonics. Lubet is currently recording *Just Guitar*, a solo album of original compositions, produced by multiple-Grammy winner Steve Barnett. He often collaborates with computer musician, composer, and Spark artistic director Douglas Geers and worked for several years with Zhang Ying in the Twin Cities world music fusion group, Blended Cultures Orchestra.

Eric Lyon

Eric Lyon is a composer and developer of computer music software. He is a co-founder and core composer of the Bonk Festival of New Music. His theoretical writing include papers on the music of Aphex Twin and XTC. Lyon has composed a large number of works for various instrumental combinations, computer-generated music, and hybrid works combining pre-recorded or live computer music with live performance. He has taught computer music at Keio University and The International Academy of Media Arts and Science (IAMAS) in Gifu, Japan before joining the faculty at Dartmouth College, where he teaches in the music department and electro-acoustic graduate program.

Ulrich Maiss

Ulrich Maiss is a cellist and electronic musician from Berlin, Germany. His work in the field of experimental music led him to Japan, the US and Canada. Well known as a performer of contemporary European chamber music, he also performed with various rock and folk acts throughout Europe.

Musicians and ensembles he performed with include Lou Reed, Canadian Juno-Award winner Lynn Miles, the Potsdam Chamber Academy, Ensemble Oriol, Element Of Crime, German goth-star Alexander Veljanov, zeitkratzer, vocalist/percussionist Vinx (Sting, Lou Reed) and Maria Farantouri (Mikis Theodorakis).

In 2002 Ulrich started working on a solo program for cello and electronics, *Cellectric* (www.cellectric.de). The original program with pieces by composers Mario Bertoncini, John Cage, Giulio Castagnoli, Ulrich Krieger and Joseph Rován will be available on DVD in the near future.

Ulrich is currently working with Lou Reed to finalize a Cello-Solo version of Lou's *Metal Machine Music* entitled *CelloMachine*. Further projects include his improvisational duo *envyloop* (www.envyloop.com) with composer/performer Joseph Rován and his new solo project *ZenMan Improvisations* (www.zenman.org).

Ulrich Maiss is endorsed by NS Design (NBE Corp.) and VOX Amplification Ltd. (Korg & More Germany). He plays CodaBow carbon fiber bows and Pirastro strings and rosin.

John Mallia

John Mallia (b. 1968) is a composer / sound artist who has written for diverse instrumental, vocal and electronic forces. Much of his recent work is electro-acoustic and has been performed internationally by organizations such as L.A. Freewaves (California), Gaudeamus (The Netherlands), International Computer Music Association, Society for Electro-Acoustic Music in the United States, Zeppelin Festival of Sound Art (Barcelona, Spain), Festival Synthèse (Bourges, France), Interensemble's Computer Arts Festival (Padova, Italy), Society for New Music (New York), CyberArts, and Medi@terra's Travelling Mikromuseum (Greece, Bulgaria, Germany, Yugoslavia, Slovenia). He has collaborated with visual artists and poets on several multimedia installations and two recent sound installations and sculptures were included in Boston Center for the Arts' Boombbox exhibit and the Electric Arts Alliance of Atlanta's L'Objet Sonore. He is currently a Visiting Assistant Professor at the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas and has taught electro-acoustic music and sound art at the School of the Museum of Fine Arts, Boston, College of the Holy Cross, Northeastern University, Franklin Pierce College, Clark University and Brandeis University.

Philip Manitone

Philip Mantione's music has been described as "austerely impressive" (Paris Transatlantic Monthly Nov. 2000) and Innova Recordings calls his *Sinusoidal Tendencies*, "a searing study in form and color." His work has been heard internationally on new music radio and the web including live broadcasts on KUSC from the Bing Theater at the Los Angeles County Museum of Art and MNN in New York City. In 2000, his *Sinusoidal Tendencies* was released by Innova Recordings on the Sonic Circuits VIII compilation CD of electro-acoustic music. The CD-ROM version of *Sinusoidal Tendencies* was included in the European Media Arts Festival (Osnabrück, Germany). His piece *Chant*, from his *Crowd* CD, was recently selected for inclusion in the Zeppelin 2004 Festival at the Centre de Cultura Contemporània de Barcelona in Spain. In February of this year, his string orchestra piece, *Traffic for strings*, will be performed by the S.E.M. Ensemble under the direction of Petr Kotik at the Willow Place Auditorium in Brooklyn, NY.

He has collaborated with visual artist Alysse Stepanian on numerous projects including performance, experimental video and installations.

Their work has been presented internationally including screenings in New York, Los Angeles, Armenia, Paris and Berlin. Upcoming exhibits include shows at the Chameleon Gallery and the Branchville Gallery in Connecticut.

philipmantione.com

Elizabeth Marshall

Originally from California, flutist Elizabeth Marshall has performed nationally with such groups as the San Francisco Symphony, Carmel Bach Festival Orchestra, Ann Arbor Symphony, Chicago Civic Orchestra, Florida Grand Opera, New World Symphony, Wisconsin Chamber Singers, Madison Bach Society, and Utah Festival Opera Company. Elizabeth holds a Bachelor of Music degree from the San Francisco Conservatory of Music, and a Master of Music from the University of Michigan. Currently a Music Theory Teaching Assistant at the University of Wisconsin-Madison, Liz is working toward a Doctor of Musical Arts degree in flute performance with emphasis in orchestral conducting.

Andrew May

Composer Andrew May is currently an assistant professor at the University of Colorado, Boulder. Also a violinist, improviser, and computer musician, May actively performs and presents concerts, including the Atomic Clock Music Events series. His pioneering instrumental works with live interactive computer systems are widely performed. He received his PhD from UC San Diego, where he studied composition with Roger Reynolds and computer music with Miller Puckette. Previous composition teachers include Mel Powell (CalArts) and Jonathan Berger (Yale). May's compositions have been performed in Japan, Korea, Singapore, Germany, Greece, Switzerland, and across the United States. SEAMUS and EMF Media have released recordings of his music.

Mike McFerron

Mike McFerron is founder and co-director of Electronic Music Midwest. McFerron has been a composers fellow at the MacDowell Colony (2001), June in Buffalo (1997), and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt (1999). Honors include first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), the Chicago Symphony Orchestra's "First Hearing" Program (2001), honorable distinction in the Rudolf Nissim Prize (2001), Swan Composition Competition (finalist 2002), the 1999 Salvatore Martirano Composition Contest (finalist), and the 1997 South Bay Master Chorale Choral Composition Contest (finalist). For more information visit, www.bigcomposer.com.

David D. McIntire

David D. McIntire was born in upstate NY, and has had some training on the clarinet, studying with Margaret Quackenbush, Stanley Gaulke and Jane Carl. Participation in a small-town band and weekly exposure to Protestant hymnody provided his entry into music. His livelihood has been maintained through several occupations, all focused on the advancement of music. He became fascinated with electronic music while in high school and eventually wore out many razor blades in pursuit of that discipline; studies in electroacoustic music include tutelage under Timothy M. Sullivan, Charles Dodge, Allan Schindler and Paul Rudy. He holds degrees in Music Theory and Composition from Nazareth College of Rochester and Ithaca College. Composition teachers include Albion Gruber, Dana Wilson, James Moberley and Zhou Long. He also played reeds in a series of eccentric musical groups, most notably the Colorblind James Experience. He is presently a DMA student in composition at the University of Missouri at Kansas City.

Elizabeth McNutt

Passionately devoted to the music of the present, flutist Elizabeth McNutt has become a major force in the world of contemporary music. She has premiered more than 100 works, and has been described as a „virtuoso“ (Electronic Musician), „commanding“ (LA Times), „high octane“ (MusicWorks), „fearless and astounding“ (Flute Talk), and „brilliant, with impeccable interpretations“ (Array). Her CD of works for flute and computer, „pipe wrench,“ was released by EMF Media (www.emfmedia.org). McNutt has recently received awards including Arts International Fund, Astral Career Grant, Rocky Mountain Women's Institute Fellowship, and Neodata Fellowships. Her doctorate is from UC San Diego; her teachers include Harvey Sollberger, John Fonville, and Jacob Berg (flute), and Miller Puckette (computer music). She currently lives in Colorado.

David Means

David Means was born on the same day the sound barrier was broken. He studied architecture at the University of Illinois where he participated in the original (1967) “Music Circus” event staged by John Cage. He joined fellow Illinois composer/performers Jim Staley, David Weinstein, Dan Senn and others to help form Roulette Intermedium, a long-standing downtown New York presenting organization and champion of experimental performance. His graphic scores and live performance installations have been exhibited and presented by the Walker Art Center (Mpls), IRCAM (Paris), Documenta IX (Kassel), the Xi An Conservatory of Music (China), Het Stroomhuis (Holland), Logos Foundation (Belgium) and the Arts Council of Great Britain. He coordinates the Program in Experimental Music and Intermedia Art at Metropolitan State University in St. Paul, where he produces the Strange Attractors festivals of experimental intermedia arts. He is currently on a full year sabbatical leave from Metropolitan State to pursue composition projects and touring in Australia, Europe and Texas.

Bonnie Miksch

Bonnie Miksch, a composer and performer whose music embraces multiple musical universes, creates both acoustic and electroacoustic works. She is passionate about music which moves beyond abstract relationships into the boundless realm of emotions and dreams. An avid consumer of musical possibilities, she strives to create coherent musical environments where diverse musical elements can coexist. Her computer music and vocal improvisations have been heard in Asia, Europe, Canada, and throughout the United States. Current activities range from performing as a vocalist and laptop artist with Suddenly Listen, an experimental improvisation group based in Nova Scotia to composing a new work for choir and computer-realized recording. The Atlanta Artists Records recently released man dreaming butterfly dreaming man, a work for violin and piano. Currently an Assistant Professor at Portland State University where she teaches composition, theory, and directs the new music ensemble, she has also held academic positions at Williams College, Colgate University, and Mercer University.

Dennis H. Miller

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the 9th New York Digital Salon, the 2003 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2002 New England Film and Video Festival, where he won Best Animation. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at the SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D

still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound*, published by Rizzoli Books. Miller's music and artworks are available at www.dennismiller.neu.edu.

Scott Miller

Scott Miller is a composer of orchestral, chamber, electroacoustic and multimedia works. He has had performances of his music and participated in exhibitions at venues throughout North America and Europe, such as at the 12th International Festival of Electroacoustic Music in Brno, Czech Republic, the Leipzig Neue Gewandhaus, at Dvorak Hall, Prague, and at Galerie EXPRMNTL, Toulouse, France. His work is presently focused on integrating technology with live performance and collaborative multimedia works, in particular, the creation of experimental performance pieces in collaboration with poet Philippe Costaglioli and video artist Ron Gregg. Recent honors include a Jerome Composers Commissioning Program commission, a 2001 Minnesota State Arts Board Artists Fellowship, and a 2001 McKnight Composers Fellowship. Miller is an Associate Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and music theory. He has lectured on music technology and composition in universities and secondary schools across the United States, Europe and Mexico, most recently co-presenting *My House is Your Breathing: Orpheus the Acousmatic* at HAMU, the Academy of Music in Prague with Philippe Costaglioli. Miller holds degrees from the University of Minnesota, The University of North Carolina - Chapel Hill, and the State University of New York at Oneonta. He has studied composition with Ladislav Kubik (Czech-American Summer Music Institute, Prague), Alex Lubet, Lloyd Ultan, Roger Hannay, Carleton Clay, and at the Centre de Creation Musicale Iannis Xenakis.

James Moberley

James Moberley is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Major fellowships and awards include the Rome Prize, the Guggenheim Foundation, Meet the Composer's New Residencies program, the 2001 Van Cliburn Composers Invitational, and the National Endowment for the Arts. Commissions have come from the Koussevitzky Foundation (Library of Congress), Chamber Music America, St. Louis Symphony Chamber Series, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, the Cleveland Chamber Symphony, and numerous individual performers. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 30 colleges and universities around the world. His music has received more than 800 performances on five continents, and appeared on twenty recordings, including an all-Moberley orchestral release by Albany Records.

Thea Musgrave

Thea Musgrave was born in Barton, Scotland in 1928. She studied at Edinburgh University, with Hans Gál, and in Paris at the Conservatoire with Nadia Boulanger. Her early works include *The Suite o' Bairnsangs*, a ballet *A Tale for Thieves* and an opera *The Abbot of Drimock*. Her best known works include *The Seasons*, *Rainbow*, *Black Tambourine* (for female voices, piano and percussion) and operas *The Voice of Ariadne*, *A Christmas Carol*, *Mary Queen of Scots*, and *Harriet: The Woman Called 'Moses.'* Her later work, especially, extends traditional boundaries, emphasizing abstract form and dramatic content. A conductor as well as a composer, she has conducted in the United States and Britain. She has taught at London University, the University of California at Santa Barbara, New College, Cambridge, and Queen's University, New York. She is married to Peter Mark, conductor and general director of the

Virginia Opera Association.

NeXT Ens

NeXT Ens, created by Cincinnati College-Conservatory of Music students, is dedicated to performing new works of interactive acoustic and computer music. Although only a little over one year old, its acclaimed performances at Music04 (OH), Electronic Music Midwest (IL), and Third Practice (VA) festivals have already established *NeXT Ens* as a rising star in the new music scene.

Led by director/pianist Shiao-uen Ding, the members of *NeXT Ens* include percussionist Heather Brown, cellist Kaylie Duncan, violinist Timothy O'Neill, technical expert/cellist Margaret Schedel, and flutist Carlos Velez. The group actively seeks out new works by both new and established composers, and encourages experimental works which explore the ways that computers and electronic instruments can interact with acoustic instruments in live performance.

Katharine Norman

Katharine Norman is a composer, sound artist and writer. She received a PhD in composition from Princeton in 1993 and has, since then, pursued a career as a composer, teacher and, increasingly, writer. In 2003 she emigrated from London, England, to one of the Gulf Islands off the coast of Vancouver Island, British Columbia. Prior to this change of direction she was, for five years, Director of the Electronic Music Studios at Goldsmiths, University of London, and, before that, held various academic posts in the UK. She now works freelance, with some recent teaching at Simon Fraser University.

She composes instrumental music, music combining instruments or voices and tape, and purely electronic work. Her music, for both tape and instruments and for purely digital media, makes frequent use of documentary sound conversation, city sounds, birds, etc., in a way that perhaps invites new appreciation both of the "real world" and the concert hall. Her CD of electroacoustic music and soundscape composition, *London*, is available on the NMC label. *Transparent things*, a CD of soundscape music and piano music, was released on the Metier label. Other music is recorded on the Innova, Empreintes Digitales and Discus labels.

Her book of experimental writings on recent electronic music (of many kinds and approaches) entitled *Sounding Art: Eight Literary Excursions through Electronic Music* was published by Ashgate in 2004.

You can find more information on her work at www.novamara.com, where there are also links to other pages on her music and writing. Her work is represented by the British Music Information Centre, at www.bmic.co.uk, and she is also an Associate Composer of the Canadian Music Centre.

Keith O'Brien

Keith O'Brien studied composition, improvisation, harmony, big-band arrangement at Newpark School of Music, Blackrock, Dublin and at Trinity College Dublins Music and Media Technologies postgraduate course. He performs regularly in both solo and group contexts which integrates jazz and electro-acoustic aesthetics with guitar and electronics. He has been extensively involved in electronic programming for musical purposes. He currently employs a diverse range of electronic devices and methods for composition and recording; algorithmic programming - Common Lisp [Stanford], generative synthesis - C-Sound [M.I.T.], real-time interactive processing - Max/MSP [IRCAM]. He has worked with a wide range of artists in both a performance and compositional capacity including Rajesh Mehta, Donnacha Dennehy, John Godfrey, Linda Buckley, Gearoid Ua Laoighre, Oyvind Torvund, Jürgen Simpson, Roger Doyle and Mike Nielsen.

He works under the name 'Amoebazoid' and has released an album - 'autocannibalism' on spitroast records. He also works with Roy Carrol

in the electronic improv duo 'Double Adaptor' who have just released their second album 'Live at the Village Vanguard' on osaka records.

Pat O'Keefe

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 ensembles SONOR and SIRIUS, as well as with the San Diego Symphony. He is a founding member of the improvisation group Unbalancing Act, and has appeared in concert with such notable improvisors as George Lewis, Wadada Leo Smith, J.D. Parran, Anthony Davis, and Fred Frith. Pat has also performed regularly with the Brazilian ensemble Sol e Mar in San Diego, and Brasamba in Minneapolis. He is currently on the faculty of the University of Wisconsin, River Falls.

Timothy O'Neill

Timothy O'Neill has long been a steadfast fixture at the Cincinnati College-Conservatory of Music, having been involved with the Starling Preparatory String Project for seventeen years. Within the last two years, he completed a Bachelor of Music, obtaining dual degrees in Violin Performance and Composition, and a Masters degree in Violin Performance. He has appeared as a soloist with the Cincinnati Symphony Orchestra and the CCM Philharmonia, and twice has won CCM's violin competition. Tim has a strong commitment to performing modern music: recent performances include a Cincinnati Chamber Music Society Subscription Series concert featuring a variety of new works, including a Violin Sonata he composed, as well as a world premiere performance of Gao Ping's Concerto for Violin and Pipa, written for the Greater Cincinnati Chinese Music Society's annual Chinese New Year concert. His other interest is with computers: he holds several industry-standard certifications and is presently employed as the IT Director of On Location Multimedia, Inc. Tim is currently working on a Doctorate of Music and is in his fifth year of coaching chamber music in the Starling program.

Gabriel Ottoson-Deal

Gabriel Ottoson-Deal has been making up songs for as long as he can remember. His background includes 17 years of classical violin study, 5 years with the Turkish ethno-pop band Tkana (including a CD released in 1999), and assorted fiddling around in other genres. His work, though widely varied in style and medium, is marked by lyricism, humor, and a compulsion to push each piece's aesthetic world to its extremes.

Mr Ottoson-Deal has studied composition privately with Marshall Barnes; at The Ohio State University with Fay Neary, Jan Radzynski, and Don Harris; and at the University of Cincinnati's College-Conservatory of Music with Gao Wei-jie, Joel Hoffman, Frederic Rzewski, and (primarily) Michael Fiday. He has also studied computer music with Tom Wells, Marc Ainger, Mara Helmuth, and Christopher Bailey. He received a BM from Ohio State in 1999, and an MM from CCM in 2004, both in composition.

Tae Hong Park

Tae Hong Park holds B.Eng., M.A., and Ph.D. degrees from Korea University, Dartmouth College, and Princeton University and is Assistant Professor at Tulane University. He has worked in the area of digital communication systems and musical keyboards at the GoldStar Central Research Laboratory in Seoul, Korea (1994-1998). His current interests are in composition and research in multi-dimensional aspects of timbre and DSP. His music has been heard in various locations in Brazil, Canada, France, Germany, Holland, Hungary, Ireland, South Korea, Sweden, UK, and USA; in venues, conferences and festivals including Aether Fest, Bourges, CEAIT, CYNETart, DIEM, Electric Rainbow Coalition, EMM, EUCUE Series, FEMS, ffmup, High Voltage, ICMC,

Into the Soundscape, ISMEAM, LACMA, LITSK, MATA, MAXIS, NWEAMO, Pulse Field, Reflexionen Festival, Santa Fe International Festival of Electro-Acoustic Music, SICMF, SEAMUS, Sonorities Festival, Third Practice, and Transparent Tape Music Festival. His works have been played by groups and performers such as the Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Wayne Dumaine, Edward Carroll, Entropy, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra and the Tarab Cello Ensemble. He is currently Assistant Professor at the Tulane University Music Department which has started a new program in Music Science and Technology.

Ronald Keith Parks

Ronald Keith Parks' diverse output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music.

His compositions and papers have been included at national and international venues including regional and national SCI conferences, the Florida Electroacoustic Music Festival, the Society for Electroacoustic Music in the United States, the International Computer Music Conference, the National Flute Association Conference, the NextWave~ festival in Australia, the Two Sided Triangle festival in Germany, the International Music Program's European tour, and numerous performers' recitals.

His honors include the Aaron Copland Award, the South Carolina Music Teacher's Association Commission, two Giannini Scholarships plus the Chancellor's Award for Excellence at the NC School of the Arts, three Graeffe Scholarships, and the Presidential Recognition Award at the University of Florida. His music is available on the EMF label and the University of Florida's Society of Composers student chapter CD series.

Dr. Parks received the BA from the North Carolina School of the Arts, an MM from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently assistant professor of music technology, theory, and composition and Director of the Winthrop Computer Music Labs at Winthrop University.

Samuel Pellman

Samuel Pellman was born in 1953 in Sidney, Ohio. He received a Bachelor of Music degree from Miami University in Oxford, Ohio, where he studied composition with David Cope, and an M.F.A. and D.M.A. from Cornell University, where he studied with Karel Husa and Robert Palmer. Many of his works may be heard on recordings by the Musical Heritage Society, Move Records, and innova recordings (including his October 2003 release entitled "Selected Planets"), and much of his music is published by the Continental Music Press and Wesleyan Music Press. In the past few months his music has been presented at the International Symposium of the World Forum for Acoustic Ecology in Melbourne, Australia and the Electric Rainbow Coalition festival at Dartmouth College. He is also the author of *An Introduction to the Creation of Electroacoustic Music*, a widely-adopted textbook published by Wadsworth, Inc. Presently he is a Professor of Music at Hamilton College, in Clinton, New York, where he teaches theory and composition and is co-director of the Studio for Transmedia Arts and Related Studies. Further information about his music can be found on the web at: <http://www.musicfromspace.com>.

Christopher Penrose

Christopher Penrose is a music maker who has taken on the habit of making illustrations to help explain his music. He is a native of Los Angeles, born in the Silverlake district of Hollywood. When he frequents the homogenous consumer malls to the east of his new home of Portland, he is often embattled by ghostly bumper stickers and placards which provide the following tall order: "DON'T CALIFORNICATE

OREGON". Christopher is often haunted by such failed sentinel sentiments of yesteryear and earnestly seeks your help.

Andrea Polli

Andrea Polli is a digital media artist living in New York City. She is currently an Associate Professor of Film and Media at Hunter College. Polli's work addresses issues related to science and technology in contemporary society. Her projects often bring together artists and scientists from various disciplines. She has exhibited, performed, and lectured nationally and internationally.

She is currently working in collaboration with meteorological scientists to develop systems for understanding storms and climate through sound. For this work, she has been recognized by the UNESCO Digital Arts Award 2003 and has presented work in the 2004 Ogaki Biennale in Gifu, Japan and at the World Summit on the Information Society in Geneva, Switzerland. Her work in this area has also been presented at Cybersonica at the ICA in London and awarded funding from the New York City Department of Cultural Affairs and the Greenwall Foundation. As a member of the steering committee for New York 2050, a wide-reaching project envisioning the future of the New York City region, she is currently working with city planners, environmental scientists, historians and other experts to look at the impact of climate on the future of human life both locally and globally.

Anna Resele

Trained in dance and psychology, Anna Resele has performed with Strike Time Dance Company and Ariel Dance Theater in Western Michigan; Danco II of Philadanco in Philadelphia, PA; Metal Velvet Jacket, Our Own Voice Theater and at Redbirds Baseball games in Memphis, TN; and The Fringe Festival, U of M, Minnesota Opera and various other venues here in Minneapolis. Anna and Christopher performed "Anticipation", a computer-interactive dance at the 2004 Spark Festival.

Neil B. Rolnick

<http://www.neilrolnick.com>

Neil Rolnick's career since the late 1970s has spanned many areas of musical endeavor, often including unexpected and unusual combinations of materials and media. He has performed his music around the world, and his music has appeared on 11 CD's.

Though much of Rolnick's work has been in areas that connect music and technology, and therefore considered in the realm of "experimental" music, his music has always been highly melodic and accessible. Whether working with electronic sounds, improvisation, or multimedia, his music has been characterized by critics as "sophisticated," "hummable and engaging," and as having "good senses of showmanship and humor."

In 2003 and 2004 he completed *The Shadow Quartet*, for the NYC-based string quartet Ethel, *Fiddle Faddle*, for violinist Todd Reynolds, *Body Work* for vocalist Joan La Barbara, *The Real Thief of Baghdad* for Tyrone Henderson, *Ambos Mundos* for the Quintet of the Americas and *Plays Well With Others* for Paul Drescher's Electro-Acoustic Band in San Francisco. These pieces will be released on CD on the Innova label in early 2005. In 2005 he will also complete new pieces for baritone Thomas Buckner, pianist Kathleen Supove, and Joan La Barbara. Rolnick's improvising band, Fish Love That, released their first CD on the Deep Listening label in 2003.

Rolnick teaches at Rensselaer Polytechnic Institute in Troy, NY, where he was founding director of the iEAR Studios.

Butch Rován

Butch Rován is a composer/performer on the faculty of the Department of Music at Brown University, where he co-directs meme@brown (Multimedia & Electronic Music Experiments @ Brown)

and the Ph.D. program in Computer Music and Multimedia. Prior to joining Brown he directed CEMI at the University of North Texas, and was a “compositeur en recherche” with the Real-Time Systems Team at IRCAM in Paris. Rován previously worked at Opcode Systems, serving as Product Manager for MAX, OMS and MIDI hardware.

Rován is the recipient of several awards, including a jury selection and second prize in the 1998 and 2001 Bourges International Electroacoustic Music Competitions, and first prize in the 2002 Berlin Transmediale International Media Arts Festival. Recent performances include the performance of his “Vis-à-vis” for voice, electronics and video at the 2004 ICMC in Miami, and the premiere of his “Hopper Confessions” at the 2003 Festival Synthèse in Bourges, France. Rován frequently performs his own work, including performances at the 2000 ICMC in Berlin and the 2002 NIME conference in Dublin. His interactive scores for dance have been programmed in Munich, Paris, Reims, Monaco, the 2001 SEAMUS conference in Baton Rouge and the 2001 ICMC in Havana. See www.soundidea.org

Robert Rowe

Robert Rowe received degrees in music history & theory (B.M. Wisconsin 1976), composition (M.A. Iowa 1978), and music & cognition (Ph.D. MIT 1991). From 1978 to 1987 he lived and worked in Europe, associated with the Institute of Sonology in Utrecht, the Royal Conservatory in the Hague, the ASKO Ensemble of Amsterdam, and with IRCAM in Paris, where he developed control level software for the 4X machine. In 1990 his composition Flood Gate won first prize in the “live electroacoustic” category of the Bourges International Electroacoustic Music Competition. In 1991 he became the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory and is currently Associate Professor and Associate Director of the Music Technology program at New York University. His music is performed throughout North America, Europe, and Japan and is available on compact discs from New World, Roméo, Quindecim, Harmonia Mundi, and the International Computer Music Association, and his book/CD-ROM projects Interactive Music Systems (1993) and Machine Musicianship (2001) are available from the MIT Press.

Margaret Anne Schedel

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media. She is a founding member of the NeXT Ens, an ensemble with the unique mission to perform and support the creation of interactive electroacoustic works. Currently she is serving the International Computer Music Association as a Director-At-Large and Array Editor, as well as co-editing an issue of Organised Sound with the theme “Networked Music.” A DMA in composition at the University of Cincinnati College-Conservatory of Music is almost within her grasp. Her thesis, *A King Listens*, an interactive, multi-media opera premiered at the Cincinnati Contemporary Arts Center in June 2004 and was profiled by apple.com. Her recent residency at the Sino-Nordic Arts Space was supported by the Presser Foundation.

Barry Schrader

Barry Schrader's compositions for electronics, dance, film, video, multimedia, live/electro-acoustic combinations, and real-time computer performance have been presented throughout the world. Schrader is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States), and has been involved with the initiation and operation of SCREAM (Southern California Resource for Electro-Acoustic Music), the Currents concert series, and the CalArts Electro-Acoustic Marathon. He has written for several publications including several editions of Grove's, Groller's Encyclopedia, Contemporary Music Review, and Journal SEAMUS, and is the author of the book Introduction to Electro-Acoustic Music. He is currently

on the Composition Faculty of the School of Music of the California Institute of the Arts, and has also taught at the University of California at Santa Barbara and California State University at Los Angeles. His music is recorded on the Opus One, Laurel, CIRM, SEAMUS, Centaur, and Innova labels. His web site is <<http://barryschrader.com>>.

Dr. Anonymous W. Smith

Dr. Anonymous W. Smith is currently an Associate Professor of New Media in the Fine Arts Department at The University of Lethbridge. With a wide range of academic training in fine arts (music composition and dance) and science (mathematics, chemistry), Dr Smith is keenly interested in the intersection of art and science. He specializes in aesthetic movement in 3-D spaces and creates sound for visuals and visuals for sound.

Harry Smoak

Harry Smoak is an emerging digital media artist and researcher interested in critical studies of performance in responsive media spaces. His work focuses on applying live performance analysis to real-time video, light, and sound displays at various scales through installation-events designed as phenomenological experiments. He has explored the use of continuous dynamics to evolve metaphorical states of responsive play spaces according to pre-designed topologies. Players engage directly in the marshaling of video and sound media using non-timeline methods for interaction, where media become tangible materials shaped through continuous action. Recent public installation works include thick/N (GVU Convocation) with Matthew Warne and Membrane (DEAF04) with Yoichiro Serita, and the international art research group Sponge. Harry is a recent graduate student at the Georgia Institute of Technology where he received a masters degree in Human-Computer Interaction from the interdisciplinary GVU Center. Prior to coming to Georgia Tech he studied theatre and media arts, and spent a number of years working in industry helping to build the consumer Internet, develop online communities, and shape online policy. Harry remains an active researcher and contributor to the Topological Media Lab under the guidance of Dr. Sha Xin Wei.

Allen Strange

Involved with music technology since the middle 1960's Allen Strange has remained active as a composer, performer, author and educator. In 1972 Allen's text, *Electronic Music: Systems, Techniques and Controls* appeared as the first comprehensive work on analog music synthesis. After several editions the text still remains in print as a classic reference and guide for studio synthesis. In the late 1960s Allen and his wife, Patricia, founded BIOME, a pioneering live-electronic music performance. In 1976 they co-founded the Electric Weasel Ensemble with synthesizer designer Donald Buchla. Both ensembles have toured internationally and the Stranges continue to concertize as a duo composer/performer team. Their book, *The Contemporary Violin; Extended Performance Techniques*, has recently been published by the University of California Press. Allen Strange is Professor Emeritus from San Jose State University and is now a full-time independent composer living on Bainbridge Island in Washington.

Jake Sturtevant

Jake Sturtevant has been brought up in a musical family. In fact, he has pictures of himself sleeping in his father's guitar case at a bar gig from when he was about 1 year old. His mother taught him to play piano starting at age six. He has also learned, through his mother, how to play the Hammond B-3 organ. Jake attended the University of Maine at Augusta's Jazz and Contemporary music program from 1999-2003, where he earned a Bachelors degree in Jazz and Contemporary Music Composition, and played in many various local jazz and funk groups.. At UMA he studied Composition with Dr. Richard Nelson and Dr.

Frank Mauceri.

Jake is now pursuing a Masters Degree in Music Composition from the University of Minnesota, where he is studying under the direction of Dr. Judith Lang Zaimont.

Shimpei Takeda

Shimpei Takeda's photographs capture various naturally occurring abstractions of everyday life. Through his work, random exteriors and ordinary objects find a new context. By photographing through existing filters and distortions, Takeda has stumbled upon a previously hidden viewpoint. A street scene viewed through a stained glass panel, a neon lit doorway, a lamp lighting a drink in a bar, all find an otherworldly quality when observed through Takeda's lens and help us to see the subtle and mysterious beauty of the world around us. Beauty that is otherwise overlooked.

Takeda uses analog techniques with digital cameras. The monitor allows him to pre-visualize his pictures, giving him greater compositional freedom, as well as letting him see the subtleties that are often lost in film. His effects are achieved by manually controlling exposure and camera movement. He doesn't alter his work using computer manipulation, as is so often the case in modern photography.

The inspiration for these photographs came from several key sources. Graphic artists, such as Tomato, John Maeda and Stenberg Brothers, all inspired his work. He was also influenced by the 1999 LOMO photo exhibition in Tokyo. His first cameras were gifts from his grandfather, a former photographer. His father, a graphic designer named him after his favorite photographer, Shimpei Asai.

Shimpei Takeda is a young Japanese artist. He currently lives in New York City, where he continues to pursue both.

Benjamin Thigpen

Benjamin Thigpen is a composer of electroacoustic music. He has worked primarily in studios in France and Belgium: GRM (Paris), Recherches et Musiques (Brussels), CCMIX (Paris), and SCRIME (Bordeaux); in April-May 2003 he was a resident artist at Djerassi (California). His work is performed in Europe, North and South America, Australia and New Zealand, as well as on the web; he has received commissions from GRM, SCRIME and the French Ministry of Culture; and has been awarded mentions in various competitions (Musica Nova, Prix Noroit, Métamorphoses, Città di Udine, CIMESP). He studied composition, aesthetics, and computer music with Elaine Barkin, Samuel Weber, Christian Eloy, Curtis Roads, Julio Estrada, and Horacio Vaggione; and has degrees in English Literature, Comparative Literature, and "Aesthetics, Technologies and Artistic Creations." He worked for nearly six years as a computer music instructor at Ircam (Paris), and is currently a Lecturer in Digital Arts at the University of Washington.

His music is concerned with issues of energy, density, complexity, movement, simultaneity and violence. He works extensively with space as a primary compositional parameter; thinks that music does not exist in time but rather creates it, and considers that music is not the art of sound but the art of the transcendence of sound.

Carei F. Thomas

Carei F. Thomas has been associated for a number of years with the literary, visual arts, dance, music, recovery, neighborhood, and Buddhist communities of the Twin Cities. Thomas is a 1993 Bush Fellowship recipient known throughout the arts community for his creative improvisational music (brief realities), spiritual energy and interdisciplinary vision. His compositions are multifaceted. They encompass an historic range of musical styles, always expressing social and personal experiences and observations.

Carlos Velez

An active flutist and composer, Carlos Velez served as principal flutist for the Stetson University Orchestra and Wind Ensemble (2001-02) as well as the Seaside Music Theater orchestra in Daytona Beach, Florida (1998-2002). He was also a winner of the 2002 Stetson University concerto competition playing Lowell Liebermann's Flute Concerto. He is currently pursuing his DMA in composition from the University of

Cincinnati College-Conservatory of Music where he recently earned his Master's. Mr. Velez is very pleased to continue his work with NeXT Ens as their flutist.

Angela Veomett

Angela Veomett began her explorations into the realm of new media art as an undergraduate music student at the University of Minnesota, Twin Cities. Her studies there focused on both musicology and sound technology, culminating with a senior thesis on the music of Steve Reich. After a year of internships at the British Music Information Centre and the Sonic Arts Network in London, Angela spent a year studying Sound Design for Theater at the University of Missouri, Kansas City. She is now working towards her Masters Degree in Media Arts at the University of Michigan, Ann Arbor.

Most of Ms Veomett's recent art works have been created in the sound and video medium, though she hopes to expand her collaborative projects to involve other art forms as well. Recent collaborative projects include the Parade of Fools, performed in Ann Arbor on December 5th 2004; and the Haptic Theater of Cruelty, a project involving experimentation with physical and sensory methods of learning, funded by GROCS at the University of Michigan and to be completed April 2005.

Robert Voisey

Robert Voisey is a composer and impresario of new works primarily in New York City. He seeks innovative and creative approaches to promote the music of today's composers. Among his many activities, Voisey is the Artistic Director of the "60x60" project, an annual event of worldwide concerts that highlights 60 composers who have composed works 60 seconds or less for an hour-long continuous concert. Voisey is also the Artistic Director of the "Composer's Voice" concert series at Vox Novus. This series features and exposes emerging composers as well as accomplished underexposed composers from other regions. It is designed to display their compositional "voice" in a themed exposition dedicated specifically to promote their music. Voisey is also the Vice-President of Programs at the Living Music Foundation, whose mission is the support of independent, professional and emerging composers and performers of post-modern art music in their struggle for the space and freedom of expression growing out of the need to relate to one's surroundings interactively. His role is to coordinate and raise funds for concert programs, including grant writing and project production. Voisey received his B.A. from Stony Brook University (SUNY), where he studied Computer Science Engineering, Mathematics, Studio Art and Music Performance, and started his composition career in the Upper Galilee of Israel, at the College of Tel Hai. He then returned to the United States to Brooklyn College (CUNY) where he studied composition with Noah Creshevsky.

Matthew Peters Warne

Matthew Peters Warne is a composer, digital media artist, and freelance media production consultant. Having studied composition with Dr. Jonathan Chenette and Dr. Steve Everett, the multimedia version of his award winning electronic music composition *Skipped Stones: A Comparison on Two Seasons* was performed at the Haiku North America 2001 Conference. In the spring of 2004 he co-authored Thick/N, a responsive media social space installed for the 2004 GVU Convocation at the Georgia Institute of Technology. He recently

completed his M.S. Degree in Information Design and Technology where his research focused on performers' experience of gestural agency in music and responsive media environments. His M.S. project *With a Wave of My Voice* saw the design of hardware and software instruments for measuring vocal performance phenomena and the composition of *Calling Crick(alerbel)ets* for voice and computer, performed at the Wesley Center for New Media. He currently lives and works in Providence, RI and continues to collaborate with the Topological Media Lab directed by Dr. Sha Xin Wei and with Sponge, an international art research group.

Alicyn Warren

Alicyn Warren, a composer of mainly electronic music, is a graduate of Columbia University and of Princeton University, where she earned a doctorate in composition. She has received grants and prizes from the National Endowment for the Arts, the American Musicological Society, the Mellon Foundation, and the Bourges International Electroacoustic Music Competition. Her works have been performed in the US, the UK, Canada, Asia, and Europe, and are recorded on the Centaur and Le Chant du Monde labels. Alicyn Warren has taught computer music, composition, and film music at Columbia University and the University of Virginia. In 2001 she joined the faculty at the University of Michigan, with a joint appointment in the School of Music and the School of Art & Design. She teaches in the School of Music's Performing Arts Technology program, and offers courses in sound and digital imaging for students in the School of Art & Design.

Jon Welstead

Jon Welstead is Professor and Director of the Electro-Acoustic Music Center in the Peck School of the Arts at the University of Wisconsin-Milwaukee. He served as Chair of Composition and Theory for the past decade. His works include compositions for instrumental ensemble, electronic/computer music, music for dance, over 100 theatrical presentations and films, and has presented both nationally and internationally.

Some of his music awards, performances, commissions and grants include: CINE Golden Eagle and INTERCOM Film Festivals Awards of Excellence, Delius Chamber Music Award, American College Theatre Festival Awards of Excellence, Invitational Bourge Electronic Music Festival, Electronic Music Midwest Festival, Emerald City Classic Performance Award for music in dance, Los Angeles New Music Festival, New Music America-New York, EuCue Festival, Canada, Florida ElectroAcoustic Music Festival, Netherlands International Experimental Theatre Festival, Bessie Schoenberg Theatre Foundation, Baltimore Theatre Project, Kennedy Center for the Performing Arts and (SEAMUS) Society for ElectroAcoustic Music in the United States (for which he also served as Vice President for Programs for two years).

He has been the recipient of both NEA, NEH Grants, Centre Culturel Georges Brassens, France, Arts Midwest, Texas, Iowa, Illinois, Minnesota, Wisconsin, Nebraska and Maryland Arts Boards, and has been published by Rogers and Hammerstein, The Music & Computer Educator magazine, American Theatre Magazine, Computers in Entertainment and the Arts and Samuel French Publishing

His composition may be found in the collaborative CD *"The Ghost In The Machine"* with Yehuda Yannay. The CD may be reviewed or purchased at: <http://www.cdemusic.org> or <http://www.uwm.edu/~jonw>

Dr. Shannon Wettstein

Dr. Shannon Wettstein, pianist, has appeared as soloist and chamber musician throughout the United States. A founding member of the Calliope flute and piano duo and Boston's Auros Group for New Music, Dr. Wettstein has premiered countless new works and collaborated with many of the greatest living composers. Dr. Wettstein has given

performances in New York's Lincoln Center for the Performing Arts and the New School for Social Research, Boston's Isabella Stewart Gardner Museum and Jordan Hall, the New Zealand Embassy in Washington D.C., the Japan America Theater in Los Angeles and the Aspen Music Festival in Colorado, Yellow Barn Chamber Music Festival of Vermont, and the Sandpoint Music Festival in Sandpoint, Idaho. Her solo CD of music by Chopin, Berg, Brian Ferneyhough and Debussy is available on the Centaur label; performances of the music of Mark Applebaum are on the Tzadik label. She can also be heard on Mode Records and Koch International Classics. Dr. Wettstein joined the faculty of Bemidji State University as an Assistant Professor of Music in 2000.

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, and commissions from organizations such 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, and the John Simon Guggenheim Memorial Foundation. She has received resident artist fellowships from the MacDowell Colony and the Djerassi Resident Artists Program. Ms. White's music can be heard on CD on the Wergo, Centaur, Nonsequitur, and Harmonia Mundi labels. Recently, Ms. White's music was featured as part of the soundtrack of Gus Van Sant's award-winning film *Elephant*.

Ms. 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 Ms. 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.

Marcel Wierckx

Marcel Wierckx (Canada 1970) studied instrumental and electronic music composition in Canada (BMus. University of Manitoba, MMus. Composition McGill University) before moving to the Netherlands in 1999. Since then he has been active as a sound and video artist as well as composing instrumental and electronic music for concert, film, theater and dance. Currently Marcel divides his time between creating and performing multimedia stage productions with MorphoDidius (Rotterdam), creating interactive soundscapes for theater performances with Shade Interactive (Netherlands, Ireland, U.S.A.) and teaching music technology and composition at the Utrecht School for the Arts.

Diane Willow

Diane Willow is Assistant Professor in the new media area of Time and Interactivity within the Department of Art. Her recent appointment to the University of Minnesota faculty follows a multi-year residency as artist and researcher at the MIT Media Lab. She exhibits nationally and internationally and enjoys interdisciplinary contexts that expand contemporary notions of the artistic.

Diane is a multi-modal artist. Working at the intersection of art, science and technology, she experiments with hybrid media to explore the dynamics of nature, technology and community. Her public installations, interactive environments and evocative objects involve media as eclectic as bioluminescent organisms, embedded computers and time-lapsed video. She invites people to engage in multi-sensory explorations as participants and choreographers rather than as viewers. She is interested in exploring the subtle ways that we express empathy with one another, with other life forms and in relation to responsive objects, immersive environments and interactive media.

Currently, she is also in the process of developing an experimental

media studio to engage students in new forms of artistic expression through the interplay of transmedia work that relates the sensuousness of the physical domain and the digitally reconfigurable nature of the virtual.

Zhang Ying

At age 12, Zhang Ying was apprenticed to a traveling flute master in China. After more than 40 years as a professional musician in China, he has been recorded in the Register of Great Musicians, been awarded the title of First Class Composer, and has received the Wen Hua prize, China's highest national arts award. Since moving to the U.S., he has received a Bush Fellowship, McKnight Composer's Fellowship, Minnesota State Arts Board Fellowship, Cultural Collaboration grant, and two commissions from the American Composer's Forum. He has performed throughout China, Asia, and the U.S. He plays traditional Chinese music on a variety of woodwind instruments: xun, hulusu, bawu, qu di (bamboo flute), band di, kou di, xiao, mabu, pili, and gu di (turkey bone flute dating back 9,000 years), music that comes from China's historical dynasties, and also music from the minority peoples of China with whom he has studied and lived. I also play Peking Opera percussion, and the fo, a clay bowl percussion instrument with a 2,000 year history. His performance can include chanting and singing of ancient Chinese stories, as well as recitation of poems of the great masters of China.

Noel Zahler

Composer Noel Zahler is Director of the University of Minnesota School of Music, Minneapolis, Minnesota. Dr. Zahler's compositions include a wide range of vocal and instrumental works, as well as electroacoustic, interactive and multi-media works. He studied music composition with Milton Babbitt, Jack Beeson, Chou Wen-chung, Franco Donatoni, and Henry Weinberg. Dr. Zahler has earned degrees from Columbia University (DMA), Princeton University (MFA), L'Accademia Musicale Chigiana (Certificato di Perfezionamento) Siena Italy, and C.U.N.Y. Queens College (BA/MA). His compositions are published by Associated Music Publishers (G. Schirmer, Inc.), American Composers Edition, and APNM music publishers. Recordings of his music are available on the OPUS ONE, Centaur recording labels. His compositions have been performed by the American Composers Orchestra, The Arden Trio, The Charleston String Quartet, the Meridian String Quartet, the League of Composers/ISCM, the Center for New Music at the University of Iowa and other ensembles throughout this country, in Europe and Asia. In addition, Dr. Zahler is the co-author of three computer software programs including the Artificially Intelligent Computer Performer, Score Follow and Music Matrix. His writings on and about music include three articles in the New Grove Dictionary of Music and Musicians, six articles in the New Grove Dictionary of Music in the United States, a critical edition of Charles Ives' The Unanswered Question (Peer Southern Music Publishers, 1986), and numerous articles on music theory and composition, artificial intelligence and music, and computer music. Dr. Zahler was recently elected Vice President of the American Composers Alliance, and is listed in Who's Who in the United States.