

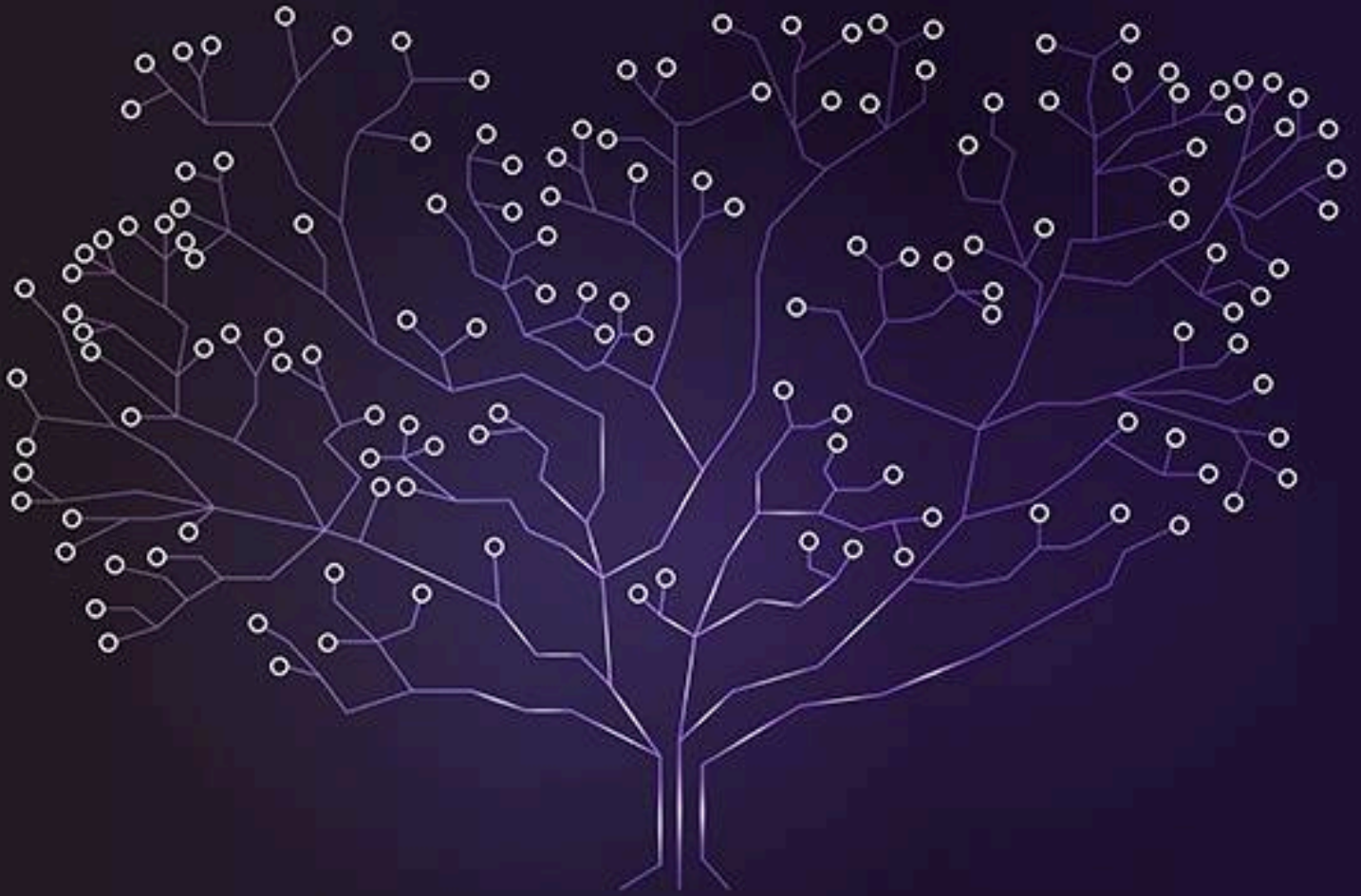
March 10-11, 2017

LSU

College of Music & Dramatic Arts
School of Music



National Student Electronic Music Event



NSEME 2017

NSEME 2017 Keynote Presenters

Bora Yoon

Friday, March 10 - 7:30pm
Digital Media Center Theatre



"...one of the most exciting creators working in the field of sound and performance today."

– Creators Project



Described by the New York Times as “mesmerizing” and by KoreAm Journal as “totally unique... expect the unexpected,” Korean-American composer, vocalist, and multi-instrumentalist Bora Yoon is an interdisciplinary artist who conjures audiovisual soundscapes using digital devices, voice and found objects and instruments from a variety of cultures and historical centuries – to formulate an audiovisual storytelling through music, movement and sound. Classically trained and steeped in a first love of choral music, Yoon is fascinated by the intersection of space and sound, maps, human Venn diagrams, handsome sounding kitchenware, sonorities, and the pulleys and strings that hold everything together.

Yoon’s music has been presented at Lincoln Center, Brooklyn Academy of Music, Singapore Arts Festival, the Nam Jun Paik Museum (South Korea), MADE Festival (Sweden), Festival of World Cultures (Poland), Park Avenue Armory, and Walker Art Center, among others. She is a TED2014 fellow, 2010 New York Foundation for the Arts fellow in Music/Sound, United Artists fellow with the Asian American Arts Alliance, has been an artist-in-residence at the Park Avenue Armory, Ringling Museum, the Hermitage, HERE Art Center/PROTOTYPE, and with the Sorel Organization – and is currently a doctoral fellow in Music Composition, at Princeton University.

NSEME 2017 Keynote Presenters

Paul Koonce

Saturday, March 11 - 11:30am
Digital Media Center Theatre



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. Previous positions include Moorhead State University and Princeton University.

His music focuses upon issues of representation and perception in electroacoustic sound. As a software developer, he has explored the invention of computer technologies for the manipulation of sound and timbre, developing tools for exploring the parallels between musical and environmental sound phenomena. Recent work has branched into the area of electroacoustic performance with the development and use of data gloves, virtual instruments, and real-time processing.

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, and the International Computer Music Association. His music is available on the SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, and Mode records labels.



MARCH 10-11
Louisiana State University

NSEME 2017



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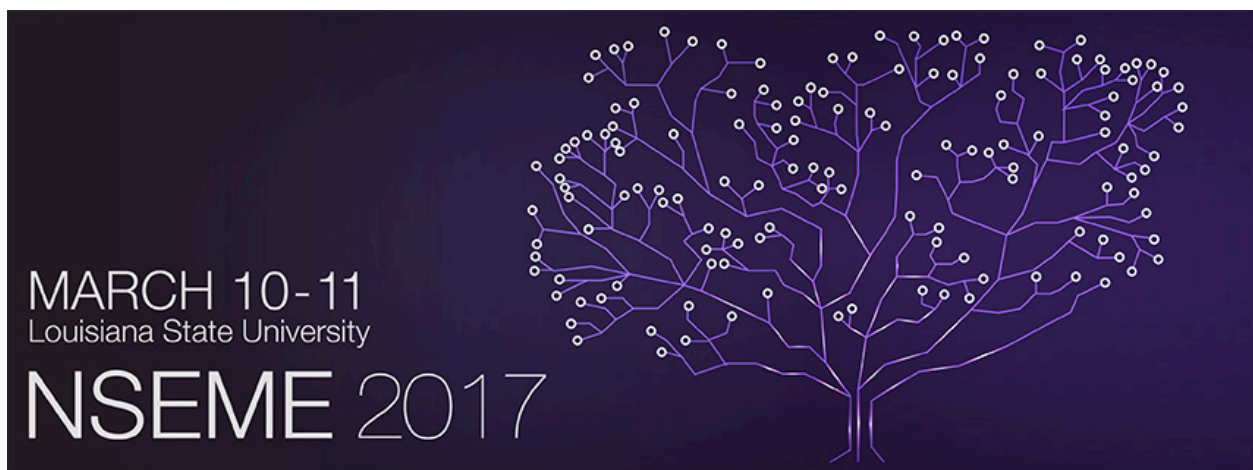
*Denotes Guest Panelist



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Installations

Subcellular Abstractions

Michael Smith

Subcellular Abstractions uses confocal microscopic imagery from biological samples as source material for the presented video. These images were then cropped, processed, and organized into colorful landscapes. Confocal microscopy is an optical imaging technique for increasing optical resolution and contrast of a micrograph by means of adding a spatial pinhole placed at the confocal plane of the lens to eliminate out-of-focus light. It enables the reconstruction of three-dimensional structures from the obtained images. This technique has gained popularity in the scientific and industrial communities and typical applications are in life sciences, semiconductor inspection, and materials science.

Parallel

K. Michael Fox - Programming and Sound
Raven Kwok - Programming and Visuals

Parallel is a musical installation that explores the meeting place of network music processes and interactive interfaces that expose algorithms with their own forces of agency. Participants' use of the interface is interpreted by these algorithms, which synthesize sound according to their own internal logic and forward additional synthesis information to other devices. The network of participants and their devices creates a symbiotic feedback loop amongst the agents present, human and nonhuman.

This installation uses the artists' own custom app, ANMPlatform, which can be downloaded from the iOS app store.

Generative Temples

Gustavo Silveira

MARCH 10-11
Louisiana State University

NSEME 2017



Concert 1

Friday, March 10, 2017
School of Music Recital Hall
11:00am

Program

Vague Image	Bihe Wen
Eatit-n-Leave	Drew Romanowski
Gamba Gamelan: 7(6 - 5 - 6) Brady Lanier, viola da gamba	Brady Lanier
Passacaglia for 30 Lazy Guitars	Nikhil Singh
My Metal Bird Can Sing	Michael Lukaszuk
Waywardness for lack of resolution Andrew Pfalz, FireFader	Andrew Pfalz
Establish, Corrupt, Broken	Maxwell Tfirm
Component Extract	Francesco Sclafani
Cimmerian Isolation Natalie Rodriguez, flute	Nathaniel Haering

Concert 1

Program Notes

VAGUE IMAGE

Bihe Wen was born in China in 1991. His works include instrumental and electroacoustic music. He is interested in the relationship between traditional aesthetics and music language of sound composition. He was awarded First Prize in 2011 Musicacoustica-Beijing competition, Jury Special Mention in XXVIII Luigi Russolo Contest, and First Prize in Monaco International Electroacoustic Composition Competition CICEM 2014. His music has been performed at concerts and festivals in Beijing, Shanghai, Italy, Brussels, France, Vienna, Stockholm, New York, Monaco, 41st International Computer Music Conference 2015 and Swiss Contemporary Music Festival Forum Wallis 2016. He studied electroacoustic music composition under Professor Xiaofu Zhang and Dr. Peng Guan, and received his Bachelor of Music from Central Conservatory of Music (Beijing). Since 2016, he has studied composition under Professor Panayiotis Kokoras and is currently pursuing his master degree at University of North Texas.

Vague Image 2011 acousmatic work (fixed media composition). The creation process of Vague Image is based on the use of two different shapes of sonic material coming from the Shakuhachi's flute, "spitted" sounds and prolonged sounds. The air sound and its overtones evokes the mysterious and dense fog, in order to reproduce a hazy sense of elusiveness, thus also representing a characteristic of the Eastern aesthetic, the euphemistic language of metaphor. The structure is based on the Shakuhachi's own acoustic characteristics: from the vibrating air emerges the sound, air and sound melt together, and finally sound returns air. The morphology of the timbres becomes the key element in controlling the structure.

EATIT-N-LEAVE

Drew Romanowski is currently a senior at the University of Alabama at Birmingham, studying Music Technology. He plays multiple instruments on top of having experience running live sound, recording, mixing, video editing and podcasts and has worked with local musicians and bands in and around Birmingham on their music projects. He also currently holds a user certification in Pro Tools and is always looking to further his knowledge and experience. After graduation, Drew plans to continue in audio production and work toward his dream of building OWABM Media.

Eatit-n-Leave: Jump back in time with me for a moment... to the dreaded days of dial up. How painstakingly slow it was. How many times did you want to put a fist through your monitor? This piece gives an idea of how many things may have been going through your head while waiting for that dreaded noise to stop. Jumping ahead in time, we have speeds that are no longer that slow and are "smooth-sailing" for lack of better words. Can you hear it? What out though... sometimes you can be caught off guard by what may pop up when browsing...

GAMBA GAMELAN: 7(6 - 5 - 6)

Brady Lanier is currently an Associate Instructor at Indiana University, pursuing a Doctor of Music in viola da gamba performance. He minors in electronic composition, studying with Jeffrey Hass and John Gibson at IU, and with Sam Tarakajian at IRCAM in Paris. A professional composer and arranger, Mr. Lanier's music has been performed by the Houston Symphony, the United States Air Force Orchestra, at the Grand Teton Music Festival, and at Carnegie Hall. Mr. Lanier holds a BA from the Shepherd School of Music at Rice University and a MM from Indiana University.

Gamba Gamelan: 7(6 - 5 - 6) was composed out of my desire to introduce the viola da gamba into the contemporary musical landscape. Two tuning systems are featured in this piece: Just intonation, which is effected by isolating and manipulating thirty-three partials from a single note played on the gamba; and a gamelan-influenced scale I devised by dividing the octave into five equal parts, played both live on the gamba and programmed into the Absynth synthesizer. The numerical title of the piece reflects my musing on two periods in my life, at age 35 and 42 (both multiples of seven).

PASSACAGLIA FOR 30 LAZY GUITARS

Nikhil Singh is an Indian musician, creative coder, and composer of acoustic and electronic music currently based in Boston. His music is often an attempt to engage with traditional compositional techniques and concepts through contemporary musical vocabulary. Nikhil is originally from Mumbai, India and currently studies Composition and Computer Music at the Berklee College of Music.

Passacaglia for 30 Lazy Guitars is a guitarist's humble attempt to engage with the electric guitar as a sound tool and not in its traditional role as an instrument. All constituent sounds come from one electric guitar in some way, and coalesce to form an organic, living, breathing entity.

MY METAL BIRD CAN SING

Canadian composer **Michael Lukaszuk** is currently in the third year of a DMA in Composition at the University of Cincinnati, College-Conservatory of Music. His music has been performed at the International Computer Music Conference, the Toronto International Electroacoustic Symposium, SEAMUS, the New York City Electroacoustic Music Festival, Electronic Music Midwest and New Music Edmonton's Now Hear This Festival of New Music. Michael received 1st prize in the SOCAN Foundation's Hugh Le Caine Awards for electroacoustic music. While much of his output consists of acousmatic works, improvisation with digital instruments is an important part of his creative practice.

My Metal Bird Can Sing blends melody with audio glitches, and ambience with noise. Although the piece does not have any kind of strong programmatic elements, I chose the title based on the similarity of some of the sounds used near the end of the piece. I was fond of the way that the kind of lively electronic chirping noises worked with some of my recordings of morning birds.

WAYWARDNESS FOR LACK OF RESOLUTION

Andrew Pfalz holds degrees in composition from Florida State University (BM 2011) and East Carolina University (MM 2014). He is currently working on his PhD in Experimental Music and Digital Media at Louisiana State University. His research is currently focused on high performance computing and deep learning to music.

Waywardness for lack of resolution: This piece asks the question to what extent musical arrivals can be replaced with beginnings of new ideas; how long can a piece go without really every getting to where it is going.

ESTABLISH, CORRUPT, BROKEN

Maxwell Tfirm is composer and performer based in Charlottesville, Virginia, where he is completing his PhD in Composition and Computer Technologies. He holds an MA in Music Composition from Wesleyan University, and a BM from the University of Florida. Maxwell has had works performed at ICMC, SEAMUS, Electro Acoustic Barn Dance, Society of Composers, FEAST Festival, Technosonics, N_SEME, and Subtropics Music festival and was a featured composer for Share. His music has also been performed by Jack Quartet, Loadbang, Dither, Ekmeles, The New Thread Quartet, percussionists I-Jen Fang and Kenneth Broadway.

Establish, Corrupt, Broken is a fixed media composition that uses image information to generate sound. To achieve this, images taken in the past six years are run through a Supercollider algorithm that extracts the pixel information and translates it to buffer information. This process creates an element of uncertainty in the compositional process that is used to transition between timbre and motivic material. The composition slowly changes from longer sounds to very short fast sounds. At this point the timbre is created by chopping the sound files into very tiny pieces and concatenating them with one another. The composition final ends with the chopped sounds being reorganized again to resemble timbre that was used in the beginning.

COMPONENT EXTRACT

Francesco Sclafani (b. 1994) is an active composer and clarinetist that lives in Saint Petersburg, Florida. He is pursuing a B.M. in composition from the University of South Florida in Tampa, where his works are regularly performed. He is taught by Dr. Baljinder Sekhon and Paul Reller for composition. His previous composition instructor was Dr. Vernon Taranto, Jr. His works range from solo works to large ensemble works, including electronic compositions.

Component Extract is based off of a twelve-tone row generated by chance operations. The row was then manipulated through intuitive process, starting first from the piano, and then reassigned to synthesizers. The programs used to realize this piece were Soundhack and Logic Pro X.

CIMMERIAN ISOLATION

Nathaniel Haering is a masters student at Bowling Green State University. His works have most recently been featured at "SEAMUS 2016 Conference" in Statesboro Georgia, "Electronic Music Midwest" in Kansas City, "Root Signals" electronic music festival in Jacksonville Florida, "SPLICE institute" in Kalamazoo Michigan, "N_SEME" at the University of Oklahoma, "NYCEMF" in New York City, and "TIES" in Toronto Canada.

A brooding duet for the self, **Cimmerian Isolation** finds meaning in the interplay between the sound of the flute and the performer's own primal uttering. These two often separate entities interact with and are greatly accentuated by the live electronics. "Cimmerian" in this case references its definition as an adjective meaning "very dark or gloomy" and attempts to elicit imagery of a wealthy recluse who lived in cimmerian isolation in a decaying Victorian mansion, left only to themselves and descending into eventual madness.

MARCH 10-11
Louisiana State University

NSEME 2017



Concert 2

Friday, March 10, 2017
School of Music Recital Hall
3:00pm

Program

Toro	Jacob Thiede, alto saxophone	Ivonne Paredes
Circular Logic		Mitch Weakley
3 Sounds		Joungmin Lee
Broken Computer	Patrick Reed, clarinet	Patrick Reed
Anterograde		Seiyoung Jang
Hephaestus' Gate		Jinghong Zhang
The Dawn of Memory - Awakening of the Ancients		Julius Bucsis
the piece formerly known as boring formless nonsense	Kevin Baldwin, baritone saxophone	Jacob Sundstrom
Tribal Utterance		Lucas Marshall Smith
Exile		G. Blake Harrison-Lane
while the earth is still turning	Sonya Belaya, piano	Brian Riordan

Concert 2

Program Notes

TORO

At the age of 17, composer/percussionist **Ivonne Paredes** moved from her native Lima, Peru in search of a better education. Upon relocating to the U.S., she studied with renowned percussionists Mike Davis and Beth Gottlieb, and went on to compose under Dr. Daniel Crozier at Rollins College (Winter Park, FL). A graduate student at Brooklyn College, Ivonne has studied under the instruction of Tania Leon and Douglas Cohen. Her music has been performed in South America, Europe, Asia and the United States. Ensembles that have performed her compositions include the Rollins College Orchestra, violin/viola duo and Play, the Brooklyn College Symphony Orchestra, the YMCA Christian College of Hong Kong's jazz ensemble, and Arturo O'Farrill's Afro Latin Jazz Orchestra.

Toro is a duet, originally composed for tenor saxophone and electronics; written for saxophonist/composer Hunter Long. This piece is inspired by the melodies of *Toro Mata*, a very popular Landó song. Landó is a style of Peruvian music derived from indigenous and African influences.

CIRCULAR LOGIC

Mitch Weakley is a graduate student composer at Roosevelt University's Chicago College of Performing Arts. He composes music in all genres and has a special affinity for electroacoustic music. He began composing music in 2005, creating mostly works for rock band or trumpet, his first instrument. He later expanded his compositional repertoire to include more diverse ensembles such as choir, brass ensemble, and strings. In 2012, he was introduced to the electroacoustic genre through the mentorship of Eastern Illinois University's Dr. Brad Decker. Since then, electroacoustic music has become a primary focus of his compositional output.

Circular Logic is an experiment in the use of recordings of audio feedback as the basis of the various elements of musical drama. As the feedback was recorded, it was manipulated and processed using plugins and a MIDI controller. These recordings were then used as source material to create a dynamic and intense fixed media work.

3 SOUNDS

Joungmin Lee's music has been performed in the US, Europe and Asia. Most recently, he is a Gold Medal Winner of Global Music Awards for his string quartet "Vexatious", and semi-finalist of The American Prize. Also it will be published by ABLAZE Records, Editro Sconfinate, and 31st volume of the SCI CD Series, which will include his award-winning work. In addition, his electro-acoustic piece "Heterogeneous" has been published by ABLAZE Records Electronic Masters Vol. 5 disc. Lee's work has been recognized by numerous competitions, including Salvatore Martirano Memorial Composition Award, the Hong Kong New Music Ensemble Live from Prague project, Florence String Quartet Competition, Chang-Ak Composition Competition, Valencia International Performance Academy & Festival, SIME International Electroacoustic Music Competition, Musinfo Opus-centrum, Bozzini Lab Montreal Workshop, Cicada Consort, and Radio Transmission Art Pieces, among many others. Currently he is pursuing the DMA composition at The Ohio State University. He holds M.M degrees from New York University in music technology.

3 Sounds: It is a cliché to say one's daily routine and items can, together or separately, be a source of inspiration. A cliché can sometimes prove to be right. My two-year-old twins are always alert and curious. Recently, they found the way a spring door stopper makes a sound and repeatedly pushed the door. I kind of liked the way it sounded. There is a small clock on my desk at home. It ticks very quietly, to the point of noticeability. The pitch darkness and silence of the night can slightly augment the ticking sound of the small clock. I liked the way it made me feel. I have an acoustic guitar which works OK, if not very well. I often strummed it. I don't own a violin but have a bow. I used it to play my guitar. It created something of sul ponti cello, which was beautiful. I brought together my boys acoustic curiosity, my clock's relative calmness and my guitar's crossover to create an electric music piece set to soak us in a combination of the three inspirations.

BROKEN COMPUTER

Patrick Reed is a native of Dallas, Texas. as a Composer and Educator he hopes to foster an interested and love for contemporary music for people of all ages. Reed is pursuing his Master in Music in composition Bowling Green State University, where he has studied with Christopher Dietz and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

Broken Computer: The solo clarinet part interacts with live electronics through amplitude and frequency modulation, delay, and transposition. The live-processing effects echo the electronic sound-world of the late 1950s and the 1960s. This piece was written as an homage to Gyorgy Ligeti, whose music I grew up listening to. Its entire structure is based on a very short passage from Ligeti's *Musica ricercata, no. VII*. The clarinet plays fragments of that melody throughout the piece, but is unable to sustain certain passages and long notes, thus creating this impression of a broken melody.

ANTEROGRADE

Seiyoung Jang is a composer who focuses on approaching music and music-making from a biopsychosocial perspective specifically, in internal psychological processes including perceptual processing, semantics, personal meaning, and inter- and intrapersonal relationships that combine together to define what she calls being human. Her other interests include personal and organic musical interfaces as well as communication and memory. She is currently pursuing a MA in Music Composition at Mills College (Oakland, CA) after earning a BA in Music and Psychology at the University of Virginia (Charlottesville, VA).

Anterograde: How long will it take until you notice that the world's moving on without you? (Anterograde amnesia is a condition in which the individual's ability to commit short-term memories to long-term storage)

HEPHAESTUS' GATE

Jinghong Zhang is a very enthusiastic composer, conductor, singer and dancer who created his own unique multi-media interactive Electronic music and dance art form. Because of the unique and intuitive beauty of his arts, he calls himself "Human Perception Engineer/Artist". He is currently a Ph.D student of Composition at the University of North Texas. He studied composition and computer music in Wuhan Conservatory of music back in China for 5 years before he went to U.S. in 2013. At the same time, he received the Artistic Excellence Fellowship from Jacobs School of Music and finished his Master Degree of Computer Music Composition there in 2015. Within the first two years of his study in U.S, his interactive multi-media Electroacoustic Music and concert music have been performed numerous times in major Electroacoustic Music conferences, festivals and workshops around U.S and overseas, including France, China and Greece.

Hephaestus' Gate is an electroacoustic piece for doors. This piece aims to explore the space and space shifting of the music, and bring the listener a imaginary journey of space travel. I hope you ready to enjoy the journey of Hephaestus' Gate.

THE DAWN OF MEMORY - AWAKENING OF THE ANCIENTS

Julius Bucsis is an award winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 100 juried events worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He is currently in pursuit of a DA in Music Composition at Ball State University.

The Dawn of Memory - Awakening of the Ancients is a representation of the emergence of a civilization from the mists of pre-history. It presents the transition from an era of unfocused existence to an era displaying the beginnings of societal clarity. The piece is the first movement of a larger composition, From Epics Untold which was inspired by the priceless world wide cultural tradition of oral story telling depicting the histories of civilizations. It was composed in 2016.

THE PIECE FORMERLY KNOWN AS BORING FORMLESS NONSENSE

Although trained as a composer, **Jacob Sundstrom's** work has branched out into several mediums and fields. Among these interests are installation, visual, glitch, data bending, and recently, EEG-based art. My work "both visual and auditory" tends to focus on the friction between and among medium, performer(s), and process. Using the process against the performers, the process against the medium, the medium against the performers, and visa versa and so on. Out of this friction arises fascinating, beautiful, and often surprising results.

the piece formerly known as boring formless nonsense is a meditation on breathing for baritone saxophone and electronics, written as a response to a major life event that had taken place several months before. It was overwhelming and took me quite some time to process (and not even fully). Focusing on my breath when the weight was particularly heavy was a way for me to lighten the load, even slightly.

TRIBAL UTTERANCE

Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. Smith's music is recorded on the RMN Classical music label.

Tribal Utterance, for 8-channel fixed media, is meant to evoke a sense of the primitive while also begging the question, "What comes to mind when you think primitive and why?" Drawing from sound sources of both western music making (trumpet, clave, and ukulele sounds) as well as non-western (African Djembe and Shakers, Native American water drums, and Tuvan throat singing techniques), it is my goal to blur the lines between modernized and archaic, between civilized and primitive. Musically, I hope to further emphasize the element of the spiritual or transcendent as it relates to these classifications.

EXILE

G. Blake Harrison-Lane is a composer, audio engineer, and multi-instrumentalist based in Tampa, FL. Most recently, he studied composition under the tutelage of Lewis Nielson. He holds a B.A. in Music Composition and a B.M. in Music Recording Technology from Lebanon Valley College, where he studied with Scott Eggert, and is currently pursuing a M.M. in Music Composition at the University of South Florida under the instruction of Baljinder Sekhon and Paul Reller.

Exile is a fixed media work in which both musique concrete and electronic synthesis are digitally manipulated using Logic Pro X. The piece begins using entirely synthesized elements and gradually shifts to end with only recorded sound.

WHILE THE EARTH IS STILL TURNING

Brian Riordan is a composer, performer, improviser, and programmer who focuses on real-time digital signal processing and delay-based performance. His works have been performed at festivals such as SICPP, SPLICE, and New Music on the Point by ensembles such as JACK quartet, Ensemble Linea, Nat 28, Wolfrap, and New Meridian Arts Ensemble. He has also studied folkloric drumming in Havana, Cuba and Morelia, Mexico; which has influenced his electro-acoustic compositions. He is fascinated by the initiating gesture of improvisors and hopes to bring a type of physical human involvement into performing with a computer.

while the earth is still turning was composed in collaboration with Russian American pianist Sonya Belaya in 2016. It is inspired by a tragedy that Belaya is currently coping with. In early 2015, her mother disappeared with out a trace. The gestures and timbres in this piece reflect the anxiety and confusion she lives with every day. The title is translated from a Russian song by Bulat Okudzhava. This song served as a coping mechanism for the mystery surrounding her mother's disappearance.

MARCH 10-11
Louisiana State University

NSEME 2017



Concert 3

Saturday, March 11, 2017
Digital Media Center Theater
10:00am

Program

Everything in its Place	Nicole Carroll, byzantine	Nicole Carroll
One Man, Eight Cameras for eight violins		Peder Barratt-Due
Landscape	Anthony Marasco, Chase Mitchusson, Andrew Pfalz, Matt Williams, Ipad	Chase Mitchusson
Rollyphony for 5 channel electroacoustic music		Sangwon Lee
And everything in-between	Krisztina Dér, flute	Jacob Thiede
House		Mya Boston Payne
Water is Thicker than Blood	Eric Sheffield, MIDI controller	Eric Sheffield
The Dockyard		Dennis Reyes
Channeling Rachmaninoff	Steve Joslin, Lux Codex	Steve Joslin

Concert 3

Program Notes

EVERYTHING IN ITS PLACE

Nicole Carroll is a composer, performer, sound designer, and builder based in Providence, RI. Her work spans installation, improvisation, theater, and fixed media performance. She performs electronic music under the alias "n0izmkr" and builds custom synthesizers and performance sensor systems. Other research interests include soft circuits and wearable sensors. Through her work, she seeks to reconcile the natural world with technology. Themes found in her work derive from reflections on nature, supernatural phenomenon, literature, and the human psyche. Nicole is currently pursuing a Ph.D. in Computer Music and Multimedia at Brown University. www.nicolecarrollmusic.com

Everything In Its Place is an improvisational duet between the machines and myself. Audio from homemade analog circuits is sent to Max/MSP, where pitch and amplitude tracking controls processing parameters and video output, creating a control-feedback loop. Synthesizers are light and touch reactive. Direct and ambient light actuates a master circuit, ensuring a degree of uncertainty. A custom interface utilizing capacitive touch sensors in a circular matrix is used for spatialization and process control. My compositional system for live performance draws on chance procedures from the tarot, and correspondences of the lunar cycle as described in W.B. Yeats' "A Vision".

ONE MAN, EIGHT CAMERAS

Peder Barratt-Due is a violinist and composer currently enrolled in his senior year for a dual degree in Music at Berklee College of Music. His musical interests started at the age of 5 when he got his first violin lesson at Barratt Due Music Institute in Norway. His young career includes national and international tours with Oslo Camerata and Barratt Due's Junior Orchestra. Peder has played for the Norwegian Opera and Ballet in the production of "The Bank Robbery" by P. Maxwell Davies and was solo violinist for the production "Pollicino" by H.W. Henze. In 2011 Peder won, together with Trio Patetico, both the first prize in the Norwegian Music Championship and the title "Musicians of the Year". One Man, Eight Cameras is the first out of two finished commissioned pieces for the Fagerborg Festival. It will be premiered in Oslo in April.

One Man, Eight Cameras is composed for the picture by the same name, created by Naren Wilks. The piece is written to reflect the visual as best as possible, using only one timber, parallel motion and voice sharing to copy the structure and movement of the picture. The piece is not only serving its musical function, but accompanying the picture, visually as well.

LANDSCAPE

Chase Mitchusson is a composer working on a PhD in Experimental Music and Digital Media at LSU. His works are primarily electronic, blending FM synthesizers with his own field recordings and exploiting interesting rhythms. Much of his influence comes from video games, Japanese culture, hip hop, nature, and textural audio and images. His orchestra piece and chamber works are driven by acoustic implementation of electronic instrument behaviors that explore texture and timbre. He helped found Memphis music collective Spoiler Alert in 2012 and is a featured artist on the RARE NUDES net label.

Landscape uses iPad touch screens to make music. The score is based on Japanese kanji that illustrates a scene in nature. To make the music, performers write kanji on touch widget using NexusUI in a browser. The widgets send OSC messages to Max/MSP to create audio

ROLLYPHONY

Sangwon Lee was born in Daegu, Korea. He holds his master degree in Composition at New England Conservatory, and is currently a DMA student in Composition at University of Illinois at Urbana-Champaign.

Rollyphony: The title of this piece is made by combining two words "Rolly" and "Polyphony" The piece is featured by rolling sounds in several layers. The main sound sources for this piece are coins, marbles, bottle caps, etc.

AND EVERYTHING IN-BETWEEN

Jacob Thiede is a composer, saxophonist and current PhD student at the University of North Texas. Recently, his music has been championed by the Red Clay Saxophone Quartet, the 15.19 Ensemble, STACKS Duo, and pianist Kris Carlisle. He received his BME at Murray State University and MM in music composition at the University of North Carolina at Greensboro. He has studied with Mike D'Ambrosio, Brian Ciach, and John Fannin at Murray State and with Mark Engebretson, Alejandro Ruty, and Steven Bryant at UNCG. Current interests are grooves and rhythms in metal music, glitch, and the manipulation of sine tones.

And everything in-between began as an attempt to reflect the “different types of infinities” into a musical form. Originally, this was done by thinking that the beginning and end of the piece represent 0 and 1, respectively. By composing “everything in-between” the music (or “real numbers”) between this 0 and 1 became my infinite array of possibilities. As the piece unfolded, I was compelled to write music that reflected a through composed form. Much like a real number continually changes by adding more values after the decimal point (0.1, 0.11, 0.111, 0.1111, 0.11111, etc.), I wanted to change the value of my music by keeping the same reference point (tempo or “decimal”) but changing rhythmic values.

HOUSE

Mya Payne is currently a student at the University of Mary Washington studying Spanish and linguistics, but still enjoys making music in her free time. This piece was created while taking Electronic Music with Professor Snyder; she later went on to take Audio Productions also instructed by Professor Snyder. She has performed House at the West Fork New Music Festival and the Electroacoustic Barn Dance both in 2016.

House is a representation of the struggle to fall asleep when so many thoughts present themselves and invade your mind and eventually consume you. The word and image of the house is a metaphor for the mind and how badly it can be distorted when persistent thoughts decide to come inside your 'house'. Inspired by the true events of consistently battling between having too many thoughts and sleep.

WATER IS THICKER THAN BLOOD

Eric Sheffield is a musician and maker focused on physical computing, interactive multimedia, and augmented non-traditional instruments. He has a Master's degree in Media Arts from the University of Michigan and is pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University. Eric is also a founding member of the group Bell Monks, which has several releases available at music.bellmonks.com and on [clang \(clang.cl\)](http://clang.cl).

Water is Thicker than Blood is a short piece composed for two virtual string models. Inspired by doom and drone metal, the computer-generated sound source allows for minute pitch fluctuations and precise control of damping and feedback characteristics.

THE DOCKYARD

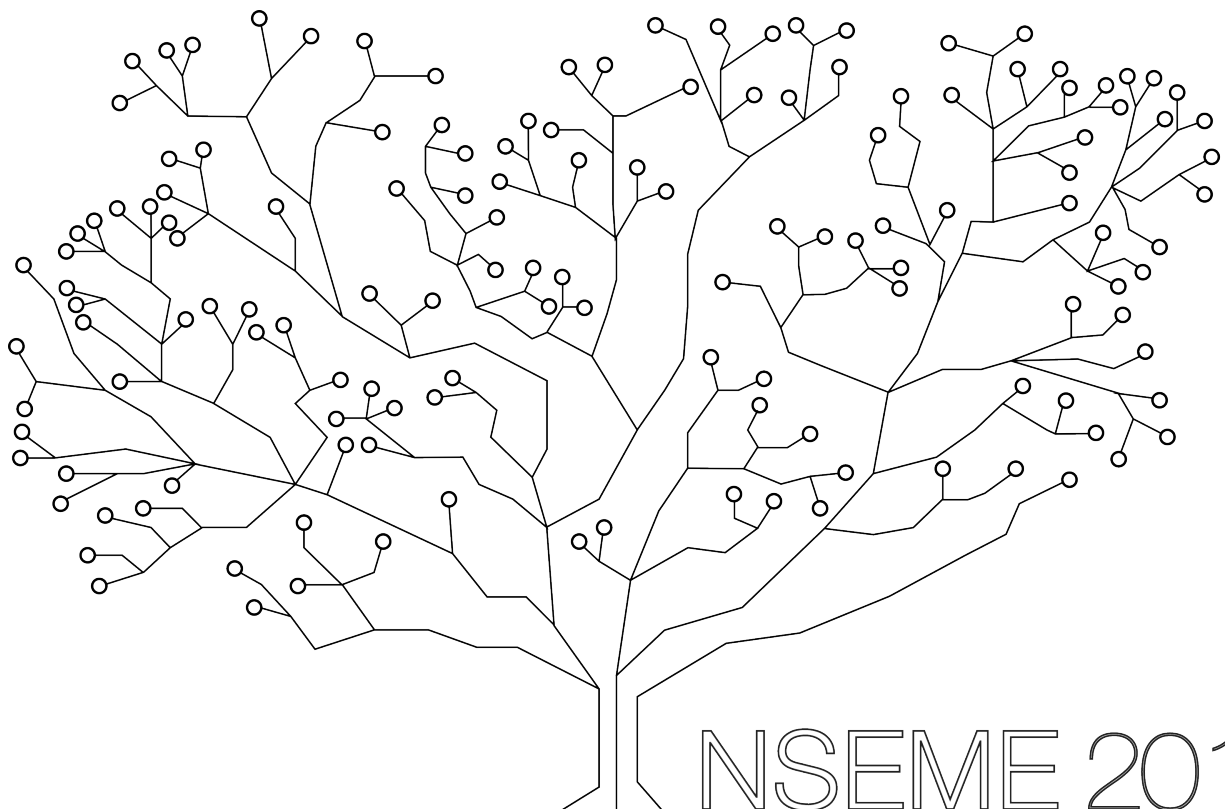
Dennis Reyes: Grand prize winner of the 6th SOND-ARTE composition competition and the recipient of the President's Research in Diversity Award from the University of Illinois, Filipino composer Dennis Devides Reyes III is one of the five composers from around the world to be invited by the University of London's prestigious School of Oriental and Asian Studies to write a new electroacoustic piece for their annual Composer's Conference and Festival. Dennis was selected by the University of Kent and the Vienna Acousmonium to diffuse his composition at the Sound-Image-Space Research Center. Dennis is a student of Scott A. Wyatt and Eli Fieldsteel.

The Dockyard is a piece for 8.1 channel fixed media that employs sounds associated with the Chatham Dockyard's of Kent UK. The concert inside the Dockyard contains an array of 150+ speakers located all over the second floor. The open museum on the ground floor boasts historical maritime equipment, and I was impressed by the different sounds that occurred in this massive space that all emanated from the different floors. This piece also explores on the different composite reverb possibilities, thus resulting in the diversity of timbre and space, which are associated with my personal sonic experiences in the Dockyard.

CHANNELING RACHMANINOFF

Steve Joslin is a Percussionist, who performs and composes in Algorithmic, Electronic, and Progressive Rock genres. His work ranges from meditative to visceral and incorporates technology in interesting ways.

Channeling Rachmaninoff: Rachmaninoff's Prelude in C# Minor is deconstructed using light. Data derived from a player piano roll of Rachmaninoff's Prelude in C# Minor is used to reinterpret an audio recording of the Composer performing his piece. In this way, Rachmaninoff is mapped onto a recording of Rachmaninoff - performing Rachmaninoff. All sounds were derived solely from the audio recording of this composition. Visual elements are controlled in real-time. This performance premieres a new Data-Driven Instrument, the Lux Codex. Lux Codex (light code) is a type of projector that uses three colors of light to reinterpret music from paper rolls made for player pianos. By detecting projected light through these rolls, the Lux Codex transforms the physical code from the piano roll into robust data streams used to control aspects of the sonic and visual elements of the live performance. Steve designed the Lux Codex for the sole purpose of reinterpreting piano rolls in real-time.



MARCH 10-11
Louisiana State University

NSEME 2017



Concert 4

Saturday, March 11, 2017
School of Music Recital Hall
3:00pm

Program

Planet Heart		Elliott Grabill
	Chase Mitchusson, clarinet	
Cultural Choas		Chace Williams
the Face, the Hands		Ash Stemke
	Ash Stemke, violin	
fawns		Gabriel Hawes
Perception		James Anderson
Warmth		Kevin Kay
	Kevin Kay, clarinet	
...and so she longed		Jacob Miller Smith
Fracture, for piano, drums and fixed media		Brad Robin
	Brad Robin, piano; Ken Rupp, drums	
Cyclic Diffusion		Avrosh Kumar & Takumi Ogata
	Takumi Ogata, Sound Orb	

Concert 4

Program Notes

PLANET HEART

Elliott Grabill's instrumental and electroacoustic compositions have been described as colorful, edgy, psychedelic, and hauntingly beautiful. He is the winner of Dark in the Song Composition Prize, and the third prize of the Peabody Conservatory Prix d'Et. His computer music has been featured at SPLICE, SEAMUS, TIES, ICMC, the Peabody Thursday Noon Concert Series, the University of Oklahoma inner sOUNdsCapes series, the University of Virginia Technosonics festival, and the 2014 ImprovE 2.20 Sounds of Savamala Festival in Serbia. His work is inspired by science, poetry, literature, and spirituality.

Planet Heart is the third piece of a larger composition called "Pluto," which celebrates NASA's recent New Horizons mission. The movement's title makes reference to the Tombaugh Region the area on Pluto that's shaped like a heart. In the piece, a very simple chant sets into motion three loops that continue for the rest of the piece. A delay patch adds subtle pulses that create a flying, psychedelic effect. The middle section builds up in intensity with the addition of a ring modulator and granulations that create gibberish sounds, controlled by the laptop performer.

CULTURAL CHAOS

Chace Williams (b. 1996) is an active composer currently residing in Tampa, Florida. His music has been performed in Florida, Kentucky, Michigan, Nebraska and internationally in Romania. His body of work covers a wide range of styles and mediums, from acoustic solo, chamber, and large ensemble works to electronic works. Chace has been a selected winner of two Vox Novus 15-Minutes of Fame premiers: Cornelia Petroi's CLASSIGARD for solo viola at the Romanian Athenaeum in Bucharest, Romania and The Mosaic Trio's for violin, clarinet, and piano at Sutu Palace in Bucharest, Romania.

Cultural Chaos is a fixed media work for stereo playback composed as a musical reflection based on The Complete Persepolis by Marjane Satrapi. Using traditional folk songs, native instruments, and speeches by political leaders, the piece captures the history of Iran leading up to the breaking point of the revolution at which complete and utter chaos is released. All the material was manipulated through various digital means including equalization, spectral mutations (sound infusion), time stretch and reverse playback. Cultural Chaos was composed in conjunction with the Common Reading Experience at the University of South Florida.

THE FACE, THE HANDS

Ash Stemke's music explores symmetry, trajectory, organicism, and humor. He has written for a variety of mediums including string orchestra, choir, film, live electronics, and chamber ensembles. In 2017, his film score Launch Sequence, for solo violin, will be sent to the moon as part of the Moon Arts Ark project at Carnegie Mellon University. Ash is currently pursuing his Doctor of Music in Composition at Florida State University.

the Face, the Hands: 86,400 seconds elapse each day. How often do we, as humans, actually "experience" the seconds ticking by? How does our (im)perception of this constant pulse affect our thoughts, feelings, and actions? Listen as the violin explores rhythms and pulses inspired by this singular, steady beat. Do the seconds float in and out of your consciousness? Can you *feel* them?

FAWNS

Gabriel Hawes' art is concerned with creating tactile and perceptually enriching experiences. Their recent interests have focused on the dichotomy of artificial and natural and on the potential for de-gendering sound material and aesthetics. Gabriel is from Indianapolis, Indiana and is currently a TIMARA (Technology in Music and Related Arts) major at Oberlin Conservatory, where their primary teachers have been Peter Swendsen, Aaron Helgeson, and Joo Won Park.

fawns is focused on the potential for de-gendering the voice in sound material.

PERCEPTION

James Anderson is a composer of both acoustic and electroacoustic mediums, as well as a guitarist. He graduated with a Master of Music in Composition at the University of Michigan, where he studied with Michael Daugherty, Evan Chambers and Eric Santos. In 2014, he completed the Bachelor of Music in Composition at Western Washington University, where he studied composition with Roger Briggs and Bruce Hamilton. His music has been featured in the NJSO Edward T. Cone Composition Institute in Princeton, New Jersey, the Electroacoustic InterExchange in Seattle, Washington and the Midwest Composers Symposium in Cincinnati, Ohio.

Perception (2014) for Computer Process Sounds is a work about me trying to illustrate an image through sounds. My focus with this work was to explore with abstract expressionism. Imagine being able to hear a Clyfford Still painting.

WARMTH

Kevin Kay has become immersed in the world of music composition at William and Mary where he studies under Sophia Serghi and Brian Hulse. Kay is interested in exploring ways of organizing timbre over time, and is tremendously influenced by spectralism and any music that uses texture as the most important element of the piece. At William and Mary, Kay has pursued an honors thesis called "A Spectralist Approach to the Vibrations of the Universe." Following William and Mary, Kay plans on furthering his studies in composition or the sonic arts and residing in the world of academia.

Warmth is the third piece I've written as part of a series of pieces about the senses for solo clarinet and electronics. This piece reflects on the notion of touch, and with it, the feeling of warmth. We spend our lives seeking warmth - warmth on our skin, warmth in our hearts. And with the feeling of warmth, we contrast it with the feeling of coldness...shivers, goosebumps...lets us all reach the warmth we seek.

...AND SO SHE LONGED

J. M. Smith (b. 1992) holds a B.M. in Music Composition and is currently earning his M.M. in Music Composition from the University of Alabama in Tuscaloosa, AL. He has studied composition with C. P. First, Peter Westergaard, Amir Zaheri, and Marvin Johnson. He has had his works performed across the United States and in South America. He is a member of SCI, ASCAP, and CMS. More information can be found at www.jmsmithmusic.com

...and so she longed is a piece for stereo electronics. A recording of Robert Browning's "Porphyria's Lover" was made and manipulated electronically to present the piece from a new perspective. Every sound in the piece comes from the recorded reading.

FRACTURE

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

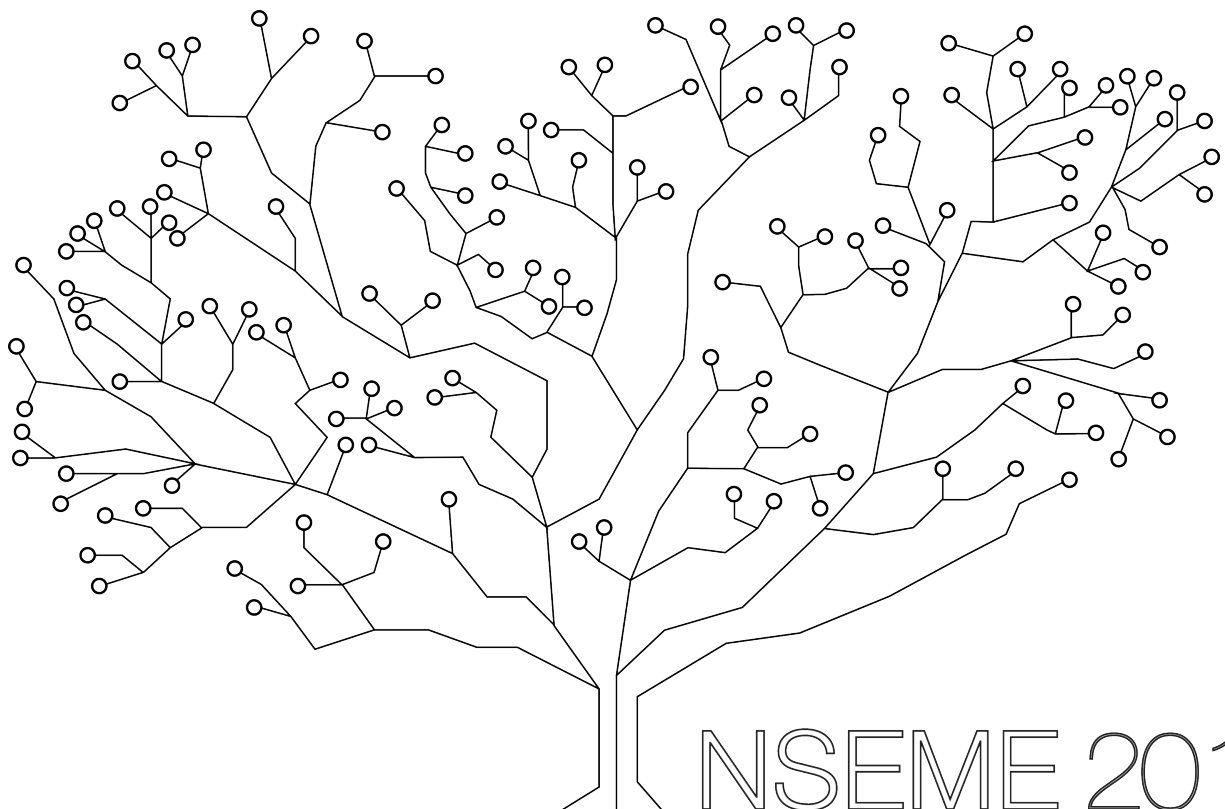
A character piece, **Fracture** combines pre-recorded and processed acousmatic sounds resembling water and coins with a piano and drum duet to examine and explore jazz influenced idioms of jazz harmony and rhythm. Through the course of the piece, the recorded elements merge with and eventually envelope and overwhelm the acoustic instruments.

CYCLIC DIFFUSION

Avrosh Kumar: Musician & programmer pursuing Masters in Music Technology

Takumi Ogata: Musician & Instrument Designer pursuing Masters in Music Technology

Cyclic Diffusion: Genre: Rhythmic Noise Instruments: Pocket Operators (Teenage Engineering) & Sound Orb (designed by Takumi Ogata) The piece was inspired by Ryoji Ikeda & Tim Hecker. 'Cyclic Diffusion' came together as a confluence of the ideas and aesthetics of Avrosh Kumar & Takumi Ogata emphasizing the dichotomy of the rhythmic bursts of sounds and the drones. The performance embodies the mapping of intense sounds to energetic movements. This piece was performed and recorded live at Eyedrum Art And Music Gallery, Atlanta on October 30th 2016.



MARCH 10-11
Louisiana State University

NSEME 2017



“After Hours” Concert

Friday, March 10, 2017

9:30pm

Program

Julius Bucsis - Music for Electric Guitar and Computer Processing

- ◆ Won't Let Them Keep Me Down
- ◆ A Choice Once Made
- ◆ Left Out of the Mix
- ◆ Shore Leave

Gabriel Hawes - Electronics

- ◆ fabrics

Nicole Carroll - Byzantine

Elliot Grabill - Fixed Media

- ◆ Un Jardin

Kevin Kay - Clarinet and Electronics

- ◆ Warmth
- ◆ Aromatique

Brian Riordan and Sonya Belaya - Vocals and Electronics

Avrosh Kumar and Takumi Ogata - Electronics

MARCH 10-11
Louisiana State University

NSEME 2017



International Submissions Listening Room

School of Music Faculty Lounge, Rm. 105

Friday, March 10, 2017

10:00am, 1:00pm, 2:00pm

Saturday, March 11, 2017

1:00pm, 2:00pm

Program

Ideogrammi Ad Anello

Leonardo "Leo" Cicala

Homéostasie

Paolo Pastorino

Natten Är Vit

Gabriel Peraza

Collage 12 "Beethoven Collage"

Juan Carlos Vasquez

Las Cifras Y Las Palabras

Simón Pérez

Apax

Alexis Langevin-Tetrault

As If I Didn't

Zeynep Ozcan

International Submissions Listening Room

Program Notes

IDEOGRAMMI AD ANELLO

LEONARDO "LEO" CICALA composer, acousmatic performer, live performer, teacher. graduated in Electronic Music "cum laude" and instrumentation for band at the Conservatory "T.Schipa" of Lecce, Italy. He studied sound projection to the acousmonium with Jonatan Prager and published the essay "Acousmatic Interpretation manual." He graduated in biology and studied Drums and Jazz music. He has performed in numerous concerts by performing more than 100 works in Italy and abroad acousmatic. His compositions have been performed at important events in Italy, France, Japan, United Unuti. Grand Prize winner "Bangor Dylan Thomas Prize" in the UK

IDEOGRAMMI AD ANELLO (11:25) Two elements of this piece: the first element is the proximity of a presence. After appears a vast atmosphere, fluid, imaginary, this atmosphere means the power of imagination, the infinite power of open the divine. The second element of the piece is the wheat that figure the loss of memory, the holes of the image, the confusion, the inability to find oneself.

HOMÉOSTASIE

Paolo Pastorino (1983) is an italian guitarist, sound designer, and composer. Since 2006, he has worked as a sound engineer for rock, industrial, and nu-metal bands. Paolo studied computer music and sound technology and graduated from the Conservatory of Sassari. He currently specializes in new music technologies at the Conservatory of Cagliari. In his works, Paolo uses electronic instruments and algorithms realized by software, as well as electronically elaborated traditional instruments and other concrete elements which exist in nature. His experience does not only regard traditional and electronic composing, but the implementation of control systems, developed on Max MSP, for live electronics and audio installations. His works have been presented at San Francisco Tape Music Festival 2017 (USA), Mixtur 2017 (Barcellona), NWEAMO Festival (Tokyo), CIM (Cagliari - IT), EMUFest (Rome - IT), CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology - Montréal), 3ème Concours International de Composition pour un instrument acoustique et dispositif électronique (Bourges, France), Inter #6: experimental sound for loudspeakers (Glasgow - UK), DronesTruck Como (Midway Parkway St. Paul, Minnesota - USA), Galleria comunale d'arte di Cagliari (IT), Festival Suona Italiano Suona Francese 2015 (Sassari – IT).

Homéostasie: The processing of sound material does not necessarily imply a change of identity for the object subjected to a specific process. So you can create new material while maintaining the distinct initial appearance of the object. In fact, homeostasis is defined as an attempt at conservation of a given structural level or a tendency to the retention of information. I consider a sound as a word in its narrow sense. The aim of this composition is to create a timbre and temporal connection among sound objects. Elements from different environments and contexts, totally unrelated to each other, coexist, are intertwined and interact together. Thus, giving rise to a form "alive and responsive"; able to move in an imaginary space.

NATTEN ÄR VIT

Paris-based Venezuelan composer and multi-instrumentalist, **Gabriel Peraza** has performed and studied in Europe, Oceania and the Americas. Motivated by the constant need to interact with different disciplinary methods and driven by the freedom to deconstruct and develop new ideas. His compositions range from acoustic pieces to mixed media, improvisations and electroacoustic works. His main areas of focus are spatialisation and loudspeaker orchestras. In 2006 he was first Venezuelan Delegate to the ISCM, Germany. In 2009 his composition "Inside My Mind" was performed at ISCM, Sweden. Resident composer at the Visby International Center for Composers in 2008 and 2016, he will return in 2017.

Natten är vit: Destruction of the material; Reflection/ Exploration; Transformation; Articulation/ Spationalisation. This composition in 5.1 explores the aesthetic relationship of acousmatic electro-acoustic composition and tri-dimensional sound organization and aims to create a spatialised experience, heightening the audience's relationship with the sound and its correlated imagery. Composed at the Visby International Centre for Composers in Sweden in 2016.

COLLAGE 12 “BEETHOVEN COLLAGE”

Juan Carlos Vasquez is an award-winning Helsinki-based composer, sound artist and researcher at the Media Lab Helsinki, Aalto University. Vasquez participates constantly as a sonic artist, composer and/or performer in events within Europe, Asia and America. In 2014 his critically acclaimed series of electroacoustic pieces inspired on classical composers, “Collages”, was released by american label Important Records / Cassauna, selling out shortly afterwards. His artworks have been premiered in 25 countries of 4 continents.

Collage 12 “Beethoven Collage” uses a theme and variations form in an electroacoustic music context. It takes a fragment of Sonata No. 8 Op. 13 (first movement) by Beethoven, and transforms it sequentially with a different main audio processing technique in each repetition. A total of 5 variations constitute this piece: the first variation applies spectral stretching and gliding between partials. The second variation features a tape delay pedal emulator, with sufficiently long feedback level in order to generate a drone-like texture for two minutes. The third variation was elaborated with several audio anomalies characteristic in glitches, such as stutters, tape stops, bit distortion, and gates. The fourth variation takes inspiration in the spectral atmospheric beds heard in the initial section, including an extra filterbank applied directly to the Beethoven's fragment. The fifth and final variation superimposes three processed layers of granular streams and low-frequency oscillators running simultaneously.

LAS CIFRAS Y LAS PALABRAS

Simón Pérez studied acousmatic analysis and composition with Elsa Justel. He also studied analysis and instrumental composition at the National University of La Plata, electroacoustic music at the National University of Quilmes, and took several seminars of acousmatic and computer music. His works have been played and mentioned in America and Europe (Destellos, Gustavo Becerra Schmidt, Banc d'Essai INA-GRM, SEAM Masterclass, Prix Russolo).

Las cifras y las palabras: The main sound material was taken from a washing machine, structuring the form of the piece, and taking the control of our space, looking for others dimensions.

APAX

As a composer, multi-instrumentalist and stage artist, **Alexis Langevin-Tetrault** has contributed to a variety of experimental music projects under the guises of QUADr, Falaises, BetaFeed, Alexei Kawolski, Recepteurz, and Destael, while also scoring short films and composing stage play music. His work was recognized by Foundation Destellos in 2014 and 2015, SOCAN Foundation in 2015, and by fondation Musiques & Recherches in 2016.

Apax reflects a creative process marked by a desire to disconcert my usual composition reflexes. The workpiece consists essentially of different variations of a single sound. It demonstrates a search for variation in continuity with the gradual changes of timbre and spatialization. The composition process is inspired by the phenomenology of time and by the reading of *The Dialectic of Duration*, *Intuition of the Instant* and *The Poetics of Space* by Gaston Bachelard. This octophonic piece was composed with the spatialization tools developed by Robert Normandeau's research group at Montreal University (GRIS). This composition won the *Metamorphoses 2016* prize in the student category.

AS IF I DIDN'T

Zeynep Ozcan is a composer of electronic music, multimedia artist, singer, and writer. She holds an M.A degree in History of Architecture and a B.A. in Philosophy. During her former studies, she focused on the musical and architectural works of Iannis Xenakis. She is currently pursuing a PhD in Sonic Arts at the Istanbul Technical University, Centre for Advanced Studies in Music. Her works have been performed and presented throughout Europe and North America in concerts, exhibitions, and conferences. Her current research focuses on the design and composition of interactive virtual sound environments and biologically inspired models for composition.

As if I didn't is a hyper-real soundscape of a dream. Composed of field recordings, it tells a story of an individual's struggle with waking up, as she tries to find her way through a synthetic environment of abstract and real objects. The piece starts with a gloomy atmosphere that includes very few representational sounds. But as the piece moves forward, a balance between concrete and abstract sounds emerge to signal the individuals “ascent” to consciousness, This consciousness, however, swings back and forth between reality and a dream. The final gesture blows the whistle on the narrative of the piece.