

SEAMUS NEWS

2010, January, Issue 1 Page 1

Society for Electro-Acoustic Music in the United States Newsletter

From The Editor...

More Reviews!

In this first issue of 2010, I've brought together more reviews of diverse material. While some organizations prefer to include only recordings of its membership in reviews, my approach is to bring a variety of material to the attention of our readers. In this spirit, I bring to you a CD by the Japanese composer Miyuki Ito, not very well known in this country. Also for review in this issue is a review of a recent 3-DVD set of releases by the McLean Mix.



The other review is of a web site whose contents may alarm some at first glance. The Avant Garde Project is a site that is dedicated to re-distributing out-of-print recordings. Most of the recordings are from the mid-century LP era, and most fall under the general category of Modernist "Classical" Avant Garde, although some recordings of improvised music (Derek Bailey, for instance). There are some recent recordings as well. It should be known that the proprietor of the site has declared that only out-of-print materials will appear on the site. If a recording has been re-issued unbeknownst to him, it will be removed. Indeed, if you look through the offerings, you will find several instances where particular tracks have been removed from circulation. The music is available in FLAC format as well as MP3. I'm hoping to make Jay Batzner's review a regular part of the SEAMUS Newsletter - considering there are 150+ recordings, I'd say we have a lot of material from which to work!

1

2

3

4

7

8

10

12

13

14

15

From The Editor
SEAMUS NEWS

Curtis Roads

Allen Strange Memorial Award

Review: The McLean Mix: Three DVDs

Review: Miyuki Ito: *The Sands of Time*

Review: The Avant Garde Project (Website)

MEMBER NEWS

CD RELEASE

ANNOUNCEMENTS

CONTRIBUTORS

SEAMUS ON-LINE INFO

SEAMUS NEWS:

You may have noticed the new look to our web site (<http://www.seamusonline.org/>). Thanks to the efforts of Evan Merz, our site has undergone an extensive renovation. The SEAMUS site now has the look and feel of an online community - complete with blog-style entries and a user forum. We envision this forum as being a place to discuss all information about SEAMUS, electronic music, performances, technical questions, and all other items that pertain to our wide-ranging field.

While you're at it, don't forget to check the SEAMUS 2010 Conference web site: <http://seamus2010.stcloudstate.edu/>. Currently, the web site has a good deal of information about the conference, including travel information. There is also a Conference blog, which can be found at: <http://seamus2010.blogspot.com>.



Curtis Roads will be the Keynote Speaker at the SEAMUS 2010 National Conference



SEAMUS is proud to announce that Curtis Roads will receive the 2010 Conference SEAMUS Award. The award will be presented during the 2010 National Conference, and will be followed by his Keynote Address.

Curtis Roads creates, teaches, and pursues research in the interdisciplinary territory spanning music and technology. He studied computer music composition at California Institute of the Arts and the University of California, San Diego (UCSD) and received a Doctorate from the Université Paris 8.

He was Editor and Associate Editor of *Computer Music Journal* (The MIT Press) from 1978 to 2000, and cofounded the International Computer Music Association in 1979. A researcher in computer music at MIT (1980-1986), he also worked in the computer industry for a decade. He taught electronic music composition at Harvard University and sound synthesis techniques at the University of Naples. He was appointed Director of Pedagogy at Les Ateliers UPIC (later CCMIX) and Lecturer in the Music Department of the University of Paris VIII. Among his books are the anthologies *Foundations of Computer Music* (1985, The MIT Press) and *The Music Machine* (1989, The MIT Press), the textbook *The Computer Music Tutorial* (1996, The MIT Press) is widely adopted as a standard classroom text and the book, *Microsound* (2002, The MIT Press) presents the techniques and aesthetics of composition with sound particles.

Many of his compositions feature granular and pulsar synthesis, methods he developed for generating sound from acoustical particles. He developed the Creatophone, a system for spatial projection of sound in concert. Another invention is the Creatovox, an expressive new instrument for virtuoso performance that is based on the synthesis of sound particles. His composition *Clang-tint* (1994) was commissioned by the Japan Ministry of Culture (Bunka-cho) and the Kunitachi College of Music, Tokyo. His music is available on compact discs produced by the MIT Media Laboratory, Wergo, OR, Mode, and Asphodel.

A pioneer in the development of granular synthesis (1974), he also developed (with Alberto de Campo) a sound particle synthesis program PulsarGenerator (2001), distributed by the Center for Research in Electronic Art Technology (CREATE) at UCSB. He is keenly interested in the integration of electronic music with visual and spatial media. His collection of electronic music compositions *POINT LINE CLOUD* won the Award of Distinction at the 2002 Ars Electronica in Linz and was released as a CD + DVD on the Asphodel label in 2005. Since 2004, he has been researching a new method of sound analysis that is the analytical counterpart of granular synthesis called dictionary-based methods (DBMs). This research is sponsored by the National Science Foundation.

Roads' new book is *Composing Electronic Music* (forthcoming) Oxford University Press. A new revised edition of *The Computer Music Tutorial* by The MIT Press is also forthcoming.

SEAMUS News about The Allen Strange Memorial Award



SEAMUS is asking for your support for this coming New Year. Many of you know that two years ago we began offering an annual award to celebrate the best undergraduate electro-acoustic composition. This award, named for our friend and colleague Allen Strange (1943-2008), has not come with the traditional monetary support that the other SEAMUS/ASCAP Commissions offer. Therefore I am creating a new account specifically for this award, and I am asking you for your support to assist the annual winner by enabling him or her to attend the conference and banquet free of charge. Please consider offering a tax-deductible contribution for this effort by sending a check designated for the Allen Strange Award to:

Ivica Ico Bukvic, SEAMUS Treasurer
Virginia Tech
Dept. of Music - 0240
Blacksburg, VA 24061

Phone (540) 231-6139
Fax (540) 231-5034
Email: ico@vt.edu

SEAMUS is a 501(c)(3) nonprofit organization, and all gifts are tax deductible under the guidelines provided by the IRS. Any amount you would be willing to give would be appreciated by these worthy undergraduate students. If you have any questions, please contact Ivica directly.

The McLean Mix: Three DVDs

McLean Mix Live!

The McLeans Mix Three - Collaborations 2000-2008

Priscilla McLean - Symphony of Seasons

(All from MLC Publications)

Reviewed by Mark Zaki (Rutgers University)

At an age when most people feel comfortable to rest on their laurels, Barton and Priscilla McLean, the husband and wife team known as the McLean Mix, tirelessly continue to present their unique brand of electroacoustic music and intermedia work to audiences around the world. With a performance career approaching its fifth decade and a substantial catalog of recordings behind them, the McLean Mix has recently released a set of three new DVD's of their work. This collection highlights their work over the last twelve years and demonstrates enormous range and versatility, sensitivity, gentle provocation and an often tongue-in-cheek sense of humor.

While each DVD has a specific theme, they cover a considerable amount of ground, consciously spotlighting different aspects of the McLean Mix experience. Several of the works are presented as archival, documenting performances from various McLean Mix tours. A few of the works offer a combination of live performance, live video processing and some preexisting video as well. At the other end of the spectrum, other works are presented directly as visual music. Great care has been taken throughout to present the music and video on an equal footing.

McLean Mix Live!, (see below) is self-described as the epitome of the McLean Mix concert experience. Taken from four performances in 2000 and 2008 in New York City and Holland, Michigan, the disc opens with *In the Beginning*, a formidable piece that demonstrates Priscilla McLean's considerable range and extended vocal technique.

The performance is accompanied by video of processed ocean clips and visual allusions to various creation myths. There is an instinctive sense to the vocalization, sounds often well up from a purely emotional and primeval place.



Perhaps the most theatrical piece in the collection is Barton McLean's *Happy Days*. Here we see the McLeans' pointedly whimsical side. Inspired by Barton's fascination with music boxes, the McLeans perform dressed up in party hats with Priscilla taking on the character of a clown. The piece spins along precariously, propelled by various party favors, toys and household objects almost losing itself among the madcap sounds and texture (if Spike Jones found himself suddenly transported into this performance, he might feel right at home at times). There is an underlying darkness however, and Priscilla's character owes as much to Pierrot as it does to Chaplin. At one point she and the music boxes wind down, only to be rewound and restarted. The music never quite regains its exuberance, perhaps a metaphor for the loss of innocence. The other two pieces on *McLean Mix Live!* are Priscilla's composition *Wilderness*, based on text by Carl Sandburg, and Barton's *Magic at Xanadu (M.A.X.)*, inspired by the Coleridge poem. Both of these works are given virtuosic performances here.

(McLean Mix Review continued)

The McLeans Mix Three (see cover on the right) concentrates on three larger-scale collaborations. In *MILLing in the ENNIUM* the McLeans each provide separate video and audio material to form an extended intermedia collage that pays tribute to two millennia of human musical activity. *Jambori Rimba* is an adaptation of an installation devoted to the Borneo rainforest. Stunningly evocative of the rainforest and its jungle environment, the McLeans weave incredible trajectories of natural sounds that continually fascinate and firmly pull the viewer into the visual environment. The only collaboration with another artist in the whole set, Malaysian video artist Hasnul Saidon created the video collage in *Jambori Rimba*. The disk concludes with two presentations of *Natural Energy*. A wildly joyful homage to movement and dance, the viewer is treated to images of dancers, flames, water movement and scarves that all come together to create an active and energized collage. The second presentation of *Natural Energy* is a video of a rehearsal that allows a peek into the McLean's working methods and process.

The third DVD, *Symphony of Seasons*, features Priscilla McLean's video composition. This disc presents four pieces that loosely come together to form a cyclic journey that progresses from the austerity of January winter through the rebirth of spring and celebration of summer to the decay and surrender of autumn. The first three pieces, *Jewels of January*, *The Eye of Spring*, and *July Dance* are short visual music essays which derive much of their meaning from the sounds of nature. One can almost sense the cold ice sizzling, trying to release its energy as it melts. In *The Eye of Spring* Priscilla's voice is transformed into a fabric that suggests the radiant intensity of springtime flowers bursting forth. The percussive texture of *July Dance* celebrates life and all its exuberance; even the trees get into the act.

The final work, *Autumn Requiem*, is an extended performance piece that includes musical-collaboration with Barton. Spanning a larger trajectory than the first three works (it's as long as the other three works put together), *Autumn Requiem* acts as an effective capstone to the cycle. Elements from the preceding movements come together here, and the overall tone is increasingly weighty and emotional. Adding to this emotional intensity is the first inclusion of text in the cycle. The text includes a reference to the standard *Autumn Leaves*, excerpts from Thoreau's journals, and Latin phrases from the requiem mass.

Despite the contemporary conventions of today's digitally produced art music and intermedia, the McLean Mix often cuts against the grain, enthusiastically devoted to pursuing their own muse. This individual streak works to their advantage and their creative world has a distinct and unique signature. Many of the sonic textures they create are found from everyday (and sometimes invented) objects – a bowed bicycle wheel, pizza pans, music boxes or a "clariflute" for example. These explorations and their playful, improvisatory approach to uncovering sounds lend a physicality that imbues the music with humanness at a fundamental and visceral level. This tangible quality stands at the center of their work and helps focus the energy and musical direction.

If there is a quibble, the DIY approach to the production of these DVDs sometimes feels at odds with the scope of the work itself. At the same time, this is certainly in keeping with the McLean's individualistic nature. It would be hard to imagine these DVDs presented in a slick high-definition package without losing their personality and charm. Some of the



(McLean Mix Review continued)

effects seem quaint at times, particularly on the video side of things, and the improvisatory nature of the pieces causes the occasional incoherence between image and sound. These moments are rare however, and when things converge they often do so in a powerful and beautiful manner.

The McLeans always keep the pieces moving along and the senses engaged. If you are new to the McLean Mix experience, this collection is a suitable and well-rounded introduction to their work. If you're a long time fan, these DVDs are definitely worth a look and merit consideration for any serious electroacoustic music collection.

These DVDs are available directly from MLC Publications. Ordering information for DVDs:

Price: \$25 each. Two for \$45. All three for \$60. Shipping within the USA is \$3.85 for USPS media mail. This is one shipping price for up to 3 DVDs.

Institutional purchase orders are welcome, including email orders with a purchase order number. Payment accepted via personal or institutional check or by Paypal. For personal orders, send a check for the amount plus postage and we'll ship the same day and will absorb any tax. Check must be made out to "Barton & Priscilla McLean," not MLC Publications. Send purchase orders and checks to:

Barton & Priscilla McLean
55 Coon Brook Road
Petersburg, NY, 12138, USA

Complete information on all works presented and ordering information is available at <http://members.cisbec.net/mclmix/mlcdvd.html>.

Email orders and inquiries can be sent electronically to mclmix@cisbec.net.



DEVIANT.

METASONIX

VACUUM-TUBE MUSIC SYNTHESIZERS

WWW.METASONIX.COM

PMB 109, 881 11TH STREET, LAKEPORT CA 95453 USA
(NYC REP: TOTALMUSIK, MIKE WEEKS, 718-207-1381)



Miyuki Ito

The Sands of Time

(ALM RECORDS / Kojima Recordings, Inc.)

Reviewed by Asha Srinivasan (Lawrence University)

Miyuki Ito's album *The Sands of Time* is a fascinating sonic cuisine of spectralist and Japanese flavors. There is a remarkable sense of unity throughout this album (with the exception of the last track, which is a remix by another artist). All five works presented on the album have a strong resemblance to one another in their structure and soundscape. Ito's compositional style skillfully combines a tense, restrained energy with erratic unpredictability. Her sparse electronic textures often create a meditative space that is nonetheless active

with a kind of uneasy calm. Rather than creating a conventional dramatic arc, Ito's music unfolds in waves, ebbing and flowing in intensity.

The album's strong Japanese influence emerges in many different ways, be it a direct use of indigenous instruments in *in a state of Flux* or the use of concrete sounds such as temple bowls or Buddhist chanting. Ito is often inspired by Japanese folklore as in *Réminiscence d'un ancien esprit* and *The Incarnation of Thunder and Wind* or Japanese poetry as in the title track. The instrumental and electronic aspects of the music jointly evoke an otherworldly, mystical atmosphere while maintaining a largely abstract orientation.

Voice and breath seem to be common themes throughout the album. The second track, *The Sands of Time* for bass flute, is an excellent example of this. Though this is an acoustic work (the only one on the album), intermittent whispered text and abundant extended techniques create a texture closely resembling that of an electroacoustic work. This is one of the more explosive pieces on the album with a frenetic exchange between sounds of sharp inhalation, short syllables spoken into the flute, percussive effects, beautiful multiphonics and harmonics, and quick melodic passages. This piece takes the album's over-arching concept of an exploration of sound to its fullest.

A similar use of vocalization interwoven with instrumental playing is heard in the piece for shô and satsuma-biwa, and the use of voice is of course explicit in the first piece, for soprano, small percussion, and electronics. Interestingly, I heard a vocal relationship even in *The Labyrinth of Mind*, for Ondes Martenot and recorded electronics. It is refreshing to hear the Ondes Martenot in a contemporary context and performer Takashi Harada executes the piece with extraordinary virtuosity. The synthetic instrument is like a sonic chameleon, strongly resembling a soprano voice at times, but also a cello, a lead guitar, and insects (mimicking the cicada sounds heard in the electronics). I think this is one of the best pieces on the album.

The spectralist sound is quite prominent in Ito's music and she expresses it explicitly in her notes to several of the works presented here. I hear a strong influence of both Tristan Murail, with whom she studied, and Kaija Saariaho. Saariaho's influence is especially observable in the way Ito often uses live processing to pull out resonances of notes and create a ringing atmosphere. Ito's album nevertheless feels fresh, a new take on spectral concepts.

After a rather serious 61 minutes of music, the last track, DJ HIEI's remix of the bass flute piece (*The Sands of Time*) is a light and fun ending to the album. It is commendable that Ito includes this piece, which she calls "a search for a crossover genre," showing a rare camaraderie amongst colleagues of divergent musical worlds. HIEI does an outstanding job deriving samples from Ito's piece to create a dance texture with a pumping rhythmic bass and harmonic drone that seem foreign to the original version while still showcasing many of Ito's bass flute passages prominently.

In her album *The Sands of Time*, Miyuki Ito takes us through an exploration of sound and culture in a reservedly dramatic way that can be tense, unpredictable, or meditative. The diversity of instrumentation balances the unity of style, providing a coherent yet engaging listening experience of electroacoustic music.

The CD is available through iTunes and IRCAM. More information may be found at the composer's website: www.miyuki-ito.com.

AVANT GARDE
PROJECT

Reviewed by Jay Batzner
(Central Michigan University)



The third big explosion in computer technology (first being desktop publishing, second being the internet) can clearly be seen as the easy creation and distribution of media content. Any list of sites would just be a drop in the bucket of valued resources for those interested in media arts. No matter what your musical tastes are, Pandora or Last.fm can make a personalized radio station based on your desires. Music is quick and easy to purchase through a variety of sources mainstream and otherwise.

The only issue with purchasing music nowadays is not in acquiring the newest and freshest stuff but rather finding older pieces and performances that are not now nor may they ever be commercially available. The music business is still a business and if it won't sell, chances are it won't be hitting a website anytime soon.

Experimental music is not a huge retail market so many vintage works and performances are trapped on their hard-to-find and now extremely collectable vinyl original releases. Vinyl is becoming increasingly difficult to implement in a portable way and now many masterworks of experimental and electronic music are falling into an oubliette constructed from iPods in a world where portability reigns over quality.

Enter the **Avant Garde Project**. This website (avantgardeproject.org) uses high quality equipment to take out-of-print LP recordings and create 24-bit FLAC files which are free for download. The site's aim is access and not piracy. The Avant Garde Project explicitly states that these recordings are available for non-commercial and educational uses. There is a standing clause that if the copyright holders want the material taken down, they will comply. Also, if the work is commercially available in some other format, the Avant Garde Project provides copious links to sites that will benefit from your powers of capitalism.

Once you hit the Archive portion of The Avant Garde Project (AGP), you will probably feel like a kid in a candy store. The offerings of electronic music and experimental music are quite thorough, well documented, and as a whole, sound great. Liner notes, descriptions, and FLAC fingerprints are also available for each source. I will be writing a series of reviews of the AGP's offerings in an attempt to highlight the wealth of sonic materials available through their generous collection.

One of the first downloads I made was AGP140: Bernard Parmegiani's *De Natura Sonorum*. AGP acknowledges the commercial CD release of this seminal work and even provides links to sites that sell a 12 CD set of Parmegiani's electroacoustic compositions. This realization of *De Natura Sonorum* is on the site to "make a higher-resolution version of the work available (but with the slight tracking distortion introduced by the LP transcription)." AGP also includes, and rightfully so, "This composition is so exceptional that it deserves to be made available in whatever form best recaptures the original sounds. But if you like what you hear, please buy the commercially available versions of this and his other works."

Unfortunately I wasn't able to get access to the CD version of *De Natura Sonorum* in time to do a side-by-side comparison of the recording quality. Overall, I was quite pleased with the quality of the transfer. I use Cog, a freeware FLAC player for the Mac OS, with an Apogee Duet sending to a pair of Genelec 1030A monitors. Each side of the record is presented as a single FLAC file, making the separate movements of the suite hard to pinpoint but preserving the general formal structure of the whole composition. The liner notes do provide timings for each movement so finding a specific portion is relatively easy. For a Powerpoint presentation, I converted one of the FLACs to a 24-bit AIFF without any issues in compatibility or sound quality.

(Avant Garde Project review continued)

Parmegiani's sounds are vividly captured in the FLAC file and any noise from the turntable rig is minimal. If you crank the volume, you hear more of the turntable's presence but at a solid listening level I heard more warmth than distracting mechanical noise. Since *De Natura Sonorum* was composed in 1975, I'm not sure hearing the work in a pristine digital environment would be appealing. The historical significance of this composition and the quality of the sounds are such that machine noise seems to be as relevant as the music itself. My opinion will obviously not be shared by all readers so please substitute your own at any time.

When using this work in an educational context (my own or my students), I find three main points are constantly addressed by *De Natura Sonorum* which establishes this work as an outright masterpiece of the fixed media genre. First and foremost are the vibrant sound sources and Parmegiani's ability to mix and morph from one sound world to the next. Spectralmorphology oozes out of every speaker vibration but there is more to the work than just that. The second point that keeps me listening to this work is the drama enclosed therein. The timbral and spectral morphology is still serving an overarching sense of drama that carries the listener throughout the hour of music. Listening to Parmegiani is like surfing on sound. You swim out on a still and open expanse of ocean and gradually the waves grow to enormity, crash over and around you, and transport you to other regions. The last point that is so crucial to this work and wrapped up in the previous two points is Parmegiani's ridiculously awesome orchestration. Parmegiani throws almost every sound available under the sun at you but they always serve to heighten the dramatic effect of the moment. The sounds used are always subservient to the needs of the moment's trajectory.

At the time of this article, AGP has 157 individual offerings including works by, as the site claims, over 200 composers. You can look through an alphabetical listing of composers but I prefer to just browse through the list of 157 (even though the numbering system is simply when the item was added to the AGP). So much of our time is spent *searching* for something specific that we miss the pleasure in browsing and finding the unexpected and surprising. I encourage you all to check out the Avant Garde Project and see what sonic delights it entails.

Canadian Electroacoustic Community (CEC)
Communauté électroacoustique canadienne

eContact!

Published online four times a year since 1998,
eContact! is the CEC's online journal
for electroacoustics. Themed issues cover
a range of topics related to EA.

jeu de temps/times play project • women in ea
regional, national and international activities
sound diffusion • interviews • hearing (loss)
mastering in electroacoustics • canadian figures
inter/national associations • and more...

<http://econtact.ca>

cec@alcor.concordia.ca • <http://cec.concordia.ca>

Canadian Electroacoustic Community (CEC)
Communauté électroacoustique canadienne

Sonus.ca

The world's largest freely
available online jukebox for
electroacoustics

electroacoustics • acousmatic music • acoustic ecology
computer music • elektronische musik • hardware hacking
musique concrète • sonic art • tape music •
plunderphonics • live electronics • soundscape • the rest...

submissions – <http://sonus.ca/call.html>

cec@alcor.concordia.ca • <http://cec.concordia.ca>

MEMBER NEWS

Jon Appleton is in Hollywood, California until Spring 2010 and teaching in Vermont in the summer. See www.vermontcompositionworkshop.com

Jay Batzner:

- *Mancala Variations* for digital audio released on *Ambiance* CD (Beauport Classical BC1908) <http://www.cdbaby.com/cd/BeauportClassical1>
- Honorable mention in Areon Flutes International Composition Competition
- *Calling* for tenor sax and drone performed by Elizabeth Bunt at the University of Arizona
- *Not Cool* for tenor sax duo and tape performed by Michael Straus and Griffin Campbell at Louisiana State University; Southeastern Louisiana University; The Blue Nile, New Orleans; and Nichols State University
- *Carnival Daring-Do* presented at Beauty, Horror and Silence festival in Miami, FL
- *Mercurial* for flute and digital audio performed by Lisa Bost at Electronic Music Midwest
- *Mancala Variations* performed at the University of Iowa and Southeastern Louisiana University

Brian Belet's *Sea Lion Mix* (eight channel Kyma 'live concrète') was premiered in November 2009 on the 7th annual 'Electric Pacific' concert at San Jose State University.

Eric Chasalow: on Dec 18th my *Trois Espaces du Son*, for piano, percussion, and tape was performed by the Miroglio/Aprodu duo and recorded for an upcoming commercial release. I also gave a talk about the Video Archive of Electroacoustic Music in Marc Battier's seminar at the Sorbonne.

<http://www.cdmc.asso.fr/en/node/2801>
<http://www.mpaa.fr/Informations-Pratiques>

Kyong Mee Choi:

- *To Unformed* for piano and electronics was selected for the Miami Section of the International Society for Contemporary Music (ISCM) and was performed by the Florida NODUS Group at the Florida International University, Miami, FL on January 23, 2010. (<http://carta.fiu.edu/calendarguide.aspx>) *To Unformed* has also been selected and will be performed at the SCI Region IV conference, University of North Carolina at Greensboro, Greensboro, NC on February 4, 2010. (<http://sci-iv-2010.org/Home/Welcome>)
- I have been selected for the Artist-in-Residence at the *Kimmel Harding Nelson Center for the Arts*, Nebraska City, NE and will attend this residency from February 22 to March 5, 2010. (<http://www.khncenterforthearts.org/index.html>)
- *Tranquility* for electronics and *It only needs to be seen* for acoustic guitar and electronics are scheduled to be performed at the Electronic Music Midwest mini Festival at Lewis University, Romeoville, IL on March 11, 2010. *It only needs to be seen* will be also performed for Faculty Composer Recital at Roosevelt University, Chicago, IL, March 10, 2010.
- *The line we can't cross* for alto-saxophone and electronics will be performed at the New Music Festival at Illinois State University, Normal, IL on March 25, 2010.
- *GAIN* for DVD will be presented at Georgia Southern University's Electronic Music concert at Georgia Southern

(Member News continued)

University, Statesboro, GA on April 8, 2010.

- *To Unformed* will be performed at the 2010 Society for Electro-Acoustic Music in the United States (SEAMUS) 25th Anniversary National Conference at St. Cloud State University, St. Cloud, MN on April 10, 2010. (<http://seamus2010.stcloudstate.edu/>)

- *TRACK*, for flute, clarinet, violin, cello, piano and percussion, is selected and will be performed at the International Conference on Contemporary Music, IC[CM] 2010 at the University of A Coruña in A Coruña, Spain on April 25, 2010. (<http://www.udc.es/grupos/ln/ICCM/ICCM.html>)

- I am currently working on a multi-media production funded by the John Simon Guggenheim Memorial Foundation Fellowship. This production is scheduled to be premiered in Ganz Hall at Roosevelt University, Chicago, IL on October 22, 2010. I hope some of you can make it.

Ross Feller:

- Won the 2009 Ohio Arts Council Individual Excellence Award in Composition. Featured Composer at the 2009 Ingenuity Festival in Cleveland, Ohio.
- Appeared on television on Cleveland's WKYC (<http://www.wkyc.com/video/default.aspx?bctid=50590346001>).
- Work reviewed in The Plain Dealer (http://www.cleveland.com/musicdance/index.ssf/2009/05/doubleedge_dancae.html).
- Residency at the Ragdale Foundation, Lake Forest, Illinois. Recent performances at Cleveland Public Theatre, DePaul University (Chicago), Ball State New Music Festival, and by the Nova Ensemble at the University of North Texas, Denton.
- Recent cd release of *Nomadology* on "Breath Beneath" by the Prism Saxophone Quartet of New York City, on New Dynamic Records.
- More information available at my website: www.rossfeller.com

Eric Lyon:

The Biomuse Trio, with Gascia Ouzounian on violin, Ben Knapp on biomuse, and myself on laptop, presented a series of concerts and lectures in NYC this January at TheaterLab, Issue Project Room, Devotion Gallery and Diapason.

Timothy Nohe will perform an improvisational electro-acoustic set titled "Sauce" accompanying performance artist Shannon Young during the "Umami Food & Art Festival." <http://www.umamifestival2010.com/>
The event will be streamed during the "Anarchy in the Kitchen" program of the Umami Festival, Friday, March 5, 2010 at Eyebeam Art and Technology Center, 540 West 21st Street, (between 10th and 11th Avenues), New York, NY 10011. 6:30 PM cocktails, 7:00 PM screening, 8:30 PM feasting. <http://eyebeam.org/>

Building on rhythms derived from butcher knife strikes on a chopping block and food processor pulses, Nohe will layer prepared e-bow guitar, hydrophone feeds from mixing basins, pots and pans transduced by speaker elements, and granular synthesis elements.

During the "Anarchy in the Kitchen" program Chefs Nils Noren, David Arnold and Christina Wang of the French Culinary Institute will prepare and serve cocktails and tastes prepared with the aid of new technology — stretching the notion of the "art of cooking." Feasting will be followed by a series of seven short performances, punctuated by videos, culinary remixes and sonic projects designed to refresh the audiences' palate.

<http://www.umamifestival2010.com/>

<http://eyebeam.org/>

Judith Shatin's *Grito del Corazón* has been on tour by Rare Degree, spearheaded by virtuoso sax player Michael Straus and bassoonist Dana Jessen, in a version for soprano sax, bassoon, turntables and electronics, with performances in January 2010 at Outpost Performance Space (Cambridge); Hope Church (Jamaica Plain, MA), Faulkner Recital Hall (Dartmouth College); Sonic Circuits Series (Silver Spring, MD); The Red Room (Baltimore, MD); and at UNC Greensboro. *For the Birds* (amplified cello and electronics made from birdsong from the Yellowstone region) is performed at the University of Utah by Madeleine Shapiro on 1/27/10, while *Spring Tides* (Pierrot Ensemble + interactive electronics) will be performed by Da Capo Chamber Players at the University of Connecticut New Technology Symposium on 3/6/10. Shatin's *Penelope's Song*, in a version for amp. sop. sax and electronics, was recently released on Susan Fancher's "In Two Worlds" CD on Innova (736), and her *Cherry Blossom and a Wrapped Thing: After Hokusai* on F. Gerard Errante's Delicate Balance CD on Aucourant Records (www.aucourantrecords.com). In other news, Shatin has received a Fromm Foundation commission for a piece for amplified string quartet and electronics for the Cassatt Quartet.

Kristian Twombly

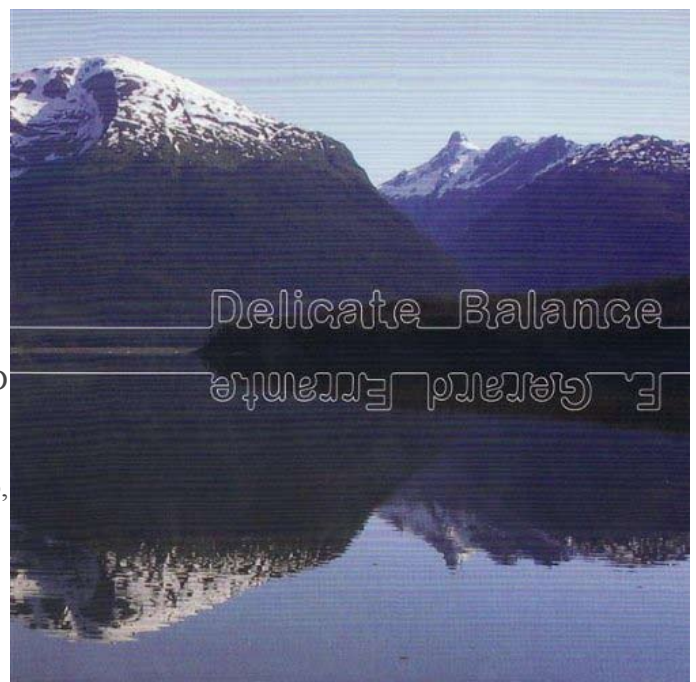
On January 9th at 7pm, I debuted a collaborative sound installation with Balinese artist Made Muliana Bayak, entitled "Seni Sebagai Media Perubahan," or "Art as a Medium for Change" The event was held at the art café in Seminyak, Bali Indonesia.

From the press release: "The exhibition's opening features a collaborative sound installation that explores the relationship between visual and musical arts. Made Muliana Bayak has teamed up with American composer and Professor of Music Dr. Kristian Twombly to create "an immersive sound happening." Twombly is visiting Bali with the aid of a grant from his university to create new works with local visual and performing artists. During the exhibition opening, two microphones will record an improvised guitar solo by Bayak and random live sounds extracted from the exhibition hall. Combined with rhythmic patterns prerecorded from the artists' natural surroundings and processed by Twombly, the artists present an interactive, multimedia experience."

More information at: <http://www.facebook.com/l.php?u=https%253A%252F%252Fwww.slashtmp.iu.edu%252Fpublic%252Fdownload.php%253FFILE%253Dreemore%252F94098XOTJub&h=7e55a67e1536b3c3b73749f9d0fb0123>

CDS

Clarinetist **F. Gerard Errante's** Delicate Balance CD will be released on February 23, 2010 by Aucourant Records: <http://www.aucourantrecords.com/> and is available from the Aucourant site as well as Amazon. This recording marks Errante's debut on Aucourant Records. The ten works on the CD consist of works for clarinet and electronics, and are the result of many years of collaboration between Errante the composers. The compositions on the CD have been written by Alex Shapiro, Peter Terry, Robert Scott Thompson, Jane Brockman, Joseph Harchanko, Robert Mckay, McGregor Boyle, Judith Shatin, Douglas Quin, and D. Guase.



ANNOUNCEMENTS:

Call For Works - NCAEaEAS-RBNMF Festival

The First Annual NCAEaEAS-RBNMF Festival (North Carolina Acoustic, Electronic and Electro Acoustic Student-Run Brand New Music Festival Festival) will be held at the University of North Carolina at Greensboro on April 19th and 20th, 2010. The festival is hosted by the UNC-G student chapter of the Society of Composers, Inc. and is intended to be an outlet for musical expression not typically found in the classical concert hall. In addition to concerts of student works, there will be a concert and master classes featuring cellist Madeleine Shapiro.

- Student composers are invited to submit their own original compositions. Works to be considered include, but are not limited to, solo or chamber instrumental works, pieces for solo instrument with electronic accompaniment, music for digital media, and compositions for interactive or live electronics.
- Once selected, composers are expected to attend the festival and supply their own performers.
- There is no cash prize, but a recording of the performance will be supplied to the composers after the festival.
- There is no fee to submit works.
- Submissions must be received by March 1st, 2010

To submit works for consideration please send a brief bio, score, and recording of the work to:

NCAEaEAS-RBNMF Festival
c/o Andrew Weathers
1404 W. Friendly Ave
Greensboro, NC 27403

for more info write us at uncgsci@gmail.com or check out <http://uncgsci.weebly.com/>

soundSCAPE Composition and Performance Exchange

Applications are now available for the 6th annual soundSCAPE. This composers and performers exchange is July 14-25, 2010, and takes place in Maccagno, which is near Lago Maggiore in northern Italy.

For information, including application, visit www.soundscapefestival.org

-

CONTRIBUTORS

Jay C. Batzner is currently an Assistant Professor at Central Michigan University where he teaches courses in music technology, electro-acoustic composition, and music theory. Prior to this position, Jay taught at the University of Central Florida, Kansas City Kansas Community College, and Indiana University Southeast. He holds degrees in composition and/or theory from the University of Missouri – Kansas City, the University of Louisville, and the University of Kansas. Jay's music is primarily focused around instrumental chamber works as well as electro-acoustic composition. Rest assured that he has been to many places and done many things, some of which are rather impressive. Jay is a sci-fi geek, an amateur banjoist, a home brewer, and juggler.



Asha Srinivasan is an Indian-American composer and Assistant Professor of Music (Theory/Composition/Electronic Music) at Lawrence University, Appleton, WI.

I have been involved with music since my early childhood in India. My extended family on both of my parents' sides are musical. My mother Lalitha is currently a professional singer of Indian film songs and sings all over the U.S. and I started taking vocal lessons in Carnatic music (the classical music of Southern India) at age 6. My education and degrees: DMA in Composition at the University of Maryland, College Park, under the guidance of Dr. Robert Gibson; two Master's degrees in Computer Music Composition and Music Theory Pedagogy

at the Peabody Conservatory, under the tutelage of Dr. Greg Boyle, Dr. Geoff Wright, and Dr. Paul Mathews; BA in Music (emphasis in Theory/Composition, Computer Music, and Arts Administration), with compositional studies under Dr. Kendall Kennison. In 2006, I was named the winner of the BMI Foundation's first Annual Women's New Music Commission Competition. Other credits include the Walsum and the Prix d'Ete competitions. I have had electronic pieces performed at the June in Buffalo Festival, the SEAMUS Conference, the Spark Festival, the Electroacoustic Juke Joint, the Electronic Music Midwest Festival, and The Women in New Music Festival. I have been commissioned by the Sequoia Chamber Players, clarinetist E. Michael Richards, and Terra Voce. My original electro-acoustic opera, *The Fallen Nutcracker*, was premiered by Landless Theatre Company in Washington, D.C for a run of sixteen performances in 2003.

Mark Zaki has created a body of work that ranges from traditional chamber music to computer music and music for film. His credits include work on more than 50 films, television programs, theater, and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos, and Westwind Media. His concert and electroacoustic music has been presented around the world, by, among others, the Nash Ensemble of London, Speculum Musicae, the Comunidad Electroacoustica de Chile (Santiago), the Holland Festival Oude Muziek (Utrecht), the International Computer Music Conference, the Seoul International Computer Music Festival, Third Practice, and the Society for Electro-Acoustic Music in the United States (SEAMUS). His most recent projects include scores for the dramatic feature film *The Eyes of van Gogh* and the Peabody Award nominated documentary *The Political Dr. Seuss* for PBS. He holds a Ph.D. degree in composition from Princeton University. Currently, he is assistant professor of music at Rutgers University - Camden, where he teaches composition and electronic music and directs the Rutgers Electro-Acoustic Laboratory (REAL).



SEAMUS ONLINE

www.seamusonline.org

SEAMUS BOARD OF DIRECTORS

PRESIDENT	Kristine Burns	burnsk@fiu.edu
VICE PRESIDENT OF PROGRAMS	Keith Kothman	kkothman@gmail.com
VICE PRESIDENT FOR MEMBERSHIP	Mark Zaki	vp_membership@seamusonline.org
MEMBER AT LARGE	Paula Matthusen	matthuse@fiu.edu
TREASURER	Ivica Ico Bukvic	ico.bukvic@gmail.com
SECRETARY	Elizabeth Hoffman	elizabeth.hoffman@nyu.edu
EDITOR, SEAMUS NEWSLETTER	Anthony Cornicello	newsletter_editor@seamusonline.org
EDITOR, SEAMUS JOURNAL	Tae Hong Park	park@tulane.edu
WEBMASTER, SEAMUS JOURNAL	Gary Knudson	gak@liquidspherestudios.com
DIRECTOR OF CONFERENCES	Chris Hopkins	hopkinsc@iastate.edu
DIRECTOR, CD SERIES	Scott Wyatt	s-wyatt@uiuc.edu
SEAMUS WEBMASTER	Evan Merz	evanxmerz@yahoo.com
DATABASE MANAGER	Sam Heuck	heucks@gmail.com
EMAIL LIST COORDINATOR	John Lato	jwlato@gmail.com

For SEAMUS Membership Dues and Inquiries:
MARK ZAKI, VICE PRESIDENT FOR MEMBERSHIP

PO BOX 272

MILLTOWN, NJ 08850

EMAIL: vp_membership@seamusonline.org

All other mail should be sent to:

SEAMUS

22815 FRAMPTON AVE.

TORRANCE, CA 90501-5034

A Note from CHRISTOPHER COOK, SEAMUS Advertising Coordinator:

“SEAMUS now includes paid advertisements in the Newsletter and the Journal. Please consider advertising your departments/programs, festivals, and publications. For rates and other information, contact Christopher Cook at: christopher.cook@cnu.edu”



ABOUT THE SEAMUS NEWSLETTER

The newsletter is a volunteer effort made freely available as a public service to the electronic/computer music community from the SEAMUS website at: www.seamusonline.org.

Please direct any comments to:

ANTHONY CORNICELLO: newsletter_editor@seamusonline.org or anthony.cornicello@gmail.com

All ideas regarding content are welcome. Please let us know if you'd like to participate in its production.