

17th Biennial Symposium on Arts & Technology  
November 10-12, 2022

# contact

## Performance Program

ammerman center  
[ arts & technology ]



**AMMERMAN CENTER FOR ARTS AND TECHNOLOGY**  
**17<sup>TH</sup> BIENNIAL SYMPOSIUM ON ARTS AND TECHNOLOGY**  
**“CONTACT”**  
**NOVEMBER 10, 11 AND 12, 2022**

**Schedule of Events, Open to The Public**

**Keynote Address: Centre for Emotional Materiality**

“Towards the Love of Missing Out (LOMO)”

Friday, November 11, 9:45 am – 10:45 am, Evans Hall, Cummings Arts Center

**Keynote Workshop: Centre for Emotional Materiality**

“Towards the Love of Missing Out (LOMO): Attunement”

Thursday, November 10, 3:45 pm – 5:15 pm, Hood, Blaustein Humanities Center

**Keynote Performance: Centre for Emotional Materiality**

“Towards the Love of Missing Out (LOMO): Listening”

Thursday, November 10, 5:30 pm – 6:30 pm, Myers Studio, Crozier-Williams Student Center

**Commissioned Works:**

Panel: Distance, Depth, and Empathy: Joel Ong, “In Silence”

Featured Artist in Gallery / Installation

Thursday, November 10, 1:00 pm – 2:30 pm, Oliva Hall, Cummings Arts Center

“In Silence”, Joel Ong

Featured artist in Gallery / Installation

Exhibition dates: November 10 - December 10

Opening: Friday, November 11, 4:00 pm - 6:00 pm, Contact Exhibition Reception, Cummings Arts Center Galleries

“Llontop”, Anonymous Ensemble

Featured Artists in Multimedia Performance

Saturday, November 12, 4:30 pm - 6:00 pm, Palmer Auditorium

“Envelop In In”, Ensemble Pamplemousse

Featured Artists in Sound Performance

Saturday, November 12, 8:00 pm, Myers Studio, Crozier-Williams Student Center

**Exhibitions and Installations:**

Contact Exhibition, Opening and Reception

Friday, November 11, 4:00 – 6:00 pm, Cummings Arts Center Galleries

Gallery hours: November 10, 11, 12, 9 am - 8 pm

Exhibition dates: November 10 - December 10

**Concerts**

Multimedia Performances

November 10 and 11, 8 pm, Evans Hall, Cummings Arts Center

November 12, 8 pm, Myers Studio, Crozier-Williams Student Center

**Papers and Presentations**

Panel: Distance, Depth, and Empathy

Thursday, November 10, 1:00 pm – 2:30 pm, Oliva Hall, Cummings Arts Center

Lightning Talks

Friday, November 11, 12:00 pm - 1:30 pm, Hood, Blaustein Humanities Center

Panel: Designing Past, Designing Future

Friday, November 11, 2:45 pm - 4:00 pm, Oliva Hall, Cummings Art Center

Panel: Roots as Contact

Saturday, November 12, 9:45 am - 11:00 am, Oliva Hall, Cummings Art Center

Panel: Tearing Down and Building Up

Saturday, November 12, 11:15 am - 12:30 pm, Oliva Hall, Cummings Art Center

**Ammerman Center Student Project Presentations and Reception**

Thursday, November 10, 2:45 pm – 3:45 pm., 768 Williams Street

**Workshops**

Curating a Site-Specific Digital Exhibition

Saturday, November 11, 1:30 pm - 2:30 pm, Oliva Hall, Cummings Arts Center

Messages for a Revolution

Saturday, November 11, 1:30 pm - 2:30 pm, Evans Concert Hall, Cummings Arts Center

How to Livestream Hybrid Events

Saturday, November 12, 2:30 pm - 3:30 pm, Cummings Arts Center #301

Collaborative World-Building

Saturday, November 12, 2:30 pm - 3:30 pm, Cummings Arts Center #227

**Centre for Emotional Materiality (CEM)**

## Keynote Address

Friday, November 11, 9:45 am – 10:45 am

Evans Hall, Cummings Arts Center

“Towards the Love of Missing Out (LOMO)”

In this talk, the members of the CEM will help reframe the idea of FOMO (fear of missing out), transforming FOMO from a shameful reaction into an indicator of our most vital needs: to be validated, to be loved, to belong. CEM believes that we can morph FOMO into something more nourishing and generative that centers care and connection. We hope that this shift helps attendees navigate the pitfalls of online spaces in healthier ways.

## Keynote Workshop

Thursday, November 10, 3:45 pm – 5:15 pm

Hood, Blaustein Humanities Center

“Towards the Love of Missing Out (LOMO): Attunement”

Join us to explore how attunement can act as a balm to nourish a grounded connection with technology. Attunement is the act of bringing gentle awareness to our bodies, feelings, and thoughts in real and online spaces. Through herbal remedies, movement exercises, and play, participants will explore exactly what we are missing when we are missing out. Limited to 40 Participants.

## Keynote Performance

Thursday, November 10, 5:30 pm – 6:30 pm

Myers Studio, Crozier-Williams Student Center

“Towards the Love of Missing Out (LOMO): Listening”

What is the sound of joy? What does fear sound like?

Can we listen to them with our fingers, our feet, our whole body?

Explore listening as a tool for sensing into the present moment. Inspired by the practice of ‘Quantum Listening’ by Pauline Oliveros, this participatory performance harnesses sound, projections, and gentle movement to invite the audience to engage in deep attentive whole body listening as a form of love in action.

“Quantum Listening is listening in as many ways as possible simultaneously—changing and being changed by the listening.” —Pauline Oliveros

## Biography:

The CEM is a collective of multidisciplinary artists and researchers who examine the algorithmic conditioning of emotions and its effects on our bodies and beliefs. Their work is grounded in building collective knowledge and discourses by taking research outside of the lab, and bringing it to communities. CEM is organized by Surabhi Saraf, Laura Hyunjhee Kim, Caroline Sinders, Marcus Fleming and Mariah Hill.

Surabhi Saraf is a media artist, composer and founder of Centre for Emotional Materiality. Her practice explores our complex relationship with technology using embodiment as a tool and the body as a site for transformation. She is the recipient of the Eureka Fellowship Award, the Djerassi Resident Artist Award and has been a technology resident at Pioneer Works and HarvestWorks, NY. She has had solo exhibitions at Honor Fraser Gallery in Los Angeles, Galerie Mirchandani + Steinruecke in Mumbai and Hosfelt gallery in SF. Surabhi has performed at the Thessaloniki Contemporary Art Biennial, Greece, San Francisco Electronic Music Festival, Soundwave Biennial ((5)), Asian Art Museum and SFMOMA among others. Surabhi lives and works in Brooklyn, NY.

Laura Hyunjhee Kim is a multimedia artist who reimagines on/offline (non)human interactions and feelosophical experiences of the body. Thinking through making, she performs moments of incomprehension. In 2020, Kim received the Judson-Morrissey Excellence in New Media Award and the Black Cube Video Art Award. She is the author of "Entering the Blobosphere: A Musing on Blobs" (The Accomplices) and coauthor of "Remixing Persona" (Open Humanities Press). Kim is an Assistant Professor of Visual and Performing Arts in Global Performance Studies at The University of Texas at Dallas and lives in the company of neighboring squirrels, birds, and wild rabbits.

Marcus Brittain Fleming is a psychotherapist (LMSW), dancer, and artist. He is the founder of Bandwidth Care, a community-based think tank that uses art, research, and digital activism to care for people with tech-related mental health needs. Marcus' work has been presented at the School for Poetic Computation (NYC), Museum of the Moving Image (NYC), The Bentway (Toronto), and Emory University's Science Gallery (Atlanta). He has performed as a dancer with Malcolm-x Betts at Brooklyn Arts Exchange, Movement Research (NYC), and Danspace (NYC). He is currently based in Brooklyn NYC, where he works as a psychotherapist at Brooklyn Center for Families in Crisis.

Mariah Hill is an herbalist, researcher, and student who explores black geographies through socio-spatial analysis, data visualization, and critical data studies. Currently, they are examining community-driven land stewardship in Brooklyn, histories of Juneteenth celebrations in Texas, and techno-social analyses of web 3.0 and the metaverse.

Caroline Sinders is an award winning critical designer, researcher, and artist. For the past few years, she has been examining the intersections of artificial intelligence, intersectional justice, systems design, harm, and politics in digital conversational spaces and technology platforms. She's worked with the Tate Exchange at the Tate Modern, the United Nations, the European Commission, Ars Electronica, the Harvard Kennedy School and others. Caroline is currently based between London, UK and New Orleans, USA.

## COMMISSIONED ARTISTS

Connecticut College's Ammerman Center for Arts and Technology commissioned three original works to debut during "CONTACT," the Center's 17<sup>th</sup> biennial symposium on arts and technology, Nov 10 - 12, 2022.

The artists were selected for their unique abilities to incorporate the symposium theme, "CONTACT," while combining at least one area of creative expression with a major technology component, including subject matter, medium, tool or environment. The selected teams are granted a week-long funded residency which includes presentations, classes, student involvement, campus interaction and performance or presentation of the completed work at the symposium.

**Joel Ong, "In Silence"** – A sculptural installation using video, sound, wind, and water to convey stories of migration and the Caribbean diaspora of Toronto. Joel Ong is a media artist whose works connect scientific and artistic approaches to the environment. His recent works explore the visibility and audibility of ambient phenomena with a particular focus on the wind and the atmospheric microbiome.

Opening, November 11, 4:00 pm - 6:00 pm, Cummings Arts Galleries  
Show runs November 10 - December 10.

**Anonymous Ensemble, "Llontop"** – Llontop is a project that centers Quechua voices, employing cutting edge machine learning to activate family heirloom objects using augmented reality with podcast-style audio content specific to the individual gaze of each audience member. The poems are performed using Anonymous Ensemble's signature "live film" aesthetic with multiple camera feeds, live projections, and a simultaneous live stream of the performance to online audiences throughout the world.

Anonymous Ensemble is a group of artists that explore innovative technologies and performance practices in order to create new theater and live film. Irma Álvarez-Ccoscco is a Quechua poet from Apurímac Perú, a song-poem (taki) performer, a language activist supporting the use of indigenous languages in software environments, a translator and an educator.

Installation will be in the Palmer Auditorium, Friday, November 11, 1:30-3:30 PM & Saturday, November 12, 2-4 PM limited to 50 visitors at a time. Performance in collaboration with Quechua poet Irma Alvarez-Ccoscco, Saturday, November 12, 4:30PM

**Ensemble Pamplemousse, "Envelop In In"** – A composition driven by mechanical instruments constructed by the company, which are activated by sound produced by the other two members of the ensemble. The compositional material explodes the various implications of "shadow." The piece both reflects and enhances the musical form and content, by personifying the computer and digitizing the humans.

Ensemble Pamplemousse is a composer/performer collective of creators trained in disparate musical fields with a thirst for sonic exploration. In the flexible moments of performance, the ensemble weaves together shapes of resonance, clusters of glitch, skitters of hyper action, and masses of absurdity into impeccable structures of unified beauty.

Performance will be presented in a multimedia concert, November 12, 8:00 pm, Myers Studio, Crozier-Williams Student Center.

**THURSDAY, NOVEMBER 10**  
**5:30 - 6:30 pm**  
**MYERS STUDIO**

“Towards the Love Of Missing Out (LOMO): Listening”  
Centre for Emotional Materiality  
a participatory performance inviting the audience to engage in deep attentive whole body listening

**THURSDAY, NOVEMBER 10**  
**8:00 pm**  
**EVANS HALL**

“Etudes and Vignettes” .....	Brian Lindgren
	<i>digital/acoustic hybrid stringed-instrument synthesizer</i>
“Wave Trains” .....	Travis Garrison
	<i>piano, live electronics</i>
“Broken Glass” .....	Hubert Howe
	<i>screendance</i>
“Facets” .....	Andrew Greenwald
	<i>piano, electronics</i>
	<i>David Broome, piano</i>
“our proximities are tethered with time” .....	Alejandro Acierto
	<i>live audio feedback signal, software, Leap Motion sensor, and floor tom</i>

**FRIDAY, NOVEMBER 11**  
**8:00 pm**  
**EVANS HALL**

“Untitled” .....Josh Brown  
*spoken word*

“Lines and Circles” ..... Thomas Ciuffo  
*modular synthesis system*

“Saying Goodbye” .....Juraj Kojs  
*musical augmented reality*  
*Jennifer Beattie, singer & poet*

“Messages” .....Neil Rolnick  
*laptop*

“Humanity: From Survival to Revival” .....Cecilia Suhr  
*violin, electronics*  
*Martin Ritter, programming*

“Weaving Resonances” .....Paula Matthusen  
*a trumpet, piano, percussion, electronics*  
*SPLICE Ensemble - Keith Kirchoff, Adam Vidiksis, Sam Wells, and special guest Jennifer Beattie*

**SATURDAY, NOVEMBER 12**  
**4:30 - 6:00 pm**  
**PALMER AUDITORIUM**

“Llontop”

Anonymous Ensemble

an interactive installation of Peruvian heirlooms and live film performance for both in-person and virtual audiences

**SATURDAY, NOVEMBER 12**  
**8:00 pm**  
**MYERS STUDIO**

“Envelop In In” .....Ensemble Pamplemousse

*2022 Commissioned Artists, Natacha Diels, Weston Olencki, David Broome, Bryan Jacobs, Andrew Greenwald*

“Electric Sky Blue” ..... Badie Khaleghian

*piano, movement, and interactive intermedia  
Caroline Owen, piano*

“Neutral Friend, Unknown Enemy” .....Juan Manuel Escalante  
*software art, projection, audio visual composition*

“Daedalus Dreams” .....Zach Duer, Eric Handman, Scotty Hardwig  
*movement artistry, drones*

“Rewind” .....Jingyao Shao  
*laptop, projection, tape*

“Birth from StellarScape” .....Yuanyuan (Kay) He, Hayley Meier, Devin Bayly  
*live immersive multimedia*

“spell” .....Darlane Litaay  
*interactive performance*

## PROGRAM NOTES AND BIOGRAPHIES

### "Birth from StellarScape"

**Yuanyuan (Kay) He, Hayley Meier, Devin Bayly**

StellarScape is a live and immersive multimedia project synthesizing music, science, visual art, and technology. The performance and installations include live musicians, electronic music, and dance, collaborating with interactive cinematography - fusing kinesthetic and acoustic sensing with cosmic simulation, in real time. This convergence research collaboration is catalyzed by the union of concepts at the confluence of astronomy, humanity, artistic expression through music and dance, and socio-technical experience.

StellarScape is the story of a massive star, from birth to death, echoing a primordial theme of darkness and light. Stars are born within the murk of molecular clouds. In a chaos of swirling gas and dust, gravity causes regions to collapse. Stars burst into life as fusion starts, then forge elements in their nuclear furnace cores. Star birth and death is a driver of biology in the universe, so is intimately linked to our existence. We are stardust brought to life.

StellarScape is the story of us. We are in the universe and the universe is in us. In the performance, two parallel storylines are developed: astronomical contexts and human poetic narratives. StellarScape is a collaboration at the University of Arizona between the Fred Fox School of Music, the Department of Astronomy, School of Dance, School of Information, and the UArizona Research Technologies Department. This convergence collaboration is catalyzed by a powerful union of concepts at the confluence of astronomy, humanity, and socio-technical experience advanced by Professors Yuanyuan (Kay) He (PI, Music), Chris Impey (Co-I, Astronomy) and Winslow Burleson (Co-I, School of Information), in collaboration with UArizona's Devin Bayly (UA Research Technologies Department), Gustavo Almeida (Closed Loop Sensor Lab, HS/Bio5), and Hayley Meier (School of Dance), and with internationally renowned guest visual artist Georgios Cherouvim (ch3 studio, Greece). Birth is the first movement of StellarScape. A star is born within the clouds of dust and gas spinning and collapsing under gravitational attractions. In parallel, an embryo develops into a fetus during the pregnancy progress and finally becomes a newborn at birth.

**Hayley Meier** received her early training from the Draper Center for Dance Education in upstate New York under Timothy M. Draper. She then went on to earn a BFA in Dance at the University of Arizona on a full scholarship where she had the opportunity to perform in many renowned works including the lead in George Balanchine's, Tchaikovsky Pas De Deux and Serenade, and Ben Stevenson's pas de deux, End of Time. During her time here, she was awarded the inaugural Hayley Meier Award for outstanding artistry across all dance forms, currently known as the Triple Threat Award.

From 2017-2018, Hayley became the Artist in Residence at the University of Arizona where she taught and performed for the School of Dance under the direction of Jory Hancock. She completed her Master of Fine Arts in Dance at the University in May 2020. During her time as a graduate student, Hayley was awarded the Creative Achievement Award in the College of Fine Arts, representing the School of Dance for demonstrating exceptional creativity and innovation with a passion for the arts. She is on faculty with the University as a full-time Assistant Professor of Practice and Undergraduate Advisor in the School of Dance.

**Dr. Yuanyuan (Kay) He** is a composer and multimedia artist with roots in China. Her research focuses using innovative technologies to blur the boundaries between different fields and combine different art forms. Her works often explore and intertwine various forms of media to create unique audiovisual experiences that engage the audience. Many of her works involve collaborations with musicians, choreographers and dancers, scientists, engineers, photographers, visual artists, and stage design artists. Her immersive multimedia project StellarScape is a convergence research collaboration synthesizing science, humanity, music, visual art, and technology. As a composer, she is very active in the music community. Kay serves as the Creative Director for Electronic Music Midwest (EMM), which is an annual music festival dedicated to programming a wide variety of electroacoustic music and providing high quality electronic media performances. She is also the founder and director of the TURN UP Multimedia Festival, which works to promote Interdisciplinary Collaboration, Culture-Connecting, and Equality. She is currently an assistant professor at the University of Arizona Fred Fox School of Music, where she teaches composition, electro-acoustic music, multimedia, and orchestration. Kay earned her Bachelor of Arts degree at the Central Conservatory of Music in Beijing and her

Master of Music degree at the University of Missouri-Kansas City. She holds a Doctor of Musical Arts in Composition from the University of Texas at Austin.

**Devin Bayly** is a data and visualization consultant with the University of Arizona's Research Technologies department. He was able to help StellarScape harness live interactive inputs for visual effects using web technology, realtime motion graphics programs, super computing, and an array of sensors. StellarScape is a perfect example of the work he aims to do in the UArizona community using visualization to bring data to life.

### **“Broken Glass”**

**Hubert Howe**

Broken Glass is a video that was created to document a dance for Inharmonic Fantasy No. 13. The composition is based on compressing all of the components into the interval determined by the fundamental frequency times the square root of 7 (2.64575), which amounts to an octave and a value between a major third and perfect fourth above the note (one octave 3.184 semitones). This represents pitch compression by an irrational number. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately.

**Hubert Howe** Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. He is a member of the Society of Composers, Inc., the American Composers Alliance, the International Computer Music Association, SEAMUS, the Long Island Composers Alliance, and the New York Composers Circle, and the Association for the Promotion of New Music (APNM). In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. He is also Executive Director of the New York Composers Circle.

### **“Daedalus Dreams”**

**Eric Handman, Scotty Hardwig, Zach Duer**

Daedalus Dreams is a performance for a solo movement artist and two drones (unmanned aerial vehicles), with stereo audio. The piece will premiere in October 2022 at Virginia Tech. The first media link provided is a process video that shows footage of the residency during which we created the initial draft of the work. The second media link shows rehearsal footage of the first two sections of the piece. In order to perform the piece in 15 minutes, we propose performing the first two movements (which includes the “feather” section and “flashlight” section) of the work. There is also a third movement, which we are still developing, that involves magic water paper which allows the drones to “paint” the floor with water that vanishes over the ending section of the work. In total, all three movements are 30 minutes in length.

Drones are a technology loaded with cultural implications and readings. They are small, mobile, modern machines of surveillance in an age where human behaviors have become a commodity to be measured and sold. They are the bi-product of a techno-capitalist society that demands constant innovation. In this performance, we've treated them as aesthetic, performative, sensuous, and queer material objects. The physical materiality of the drone itself is a dramatic presence on the stage that produces apprehension and demands attention. The propellers that allow it to fly and float effortlessly in the air, create a roar of sound and a wash of wind. The lights carried aboard the machine illuminate the space and the performer. The software and hardware mechanics of the navigation system allow it to either be piloted remotely, or to be pushed and pulled by the performer.

The drones' physicality has the potential to make marks in space. And the choreographic structure arises out of the changes the drone effects on the space and the performer. The wind of the drone displaces a mound of feathers covering the performer. It creates turbulence in the performer's clothing. The sound clearly marks both the drone's position, as well as its movement, changing pitch and timbre as it changes directions. An affixed light creates a spotlight around which the performer dodges and counters the drone.

During times of crisis like pandemics or economic downturns, the proscenium theater as the prime performance location is thrown into deep question. The drone contributes an essential aspect to this lightweight, modular, mobile theatrical system. The traditional technical elements, which are fixed and highly specialized within the proscenium context, are reframed and integrated with the drone and the performer, creating new and agile possibilities for mobile performance that do not require the technology and apparatus of a modern proscenium theater.

**Eric Handman** is a choreographer and an Associate Professor at the University of Utah's School of Dance. Prior to receiving his MFA from the University of Utah in 2003, he earned a BA in English from Skidmore College in 1991. He was a member of New York Theatre Ballet and then a professional dancer in various New York-based contemporary dance companies such as Doug Varone and Dancers, Nicholas Leichter Dance and Joy Kellman and Company.

**Scotty Hardwig** is a dance and digital media artist, choreographer, improviser and teacher originally from southwest Virginia. His research practice stems from the confluence of digital technology, cyberspace and the moving body. He is currently an Assistant Professor in Movement, Performance and Integrated Media at Virginia Tech, where he is creating and producing work at the intersection of technology and the body.

**Zach Duer** is an educator and artist. He is an Assistant Professor teaching in the Creative Technologies Program in the School of Visual Arts at Virginia Tech in Blacksburg, Virginia. His work lies at a series of intersections: sound and visualization; careful composition and improvised performance; intuitive musical spontaneity and structured digital systems.

### **"Electric Sky Blue"**

**Badie Khaleghian, Caroline Owen**

Electric Sky Blue resulted from a year-long collaborative exploration of storytelling through sound, visuals, movements, and technology with pianist and movement artist, Caroline Owen. In 2019, Owen and I produced a work called "Life Suite," a multidisciplinary work for solo piano, dance, and fixed media. We developed this idea of combining dance and piano with technology further, resulting in "Electric Sky Blue," in which piano, electronics, visuals, and movements are in constant dialogue and interaction via motion-capturing and amplitude following technologies. Owen's unique background in piano and dance, my passion for creating new experiences, and imaginative narration all motivated us to create this work. Inspired by a poem Owen had written about the color electric sky blue, I decided to use this text as the basis for the work's structure. Set in ten scenes, each of which is based on a line of poetry, the piece abstractly follows the poem's surface narrative while simultaneously outlining a broader journey—one that evolves from themes of birth and innocence to anxiety and struggle, finally leading to a sense of newfound resilience and authenticity. This narrative structure aided us in constructing ideas about the dialogue between music and other media throughout the work.

After nearly two years of limited arts performances due to the global pandemic, "Electric Sky Blue" is a new way for people to connect with live music, dance, and interactive visuals/audio simultaneously. "Electric Sky Blue" ties into the Symposium's themes of contact, communication, and collaboration with its interactive intermedia approach. This approach engages multiple human senses, allowing both the performer and audience members to experience the artistic work in a multi-dimensional way. Rather than remain in separate spheres, the media can interact with one another to contribute to a complete work of art. The interactive visuals created throughout the work rely on human movement; through Owen's dancing and piano playing, she communicates with the motion-capturing and amplitude-following technologies that are used. "Electric Sky Blue" also fosters connection and engagement with audiences; its multi-dimensional visual projections and multi-channel audio from sound speakers create an immersive experience. We also have implemented flexible seating options on the ground and stage in hopes of making audiences feel less separated from the performer and instead drawn into an intimate artistic experience.

The music of Iranian-American composer **Badie Khaleghian** has been called a "well-crafted, attractive modern score" (ARTS ATL). His compositions are wide-ranging in influence and inspiration, encompassing solo, chamber, orchestral, and electro-acoustic works. Khaleghian's music is influenced by his Middle Eastern background, his social justice activism, and his passion for collaboration. His recent works explore the idea of defining self-identity through close collaboration with musicians, artists, and scientists. Khaleghian's music has been performed in Iran, the United States, Austria, Italy, and Canada. Due to his religious background, he was banned from public higher education in Iran, but he studied, taught, and created a music major for persecuted Bahá'ís in Iran. In 2014 he came to the US as a religious

refugee. In the US, he received his Bachelor's and Master's degrees in music composition from the University of Georgia, and he is currently pursuing his DMA in music composition at Rice University.

A native of Atlanta, pianist **Caroline Owen** has performed in venues across the U.S. and in Austria, Italy, and the Czech Republic. She was the winner of the 2019 Florida MTNA Young Artist Competition, a semifinalist in the 14th International Mozart Competition, and the winner of the 2018 Pro-Mozart Society of Atlanta Competition, from which she received a scholarship to study at the Salzburg Mozarteum. Owen has performed at festivals including PianoFest in the Hamptons, PianoTexas, Atlantic Music Festival, Prague Piano Festival, and the American Liszt Society Festival. Committed to promoting new music, she recently performed at the 2022 Florida State University Festival of New Music and premiered composer Donald Yu's Piano Concerto No. 1 with the Orlando Contemporary Chamber Orchestra in 2021. Her background in dance has also fostered multidisciplinary collaborations with composer Badie Khaleghian. Owen recently received her Doctorate of Music degree in piano performance from Florida State University, where she studied with David Kalhous.

### **"Envelop In In"**

**Natacha Diels, Weston Olencki, David Broome, Bryan Jacobs, Andrew Greenwald**

Envelope In In employs homemade mechanical instruments— a mouth-operated vocal modulator (chirp toy)— to create a fluidity of spatialized movement through space with acoustic and electronic sounds. The piece loosely embodies the concept of shadow, emergent from the omnipresent shadows of the universe, which are reflections of ourselves in other humans or memories and futures. Shadows shorten and lengthen as time speeds up and slows down in reaction to situation and thought. This multi-media piece (video and sound) was collaboratively created by Bryan Jacobs (music) and Natacha Diels (video), and is performed by Ensemble Pamplemousse.

**Natacha Diels'** work combines choreographed movement, video animation, instrumental practice, and cynical play to create worlds of curiosity and unease. Recent work includes Papillon and the Dancing Cranes, for construction cranes and giant butterfly (Borealis Festival 2018, Dear Antwerp 2021), a collaborative work with Ensemble Pamplemousse (Darmstadt 2021), a solo project premiered at Klangspuren Festival (2022), and an ongoing 6-part TV-style miniseries with the JACK quartet (TIME:SPANS, Banff Centre for the Arts, Barlow Foundation). With a focus on collage, collaboration, and the ritual of life as art, Natacha's compositions have been described as "a fairy tale for a fractured world" (Music We Care About) and "the liveliest music of the evening" (LA Review of Books). Natacha is a founding member of the composer/performer collective Ensemble Pamplemousse (est. 2003). Pamplemousse specializes in unique aspects of new music composition, from complex virtuosic instrumental performance to experimental theatre to electronic and robotic performance. Notable commissions include those from the Borealis Festival for Papillon and the Dancing Cranes; the Fromm Foundation for Talea Ensemble (2022); Darmstadt International Summer Institute (2021); the Barlow Foundation for Episode 4 of Beautiful Trouble, for JACK quartet (2022); the Los Angeles Philharmonic for the green Umbrella Series [Laughing to Forget] (2018); and Deutschland Radio Kultur in Berlin for Ensemble Adapter [Sad Music for Lonely People] (2019). Natacha's work has been performed globally by Ensemble Adapter, Ensemble Intercontemporain, Nadar Ensemble, hand werk, Ensemble Decoder, TAK Ensemble, Quatuor Impact, JACK Quartet; and soloists Jay Campbell, Laura Cocks, Samuel Favre, Ross Karre, Rane Moore, and Charlotte Mundy, among others. She has also created several short films and music videos which have been screened in Denmark, NYC, Chicago, Budapest, and Hungary. Natacha holds degrees in performance, digital media, and composition from New York University and Columbia University. She is currently an Assistant Professor of composition at the University of Pennsylvania.

**Weston Olencki** is a musician, composer, and sound artist. Their current work is centered around questions of instrumental music and its contexts/constructs, various mediated practices of listening and improvisation, and the technological, material, and cultural histories of rural space/time. They have performed and presented work at the Borealis Festival, ISSUE Project Room, REDCAT, bludenzertage zeitgemäßer musik, Ghent Jazz Festival, Black Mountain College, philharmonie luxembourg, Squeaky Wheel, Festival Musica, kalvfestivalen, the American Academy in Rome, Roulette Intermedium, Jalopy Theatre, Frequency Festival, Indexical, and the OPTION series, & was awarded the Kranichsteiner Musikpreis from the 2016 Darmstadt Ferienkurse. Various recording projects have been released by HatHut, Out of Your Head and Tripticks Tapes, Sound American, Carrier, New Amsterdam, Clean Feed, Lobby Art, Dinzu Artefacts, SUPERPANG, Notice Recordings, and upcoming releases on Astral Spirits and Infrequent Seams. Their solo brass release, SOLO WORKS, featured on Bandcamp Daily's Best Experimental Music of 2020. Weston is an active

member of RAGE THORMBONES, Ensemble Pamplemousse, the Wet Ink Large Ensemble, Clone Decay (with Mary Halvorson & Kalia Vandever), The Hollows (with Nick Dunston & Etienne Nillesen), and performs regularly as a soloist and ensemble member on low brass instruments, winds, banjo, organs, and various electronic media.

An imaginative and versatile pianist/composer, **David Broome** has a playful taste for all genres of music. His performances have been appreciated in America, Australia, Russia and across Europe. He has been described in the New York Times as a “deft and focused performer,” as well as an artist who composes “juicily atmospheric music.” As a creator of original works, David produces musical worlds that investigate sound and the act of performing with humor and wide-eyed curiosity. As a widely sought after interpreter of new music, David is dedicated to presenting music that is quirky and original.

Composer, performer, and sound artist, **Bryan Jacobs'** work focuses on interactions between live performers, mechanical instruments and computers. His pieces are often theatrical in nature, pitting blabber-mouthed fanciful showoffs against timid reluctant. The sounds are playfully organized and many times mimic patterns found in human dialogue. Hand-build electromechanical instruments controlled by microcontrollers bridge acoustic and electroacoustic sound worlds. These instruments live dual lives as time-based concert works and non-time-based gallery works.

**Andrew Greenwald** (born Queens, N.Y) is an American composer whose current work probes questions of coherence in musical form. His works have been commissioned, recorded, and independently programmed by Ensemble Pamplemousse, the Arditti Quartet, JACK Quartet, Mivos Quartet, Spektral Quartet, Ensemble Adapter, Ensemble Dal Niente, Line Upon Line Percussion, Wild Up, Gnarwhallaby, Distractfold, and Contemporary Insights, as well as soloists Seth Josel, Ryan Muncy, Yuki Numata Resnick, Weston Olencki, Matt Barbier, Joshua Modney, Austin Wulliman, Séverine Ballon, and Marco Fusi at festivals and venues throughout the United States, Canada, Australia, and Europe. Recent commissions have been premiered at Walt Disney Hall on the L.A Philharmonic's Green Umbrella Series, The Borealis Festival in Bergen Norway, Philharmonie Luxembourg Series, Festival Musica in Strasbourg France, and the Darmstadt Ferienkurse in Germany.

In addition to freelance work as a composer, Andrew has been an active member of the composer/performer collective Ensemble Pamplemousse since 2002. His compositions have received support from the Hepner Foundation, Ernst von Siemens Music Foundation, Deutscher Musikrat, Aaron Copland Fund, Argosy Foundation, The American Music Center Composer Assistance Program, NYSCA, A. Lindsay and Olive B. O'Connor Foundation, Alice M. Ditson Fund, Meet the Composer, and New Music USA.

Active in the academy, Andrew initially pursued graduate studies in composition/experimental music at Wesleyan University under the guidance of advisor Alvin Lucier, followed by additional studies as the David R. Coelho graduate fellow at Stanford University, where he received a doctorate in composition under the advisement of Jonathan Berger and Brian Ferneyhough. Currently he is Assistant Professor of Music Composition and Technology at Connecticut College, and was a Visiting Assistant Professor in the Masters in Composition/Experimental Music program at Wesleyan University during the 2021 academic year. Andrew's scores are published by Edition Gravis, and recordings of his work can be heard on KAIROS, New Focus Recordings, Carrier Records, Navona, Innova, Parlour Tapes+, TAK Editions, and Creative Sources.

### **“Etudes et Vignettes”**

**Brian Lindgren**

**Brian Lindgren** is a violist and composer based in Charlottesville, VA. He is currently pursuing his PhD in Music Composition and Computer Technologies at the University of Virginia. He holds a BA from the Eastman School of Music and an MFA in Sonic Arts from Brooklyn College. As a composer, his work has been featured in the International Computer Music Conference, the Vox Novus 60x60 and Magenta Mix compilations, the Earth Day Art Model Festival, and the New York City Electroacoustic Music Festival. He has been commissioned by Anton Kandinsky, Brian Reed, the Plattsburgh State Sinfonia, and Nelson George. As a violist, he has performed with Alarm Will Sound, Wordless Music, and The Triple Helix Piano Trio. He has recorded for Tyondai Braxton (Warp Records), RA The Rugged Man (Nature Sounds), David Liptak (Bridge Records) and Joe Phillips (New Amsterdam Records). In addition he is in the process of designing and building a new hybrid digital-acoustic stringed instrument called the EV. It has been presented at the 2022 NIME Conference, was recognized as a semi-finalist in the 2022 Guthman Musical Instrument Competition, and won the 2019 David Wessel Prize in Electronic Music Instrument Building at Brooklyn College. To learn more about Brian

Lindgren, on Instagram at @BKLindgren.

### **“Facets”**

#### **Andrew Greenwald, David Broome**

In this work, a relatively small set of musical materials are systematically iterated, with the goal of exhausting all possible combinations, as defined by a set of boundary conditions. In order to most elegantly execute this process, the problem-solving strengths of A.I are leveraged through some software that I wrote. At times, I allow myself artistic license, interjecting musical ideas into the piece that are deliberately foreign to the goal-oriented, computationally-driven process. As an algorithmic composer, I continue to be inspired by the experimental systems that computer-assisted composition offers.

**Andrew Greenwald** (born Queens, N.Y) is an American composer whose current work probes questions of coherence in musical form. His works have been commissioned, recorded, and independently programmed by Ensemble Pamplemousse, the Arditti Quartet, JACK Quartet, Mivos Quartet, Spektral Quartet, Ensemble Adapter, Ensemble Dal Niente, Line Upon Line Percussion, Wild Up, Gnarwhallaby, Distractfold, and Contemporary Insights, as well as soloists Seth Josel, Ryan Muncy, Yuki Numata Resnick, Weston Olencki, Matt Barbier, Joshua Modney, Austin Wulliman, Séverine Ballon, and Marco Fusi at festivals and venues throughout the United States, Canada, Australia, and Europe. Recent commissions have been premiered at Walt Disney Hall on the L.A Philharmonic’s Green Umbrella Series, The Borealis Festival in Bergen Norway, Philharmonie Luxembourg Series, Festival Musica in Strasbourg France, and the Darmstadt Ferienkurse in Germany.

In addition to freelance work as a composer, Andrew has been an active member of the composer/performer collective Ensemble Pamplemousse since 2002. His compositions have received support from the Hepner Foundation, Ernst von Siemens Music Foundation, Deutscher Musikrat, Aaron Copland Fund, Argosy Foundation, The American Music Center Composer Assistance Program, NYSCA, A. Lindsay and Olive B. O’Connor Foundation, Alice M. Ditson Fund, Meet the Composer, and New Music USA.

Active in the academy, Andrew initially pursued graduate studies in composition/experimental music at Wesleyan University under the guidance of advisor Alvin Lucier, followed by additional studies as the David R. Coelho graduate fellow at Stanford University, where he received a doctorate in composition under the advisement of Jonathan Berger and Brian Ferneyhough. Currently he is Assistant Professor of Music Composition and Technology at Connecticut College, and was a Visiting Assistant Professor in the Masters in Composition/Experimental Music program at Wesleyan University during the 2021 academic year. Andrew's scores are published by Edition Gravis, and recordings of his work can be heard on KAIROS, New Focus Recordings, Carrier Records, Navona, Innova, Parlour Tapes+, TAK Editions, and Creative Sources.

An imaginative and versatile pianist/composer, **David Broome** has a playful taste for all genres of music. His performances have been appreciated in America, Australia, Russia and across Europe. He has been described in the New York Times as a “deft and focused performer,” as well as an artist who composes “juicily atmospheric music.” As a creator of original works, David produces musical worlds that investigate sound and the act of performing with humor and wide-eyed curiosity. As a widely sought after interpreter of new music, David is dedicated to presenting music that is quirky and original.

### **“Humanity: From Survival to Revival”**

#### **Cecilia Suhr**

Humanity: From Survival to Revival is an interactive participatory performance inviting audience members as part of the audio-visual interaction. Audiences will play a survival game via an interactive microphone, and the sound of their speech or breathing will also affect the visuals on the screen in real-time. In the second half of the performance, the audience’s faces will be shaped into a 3-d digital facial human sculpture interacting with the sound of the violin performance. Overall, this work will culminate in a participatory experimental performance where audiences and live music improvisation synergistically depict the visual and sonic transformation of a dystopian society to a utopia. (programming: Martin Ritter)

**Cecilia Suhr** is an award-winning intermedia artist and researcher, multi-instrumentalist (violin/cello/voice/piano), multimedia composer, improviser, painter, and author. Her work has been featured in NYCEMF, ICMC, Festival of Contemporary Art Music, Splice Festival, Society of Composers, Hot Air Music Festival, EMM Festival, Moxonic Festival, Beast Feast, ISSTA, Performing Media Arts Festival, OME Festival, SEAMUS, Convergence, etc. She is a winner of Pauline Oliveros Award (41st Search for New Music Competition) by the International Alliance for Women in Music, and a recipient of the MacArthur Foundation, DML Research Grant Award (2012). She received an Honorable Mention, NYC International Fine Art Contest (2016); People's Choice Award, Pop Revolution Gallery, Mason, OH (2015); Saint Michael Special Achievement Medal, An International Juried Fine Arts Exhibition (2013); Special Recognition Award from International Abstracts Art Competition, Light Space & Time Online Art Gallery (2012). She was selected for Asia Culture Center International Residency Award (2022, had to decline). She is an author of "Social Media and Music" (Peter Lang Press, 2012), "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014), "Online Evaluation of Creative Arts" (editor, Routledge Press, 2014). She is an Associate Professor of Humanities and Creative Arts at Miami University Regionals, Ohio.

### "Lines and Circles"

**Thomas Ciuffo**

Lines and Circles is an improvisational live performance project using a custom-built modular synthesis system. With numerous hands-on controls and many physical patch points, this system requires constant attention and multiple, ongoing direct engagements. Concentration, careful listening, muscle memory and musical / sonic problem solving are all requirements for designing and performing on such a system. The sonic outcome can range from subtle modulations to noisy disruptions, and everything in between. Each performance uses a unique combination and interconnection of modules, so the instrument / system is always evolving. For both performer and audience, this is an opportunity to share in the ongoing discovery of what might happen next

**Thomas Ciuffo** is a sound artist, composer, improviser, and music technologist working at the intersections of electronic music, electro-acoustic performance, sonic art and emerging digital technologies. Additional research interests include acoustic ecology and listening practices, audio recording and production, and innovative approaches to teaching, learning, and career development. He has performed and presented his work at numerous national and international experimental music festivals and conferences. His most recent collaborative CD project, ElectroResonance was released on the innovative NEUMA record label earlier this year. Thomas is an Associate Professor at Mount Holyoke College, serving in the Music Department and leading the college-wide Arts and Technology Initiative.

### "Messages"

**Neil Rolnick**

My wife Wendy passed away in August 2018. Two days later, in a panic that I couldn't remember the sound of her voice, I found that I could un-delete voice messages on my phone. I found about a dozen messages from her there, dating from the beginning of her long illness until her final days. Messages is made of samples of those messages, and some of the music she mentions in them. It gives testament to her strength, graciousness, cheerful outlook, and ultimate acceptance of her fate.

Composer **Neil Rolnick** pioneered in the use of computers in musical performance, beginning in the late 1970s. Based in New York City since 2002, his music has been performed world wide, including recent performances in Cuba, China, Mexico and across the US and Europe. His string quartet Oceans Eat Cities was performed at COP21, the UN Global Climate Summit in Paris in Dec. 2015.

Rolnick's music often explores combinations of digital sampling, interactive multimedia, and acoustic vocal, chamber and orchestral works. In the 1980s and '90s he developed the first integrated electronic arts graduate and undergraduate programs in the US, at Rensselaer Polytechnic Institute's iEAR Studios, in Troy, NY.

Though much of his work has been in areas which connect music and technology, and is therefore considered in the realm of "experimental" music, his music has always been highly melodic and accessible. His music has been characterized by critics as "sophisticated," "hummable and engaging," and as having "good senses of showmanship and humor."

In the fall of 2022 One For The Ages, a 30 minute streaming event for 10 instruments and 4 dancers, will be premiered the Ensemble Échappé, and Rolnick's 22nd CD, including Lockdown Fantasies and Journey's End will be released on the Other Minds label. En La Frontera, a large scale work for the Óníx Ensemble, will be premiered in Mexico City in 2023.

Neil Rolnick was born in 1947, in Dallas, Texas. He earned a BA in English from Harvard in 1969. He studied composition with Darius Milhaud at the Aspen Music School, and with John Adams at the San Francisco Conservatory. He earned a PhD in musical composition in 1980 from UC Berkeley. He studied computer music at Stanford with John Chowning, and was a researcher at IRCAM in Paris, France, from 1977-79.

### **"Neutral Friend, Unknown Enemy"**

**Juan Manuel Escalante**

In 1986 the North Atlantic Treaty Organization (NATO) released the APP-6(C) standard. Throughout its 558-pages, the document presents a military notational system featuring acronyms, symbols, and arrangement principles. "Neutral Friend, Unknown Enemy" is a software-art piece that builds generative cartographies based on the APP-6 system. Several confrontational scenarios create a speculative audiovisual composition.

All sounds were generated using a modular synthesizer setup and field recordings. The composition's macrostructure appears intermittently in the form of a graphic score.

**Juan Manuel Escalante** is a designer and an artist working with computer code, modular synthesizers, and analog drawings. His work has been shown in the United States, France, the United Kingdom, Spain, Peru, South Korea, Mexico, and featured in major festivals and exhibitions, such as OFFF, Mutek, Currents New Media, Binario, Ars Electronica, Ceremonia, amongst others. He is a member of the National System of Art Creators (National Endowment for the Arts, MX) and received the Corwin Award (1st prize) for Electronic-Acoustic Composition in 2016. He has taught creative programming at the University of California Santa Barbara, and at various higher education institutions in Mexico, including the graduate program in Architecture (National Autonomous University of Mexico, UNAM), where he founded and directed its Media Lab for eight years. He holds a BArch (Autonomous Metropolitan University, MX), an MFA in Architecture (UNAM), and a Ph.D. in Media Arts & Technology (University of California, Santa Barbara).

### **"Our proximities are tethered with time"**

**Alejandro Acierto**

*Our proximities are tethered with time* is a multichannel work for one performer and single-channel feedback system with processing. Part of a broader series of works using live feedback to engage queer of color sensibilities of time, this work is constructed through a series of spatial interruptions that alter the distance between the speaker and amplifier. Across what is heard, an ongoing feedback signal is punctuated by hand gestures and movements that alter the air cavity between the input-output relation. As these physical/spatial changes happen, the temporal shape of what is audible is also immediately impacted, tethering space and time through the choreography of actions. A meditation for queers of color, feedback becomes a metaphor that articulates our orientations as it registers our proximities. It reveals itself in the space between the input and output and overwhelms us with a trace of what has always existed. Here, we are made present in the recognition of our past and in the insistence of our continuation.

**Alejandro T. Acierto** is an artist, musician, and curator whose work is largely informed by legacies of colonialism found within human relationships to technology and material cultures. Working within and across expanded forms of documentary, new media, creative scholarship, and sound, his work has shown work internationally at the Havana Biennial in Matanzas, Cuba, Yerba Buena Center for the Arts (San Francisco), ISSUE (NYC), Radialsystem (Berlin), and MCA Chicago among others. He is Assistant Professor of Interdisciplinary Arts and Performance at Arizona State University, New College located on ceded territories of the Akimel O'odham and Pee Posh peoples.

## **"Rewind"**

**Jingyao Shao**

Rewind is a performance that uses tape to explore the entangled relationship between self and familyhood through memory. 9 VHS tapes serve as handles to revisit personal family memories recombining visuals and sounds in them. The sounds, collected from the old home video footages, were a mix of ambient environment sound, family conversations over gatherings, and recordings from celebrations, which were significant snippets of memory around personal identity and family rituals. Most of the video footages were recorded about 15 years ago, and functioned as an very important part when constructing own culture identity and emotional attachments in the author's early stage of the life. By adding tangibility to the VHS tape and using it as an interface to reengage with the home video collections, the performance evoked a nostalgia and simple delight. These collected sounds were digitized from the original tape and sonified into harmonies and soundscape to resonate with the emotions. A sensor was built inside of each VHS tape to detect the pulling speed to modify different parameters of the music, and trigger different visuals on the screen. During the performance, the performer pulled out each tape from a gentle speed to a more aggressive movement. The speed determined how heavy the sound was being layered out or the level of the effect.

**Jingyao Shao** is a Chinese new media artist based in Brooklyn, who speculates different dimensions of self-perception through installations, performances, and research. With individual and collective narratives, her works aim to evoke present conversations about the architecture of interpersonal relationships, across the spectrum from isolation to connection. She is curious about what resonates among people and seeks to build invisible ties to people and space through her practices. Her work is also influenced by her reflections and questions on culture and gender identities, both looking back on culture nostalgia and forward to future bodies.

She holds a Bachelor of Science degree in Psychology from University of Washington and is currently pursuing a Master of Professional degree at New York University's Interactive Telecommunications Program.

## **"Saying Goodbye"**

**Juraj Kojš, Jennifer Beattie, Pioneer Winter**

During the years of pandemic, many of us have lost loved ones. Dealing with loss has emerged as inevitable reality, a certainty of the life cycle. Saying Goodbye is a collaborative music and movement augmented reality work in which the composer and sound artist Juraj Kojš, the singer and poet Jennifer Beattie and the dancer and choreographer Pioneer Winter engage the audience through music, text, movement and technology.

My name is **Juraj Kojš**, and I am an artist from Slovakia and USA, exploring the fields of music, sound art, theater, poetry, mixed media, multimedia, bioacoustics and technologies as a maker and performer. Collaborating with artists and scientists, producing other people's works, doing scholarly research and teaching also give me joy, as does living in Miami, FL. Miami New Times described my muscle-powered multimedia Neraissance as "striking and unforgettable," MiamiArtzine called Signals "enthralling and immersive," and Miami Herald praised Bang for the Train as "the most profound...unexpected and enjoyable."

Vocalist/Poet/Composer **Jennifer Beattie**, hailed by Opera News for her "exuberant voice and personality", performs a wide range of vocal music from early to experimental. She collaborates as a poet/lyricist with classical, jazz and experimental composers, and has premiered over 150 works written for her voice.

**Pioneer Winter** (he/they, b. 1987) is a Miami-based choreographer and artistic director of Pioneer Winter Collective, an intergenerational and physically integrated dance-theater company, rooted in social practice and community, queer visibility and beauty beyond the mainstream. Recognized in Dance Magazine's 25 to Watch, Pioneer Winter's work democratizes performance in public spaces, museums and galleries, stage, and film. Pioneer has been commissioned by Miami Theater Center, Karen Peterson and Dancers, Tigertail Productions, Jacksonville Dance Theatre, FundArte, and the Adrienne Arsht Center for the Performing Arts. His work has received support from NEFA's National Dance Project Award, MAP Fund, the Knight Foundation, the Andrew Mellon Foundation, and Creative Capital.

**“spell”**  
**darLane Litaay**

*spell* is a solo live performance with interactive objects, humans, audiences, and spaces. Even though it activates an awareness between bodies, auditory experiences, and disoriented dramaturgs, the idea comes not far from our recent connectivity issue, sense of presence, and liveness. I am interested in cultivating our untouchable presence since it has been maskable and hidden for two years during the pandemic. As we have all experienced, for example, only our voices are heard without seeing our lips expressions when we speak with a mask on. Consequently, I designed a prototype to talk with gestures, sounds, and conversations.

This work represents significant enhancements over previous collaborations between myself and the software, most notably, improvements in the interpretation of musical events in their near-term context, clarity of orchestration, and the development of large-scale form. The resulting piece expresses a cohesive form in nine sections, distinct motivic relationships that move between timbral families, and orchestrational elements that establish clear roles and maintain their characteristic identity throughout. *Out of that Dark Hall and Wander* is a love poem dedicated to Alison.

darLane is digging to make things talk, with presence and blur performance. Was born and raised in Papua (eastern Indonesia) and recently moved to Brooklyn to study performance and interactive media arts. After graduating from the dance department ISI Yogyakarta, he has presented his performance works throughout notable venues and festivals in Europe, South-East Asia, and Australia. From 2012 to 2019, darLane participated in an Exchange Program in New Zealand, South Korea, and Malaysia. His works and collaborative projects have been performed in the Indonesian Dance Festival, Salihara Theater – Jakarta, Mousontrum-Frankfurt, Sophiensaele – Berlin, Spring Dance Festival – Utrecht, Ozasia Festival – Adelaide, Tanzhaus – Dusseldorf, Europalia – Belgium, Esplanade – Singapore, Jakarta Biennale, Impultanz Fest – Vienna, Potsdam-Tanzstage, Schauspiel-Leipzig, Performance Space - Sydney. With collaborators, he received a Co-production Fond from Goethe Institute for tours in Germany, Poland, and Indonesia. Furthermore, he collectively works with the Garasi Performance Institute for Multitude of Peer Gynt – Ibsen Award, and the grassroots Action Community in West Papua. Currently, in new york city, he performs in MH Project, Brick Theater, and Don Buchwald Hall.

**“Untitled”**  
**Josh Brown**

**Josh Brown**, known as AnUrbanNerd, is a Rap & Spoken Word artist and Visual artist with a background in education and engineering. He serves as the current New London Poet Laureate. He has been writing and performing for more than 15 years and brings a number of experiences to his craft being able to connect with a wide audience. Josh spent years suppressing his gift trying to avoid being a stereotypical black man who raps, however he learned that “our gifts are not your own” and now he makes sure to give his gift back whenever he can. He has published several poems through Magik Press and has written and distributed two Music EP’s. He currently is the Director of ScHOLA2RS House Learning Community, focused on increasing the graduation rate of black men at the University of Connecticut.

**“Wave Trains”**  
**Travis Garrison**

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

**Dr. Travis Garrison** is a composer, audio engineer, and performer of electroacoustic music, and serves as Assistant Professor of Music Theory and Music Technology at The University of Central Missouri. A common thread throughout his work as a composer and performer is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. His work as a recording/editing/mixing/mastering engineer and producer is represented on a number of commercially available recordings in the areas of classical and experimental music, and he has worked in live sound reinforcement in venues across the country. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music.

## **"Weaving Resonances"**

**Paula Matthusen, Keith Kirchoff, Adam Vidiksis, Sam Wells, Jennifer Beattie**

The excerpts presented here represent a small selection of the work-in-progress Weaving Resonances, which is the outgrowth of nearly a decade long period of research and conversation with Mammoth Cave, its history, and the many people connected to it. This specific set of compositions marks the return of the SPLICE Ensemble (Keith Kirchoff, Adam Vidiksis, Sam Wells, and special guest Jennifer Beattie) to Mammoth Cave following a recording session originally completed in 2019. Hopefully this will be followed by yet other opportunities to interact with the cave and its numerous complexities.

We returned to the cave last July through the gracious support of Mammoth Cave National Park, and owe special gratitude to Rick Toomey, Brice Leech, Janet Bass Smith, and Jerry Bransford, whose hands, conversations, and research (if not literally their voices) make appearances in this collection. The collection will continue to be updated and revised. This serves as an initial gathering of materials and ideas that will be revised as they become enacted and engaged with.

Many thanks to Wesleyan University and their GiSOS Distinctive Project Grant, which provided invaluable support for this creative research.

**SPLICE Ensemble** is a trumpet, piano, and percussion trio focused on cultivating a canon of electroacoustic chamber music. Called a “sonic foodfight” by Jazz Weekly, SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space, and they were recently awarded a Chamber Music America grant for a commission of a new 25-minute work with composer Caroline Miller. The resident ensemble of both SPLICE Institute and SPLICE Festival, SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barn Dance, SCI National, Electronic Music Midwest, and New Music Detroit’s Strange Beautiful Music 10. They have recorded on both the SEAMUS and Parma Labels.

Vocalist/Poet/Composer **Jennifer Beattie**, hailed by Opera News for her “exuberant voice and personality”, performs a wide range of vocal music from early to experimental. She collaborates as a poet/lyricist with classical, jazz and experimental composers, and has premiered over 150 works written for her voice.

**Paula Matthusen** is a composer who writes both electroacoustic and acoustic music and realizes sound installations. She writes for diverse instrumentations, and seeks collaborations across the arts and sciences. Her work often considers discrepancies in musical space—real, imagined, and remembered. She is currently Professor of Music at Wesleyan University.