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Conference Program

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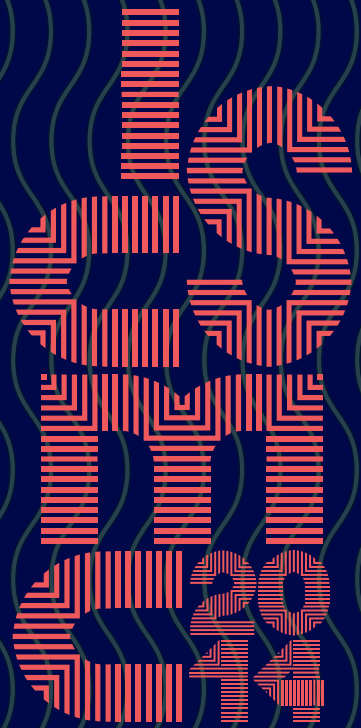

MUSIC TECHNOLOGY MEETS PHILOSOPHY: FROM DIGITAL ECHOS TO VIRTUAL ETHOS

14-20 SEPTEMBER 2014, ATHENS-GREECE

NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS
INSTITUTE FOR RESEARCH ON MUSIC AND ACOUSTICS
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Conference Program

40th International Computer Music Conference

joint with the

11th Sound and Music Computing conference

Music Technology Meets Philosophy: From digital echos to virtual ethos

ICMC | SMC |2014

14-20 September 2014, Athens, Greece

Programme of the ICMC | SMC | 2014 Conference

40th International Computer Music Conference
joint with the
11th Sound and Music Computing conference

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Preface

Welcome from the ICMA committee

Dear 2014 ICMC and SMC Delegates,

It gives me great pleasure to welcome you to the 11th Sound & Music Computing / 40th International Computer Music Conference in Athens, Greece. It is the first joint SMC/ICMC conference, and I am delighted to see our two organizations come together for a week of intellectual exchange and musical congress.

The ICMA has strived to encourage the international diversity of the conference, and is very pleased to have been recently hosted by institutions in Perth, Huddersfeld, New York, Singapore, Belfast and Ljubljana (among others). Because of this international focus, I am particularly pleased to see the large number of pieces and papers from our Asian delegates this year.

This year we return to Greece, an ideal place to reflect on the history of - and our relation to - music, sound, philosophy, and technology. Of course, there is a focus on our host country, and this year we look forward to hearing a great number of pieces from the vibrant Greek electro-acoustic community, as well as many academic presentations from our Greek colleagues.

I wish to thank the organizers of this conference for their tireless work organizing this week's events, for reviewing the very large number of submissions, and for giving us the privilege of gathering in such an historic and beautiful location. In particular I would like to thank Anastasia Georgaki, Kostas Moschos and Georgios Kouroupetroglou for their dedication to this conference (and for putting up with the constant emails from the ICMA...)

Welcome to the 2014 ICMC/SMC conference!

Tom Erbe

President, ICMA

Welcome from the SMC Committee

Dear ICMC/SMC Delegates,

The event held this year in Athens is remarkable in many ways. It will likely be the largest computer music conference organised so far. It joins the old, long-standing ICMC conference and the new, young SMC conference in a unique event, gathering a large international community.

It takes place where the roots of many civilisations are deeply anchored, where music has been considered as a science, raised above other artistic and scientific disciplines, even above philosophy, this "love of wisdom" that will cast its lights on the conference.

Organizing such an event is a real challenge and I'd like to address my warmest congratulations to the organizing team but especially to Anastasia Georgaki, whose style successfully merges technology and humanity.

Welcome to the 2014 ICMC and SMC. No doubt that this conference will be memorable in many ways.

Sincerely,

Dominique Fober
On behalf of the SMC Steering Committee

Welcome from the Organising Committee

On behalf of the organizing committee, we welcome you to the Joint Conference ICMC14|SMC14 in Athens, a city whose cultural roots, reach deeply into the remembrance (anámnêsis) of the origins of Music (Mousikē) and Philosophy. This conference is organized by the University of Athens (Music Department and Department of Informatics and telecommunications), the Institute for Research in Music and Acoustics (IEMA) and the Onassis Cultural Center and brings together the two main events in the field for the first time: the 40th International Computer music Conference and the 11th Sound and Music Computing Conference. Both of these have been previously held in Greece at different times and places (the 23d ICMC in Thessaloniki in 1997 and the 4th SMC in Lefkada in 2007).

In 2014 they meet in Athens under the theme "*music technology meets philosophy: from digital ethos to virtual ethos*" to form the largest conference ever held on Computer Music and Sound and Music Computing. The main objective of this event is to explore on the one hand the notion of digital echos (sound) through different approaches of computer music and interactive music systems, and on the other hand that of virtual ethos, namely the impact of technology on composition, performance, musicology and education. It is hoped that this will open new avenues for Computer Music and Sound and Music Computing enabling it to reach out to society and provide wider and more direct access to knowledge, creative learning and cultural heritage.

To celebrate this joint event, we have invited five keynote speakers/composers which count among the most influential pioneers and creators in Computer Music and Music Computing: Jean-Claude Risset, John Chowing, Curtis Roads, Peter Nelson, and Gerard Assayag. Their role in redefining Computer Music and Sound and Music Computing through a critical approach is crucial for this conference.

We have also invited established composers and researchers to present talks and pieces: Cort Lippe, Clarence Barlow, Agostino Di Scipio, Georgia Spyropoulos, Alan Marsden, Makis Solomos and George Tzanetakis.

In order to underline the main theme of the conference, special sessions and additional oral session have been organized which deal with critical domains of the impact of

technology on music creativity and performance, the aesthetics and ethics of computer music. At the same time, we tried to remain faithful to the heritage and format of the two conferences which form parts of this event:

Part of the tradition of the SMC conference are the summer school and "poster craze" sessions. This year's summer school topic is Computational Musicology.

A characteristic trait of ICMC is the large number of concerts of various genres of computer music (acousmatic, interactive, algorithmic, new media) and also of sound or audiovisual installations displayed in various venues.

In addition to the above, this year's Joint Conference includes a considerable number of workshops and demos which offer participants the opportunity to exchange ideas and to experience innovative researches and projects.

Prompted by the main theme of this year's conference, we were motivated to select locations representative both of Athens' past and of its present as venues for satellite events and installations. Thus, you will be able to visit several museums, archaeological sites, galleries and other characteristic locations within the framework of the conference.

The late night concerts which will be held in the historical Stockmarket building of the National Bank of Greece at the very center of Athens will open the computer music community to the broader public of Athens.

We would like to thank all members of the scientific and music committee, the additional paper reviewers, as well the assistants and student volunteers who have dedicated precious time and efforts for the organization of this event. Furthermore, we would like to thank the ICMA Board and the SMC Steering Committee for their support. We express our deep gratitude for their time and dedication.

We hope that your stay in Athens and will be both enjoyable and culturally enriching and we recommend that you take some time to discover the museums, the archeological sites, the cultural history and current diversity of Athens.

Anastasia Georgaki, University of Athens (*chair*)
Georgios Kouroupetroglou, University of Athens (*paper chair*)
Kostas Moschos, Institute for Research on Music & Acoustics (*music chair*)
Iannis Zannos, Ionian University (*installation chair*)
Christos Carras, Onassis Cultural Center (*concert chair*)
Christina Anagnostopoulou, University of Athens (*summer school chair*)

Welcome from the Music Chair

Dear 2014 ICMC and SMC Delegates,

We are welcoming you to this important conference. In the music part we had 873 submissions from 48 countries round the word and thus the work of the music committee became really very heavy. The music jury has been consisted from 45 members from 15 countries and they have selected the 1/3 of the submissions. The conference program includes 235 pieces in 27 concerts. Every day, four of the concerts will take place in the two marvelous concert halls of the Onassis Cultural Center while the night concert of a duration of 3 hours in the very center of Athens, the historical building that used to be the Athens Stock Exchange Market, offered by the National Bank of Greece. Furthermore 16 sound installations selected by the jury are situated in several places in Athens. Finally one concert with music form invited composers will take place in the Athens observatory before the Conference Banquet.

I would like to thank all submitters, all the members of the Music Jury, the invited composers, the performers, the staff of the Institute for Research on Music and Acoustics (IEMA) for their permanent support, the 80 volunteers and finally the sponsors and the supporters of the conference as well as the institutions that host the installations.

Kostas Moschos*, Institute for Research on Music & Acoustics*
Music Chair

Welcome from the Concert Chair

The Onassis Cultural Centre has always attached a special importance to the points of junction of science, technology and creative practice. Much of our program in Theatre, Dance, Music and Visual Arts brings new media into play and explores their implications both for performance and reception. The Joint Conference ICMC14|SMC14 is institutionally speaking a major event and wonderful opportunity for an exchange of knowledge and ideas that we are sure will benefit all those who take part. Furthermore, in a country whose support for research in both the sciences and humanities has been severely cut, the presence of so many leading theoreticians and artists is a rare opportunity for intellectual stimulation. It is even more significant for us however because of the critical dimension its theme entails. Enabling and inspiring as new technologies may be, their value ultimately depends on their use in ways that open up new avenues of thought and expression and perspectives on humanity's attitudes to the crucial issues of today.

Christos Carras,
Onassis Cultural Centre
Concert Chair

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List of Previous ICMC Conferences

- ICMC 2013, Perth, Australia
- ICMC 2012, Ljubljana, Slovenia
- ICMC 2011, Huddersfield, UK
- ICMC 2010, New York, USA
- ICMC 2009, Montreal, Quebec, Canada
- ICMC 2008, sarc, Belfast, N. Ireland
- ICMC 2007, Copenhagen, Denmark
- ICMC 2006, New Orleans, USA
- ICMC 2005, Barcelona, Spain
- ICMC 2004, Miami, USA
- ICMC 2003, Singapore
- ICMC 2002, Gothenburg, Sweden
- ICMC 2001, Havana, Cuba
- ICMC 2000, Berlin, Germany
- ICMC 1999, Beijing, China
- ICMC 1998, Univ. of Michigan, Ann Arbor, USA
- ICMC 1997, Aristotle University, Thessaloniki,, Greece
- ICMC 1996, Hong Kong University of Science and, Technology, China
- ICMC 1995, Banff Centre for the Arts, Canada
- ICMC 1994, diem, Danish Institute of, Electroacoustic Music, Denmark
- ICMC 1993, Waseda University, Japan
- ICMC 1992, San Jose State University, USA
- ICMC 1991, McGill University, Canada
- ICMC 1990, Univ. of Glasgow, Scotland
- ICMC 1989, Ohio State University, USA
- ICMC 1988, gimik, Cologne, Germany
- ICMC 1987, University of Illinois at Champaign/, Urbana, USA
- ICMC 1986, Royal Conservatory of Music, Den Haag,, Netherlands
- ICMC 1985, Simon Frasier University, Canada
- ICMC 1984, IRCAM, France
- ICMC 1983, Eastman School of Music, USA
- ICMC 1982, The Venice Biennial, Italy
- ICMC 1981, North Texas State University, USA
- ICMC 1980, Queens College, New York City, USA
- ICMC 1978, Northwestern University, Illinois, USA
- ICMC 1977, Univ. of California, San Diego, USA

List of Previous SMC Conferences

SMC 2013: Sound and Music Computing Research Group of the KTH Royal Institute of Technology, Sweden

SMC 2012: Medialogy section of the Aalborg University Copenhangen, Denmark

SMC 2011: Department of Information Engineering (DEI) of the University of Padova and the Conservatory "Cesare Pollini" of Padova, Italy

SMC 2010: Music Technology Group of UPF, the Sonology Dept. of ESMUC and Phonos Foundation in Barcelona, Spain

SMC 2009: INESC Porto, the Research Center for Science and Technology in Art of the Universidade Católica Portuguesa in Porto, ESMAE and Casa da Música, Portugal

SMC 2008: DEGEM & Audio Communication Group, Technische Universität Berlin - Berlin, Germany

SMC 2007: University of Athens & Ionian University, Lefkada, Greece

SMC 2006: GMEM, Marseille, France

SMC 2005: UniSa, Salerno, Italy

SMC 2004: IRCAM, Paris, France

Best Music Submission Awards

We are pleased to announce that the Best Music Submission Awards in the following four categories goes to:

Americas

"**Five Out of Six**" of Christopher Trapani, USA

Europe

"**Epithymetikòn**" of Diego Capoccitti, Italy

Asia & Oceania

"**Not Bad**" of Jaeseong You, Republic of Korea

Student

"**…Tutt'occhi**" of Marta Gentilucci, USA

The music awards were selected among many outstanding submissions by the Best Music Award panel:

Tom Erbe, UC San Diego, USA
Chryssie Nanou, CCRMA, Stanford University
Richard Dudas, Hanyang University, Korea

Best Paper Award

We are pleased to announce that the Best Paper Award of the ICMC|SMC|2014 goes to:

Spatial Transformations in Simplicial Chord Spaces

Louis Bigo[1] Daniele Ghisi[2] Antoine Spicher[3] Moreno Andreatta[4]

[1] University of the Basque Country UPV/EHU, Spain

[2] IRCAM, France

[3] Universite´ Paris-Est LACL, France

[4] UPMC IRCAM – CNRS, France

The paper was selected from many outstanding submissions by the Best Paper Award review panel:

Margaret Schedel, Sony Brook University, USA (chair)
Richard Dudas, Hanyang University, Korea
Rebecca Fiebrink, Goldsmiths University of London, United Kingdom

Keynote Speakers

Jean-Claude Risset
Universite Aix en Marseille,CNRS, France

John Chowing
CCRMA, Stanford University

Curtis Roads
University of California, San Diego, USA

Peter Nelson
University of Endiburgh, UK

Gerard Assayag
IRCAM,France

Invited Composer/Speakers

Cort Lippe
Univeristy of Buffallo, USA

Clarence Barlow
University of California, Santa Barbara, USA

Agostino Di Scipio
Conservatory of Naples, Italy

Georgia Spyropoulos
IRCAM,France

Alain Marsden
University of Lancaster, UK

Makis Solomos
Universite Paris VIII, France

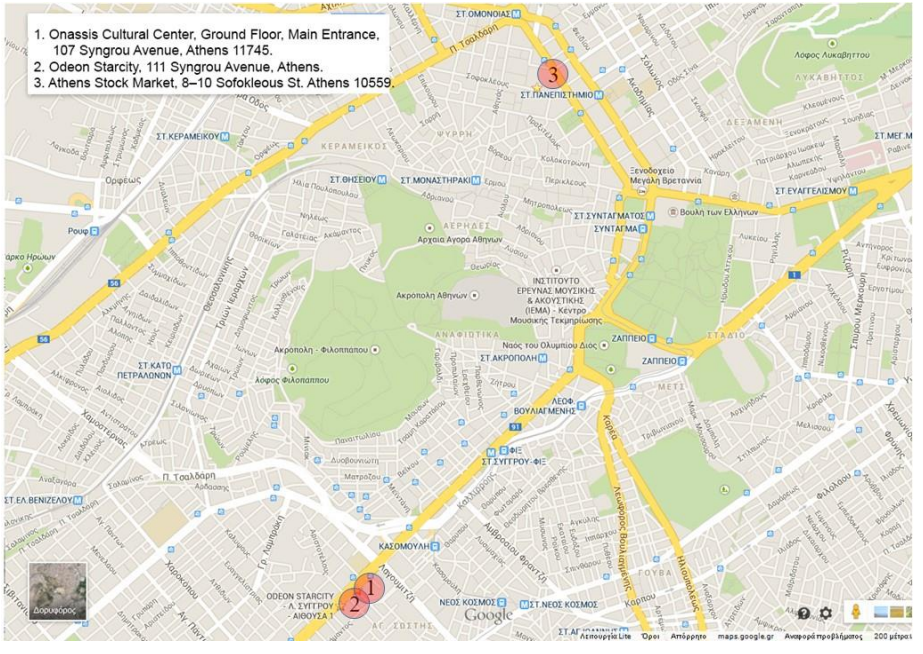
George Tzanetakis,
University of Victoria, Canada

Practical Info

The three main venues of the conference are

1) The Onassis Cultural Center (Syngrou 109)
2) The Odeon Starcity complex (Syngrou 111)
3) The National Bank Building (Sophokleous 8)

The 1 and 2 are very close one to the other.
There will be buses for connection between 1 and 3
The distance with taxi is ~10 minutes (5€-10€)



Summer School

Computational Music Analysis

(chair: Christina Anagnostopoulou, Music Department, University of Athens)

11th September

09:00 – 09.30 Welcome and coffee
09.30 – 11:00 Music Analysis Seminar – Costas Tsougras
11:00 – 11.30 Coffee
11:30 – 13:00 Music Analysis Seminar – Costas Tsougras
13:00 – 14:30 Lunch
14:30 – 16:00 Computational Music Analysis – Representations and Software – Alan Marsden
16:00 – 16:30 Coffee
16:30 – 18:00 Melodic Representation and Analysis – part I – Emilios Cambouropoulos
20.30 Welcome Reception

12th September

09:00 – 10:30 History and architecture of Marsyas, a framework for audio analysis, synthesis, and retrieval – George Tzanetakis
10:30 – 11:00 Coffee
11:00 – 12:30 Computational modeling of rhythm and meter for music analysis, cognition and retrieval – Anja Volk
12:30 – 14:00 Lunch
14:00 – 15:30 Harmonic analysis and Creativity – E. Cambouropoulos and C. Tsougras:
15:30 – 16:00 Coffee
16:00 – 18:00 Melodic Representation and Analysis – Part II – Olivier Lartillot

13th September

09:00 – 10:30 MIRtoolbox : Audio and musical feature extraction from recordings – Olivier Lartillot
10:30 – 11:00 Coffee
11:00 – 12:30 Projects
12:30 - 14:00 Lunch
14:00 – 15:30 Projects
15:30 – 16:00 Coffee
16:00 – 18:00 Projects
18:00 – 19:00 Experiment by Alan Marsden (Optional)

14th September

09:00 – 10:00 Publishing your work – Alan Marsden
10:00 - 10:30 Coffee
10:30 – 12:30 Project presentations
12:30 – 13:00 Concluding remarks

Scientific Program

Time	Room	Monday, 15 September 2014
09:00- 10:40	Odeon 2	**OS1: Music Information Retrieval** Chair: **Xavier Serra**, *Pompeu Fabra University, Spain*
		Computational ethnomusicology: a music information retrieval perspective, *Invited Speech* George Tzanetakis, *University of Victoria, Canada*
		Power-scaled spectral flux and peak-valley group-delay methods for robust musical onset detection Li Su, Yi-Hsuan Yang
		Towards Soundscape Information Retrieval (SIR) Tae Hong Park, Jun Hee Lee, Jaeseong You
		A history of emerging paradigms in EEG for music Kameron Christopher, Ajay Kapur, Dale Carnegie, Gina Grimshaw
		Landmark detection in hindustani music melodies Sankalp Gulati, Joan Serrà, Kaustuv Ganguli, Xavier Serra
Time	Room	Monday, 15 September 2014
09:00- 10:40	Odeon 3	**OS2: Aesthetics of Computer and Interactive Music-1** Chair*:* **Tae Hong Park***, New York University, USA*
		The place and meaning of computing in a sound relationship of man, machines, and environment, *Invited Speech* Agostino Di Scipio, *Conservatory of Naples, Italy*
		How blue is Mozart? Non verbal sensory scales for describing music qualities Maddalena Murari, Antonio Roda', Osvaldo Da Pos, Sergio Canazza, Giovanni De Poli, Marta Sandri
		Building a Gamelan from bricks Tzu-En Ngiao
		Modelling the live-electronics in electroacoustic music using particle systems

		André Perrotta, Flo Menezes, Luis Gustavo Martins
		POLISphone: Creating and performing with a flexible soundmaps, Filipe Lopes, Paulo Rodrigues
Time	Room	**Monday, 15 September 2014**
09:00- 10:40	Odeon 4	**OS3: Algorithmic Composition-1** Chair: **Darrell Conklin**, *University of the Basque Country, Spain*
		Probabilistic harmonization with fixed intermediate chord constraints Maximos Kaliakatsos-Papakostas, Emilios Cambouropoulos
		Efficient sampling from statistical models of music Dorien Herremans, Kenneth Sörensen, Darrell Conklin
		Swarm lake: a game of swarm intelligence, human interaction and collaborative music composition Maximos Kaliakatsos-Papakostas, Andreas Floros, Konstantinos Drossos, Konstantinos Koukoudis, Manolis Kyzalas, Achilleas Kalantzis
		N-gon waves – audio applications of the geometry of regular polygons in the time domain Dominik Chapman, Mick Grierson
		Directed transitional composition for gaming and adaptive music using Q-learning Jason Cullimore, Howard Hamilton, David Gerhard
Time	Room	**Monday, 15 September 2014**
11:10- 12:10	Onassis 2	**Keynote Speech 1** Chair: **Anastasia Georgaki,** *University of Athens, Greece*
		Sound and music computing meets philosophy **Jean-Claude Risset**, *Universitéd'Aix-Marseille, Laboratoire de Mécanique et d'Acoustique CNRS, France*
Time	Room	**Monday, 15 September 2014**
12:10-12:45	Odeon 1	**PS1: Poster Session craze** Chair: **Emilia Gomez**, *Universitat Pompeu Fabra, Spain*
12:45- 14:30	Odeon 0	**PS1: Poster Session** Chair: **Emilia Gomez**, *Universitat Pompeu Fabra, Spain*
		Unisoner: an interactive interface for derivative chorus creation from various singing voices on the Web Keita Tsuzuki, Tomoyasu Nakano, MasatakaGoto, Takeshi Yamada, Shoji Makino

		Music technology's influence on flute pedagogy: a survey of their interaction Diana Siwiak, Ajay Kapur, Dale Carnegie
		Infrared vs. ultrasonic finger detection on a virtual piano keyboard Yuri De Pra, Federico Fontana, Fausto Spoto
		Real-time breeding composition system by means of genetic programming and breeding procedure Daichi Ando
		Visualization and manipulation of stereophonic audio signals by means of IID and IPD Giorgio Presti, Davide Andrea Mauro, Goffredo Haus
		Audio signal visualisation and measurement Robin Gareus, Chris Goddard
		NLN-live, an application for live non-linear and interactive music performances Than van Nispen Tot Pannerden
		Improving accompanied flamenco singing voice transcription by combining vocal detection and predominant melody extraction Nadine Kroher, Emilia Gómez
		The feature extraction based hypersampler in Il grifonelleperlenere: a bridge between player and instrument paradigm Marco Marinoni
		A multi-agent Interactive composing system for creating "expressive" accompaniment Michael Spicer
		The use of apprenticeship learning via inverse reinforcement learning for musical composition Orry Messer, Pravesh Ranchod
		The SpatDIF library – concepts and practical applications in audio software Jan Schacher, Chikashi Miyama, Trond Lossius
		From technological investigation and software emulation to music analysis: an integrated approach to Barry Truax'sriverrun Michael Clarke, FrédéricDufeu, Peter Manning
		SoundScapeTK: a platform for mobile soundscapes Thomas Stoll, Teri Rueb
		Kara: a BCI approach to composition

12:45- 14:30	Odeon 0	Rodrigo Cadiz, Patricio de la Cuadra
		About the different types of listeners for rating the overall listening experience, Michael Schoeffler, Juergen Herre
		A design exploration on the effectiveness of vocal imitations Stefano DelleMonache, Stefano Baldan, Davide Andrea Mauro, Davide Rocchesso
		A hybrid guitar physical model controller: the Bladeaxe Romain Michon, Julius Orion III Smith
		Ethos in sound design for brand advertisement Elio Toppano, Alessandro Toppano
		NEYMA interactive soundscape composition based on a low budget motion capture system Stefano Alessandretti, Giovanni Sparano
		Evaluating HRTF similarity through subjective assessments: factors that can affect judgment Areti Andreopoulou, Agnieszka Roginska
		GenoMeMeMusic: a memetic-based framework for discovering the musical genome Valerio Velardo, Mauro Vallati
		Broadening telematic electroacoustic music by affective rendering and embodied real-time data sonification Ian Whalley
		Multi-touch Interface for acousmatic music spatialization Gwendal Le Vaillant, Rudi Giot
		A high-level review of mappings in musical iOS applications Thor Kell, Marcelo Wanderley
		Fractal aspects of musical time series Heather Jennings, César Nascimento, Gandhimohan Viswanathan
		Learning musical contour on a tabletop Andrea Franceschini, Robin Laney, Chris Dobbyn
		Short-term and long-term evaluations of melody editing method based on melodic outline Tetsuro Kitahara, Yuichi Tsuchiya
		Sound of rivers: stone drum: a multimedia collaboration with sonified data computer-processed narration and electric

		violin Charles Nichols, Mark Lorang, Mark Gibbons, Nicole Bradley Browning, Amber Bushnell
		Diffusing Diffusion: A history of the technological advances in spatial performance Bridget Johnson, Michael Norris, Ajay Kapur
		Tactile.motion: an iPad based performance interface for increased expressivity in diffusion performance Bridget Johnson, Michael Norris, Ajay Kapur
		Association of Sound movements in space to Takete and Maluma Amalia de Götzen
Time	Room	**Monday, 15 September 2014**
14:30- 16:30	Odeon 2	**OS4: Analysis / Synthesis-1** Chair: **Marcelo Queiroz**, *University of São Paulo, Brazil*
		Real-time composition of sound environments, *Invited Speech* Georgia Spiropoulos, *IRCAM, France*
		The sound effect of ancient Greek theatrical masks Fotios Kontomichos, Thanos Vovolis, Eleftheria Georganti, John Mourjopoulos
		Understanding and tuning mass-interaction networks through their modal representation Jerome Villeneuve, Claude Cadoz
		Declarative composition and reactive control in marsyas Jakob Leben, George Tzanetakis
		A flexible and modular crosslingual voice conversion system Anderson Machado, Marcelo Queiroz
		Intelligent exploration of sound spaces using decision trees and evolutionary approach Gordan Kreković, Davor Petrinović
Time	Room	**Monday, 15 September 2014**
14:30- 16:30	Odeon 3	**OS5: Languages for Computer Music** Chair: **Andreas Floros**, *Ionian University, Greece*
		LC: a new computer music programming language with three core features

		Hiroki Nishino, Naotoshi Osaka, Ryohei Nakatsu
		Mostly-strongly-timed programming in LC, Hiroki Nishino, Ryohei Nakatsu
		Real time tempo canons with Antescofo Christopher Trapani, José Echeveste
		Sound processes: a new computer music framework Hanns Holger Rutz
		o.io: A unified communications framework for music, intermedia and cloud interaction Adrian Freed, Rama Gottfried, John MacCallum, Jeff Lubow, Derek Razo, David Wessel
		Towards defining the potential of electroacoustic infrasonic music Alexis Crawshaw
Time	Room	**Monday, 15 September 2014**
14:30- 16:10	Odeon 4	**SS1: Special Session "Technologies and Sound: Questions and Philosophical Views"** Chair: **Agostino Discipio,** *Music Conservatory of L'Aquila, Italy*
		Ambient culture: Coping musically with the environmnet Marcus Maeder
		A paradigm shift for modelling sound sensation John Mourjopoulos
		From digital 'Echos' to virtual 'ethos': ethical aspects of music technology George Kosteletos, Anastasia Georgaki
		Ecologically grounded multimodal design: the Palafito 1.0 study Damián Keller, Joseph Timoney, Leandro Constalonga, AriadnaCapasso, Patricia Tinajero, Victor Lazzarini, Marcelo SoaresPimenta, Maria Helena de Lima, Marcelo Johann
		Ex-Ethous (Εξ Έθους): Changing Habits Marcos Novak
Time	Room	**Tuesday, 16 September 2014**
09:00- 10:40	Odeon 2	**OS6: Computational musicology** Chair: **Emilios Cambouropoulos**, *Aristotle University of Thessaloniki, Greece*

		Echoes in Plato's cave: ontology of sound objects in computer music and analysis, invited speech Alan Marsden, *Lancaster University, United Kingdom*
		An idiom-independent representation of chords for computational music analysis and generation Emilios Cambouropoulos, Maximos Kaliakatsos-Papakostas, Costas Tsougras
		Corpora for music information research in Indian art music Ajay Srinivasamurthy, Gopala Krishna Koduri, Sankalp Gulati, Vignesh Ishwar, Xavier Serra
		Analysis of the simultaneity, voice/layer balance and rhythmic phrasing in works for guitar by Rodrigo, Brouwer and Villa-Lobos Sérgio Freire, Lucas Nézio, Anderson Reis
		Algebraic Mozart by tree synthesis Keiji Hirata, Satoshi Tojo, Masatoshi Hamanaka
Time	Room	**Tuesday, 16 September 2014**
09:00- 10:40	Odeon 3	**OS7: Artificial Intelligence and Music** Chair: **Roberto Bresin**, *Royal Institute of Technology, Sweden*
		An automatic singing impression estimation method using factor analysis and multiple regression Ai Kanato, Tomoyasu Nakano, MasatakaGoto, Hideaki Kikuchi
		Real-time manipulation of syncopation in audio loops Diogo Cocharro, George Sioros, Marcelo Caetano, Matthew Davies
		The notion of Ethos in Arabic music: computational modeling of Al-Urmawi's modes (13th Century) in Csound Raed Belhassen
		Evaluating perceptual separation in a pilot system for affective composition Duncan Williams, Alexis Kirke, Eduardo Miranda, Ian Daly, Etienne Roesch, James Weaver, SlawomirNasuto
		Spatialization symbolic music notation at ICST Emile Ellberger, Germán Toro Perez, Johannes Schuett, Giorgio Zoia, Linda Cavaliero

Time	Room	Tuesday, 16 September 2014
09:00- 10:40	Odeon 4	**OS8: New Interfaces for Musical Expression-1** Chair: **Leontios Hadjileontiadis**, *Aristotle University of Thessaloniki, Greece*
		Creating a place as a medium for musical communication using multiple electroencephalography Takayuki Hamano, Hidefumi Ohmura, Ryu Nakagawa, Hiroko Terasawa, Reiko Hoshi-Shiba, Kazuo Okanoya, Kiyoshi Furukawa
		The breath engine: challenging biological and technological boundaries through the use of NK complex adaptive systems Joe Cantrell, Colin Zyskowski, Drew Ceccato
		Animating timbre - A user study Sean Soraghan
		Conceptual blending in biomusic composition space: the "brainswarm" paradigm Leontios Hadjileontiadis
		Instantaneous detection and classification of impact sounds: turning simple objects into powerful musical control interfaces Nikolaos Stefanakis, Yannis Mastorakis, Athanasios Mouchtaris
Time	Room	Tuesday, 16 September 2014
11:10-12:10	Onassis 2	**Keynote Speech 2** Chair*:* **Kostas Moschos***, Institute for Research on Music & Acoustics , Greece*
		Mathews' Diagram and Euclid's Line -fifty years ago- **John Chowning**, *Computer Research in Music and Acoustics (CCRMA), Stanford University, USA*
Time	Room	Tuesday, 16 September 2014
12:10-12:45	Odeon 1	**PS2: Poster Session craze** Chair: **Giovanni De Poli**, University of Padova, Italy
12:45-14:30	Odeon 0	**PS2: Poster Session** Chair: **Giovanni De Poli**, University of Padova, Italy
		Distance in pitch sensitive time-span tree Masaki Matsubara, Keiji Hirata, Satoshi Tojo

		Data Auditorio: Towards Intense Interaction, an Interactive Hyper-Directional Sound for Play and Ubiquity Daichi Misawa, Kiyomitsu Odai
		Griddy: a drawing based music composition system with multi-layered structure Keunhyoung Luke Kim
		Touchpoint: dynamically re-routable effects processing as a multi-touch tablet instrument Nicholas Suda, Owen Vallis
		FugueGenerator - collaborative melody composition based on a generative approach for conveying emotion in music NiklasKlügel, Gerhard Hagerer, Georg Groh
		Tempo prediction model for accompaniment system Shizuka Wada, YasuoHoriuchi, Shingo Kuroiwa
		ICE - towards a new kind of networked computer music ensemble Winfried Ritsch
		Loudness Normalization: the democratisation of sound quality judgments Malachy Ronan, Robert Sazdov, Nicholas Ward
		Eroticism and time in computer music: Juliana Hodkinson and Niels Ronsholdt's fish & fowl Danielle Sofer
		PheroMusic: navigating a flexible space of active music Kristian Nymoen, Arjun Chandra, KyrreGlette, Jim Torresen, Alexander RefsumJensenius, ArveVoldsund
		Algorithmic cross-mixing and rhythmic derangement Zlatko Baracskai
		Expanding the vocalist's role through the use of live electronics in realtime improvisation Tone Åse
		TC-data: extending multi-touch interfaces for generalized relational control Kevin Schlei
		Automatic competency assessment of rhythm performances of ninth-grade and tenth-grade pupils Jakob Abesser, Johannes Hasselhorn, Sascha Grollmisch, Christian Dittmar, Andreas Lehmann
		CriticalEd: a tool for assisting with the creation of critical commentaries Caspar Mølholt Kjellberg, David Meredith

		Polytempo network: a system for technology-assisted conducting Philippe Kocher
12:45- 14:30	Odeon 0	**Computing musical meter – an approach to an integrated formal description** Bernd Härpfer
		Transient analysis for music and moving images: considerations for television advertising Andrew Rogers, Ian Gibson
		A system for audio-visual additive synthesis Lance Putnam
		Mobile phones as ubiquitous instruments: towards standardizing performance data on the network Nathan Bowen, David Reeder
		Ambisonics user defined opcodes for Csound Martin Neukom
		Exploring a visual/sonic representational continuum Lindsay Vickery
		Interval scale as group generators Tsubasa Tanaka, Kiyoshi Furukawa
		Orchestrating wall reflections in space by icosahedral loudspeaker: findings from first artistic research exploration Gerriet Sharma, Franz Zotter, Matthias Frank
		Connecting SUM with computer-assisted composition in PWGL: recreating the graphic scores of AnestisLogothetis Sara Adhitya, Mika Kuuskankare
		A recursive system mapping motion and sound in a robot between human interaction design Sinan Bokesoy
		Music systemisers and music empathisers – do they rate expressiveness of computer generated performances the same? Emery Schubert, Giovanni De Poli, Antonio Roda, Sergio Canazza
		On the playing of monodic pitch in digital music instrument Vincent Goudard, Hugues Genevois, Lionel Feugère
		Lose Control Gain Influence Alberto de Campo

		Automatic singer identification for improvisational styles based on vibrato timbre and statistical performance descriptors Nadine Kroher, Emilia Gómez
		Musical perspectives on composition sonification and music Amalia de Götzen, Nicola Bernardini, Alvise Vidolin
		The Future of Spatial Computer Music Eric Lyon
Time	Room	**Tuesday, 16 September 2014**
14:30- 16:10	Odeon 2	**OS9: Analysis / Synthesis-2** Chair: **Tamara Smyth**, *University of California, San Diego, USA*
		Some perspectives in the artistic rendering of music scores Gianpaolo Evangelista
		Timbre-invariant audio features for style analysis of classical music Christof Weiss, Matthias Mauch, Simon Dixon
		HarmonyMixer: mixing the character of chords among polyphonic audio Satoru Fukayama, Masataka Goto
		The use of rhythmograms in the analysis of electroacoustic music, with application to Normandeau's onomatopoeias cycle David Hirst
		From automatic sound analysis of gameplay footage [Echos] to the understanding of player experience [Ethos]: an interdisciplinary approach Raphael Marczak, Pierre Hanna, Jean-Luc Rouas, Jasper van Vught, Gareth Schott
Time	Room	**Tuesday, 16 September 2014**
14:30- 16:10	Odeon 3	**OS10: Analysis / Synthesis-3** Chair: **Federico Avanzini**, *University of Padova, Italy*
		Timbre features and music emotion in plucked string, mallet percussion, and keyboard tones Chuck-jee Chau, Bin Wu, Andrew Horner
		A framework for music analysis/resynthesis based on matrix factorization Juan Jose Burred

		Musical audio denoising assuming symmetric a-stable noise Nikoletta Bassiou, Constantine Kotropoulos
		A bowed string physical model including finite-width thermal friction and hair dynamics Esteban Maestre, Carlos Spa, Julius Smith
		Detection of random spectral alterations of sustained musical instrument tones in repeated note contexts Chung Lee, Andrew Horner
Time	Room	**Tuesday, 16 September 2014**
14:30- 16:10	Odeon 4	**SS2: Special Session "Dematerializing - Rematerializing: Tangibility in Computer Music"** Chair*:* **Claude Cadoz,** *ACROE, France*
		Tangibility, presence, materiality, reality in artistic creation with digital technology Claude Cadoz, Alexandros Kontogeorgakopoulos, Ioannis Zannos
		Digital musical instruments in the digital fabrication age Alexandros Kontogeorgakopoulos
		Corporeality, actions and perceptions in gestural performance of digital music Jan Schacher
		Immediacy - intimacy and manipulation – extension of the tangibility metaphor Ioannis Zannos
		Listening otherwise: playing with sound vibrations Pascale Criton
Time	Room	**Wednesday, 17 September 2014**
09:00- 10:40	Odeon 2	**OS11: Human Computer Interaction and Music** Chair: **Giovanni De Poli**, *University of Padova, Italy*
		Musical timbre and emotion: the identification of salient timbral features in sustained musical instrument tones equalized in attack time and spectral centroid Bin Wu, Andrew Horner, Chung Lee
		Design process for interactive sound installations: the designer, the interactor and the system Cecile Le Prado, Stephane Natkin

		"Topos" toolkit for pure data: exploring the spatial features of dance gestures for interactive musical applications Luiz Naveda, Ivani Santana
		AscoGraph: a user interface for sequencing and score following for interactive musical pieces Thomas Coffy, Arshia Cont, Jean-Louis Giavitto
		Citygram one: one year later Tae Hong Park, Michael Musick, John Turner, Charlie Mydlarz, Jun Hee Lee, Jaeseong You, Luke DuBois
Time	Room	**Wednesday, 17 September 2014**
09:00- 10:40	Odeon 3	**OS12: Composition Systems / Techniques-1** Chair: **Stefan Bilbao**, *University of Edinburgh, UK*
		Easter eggs: hidden tracks and messages in musical mediums Jonathan Weinel, Darryl Griffiths, Stuart Cunningham
		Modular physical modeling synthesis environments on GPU Stefan Bilbao, Alberto Torin, Paul Graham, James Perry, Gordon Delap
		StiffNeck: the electroacoustic music performance venue in a box Gerhard Eckel, Martin Rumori
		Fine-tuned control of concatenative synthesis with CataRT using the Bach Library for Max Aaron Einbond, Christopher Trapani, Andrea Agostini, Daniele Ghisi, Diemo Schwarz
		pOM: linking pen gestures to computer-aided composition processes Jérémie Garcia, Jean Bresson, Philippe Leroux
Time	Room	**Wednesday, 17 September 2014**
09:00- 10:40	Odeon 4	**OS13: Computer environments for sound/music processing-1** Chair: **Yann Orlarey**, *GRAME, France*
		Audio rendering/processing and control ubiquity? a solution built using Faust dynamic compiler and JACK/NetJack Stephane Letz, Sarah Denoux, Yann Orlarey
		DIMI-6000: an early musical microcomputer by Erkki Kurenniemi Kai Lassfolk, Jari Suominen, Mikko Ojanen
		Model-view-controller separation in Max using Jamoma Trond Lossius, Theo de la Hogue, Pascal Baltazar, Tim Place, Nathan Wolek, Julien Rabin

		New tools for aspect-oriented programming in music and media programming environments John MacCallum, Adrian Freed, David Wessel
		Flocking: a framework for declarative music-making on the Web Colin Clark, Adam Tindale
Time	Room	**Wednesday, 17 September 2014**
11:10- 12:10	Onassis 2	**Keynote Speech 3** Chair: **Georgios Kouroupetroglou**, *University of Athens, Greece*
		Creative symbolic interaction **Gérard Assayag**, *IRCAM, CNRS, UPMC, France*
Time	Room	**Wednesday, 17 September 2014**
12:10-12:45	Odeon 1	**PS3: Poster Session craze** Chair: **Stefania Serafin**, *Aalborg University, Denmark*
12:45- 14:30	Odeon 1	**PS3: Poster Session** Chair: **Stefania Serafin**, *Aalborg University, Denmark*
		MoveOSC - smart watches in mobile music performance Alex Migicovsky, Jonah Scheinerman, Georg Essl
		EmbodiComp: embodied interaction for mixing and composition Dalia El-Shimy, Steve Cowar, Jeremy Cooperstock
		Affective jukebox: a confirmatory study of EEG emotional correlates in response to musical stimuli Joel Eaton, Duncan Williams, Eduardo Miranda
		Beyond the beat: towards metre rhythm and melody modelling with hybrid oscillator networks Andrew Lambert, Tillman Weyde, Newton Armstrong
		Augmented exercise biking with virtual environments for elderly users: considerations on the use of auditory feedback Jon Ram Bruun-Pedersen, Stefania Serafin, Lise Busk Kofoed
		Contemporary practices in the performance and sustainability of computer music repertoire Jeremy Baguyos
		A study on cross-cultural and cross-dataset generalizability of music mood regression models Xiao Hu, Yi-Hsuan Yang

		The ghost in the MP3 Ryan Maguire
		NICO: an open-source interface bridging the gap between musician and tesla coil Blake Johnston, Josh Bailey, Dugal McKinnon
		Movable Party: a bicycle-powered system for interactive musical performance Steven Kemper, Wendy Hsu, Carey Sargent, Josef Taylor, Linda Wei
		Could the endless progressions in James Tenney's music be viewed as sonic koans? François-Xavier Féron
		Study of the perceptual and semantic divergence of digital audio processed by restoration algorithms Sonia Cenceschi, Giorgio Klauer
		Computer game piece: exploring video games as means for controlled improvisation DariuszJackowski, Francho Melendez, Andrzej Bauer, PawelHendrich, CezaryDuchnowski
		Towards touch screen live instruments with less risk: a gestural approach Edward Jangwon Lee, WoonSeung Yeo
		An experimental classification of the programing patterns for scheduling in computer musicprogramming Hiroki Nishino
		The counterpoint game: rules constraints and computational spaces Mattia Samory, Marcella Mandanici, Sergio Canazza, Enoch Peserico
		Method to detect GTTM local grouping boundaries based on clustering and statistical learning KouheiKanamori, Masatoshi Hamanaka
		Examining the analysis of dynamical sonic ecosystems: in light of a criterion for evaluating theories Michael Musick
		Sound shapes and spatial texture: frequency-space morphology Stuart James
		The "Harmonic Walk": an interactive educational environment to discover musical chords Marcella Mandanici, Antonio Rodà, Sergio Canazza
		Test methods for interactive music systems Clément Poncelet Sanchez, Florent Jacquemard

12:45- 14:30		**Zwischenräume - A case study towards an the evaluation of interactive sound installations** Georgios Marentakis, David Pirrò, Raphael Kapeller
		Spatial utilization of sensory dissonance and the creation of sonic sculpture Brian Hansen
		Vocal detection in monaural mixtures Anders Elowsson, Ragnar Schön, Matts Höglund, Elias Zea, Anders Friberg
		Modality Marije Baalman, Till Bovermann, Alberto de Campo, Miguel Negrão
		HMM-based automatic arrangement for guitars with transposition and its implementation Gen Hori, Shigeki Sagayama
		Turnector: tangible control widgets for capacitive touchscreen devices Edward Kingsley Rutter, Tom Mitchell, Chris Nash
		Degrees of interpretation in computer aided algorithmic composition Jessica Aslan
		Sonification of controlled quantum dynamics Alexandros Kontogeorgakopoulos, Daniel Burgarth
		Musical audio synthesis using autoencoding neural nets Andy Sarroff, Michael Casey
		Tactile Composition: configurations and communications for a haptic chair Joanne Armitage, Kia Ng
		Digitally extending the optical soundtrack Alexander Dupuis, Carlos Dominguez
Time	Room	**Wednesday, 17 September 2014**
14:30- 16:30	Odeon 2	**OS14: Automatic music generation/accompaniment systems** Chair: **Moreno Andreatta**, *IRCAM, Paris, France*
		Kuatro: a motion-based framework for interactive music installations David Johnson, Yiorgos Vassilandonakis, Seth Stoudenmier, Bill Manaris

		Modes of sonic interaction in circus: three proofs of concept Ludvig Elblaus, Maurizio Goina, Marie-Andrée Robitaille, Roberto Bresin
		Laminae: a stochastic modeling-based autonomous performance rendering system that elucidates performer characteristics Kenta Okumura, Shinji Sako, Tadashi Kitamura
		Machine improvisation with formal specifications Alexandre Donze, Rafael Valle, Sophie Libkind, Ilge Akkaya, Sanjit Seshia, David Wessel
		Modulus *p* rhythmic tiling canons and some implementations in OpenMusic visual programming language Hélianthe Caure, Carlos Agon, Moreno Andreatta
		Planning human-computer improvisation Jérôme Nika, José Echeveste, Marc Chemillier, Jean-Louis Giavitto
Time	Room	**Wednesday, 17 September 2014**
14:30- 16:30	Odeon 3	**OS15: Algorithmic Composition-2** Chair: **Emilia Gomez**, *Universitat Pompeu Fabra, Spain*
		Gene expression synthesis Alo Allik
		AutoChorus Creator: four-part chorus generator with musical feature control, using search spaces constructed from rules of music theory Benjamin Evans, Satoru Fukayama, MasatakaGoto, NagisaMunekata, Tetsuo Ono
		Considering roughness to describe and generate vertical musical structure in content-based algorithmic-assisted audio composition Gilberto Bernardes, Matthew Davies, Carlos Guedes, Bruce Pennycook
		AutoRhythmGuitar: computer-aided composition for rhythm guitar in the tab space Matt McVicar, Satoru Fukayama, MasatakaGoto
		Takt: a read-eval-play-loop interpreter for a structural/procedural score language Satoshi Nishimura
		Query-by-multiple-examples: content-based search in computer-assisted sound-based musical composition Tiago Fernandes Tavares, Jônatas Manzolli

Time	Room	Wednesday, 17 September 2014
14:30- 16:10	Odeon 4	**SS3: Special Session "Tangibility in Computer Music"** Chair: **Claude Cadoz,** *ACROE, France*
		Being there & being with: the philosophical and cognitive notions of presence and embodiment in virtual instruments Annie Luciani
		Sound mosaic in geveryday objects Diemo Schwarz
		Spacialsound and tangibility Ludger Brummer
		sculpTon: a malleable tangible interface for sound sculpting Alberto Boem
Time	Room	**Thursday 18, September 2014**
09:00- 10:40	Odeon 2	**OS16: Spatial Sound & Spatialization Techniques** Chair: **Martin Supper**, *Berlin University of Arts, Germany*
		ImmLib - A new library for immersive spatial composition Miguel Negrão
		The HOA library, review and prospects Anne Sèdes, Pierre Guillot, Elliot Paris
		Introducing the zirkonium MK2 system for spatial composition David Wagner, Ludger Brümmer, Götz Dipper, Jochen Arne Otto
		An agent based approach to interaction and composition Stephen Pearse, David Moore
Time	Room	**Thursday 18, September 2014**
09:00- 10:40	Odeon 3	**OS17: Gestures, motion and music** Chair: **Alexandros Kontogeorgakopoulos**, *Cardiff Metropolitan University, UK*
		ArmKeyBoard: a mobile keyboard instrument based on chord-scale system and tonal hierarchy Jun-qi Deng, Francis Chi Moon Lau, Yu-kwong Kwok

		Leap motion as expressive gestural interface Martin Ritter, Alyssa Aska
		The procedural sound and music of ECHO::Canyon Rob Hamilton, Chris Platz
		Mapping motion to timbre: orientation, FM synthesis and spectral filtering Israel Neuman, Charles Okpala, Cesar Bonezzi
		Effects of different bow stroke styles on body movements of a viola player: an exploratory study Federico Visi, Esther Coorevits, Eduardo Miranda, Marc Leman
Time	Room	**Thursday 18, September 2014**
09:00- 10:40	Odeon 4	**OS18: Interfaces for sound and music** Chair: **Rafael Ramirez**, *PompeuFabra University, Spain*
		miniAudicle for iPad: touchscreen-based music software programming Spencer Salazar, Ge Wang
		Scaling up live internet performance with the global net orchestra Roger Dannenberg, Tom Neuendorffer
		P300 harmonies: a brain-computer musical interface Zacharias Vamvakousis, Rafael Ramirez
		Mutor: drone chorus of metrically muted motors Mo Zareei, Dale Carnegie, Ajay Kapur
		Bassline pitch prediction for real-time performance systems Andrew Robertson
Time	Room	**Thursday 18, September 2014**
11:10- 12:10	Onassis 2	**Keynote Speech 4** Chair: **Ioannis Zannos,** *Ionian University, Greece*
		Rhythmic processes in electronic music **Curtis Roads**, *University of California, Santa Barbara, USA*

Time	Room	Thursday 18, September 2014
12:10-12:45	Odeon 1	**PS4: Poster Session craze** Chair: **Richard Dudas**, *Hanyang University, Korea*
12:45- 14:30	Odeon 0	**PS4: Poster Session** Chair: **Richard Dudas**, *Hanyang University, Korea*
		The Black Swan: probable and improbable communication over local and geographically displaced net-worked connections as a musical performance system, Alyssa Aska
		Perception of interactive vibrotactilecues on the acoustic grand and upright piano Federico Fontana, Federico Avanzini, Hanna Järveläinen, Stefano Papetti, Francesco Zanini, Valerio Zanini
		Transcription adaptation and maintenance in live electronic performance with acoustic instruments Richard Dudas, Pete Furniss
		Resolving octave ambiguities: a cross-dataset investigation Li Su, Hsin-Yu Lai, Li-Fan Yu, Yi-Hsuan Yang
		Towards a dynamic model of the palm mute guitar technique based on capturing pressure profiles between the guitar strings Julien Biral, Nicolas D'Alessandro, Adrian Freed
		Influence of expressive coupling in ensemble performance on musicians' body movement Davi Mota, Mauricio Loureiro, Rafael Laboissière
		ATK reaper: ambisonic toolkit as JSFX plugins Trond Lossius, Joseph Anderson
		Vuza: a functional language for creative applications Carmine-EmanueleCella
		Using natural language to specify sound parameters Jan-Torsten Milde
		Sensors2PD: mobile sensors and WiFi information as input for pure data Antonio de Carvalho Junior
		Comparing models of symbolic music using probabilistic grammars and probabilistic programming

		Samer Abdallah, Nicolas Gold
		Sense: an electroacoustic composition for surround sound and tactile transducers Panayiotis Kokoras
		Recommending music to groups in fitness classes Berardina De Carolis, Stefano Ferilli, Nicola Orio
		Organic oscillator: experiments using natural oscillation sources from audiences Yuan-Yi Fan
		SkipStep: a multi-paradigm touch-screen instrument Avneesh Sarwate, Jeff Snyder
		A research of automatic composition and singing voice synthesis system for Taiwanese popular songs Chih-Fang Huang, Wei-Gang Hong, Min-Hsuan Li, Wei-Po Nien
		Toward real-time estimation of tonehole configuration Tamara Smyth, Cheng-i Wang
12:45- 14:30	Odeon 0	**Audio-rate modulation of physical model parameters** Edgar Berdahl
		Conceptual interacting strategies in forming electroacoustic sound identities Georgia Kalodiki
		Towards open 3D sound diffusion systems Fernando Lopez-Lezcano
		Teaching robots to conduct: automatic extraction of conducting information from sheet music Andrea Salgian, Laurence Agina, Teresa Nakra
		Color and emotion caused by auditory stimuli Elena Partesotti, Tiago Fernandes Tavares
		A genetic algorithm approach to collaborative music creation on a multi-touch table Niklas Klügel, Andreas Lindström, Georg Groh
		3DMIN – Challenges and interventions in design development and dissemination of new musical instruments Till Bovermann, HaukeEgermann, Alexander Foerstel, Sarah-Indriyati Hardjowirogo, Amelie Hinrichsen, Dominik Hildebrand Marques Lopes, Andreas Pysiewicz, Stefan Weinzierl, Alberto de Campo

		Parameter estimation of virtual musical instrument synthesizers Katsutoshi Itoyama, Hiroshi Okuno
		Experimence: considerations for composing a rock song for interactive audience participation Oliver Hödl
		A computer-mediated interface for jazz piano comping Rui Dias, Carlos Guedes, Telmo Marques
		The Effectiveness of visual feedback singing vocal technology in Greek elementary school Sofia Stavropoulou, Anastasia Georgaki, Fotis Moschos
		Tangibility and low-level live coding Yorgos Diapoulis, Ioannis Zannos
		The creation and projection of space-source in electroacoustic music Theodoros Lotis
Time	Room	**Thursday 18, September 2014**
14:30- 16:10	Odeon 2	**OS19: Perception and cognition of sound and music** Chair: **Stefania Serafin**, *Aalborg University, Denmark*
		ML.* machine learning library as a musical partner in the computer-acoustic composition flight Benjamin Smith, Scott Deal
		Merged-output hidden Markov model for score following of MIDI performance with ornaments desynchronized voices, repeats and skips Eita Nakamura, Yasuyuki Saito, Nobutaka Ono, Shigeki Sagayama
		muTunes: a study of musicality perception in an evolutionary context Kirill Sidorov, Robin Hawkins, Andrew Jones, David Marshall
		A Protocol for creating multiagent systems in ensemble with pure data Pedro Bruel, Marcelo Queiroz

Time	Room	Thursday 18, September 2014
14:30- 16:30	Odeon 3	**OS20: Algorithmic Composition-3** Chair: **Dominique Fober**, *GRAME, France*
		Musings on the status of electronic music today, *Invited Speech* CortLippe, *University of Buffalo, USA*
		December variations (on a theme by Earle Brown) Richard Hoadley
		Symmetrical and geometrical cycles in twelve-tone composition: developments toward a new model Telmo Marques, Paulo Ferreira-Lopes
		Cage: a high-level library for real-time computer-aided composition Andrea Agostini, ÉricDaubresse, Daniele Ghisi
		Musical processes representation Dominique Fober, Yann Orlarey, Stéphane Letz
		Spatial transformations in simplicial chord spaces Luis Bigo, Daniele Ghisi, Antoine Spicher, Moreno Andreatta
Time	Room	Thursday 18, September 2014
14:30- 16:10	Odeon 4	**SS4: Special Session "Iannis Xenakis: Technology and Philosophy-1"** *Chair:* **Makis Solomos,** *Universite Paris VIII, France*
		Xenakis's Philosophy of Technology Through Some Interviews*,* *Invited Speech* MakisS olomos, *University Paris 8, France*
		Computer, formalisms, intuition and metaphors A.Xenakian and post-Xenakian approach Jose Luis Besada
		Creativity through technology and science in Xenakis Kostas Paparigopoulos
		What does create using technology mean? The paradigm of Xenakis Elsa Kiourtsoglou

Time	Room	Friday 19, September 2014
09:00- 10:40	Odeon 2	**OS21: New Interfaces for Musical Expression-2** Chair: **Rafael Ramirez**, *PompeuFabra University, Spain*
		Implementation and evaluation of real-time interactive user interface design in self-learning singing pitch training apps Kin Wah Edward Lin, Hans Anderson, Hamzeen Hameem, Simon Lui
		Little Drummer Bot: building, testing, and interfacing with a new expressive mechatronic drum system Jim Murphy, Dale Carnegie, Ajay Kapur
		Mechatronic Keyboard Music: design, evaluation, and use of a new mechatronic harmonium Jim Murphy, Ajay Kapur, Dale Carnegie
		Implementations of the leap motion device in sound synthesis and live performance Lamtharn Hantrakul
		OPERAcraft: blurring the lines between real and virtual, Ivica Bukvic, Cody Cahoon, Ariana Wyatt, T.Cowden, K. Dredgen
Time	Room	**Friday 19, September 2014**
09:00- 10:40	Odeon 3	**OS22: Aesthetics of Computer and Interactive Music-2** Chair: **John Mourjopoulos**, *University of Patras, Greece*
		Timbral haunting: an interactive system re-interpreting the present in echoes of the past Michael Musick, Tae Hong Park
		Translation as technique: collaboratively creating an electro-acoustic composition for saxophone and live video projection Christopher Jette, Kelland Thomas, Javier Villegas, Angus Forbes
		Principles of visual design for computer music Ge Wang
		Optimal Acoustic Reverberation Evaluation of Byzantine Chanting in Churches John Mourjopoulos, Charalambos Papadakos, Gavriil Kamaris, Georgios Chryssochoidis, Georgios Kouroupetoglou
		Towards an aesthetic of electronic-music performance practice Marko Ciciliani

Time	Room	Friday 19, September 2014
09:00-10:40	Odeon 4	**OS23: Computer environments for sound/music processing-2** Chair: **Roger Dannenberg**, *Carnegie Mellon University, USA*
		Gamma: a C++ sound synthesis library further abstracting the unit generator Lance Putnam
		Extending Aura with Csound opcodes Steven Yi, Roger Dannenberg, Victor Lazzarini, John Fitch
		SoDA: A sound design accelerator for the automatic generation of soundscapes from an ontologically annotated sound library Andrea Valle, Paolo Armao, Matteo Casu, Marinos Koutsomichalis
		Violin fingering estimation according to skill level based on hidden Markov model Wakana Nagata, Shinji Sako, Tadashi Kitamura
		Alarm/will/sound: perception, characterization, acoustic modeling, and design of modified car alarms Alexander Sigman, Nicolas Misdariis
Time	Room	**Friday 19, September 2014**
11:10- 12:10	Onassis 2	**Keynote Speech 5** Chair*:* **Christos Carras***, Onassis Cultural Center, Greece*
		What is sound? **Peter Nelson***, University of Edinburgh, United Kingdom*
Time	Room	**Friday 19, September 2014**
14:30- 16:10	Odeon 2	**OS24: Digital Audio Effects and Physical Modeling** Chair: **Alexandros Kontogeorgakopoulos**, *Cardiff Metropolitan University, UK*
		Chorale synthesis by the multidimensional scaling of pitches, *Invited Speech* Clarence Barlow, *University of California Santa Barbara, USA*
		The TR-808 cymbal: a physically-informed, circuit-bendable, digital model Kurt James Werner, Jonathan S. Abel, Julius O. Smith

		Spatial and kinematic models for procedural audio in 3D virtual environments Jose Ignacio Pecino Rodriguez
		Programmation and control of Faust sound processing in OpenMusic Dimitri Bouche, Jean Bresson, Stéphane Letz
		Human perception of the soundscape in a metropolis through the phenomenology of neural networks Enrica Santucci, Luca Andrea Ludovico
Time	Room	**Friday 19, September 2014**
14:30- 16:10	Odeon 3	**OS25: Composition Systems / Techniques-2** Chair: **Gerhard Eckel**, University of Music and Performing Arts Graz, Austria
		Realism, art, technology and audiovisual immersion into the environment of the Ionian islands George Heliades, Apostolos Loufopoulos, Minas Emmanouil, Theofanis Maragkos
		Real-time music composition through P-timed Petri Nets Adriano Barate, Goffredo Haus, Luca Ludovico
		Chronotope Ivan Zavada
		Physical and perceptual characterization of a tactile display for a live-electronics notification system Emma Frid, Marcello Giordano, Marlon Schumache, Marcelo Wanderley
		Sonic scenography - equalized structure-borne sound for aurally active set design Otso Lähdeoja, Aki Haapaniemi, Vesa Välimäki
Time	Room	**Friday 19, September 2014**
14:30- 16:10	Odeon 4	**SS5: Special Session "Iannis Xenakis: Technology and Philosophy-2"** *Chair:* **Makis Solomos,** *Universite Paris VIII, France*
		Technology and philosophical ideas in the instrumental music of Iannis Xenakis Benoît Gibson
		Auditory fusion and holophonic musical texture in Xenakis' pithoprakta Panayotis Kokoras
		Round table Agostino Di Scipio, Jean-Claude Risset, Curtis Roads, Benoît Gibson, Panayotis Kokoras

Workshops, Demos, Studio Reports

Monday 15 September 2014		
	ROOM A	**ROOM B**
Time		
09:00-09:50	D1. Mobile Instruments Made Easy: Creating Musical Mobile Apps with LIBPD and iOS, No Experience Necessary, Danny Holmes	SR1. a) Sound and music Computing, Aalborg University, Studio Report, Stefania Serafin b) Centre Iannis Xenakis (CIX), Cyrille Delhaye
09:50-10:40	D2. Model-view-controller separation in Max and Jamoma. Trond Lossius	D3. Centre Iannis Xenakis (CIX), Rodolphe Bourotte
10:40-11:10	Coffee break	
11:10-12:10	Keynote Speech	
12:10-13:30	WS1. Modality Workshop Till Bovermann	
13:30-14:10	Lunch break	
14:10-16:20	WS1. Modality Workshop Till Bovermann	WS2. Workshop: ``Topos'' toolkit for Pure Data: Spatial features of dance gestures for interactive musical applications. Luiz Naveda
16:20-16:40	Coffee break	

Tuesday 16 September 2014		
	ROOM A	**ROOM B**
Time		
09:00-09:50	WS3. Brain-Computer Music Interfaces Workshop Rafael Ramirez	
09:50-10:40		D4. SYSTab: a proactive real-time expert system for ancient Greek music theory and notation, Martin Carlé
10:40-11:10	Coffee break	
11:10-12:10	Keynote Speech	
12:10-13:30	WS4. Deployment, Analysis, and Creative Composition with RSD's from the Citygram Project Tae Hong Park	WS5. Formal and Computational Models in Popular Music. An Introductory Tutorial with Pedagogical Demonstrations Moreno Andreatta
13:30-14:30	Lunch break	
14:30-16:10	WS4. Deployment, Analysis, and Creative Composition with RSD's from the Citygram Project Tae Hong Park	WS5. Formal and Computational Models in Popular Music. An Introductory Tutorial with Pedagogical Demonstrations Moreno Andreatta
16:10-16:40	Coffee break	

Wednesday 17 September 2014		
	ROOM A	**ROOM B**
Time		
09:00-09:50	D5. Making People Move: Dynamic musical notations, Richard Hoadley	SR2. a) CeMFI and Earquake: (Epi-)Centers for Experimental Music, Media and Research, Aristotelis Hadjakos b) University of Helsinki Music Research Laboratory and Electronic Music Studio - The first 50 years and beyond, Kai Lassfolk
09:50-10:40	D6. Listening otherwise: playing with sound vibrations, Pascale Criton	
10:40-11:10	Coffee break	
11:10-12:10	Keynote Speech	
12:10-13:30	WS5. Digital Stompbox Design using Satellite CCRMA Edgar Berdahl	
13:30-14:10	Lunch break	
14:10-16:20	WS5. Digital Stompbox Design using Satellite CCRMA Edgar Berdahl	WS6. Composing for and Performing with Antescofo Arshia Cont
16:20-16:40	Coffee break	

Thursday 18 September 2014		
	ROOM A	**ROOM B**
Time		
09:00-09:50	WS7. Composing Electroacoustic Music using Video Game Engines, Andreas Diktyopoulos	
09:50-10:40		D7. Spinphony Demo, Mark Nilsen
10:40-11:10	Coffee break	

11:10-12:10	Keynote Speech	
12:10-13:30	WS8. Invited Workshop, Synthesis of singing voice, Johan Sundberg	
13:30-14:10	Lunch break	
14:10-16:20	WS8. Invited Workshop, Synthesis of singing voice, Johan, Sundberg	
14:30-16:20		
15:30-16:20		
16:20-16:40	Coffee break	

Friday 19 September 2014		
	ROOM A	**ROOM B**
Time		
09:00-09:50	WS9. Improvisation with circuit bent toys and selected digital processes Stelios Giannoulakis	
09:50-10:40		D8. i-score, an interactive intermedia sequencer, Pascal Baltazar
10:40-11:10	Coffee break	
11:10-12:10	Keynote Speech	
12:10-13:30	WS10. Workshop in Digital Fabrication for Digital Musical Instruments, Alexandros Kontogeorgakopoulos	
13:30-14:10	Lunch break	
14:10-16:20	WS10. Workshop in Digital Fabrication for Digital Musical Instruments, Alexandros Kontogeorgakopoulos	
16:20-16:40	Coffee break	

Workshops Abstracts

Monday, 15 September 2014

Modality Workshop.
Till Bovermann, Miguel Negrão, Marije Baalman, and Alberto de Campo

The Modality Toolkit aims to improve and facilitate the use of digital technology within interactive sound art and music. Written in SuperCollider, it simplifies the creation of individual electronic instruments by combining custom sound engines with off-the-shelf controllers. To this end, a common code interface, |MKtl|, is used to connect controllers from various sources and protocols. Currently, HID and MIDI are supported; GUI-based interfaces can be created on the fly from interface descriptions.
In the workshop, the toolkit is introduced and used by participants to lay out their control ideas and play music with each other.

"**Topos" toolkit for Pure Data: Spatial features of dance gestures for interactive musical applications**.
Luiz Naveda

A number of evidences reported in ethnography, cognition and musicology suggest that the Western disciplinary divisions between music and dance are culturally specific. However, the rise of informational societies created an interesting momentum: The unprecedented access to entangled experiences with sound, imagery and movement created a culture that demands more expressive multimodal experiences (like in many non-Western societies). How to support the demands for richer music-movement inter- action with high-level features of human movement? In this workshop we discuss the extraction of features from human body movement by means of a collection of tools called Topos, implemented for the platform Pure Data. These tools provide a number of techniques that enrich the feature description of movement gestures with information based on experimental and analytical ideas found in the literature of spatial cognition and dance. The program includes the explanation of the technological and theoretical back- ground, tutorial with patches and hand's on practices with dancers, and orientations for projects.

Tuesday, 16 September 2014

Brain-Computer Music Interfaces Workshop
Rafael Ramirez, Zacharias Vamvakousis, and Sergio Giraldo

This workshop focuses on the application of BCI as an intelligent sensor, similar to a microphone or camera, which can be used in the study of the inter-relationship between music, intentions and emotions. The main questions the workshop aims to discuss include: How could BCIs as intelligent sensors be integrated in musical systems (may be alongside other modes of input control)? What constitutes appropriate musical adaptation in response to physiological data? How to best present the cognitive state of the user in the context of music systems? How is the user experience of music interfaces enhanced through BCIs? The workshop is planned to feature tutorial and demo presentations and will include plenty of time for hands on activities (the organizers will provide a EEG devices for participants to use)

Deployment, Analysis, and Creative Composition with RSD's from the Citygram Project

Tae Hong Park, Michael Musick, and Charlie Mydlarz

This workshop will focus on the capture, analysis, and compositional capabilities afforded by current work in soundscape research through the Citygram (CG) Project. The workshop will offer a hands-on session following an overview of the CG Project which will present its approaches to soundscape and acoustic ecology research, overview of our comprehensive cyber-physical sensor network, and potentials for exploration of musical, creative, and spatial analysis using real-time and historical spatio-acoustic data streams. The session with then be followed by Part 2: Understanding and Building CG Re-mote Sensing Devices (RSDs), Part 3: Pushing and Pulling CG Data, Part 4: Musical Possibilities, and Part 5: Hands-on CG Exploration.

Formal and Computational Models in Popular Music. An Introductory Tutorial with Pedagogical Demonstrations

Moreno Andreatta, Mattia Bergomi, Louis Bigo, Carlos Agon, Philippe Cathé, Emmanuel Deruty, Frédéric Bimbot, Philippe Esling, Daniele Ghisi, Andrea Agostini, and Gilles Baroin

This Workshop focuses on a new research axis we are currently coordinating at IRCAM, in collaboration, among others, with researchers from IREMUS (the Institute of Research in Musicology, Sorbonne University) and IRISA (University of Rennes). The project aims to bring together some major scholars and researchers in the field of Formal and Computational Models applied to Popular Music repertoire by focusing, in particular, on the links between the symbolic approaches commonly utilized in mathematical music theory and computational musicology and audio-centered tools which have been developed in the MIR and cognitive musicology communities. Computational and cognitive musicology, in fact, traditionally develops tools that are either based on symbolic structures or signal-oriented, rarely seeking to cross fertilizations and mutual interaction. We will show in the Workshop how to developing formal and computational models enabling to link these two approaches. These models are primarily applied to the analysis of the musical structures and processes found in popular music, with special emphasis on pop music, songs and music improvisation.

The different presentations will each focus on a different theoretical approach by showing the underlying formal aspects as well as their implementation in computer-aided music analysis environments. Since these implementations make use of different computer music techniques, ranging from spatial computing to constraints programming, machine learning, multi-objective optimization and time series matching algorithms, the presentations will provide a very large overview of a variety of approaches in contemporary computer music research. The presentations include a survey of the main mathematical and music-theoretical concepts used in each computational model, followed by practical demonstrations of how to use the different computer music environments. We will put a special emphasis on the pedagogical side by trying to create an interaction between the tutors and the general public. Some of the presentations could be eventually accompanied by some real performances of the passages that are analyzed (if music instruments, such as a piano, a guitar and/or a percussion are available during the Workshop).

Mostly of the topics of the presentations also raise interesting philosophical questions about the dialectics between the symbolic and the signal-oriented approach in computer-aided music analysis. Depending on the interests of the audience, we can open a general discussion on these philosophical and epistemological issues by eventually expanding some of the discussions that will take place during ICMC/SMC 2014 special sessions.

Wednesday, 17 September 2014

Digital Stompbox Design using Satellite CCRMA
Edgar Berdahl, Esteban Maestre, and Myles Borins

The Digital Stompbox Design workshop will help jump-start each participant's journey into the wild world of imagining and realizing new ways of interacting with digital audio effects. By the end of the workshop, each participant will customize an effect using a take-home stompbox that is stage ready. Beginning and intermediate participants will benefit primarily from being led through a series of basic exercises in using the stompbox, while advanced participants may be most interested in discussing how to extend the functionalities of the stompbox via embedded Linux.

The workshop is based on open-source software and open-source hardware, so the possibilities are limited only by the imagination! The stompbox contains Satellite CCRMA featuring Arduino and the Raspberry Pi as well as knobs, buttons, footswitches, some other sensors, and an acrylic enclosure. Interested participants could later customize the template for the enclosure and laser-cut their own enclosure using a mail-order service.

Composing for and Performing with Antescofo
Arshia Cont, Giavitto Jean-Louis, and José Echeveste

This 4 hour workshop will focus on composing and performing mixed music with Antescofo and its dedicated GUI AscoGraph. Antescofo is plug-n-play score follower coupled to a dedicated timed-synchronous action language, and designed for composition and live performance of computer music involving live musicians and electronic processes. It is available for Max and PureData in their respective environments. In this workshop, we will overview the system and focus on the score description and action description language of Antescofo as well as practicalities such as importing music scores, creating automatic accompaniments. Advanced users will be exposed to dynamic aspects of the action language such as synchronization strategies, processes, variables and coupling Antescofo to other software such as SuperCollider, CSound and more. It is expected that by the end of this workshop, participants would be able to compose mixed music employing Antescofo and control their performances in live situations.

Thursday, 18 September 2014

Composing Electroacoustic Music using Video Game Engines
Andreas Diktyopoulos

This is not sound design for games. It is exactly the opposite! It is about using game engines frameworks and tools in order to compose electroacoustic music, sound installations and real time electroacoustic compositions. Given a 3D virtual environment from the game engine, we can actually set the sound elements inside this 3-dimensional environment, use game physics and other game oriented tools, define specific paths of the sound listener object (virtual microphone) and as a result we have a specific (virtual) soundwalk, an electroacoustic composition. This can be a real-time process involving external interfaces or just to extract a final not-real-time composition (sound file).

Workshop on synthesis of singing (Invited)
Prof. Johan Sundberg (chair, KTH Stockholm)

Marti Umbert, Tod Machover, and Carl Unander-Scharin. Ludvig Elbaus

The workshop will provide an idea of some present work and achievements in the area of synthesizing singing.

Marti Umbert: Expression control in Singing voice synthesis: features, approaches, evaluation and challenges.
Carl Unander-Scharin and Ludvig Elblaus: Extending operatic voices in Live performances: Presentation of a arrange of artist-operated tools developed in collaboration with opera-singers for on-stage purposes.
Tod Machover: Searching for singing's soul:From Robot Operas to Vocal vibrations

Friday, 19 September 2014

Improvisation with circuit bent toys and selected digital processes
Stelios Giannoulakis

A workshop on audiovisual improvisation with circuit bent toys. We will be looking into specific hardware modification strategies and procedures and how they reflect on instrument behavior, as well as into the artistic use of these instruments in the context of improvisation. Structured and free improvisation approaches. Form factor and improvisation pathways. The choice of digital processes to apply onto the analog instrumentarium as an other important area of experimentation. A hands on music making workshop informed by accessible technology.

Workshop in digital fabrication for digital musical instruments
Olivia Kotsifa, Alexandros Kontogeorgakopoulos, Anastasia Pistofidou, and Aris Bezas

In this workshop participants would learn how to design and digitally fabricate interactive new musical instruments and controllers. It aims to get participants up to speed with digital fabrication technologies and hands on design tools and 3d printing as well as understanding the principles of physical computing in the context of computer music

Music Program

Sunday 14/9/2014, 20:00, Hall of Ceremonies, University of Athens, C1, Inaugural Concert

Chin Ting Chan, **time forward** *for piano and live electronics* (2012) 6'50'', Kari Johnson (pno), Christopher Biggs (el)

Dimitri Papageorgiou, **"...anD..." for solo viola (2012)** *for solo viola* (2012) 8', Ilias Sdoukos

Ben Houge, **The Tomb of the Grammarian Lysias (Λυσίου Γραμματικού Τάφος)** *for solo voice and audience mobile devices* (2014) 4', Ben Houge

Monday 15/9/2014, 16:30-18:00, Onassis Cultural Center Upper Hall, C2.1, Music with solo Instruments I

Steven Kemper, **Mythical Spaces for Amplified Percussion and Computer** *for amplified percussion and computer* (2010) 11'45'', Theodor Milkov (perc)

Seth Shafer, **Pulsar [Variant I]** *for horn and electronics* (2013) 5'9'', Manos Ventouras

Joel Hunt, **Saxophony** *for saxophone and live electronics* (2012) 6', Joel Hunt

Petro Vouris, **Pallas Athena Polias** *for clarinet* (2014) 9', Lindsay Vickery (bcl)

Marco Marinoni, **IL GRIFO NELLE PERLE NERE** *for piano and hypersample* (2014-08) 11', Christos Sakelaridis

Hans-Gunter Lock, **Synthesizer Piece in Bohlen-Pierce Scale** *for Bohlen-Pierce synthesizer with piano sound* (2014) 10'15'', Christos Sakelaridis

Enrique Mendoza Mejia, **Cassiopeia for alto saxophone and live electronics** *for alto saxophone and live electronics* (2012) 7'45'', Guido de Flaviis

Justin Porter, **Watermill Portrait - For Soprano Saxophone and Electronics** *for soprano saxophone and electronics* (2014) 8'30'', Guido de Flaviis

Myrto Korkokiou, Apostolos Loufopoulos, **Machine Gun** *for alto flute* (2013) 11'22'', Myrto Korkokiou

Monday 15/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C2.2, Fixed media and live spatialization I

Manfredi Clemente, **Les dimensions du réel - 3 acousmatic fragments** *(acousmatic)* (2013) 9'30''

Caitlin Woods, **seven** *(acousmatic)* (2013) 5'16''

Massimo Avantaggiato, **Vana Imago** *(acousmatic)* (2010) 8'7''

Georgia Kalodiki, **Afterimage** *(acousmatic)* (2014) 14'

Dariusz Mazurowski, **The Great Red Spot of Jupiter** *(acousmatic multichannel)* (2013) 7'5''

Hyeonhee Park, **Blue Grains** *(acousmatic multichannel)* 6'58''

Tommaso Rosati, **Lat e n c y** *(acousmatic)* (2013) 5'

Orestis Karamanlis, **Toys** *(acousmatic multichannel)* (2011) 8'47''

Alejandra Hernández, **Solar** *(acousmatic multichannel)* (2012) 15'7''

Monday 15/9/2014, 19:30-20:30, Onassis Cultural Center Upper hall, C2.3, Spatial music and performance I

Hugh Lynch, **Another September** *(acousmatic 8-channel)* (2014) 11'15''

Paul Koonce, **Parallax** *(acousmatic 8-channel)* (2013) 9'12''

Sebastien Lavoie, **Basketball Glitch** *(acousmatic)* (2013) 6'30''

Ricardo Climent, **'Putney' for game-audio** *game-audio interactive composition* (2014) 10'

Massimiliano Cerioni, **Oltre il carico di rottura dell'anima** *(acousmatic)* (2013) 8'1''

Michael Ka Yau Lau, **W** *(acousmatic multichannel)* (2013) 10'48''
Fernando Lopez-Lezcano, **Divertimento de Cocina** *live electronics* (2013-14) 12'
Yumiko Kishi, **Miyama_Kamakura** *(acousmatic)* (2014) 8'12''

Monday 15/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C2.4, Music for ensemble I (with The Paxos Ensemble and Guests) / Music for double bass, Conductor: Alexandros Diamantis

Takuto Fukuda, **Assimilation(2013)** *for contrabass and electronics* (2013) 8', Vassilis Papavassiliou
Jongchan, Hyun, **Double Bass and Computer** *(video and audio)* (2013) 12', Vassilis Papavassiliou
Mike Solomon, **patchy the autobot** *for violin, clarinet and cello* (2012) 8'10'', Dimitra Triantafillou (vn), Marina kolovou (c), Kostas Tzekos (cl)
Samuel Gillies, **The Aura Implicit** *for bass flute, bass clarinet, violin, cello and electronics* (2013) 11'15'', Lindsay Vickery (bcl), Sam Gillies (el), Ana Chifu (fl), Dimitra Triantafillou (vn), Marina Kolovou (c)
Lindsay Vickery, **Nature Forms I** *for 3 players and electronics* (2014) 9'20'', Lindsay Vickery (bcl), Michael Terren (pno), Sam Gillies (el), Marina Kolovou(c)
Cat Hope, **Sogno 102** *for bass flute, bass clarinet, cello, viola, piano, electronic operator* (2013) 7', Lindsay Vickery (bcl), Michael Terren (pno), Sam Gillies (el), Ana Chifu (fl), Ilias Sdoukos (va), Marina Kolovou(c)
Dimitrios Bakas, **Towards...VII (Ensemble and Electroacoustic Sounds)** *for ensemble and electroacoustic sounds* (2010) 10'35'', Ana Chifu (fl), Kostas Tzekos (cl), Dimitra Triantafillou (vn), Ilias Sdoukos (va), Marina Kolovou (c), Theodor Milkov (perc), Stefanos Nasos (p)
Aaron Einbond, **Le Cabinet des Signes** *for amplified ensemble and electronics* (2010-11) 12', Theofilos Sotiriadis

Monday 15/9/2014, 22:30-1:00, National Bank of Greece Building, C2.5, Night Concert

Keitaro Takahashi, **surge** *for sub-bass Recorder, Voice, and Live Electronics* (2013) 7', UMS 'n JIP
Ryan Maguire, **Carrauntoohil** *(acousmatic)* (2013) 6'28''
Dimitrios Maronidis, **Ganesh Paran for Voice & RT generated Score + Interactive Tape** *for voice & RT generated score + Interactive Tape* (2013) 8'8'', UMS 'n JIP
Zach Zubow, **Copenhagen Wheel** *for percussion (5 cardboard boxes) and max* (2010) 6', milkov
Akiko Ushijima, **Instan'stillation for contrabass recorder and electronics** *for contrabass recorder and electronics* (2013-14) 9'35''
Enrique Tomás, **Tangible Scores** *for tactile interface for musical expression* (2014) 9'
Konstantinos Vasilakos, **Αταραξία (Ataraxia, 2014)** *composed with Greap* (2014) 9'53''
Tone Åse, **Tone Åse: Expanding the vocalist's role through the use of live electronics in realtime improvisation** (2014) 10', Tone Åse
Stelios Giannoulakis, **Power Toys** for modified toys 10'
Woon Seung Yeo, Ji Won Yoon, **Granulated Symphony of Psalms** *(video and audio)* (2014) 4'35''
Chikashi Miyama, **Modulations** *interactive multi media performance* (2013) 9'
Augusto Meijer, **Utopia** *(acousmatic)* (2014) 8'
Renato Messina, **nerdDecomps** *(video and audio)* (2012) 9'42''
Pietro Polotti, Sarah Taylor, Maurizio Goina, **Body Jockey – BJ set 2** *interactive dance* (2014) 15'
Shelly Knotts, **Algorave Performance** *live coding improvisation* (2014) 15'
Zlatko Baracskai, **Algorithmic Cross-Mixing and Rhythmic Derangement** 5'3''

Tuesday 16/9/2014, 16:40-18:00, Onassis Cultural Center Upper hall, C3.1, Music with Flute

Fernando Lopez-Lezcano, John Granzow, **Vox Voxel** *3D printing, real-time processing, ambisonics* (2014) 11'
Rodrigo Cadiz, **Kara** *for flute and real-time score generated* (2014) 9'30'', Katrin Zenz
David Evan Jones, **Yeonpyeong Island for Alto Flute & Fixed Media** *for alto flute and fixed media* (2011) 7'54'', Katrin Zenz
Nicolas Jacquot, **Twice An End** *for flute, guitar & live-computer* (2013) 7'30'', Katrin Zenz, Aggelos Mpotsis (guitar)
Ying-Jung Chen, **Firefly Secret** *for flute and electronics* (2013) 7'24'', Katrin Zenz
Riccardo Castagnola, **KASUMU** *for alto flute and live electronics* (2012) 6'3'', Katrin Zenz
Ori Barel, **Out-For Flute and Fixed Media** *for flute and fixed media* 13'16'', Katrin Zenz
Daniel Miller, **Contrails** *for solo flute and live electronics* (2013) 10'42'', Katrin Zenz
Tom Mays, **The Well-Tempered Patch** *for flute, karlax and live electronics* (2013) 8', Katrin Zenz

Tuesday 16/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C3.2, Fixed media and live spatialization II

Jerod Sommerfeldt, **A Wondrous Number** *(acousmatic)* (2013) 5'35''
Oliver Carman, **Electric Strings** *(acousmatic)* (2012) 11'30''
Hoyong Lee, **Tag** *(acousmatic)* (2014) 4'39''
Ariadna Alsina Tarres, **Voiles vitrés** *(acousmatic)* 11'31''
Nicoletta Andreuccetti, **Living Voices** *(acousmatic)* (2014) 9'15''
Neal Farwell, **Photographs of Water** *(acousmatic multichannel)* (2013) 15'45''
Iacopo Sinigaglia, **No Alarms** *(acousmatic)* (2013) 7'28''
Taro Yoshihara, **Aperture (2013)** *(acousmatic)* (2013) 12'

Tuesday 16/9/2014, 19:30-20:30, Onassis Cultural Center Upper hall, C3.3, Music with solo Instruments II

Jian Feng, **Sound Between Lines** *for guqin and leap motion* (2013) 9', Theodoros Karras (tambour)
Se-Lien Chuang, **impromptu** *for oud and electronics* (2011-14) 6'1'', Theodoros Karras (tampoura)
Wataru Iwamoto, **Reflection** *for marimba and electronics* (2013) 6'10'', Yoshihisa Yamada
Carmine Emanuele Cella, **Improvviso statico** *for alto sax and live electronics* (2012) 12', Guido de Flaviis
Thomas Beverly, **Ocotillo** *for multi-percussion, seasonally variable electronics, and video* (2013) 10', Theodor Milkov
Miroslav Spasov, **Etudes fro Listeners** *for piano and electronics* (2006-13) 14', Christos Sakelaridis
Andrew Selle, **Rise Up!** *for piano and electronics* (2014) 9'30'', Kari Johnson
Christopher Biggs, **The Ends of Histories** *for amplified piano and computer* 9'18'', Kari Johnson

Tuesday 16/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C3.4, Fixed media and live spatialization III / Voice

Chin Ting Chan, **Whispers of Time** *(acousmatic)* (2013) 14'
Yu-Chung Tseng, **As Butterflies Flying Under the Curtain-- 2-channel Acousmatic Music** *(acousmatic)* (2013) 9'9''
Stelios Giannoulakis, **Materialisation** *(acousmatic)* (2012) 10'22''
Rajmil Fischman, **Costa** *(acousmatic 8-channel)* (2013) 8'47''
Jonty Harrison, **BEASTiary** *(acousmatic multichannel)* (2012) 8'20''
Jingyou Lu, **Convallaria majalis** *(acousmatic)* (2013) 3'51''
Marc Ainger, **Ghost Light** *(acousmatic multichannel)* (2014) 14'20''
Nikos Stavropoulos, Aniko Toth, **Elegeia (For Anna)** *for voice and fixed media* (2013) 9'32''

Tuesday 16/9/2014, 22:30-01:00, National Bank of Greece Building, C3.5, Night Concert

Mara Helmuth, Esther Lamneck, **Irresistible Flux** *for tarogato and electronics* (2014) 10', Esther Lamneck
Steve Wanna, **Smriti** *for one soloist and electronics* (2011) 10', Tzekos
Jeff Morris, **Live Sampling Improvisation** 3'13'', Tzekos
Arne Eigenfeldt, **The Indifference Engine** *for percussion and electronics* (2013) 12', Tzekos
Kacper Ziemianin, **'lighteffface'** *interactive music performance with DIY interface* (2013) 15'
Jeffrey Stolet, **Lariat Rituals** *real-time performance* (2012) 12'
Casey Farina, Mary Fitzgerald, Jessica Rajko, **Flow States** *for dance and media* (2013) 16'
Alexandros Kontogeorgakopoulos, Edgar Berdahl, **Engraving – Hammering – Casting** *new interfaces performance* (2012) 6'17''
Jon Nelson, **Guitar Conduction #1: Taut Steel** *for electric guitar, effects, and fixed media* (2013) 11', Michalis Moschoutis
Jaeseong You, Arsid Ketjuntra, **Not Bad** *for electric guitars and tape* (2014) 6'50'', recorded
Yoomee Baek, Arsid Ketjuntra, Jaeseong You, **Dance Music 07** *for two electric guitars and a synthesizer* (2013) 7'19'', recorded
Simon Fay, Lawrence Fyfe, Aura Pon, **_under_scored_** *for oboe, electric guitar, and laptop* (2014) 10'
Andrea Young, Michael Day, **Orificial I.E.D. (improvisatory explosive device)** *for voice and electronics* (2013) 12'
Ling-Hsuan Feng, **SET** *(acousmatic)* 6'6'', Andrea Young
Keisuke Yagisawa, **Unseeable Rigidness** *(video and audio)* (2014) 11'26''
Tim Howle, Nick Cope, **Globus Hystericus** *(video and audio)* (2013) 7'15''

Wednesday 17/9/2014, 16:40-18:00, Onassis Cultural Center Upper hall, C4.1, Spatial music and performance II

Hugues Genevois**, Gaëlle Deblonde, Errika Manta, Ele[k]tronic Elegy** *for 3 performers* (2014) 12', Gaëlle Deblonde, Hugues Genevois, Errika Manta
Ambrose Seddon**, Pellere** *(acousmatic)* (2012) 13'50''
Mark Bokowiec**, V'Oct(Ritual)** *for voice and electronics* (2010) 14'40'', Julie Bokowiec
Gordon Delap, **Ashes to Ashes** *(acousmatic 8-channel)* (2014) 10'
Ian Clarke**, Figurehead** *for 8-channel fixed media, live electronics, and millitant speaker* (2013) 9'41'', Ian Clarke, Jinghong Zhang
Stephen Pearse, **Liten Rost - I** *(acousmatic)* (2014) 9'30''
Michael Terren, **Whirling Knives** *(acousmatic multichannel)* (2014) 9'46''

Wednesday 17/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C4.2, Fixed media and live spatialization IV

Antonio Scarcia, **Harvest Fields** *(acousmatic)* (2012) 7'28''
Ting-Yun WANG, **Industrial Noise** *(acousmatic)* 5'33''
Fred Szymanski, **Tensus** *(acousmatic multichannel)* (2013) 8'30''
Richard Scott, **Several Circles** *(acousmatic)* (2013) 11'25''
Scott Krejci, **Constrained** *acoumastic* (2014) 6'20''
Bruce Hamilton, **Hennecker's Ditch Fantasy** *(acousmatic)* (2014) 6'
Kuei-Fan Lin, **Id, Super-Ego, and Ego** *(acousmatic)* (2010) 6'10''
Nicola Casetta, **Piano simulacrum** *(acousmatic)* (2013) 10'31''
Huw McGregor, **Llan Pass** *(acousmatic)* (2014) 12'24''

Wednesday 17/9/2014, 19:30-20:30, Onassis Cultural Center Upper hall, C4.3, Music for Piano

Katharine Norman, **Making Place** *for piano and electronics* (2013) 15'10'', Beata Pincetik

Eleftherios Papadimitriou, **Electric Currents, for piano and electronics** *for piano and electronics* (2012) 9', Beata Pincetik
Richard Hoadley, **December Variations (on a theme by Earle Brown)** *for piano* (2013-14) 14'37'', Beata Pincetik
Ed Martin, **Swirling Sky** *for piano and fixed media* (2011) 6'25'', Beata Pincetik
Eric Lyon, **Diagonal Noise** *for piano* (2009) 7'40'', Christos Sakelaridis
Brian Belet, **Summer Phantoms: Nocturne** *for piano and electronics* (2011-13) 11', Christos Sakelaridis
Panayiotis Kokoras, **West Pole** *for piano and electronics* (2009) 8'43'', Christos Sakelaridis

Wednesday 17/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C4.4, Music for String Quartet / Music for solo strings

Than van Nispen tot Pannerden, **NLN-live, an application for live non-linear and interactive music performances** *for live non-linear and interactive music performances* (2013-14) 8', AudioStrings quartet/ pincetik
Yuanyuan (Kay) HE, **On the Threshold of a Drizzly Reality** *for cello and electronics* (2013) 9'22'', Alexandros Mpotinis
Takayuki Rai, **Active Figuration for violin and computer** *for violin and computer* (2009) 11', Giorgos Panagiotopoulos
Richard Hoadley, **Calder's Violin** *for violin and electronics* 10'5'', Giorgos Panagiotopoulos
Christopher Biggs, **Greed** *for amplified violin and fixed media* (2012) 6'40'', Giorgos Panagiotopoulos
Kevin Ernste, **Palimpsest for string quartet and electronics** *for string quartet and electronics* (2013-14) 14', Audio Strings Quartet: Alfred Shtuni, Franc Shestani, Antonella Tsefa, Alexandros Mpotinis
Giulio Colangelo, **ORGANISMO APERTO No.1 (for string quartet & electronics)** *for string quartet and electronics* (2014) 5'15'', Audio Strings Quartet: Alfred Shtuni, Franc Shestani, Antonella Tsefa, Alexandros Mpotinis
Paul Clift, **Le détour permet le retour** *for string quartet, live electronics & video projections* (2014) 0', Audio Strings Quartet: Alfred Shtuni, Franc Shestani, Antonella Tsefa, Alexandros Mpotinis
Anargyros Deniosos, **Divided Harmonies 7X7** *for 4-10 (or more) widely separated performers and optional live electronics* (2014) 10'5'', AudioStrings quartet, panagiotopoulos, pincetik

Wednesday 17/9/2014, 22:30-1:00, National Bank of Greece Building, C4.5, Night Concert

Dr. James Borchers, **Talking Drum- for Frame Drum and Computer** *for frame drum and computer* (2013) 8', milkov
Cody Kauhl, **Autonomous Agents** *(acousmatic)* (2012) 5'41''
JunTae Baek, **Meme II for for snare drum solo and 4 channel live-electronics** *for snare drum solo and 4 channel live-electronics* (2012) 8', milkov
Barry Moon, **Snare Alchemy** *for snare drum and computer* (2013) 7'32'', milkov
Till Bovermann, Dominik Hildebrand Marques Lopes, Amelie Hinrichsen, **PushPull -- Balgerei** *for ensemble of pushPull instruments* (2014) 15'
Richard Dudas, **Prelude** *for percussion and computer* (2014) 6'30'', Patti Cudd
Ayako Sato, **kakurega** *(acousmatic)* (2012) 5'40''
Antonio D'Amato, **Une rencontre** *(acousmatic)* (2013) 5'30''
Xiao Fu, **Der Mond in Wogen** *for dancer/percussionist and multimedia* (2012) 10', Xiao Fu
Konstantinos Karathanasis, **Hekate** for bendir and live electronics (2013) 12', Patti Cudd
Kristina Warren, **Stainless Steel** (acousmatic) (2014) 5'14''

Spyros Polychronopoulos, **feeling of movement** live laptop improvisation (2011) 4'49''
Robert Wechsler, Andreas Bergsland, **Jeu de modes** *for dance and new interfaces* (2014) 12'
Momoko Noguchi, **[1=∞,∞=1] for MIDI piano and Noise** *for midi piano and noise (2009) 8'20'', Momoko Noguchi*
Maxwell Tfirn, **91o(X) F[+X]F[-X]+X,FF** *laptop improvisation (2013) 7'*
Alexander Dupuis, **That Which Pulls** (*video and audio) (2013) 9'52''*
Kazuki Muraoka, **L.F.Operator live *electronics (2014) 15*'**
Jeffrey Weeter, Derek Foott, **The Box** *multimedia performance 15'*

Thursday 18/9/2014, 16:10-16:40, Onassis Cultural Center Main hall, C5.1, Fixed media and live spatialization V

João Fernandes, **M** (*acoumastic)* (2013) 9'
John Nichols, **Gates** *(acousmatic multichannel)* (2013) 8'20''
Katerina Tzedaki, **Prayer** *(acousmatic 8-channel)* (2011) 12'48''
Andrew Babcock, **Transformations** *(acousmatic)* (2008) 9'26''
Dimitrios Savva, **Erevos** *(acousmatic)* (2012) 7'23''
Won Lee, **Coggler** *(acousmatic)* (2014) 6'2''
Danny Saul, **Glitches / Trajectories** *(acousmatic 8-channel)* (2014) 11'28''
Apostolos Loufopoulos, **Bee** *(acousmatic)* (2010) 12'52''

Thursday 18/9/2014, 16:10-17:40, Onassis Cultural Center Upper hall, C5.2, Music with solo Instruments III

David Ikard, **Velo** *(acousmatic)* (2012) 8'51''
Ioannis Andriotis, **Prayer for Soprano and Live electronics** *for soprano and live electronics* (2012) 7'17'', Nicole Robertson
Leonello Tarabella, Esther Lamneck, **Jacaranda** *for wind-instrument and live electronics* (2013) 9'
Keith Hamel, Megumi Masaki, **Touch for Piano, Interactive Electronics and Gesture Tracking** *for piano, interactive electronics and gesture tracking* (2012) 15', Keith Hamel
Martin Ritter, **Still Night Thoughts** *for alto flute and interactive electronics* (2012) 10'9'', Erin Lesser
Elainie Lillios, **Among Fireflies** *for alto flute and live, interactive electroacoustics* (2010) 10'30'', Erin Lesser
Neal Farwell, **Songs and Shards** *for piano and live electronics* (2012) 15', Phillip Mead

Thursday 18/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C5.3, Music for ensemble II

Leontios Hadjileontiadis, **Brainswarm** *for bio-conductor soloist and ensemble, kinect, EEG Emotiv, MAX/MSP-Processing live electronics and visuals* (2013) 13', Giorgos Konstantinou (pno), Zacharias Tarpagos (fl), Alexis Pogrevnois (cl), Giorgos Panagiotopoulos (vln), Alexandros Mpotinis (vc)
Judith Shatin, **Spring Tides** *for amplified flute, clarinet, violin, cello, piano and interactive electronics* 11'3'', Kostas Anastasopoulos (pno), Zacharias Tarpagos (fl), Alexis Pogrevnois (cl), Giorgos Panagiotopoulos (vln), Alexandros Mpotinis (vc)
Patricia Alessandrini, **Trio d'après Schoenberg for ensemble and electronics** *for cello, clarinet, piano and electronics* 7', Giorgos Konstantinou (pno), Alexis Pogrevnois (cl), Alexandros Mpotinis (vc)
Martin Ritter, **Prayer** *for alto flute, cello and percussion* (2013) 13', Zacharias Tarpagos (Fl), Alexandros Mpotinis (vc), Thodoris Vazakas (perc)
Kyong Mee Choi, **Tender Spirit I** *for flute, clarinet, violin, cello, piano, percussion and electronics* (2013) 9'20'', Giorgos Konstantinou (pno),), Zacharias Tarpagos (fl), Alexis Pogrevnois (cl), Giorgos Panagiotopoulos (vln), Alexandros Mpotinis (vc), Thodoris Vazakas (perc)

Lidia Zielinska, **Rust** *for 5 instruments and CD* (2010) 9'24'', Kostas Anastasopoulos (pno), Zacharias Tarpagos (fl), Alexis Pogrevnois (cl), Giorgos Panagiotopoulos (vln), Alexandros Mpotinis (vc)
Dimitri Papageorgiou, **Effluénces (2011) for flute, bass clarinet, violin, cello and piano** *for flute, bass clarinet, violin, cello and piano* (2011) 12', Kostas Anastasopoulos (pno), Zacharias Tarpagos (fl), Alexis Pogrevnois (cl), Giorgos Panagiotopoulos (vln), Alexandros Mpotinis (vc)

Thursday 18/9/2014, 20:00-21:00, Observatory, C5.4, Invited Composers' Concert in the National Observatory of Athens

John M. Chowning, **Voices** *for soprano and interactive computer* (2011) 18"
Peter Nelson, **Tournoiements de Spectres** *(acousmatic)* (1988) 8'
Jean Claude Risset, **Elementa** *(acousmatic 4-channel)* (1998) 22'

Thursday 18/9/2014, 22:30-01:00, National Bank of Greece Building, C5.5, Night Concert

Emma Lloyd (KUBOV), Jess Aslan, **Absolute Zero** *for violin and electronics* (2014) 15', Jess Aslan, Emma Lloyd
Scott Miller, **Contents May Differ** *for Bb bass clarinet and fixed media electronics* (2013) 11'13'', Tzekos
Tae Hong Park, **Bass X Sung** *for electric bass and signal processing* 9'9'', Tae Hong Park
Juan Parra Cancino, **The Architecture of Time and Space in the Live Electronic Music of Luigi Nono: A creative point of departure and Multiple Paths (Omaggio a Nono)** *for double bass, networked daxophone and live electronics* (2013) 12'
yota morimoto, **matrix::replay** *(video and audio)* (2014) 15'
Francesco Galante, **WAITING THE BIG FREEZE** *(acousmatic 4-channel)* (2014) 9'
Tonia Ko, **Breath, Contained.** *for bubble wrap* (2013) 5'
Rodney Waschka, **Portrait of Pablo Picasso by One of His Lovers** *(acousmatic)* 5'
Manoli Moriaty, **Dancing on the Fence** *(acousmatic)* (2013) 10'29''
Ursel Quint, Barry L. Roshto, **Le Duel des Mignons** *for live coding* (2014) 12'
Sunhuimei Xia, **Ring Roll Ring** *(acousmatic multichannel)* (2012) 7'30''
Stewart Collinson, Andrea Szigetvári, **Transitus Angeli** *(video and audio)* (2014) 11'30'
Jonathan Higgins, **Drum Solo** *(acousmatic)* (2014) 6'
Robby Neubauer, **Scribble** *(acousmatic)* (2013) 5'3''
Scott Barton, **Breeding in PIeces** *(acousmatic)* (2009) 7'28''

Friday 19/9/2014, 12:10-13:10, Odeon 1, C6.0, Video Works

Chang Seok Choi, **'Initium' for Mezzo-Soprano, Tenor, Bass Clarinet and Electroacoustics with Video** *for mezzo-soprano, tenor, bass clarinet and electroacoustics with video* (2011) 5'7''
Jonathan Weinel, **Mezcal Animations** *(video and audio)* (2013) 4'
Charles Nichols, Nicole Bradley-Browning, Amber Bushnell, Mark Gibbons, Mark Lorang, **Sound of Rivers: Stone Drum** *for stone drum* (2013) 5'23''
Richard Scott, Mark Pilkington, **Surface** *(video and audio)* (2014) 7'40''
Josh Simmons, **bitPushIntersection** *(video and audio)* (2014) 6'9''
Alfredo Ardia, Sandro L'Abbate, **Studio N.1** *(video and audio)* 2'5''
Alexander Sigman, Hwang Eunjung, **Future Creatures** *(video and audio)* (2013) 9'24''
Diego Capoccitti, **Epithymetikòn** *(video and audio)* (2014) 9'8''

Friday 19/9/2014, 16:40-18:00, Onassis Cultural Center Upper hall, C6.1, Music with solo Instruments IV / Music with harp

Shih-Wei Lo, **Things Hoped For, Things Unseen** *for electric/amplified harp, electronic music, and projected video* (2012) 8', Maria - Christina Papadopoulou

Akira Takaoka, **Aeolian Variations** *for harp and computer* (2014) 9', Maria - Christina Papadopoulou
Michael Clarke, **Enmeshed 3** *for cello and live electronics* (2013) 12'5'', Seth Woods
Mark Bokowiec , **Dialogue** *for cello and Prosthetic Spine* (2014) 7'32'', Seth Woods
Alyssa Aska, **Sharp-edged** *for clarinet in Bb and kinect* (2014) 8', K. Tzekos
Juraj Kojs, **Pastoral Care** *for fujara and electronics* (2010-14) 10', J. Kojs
Paola Lopreiato, **a soul admitted to itself** *for fixed media and live clarinet improvisation* (2013) 7'30'', Esther Lamneck
Theodoros Lotis, **Seven Spaces of Ether** *for clarinet and live electronics* (2013) 11', Esther Lamneck

Friday 19/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C6.2, Music for ensemble II (with The Paxos Ensemble and Guests) / Music with Voice(s), Conductor: Alexandros Diamantis

Wei Dai, **If I'm Lost-Now (for alto saxophone, baritone saxophone, amplified voice and electronics)** *for alto saxophone, baritone saxophone, amplified voice and electronics* (2013) 5'24'', Guido de Flavis, Theofilos Sotiriadis, Angelica Cathariou
Cameron Graham, Oliver Doyle, **Pinephrine, for chamber sextet and electronics** *for chamber sextet and electronics* (2013) 10', Maria – Christina Papadopoulou, Guido de Flaviis, Kostas Tzekos (cl), Greta Papa (vn), Ilias Sdoukos (va), Maria Anisegou (c)
Christopher Hopkins, **The Mirror of Enigma** *for flute/alto flute, bass clarinet, marimba, harp and electroacoustics sound* (2010) 11', Maria – Christina Papadopoulou , Nafsika Tsara (fl), Kostas Tzekos (cl), Marinos Tranoudakis (perc)
Alexander Sigman, **epiglottis** *for 2 voices, flute, cello, contrabass, electronics and video* 8'52'', Irini Fotinaki, Angelica Cathariou, Vassilis Papavasiliou, Nafsika Tsara (fl), Maria Anisegou (c)
Ivan Simurra, **ExSamples** *for Bb clarinet, piano, violoncello and double bass* (2012-14) 6'11'', Guido de Flaviis, Kostas Tzekos (cl), Maria Anisegou (c), Marinos Tranoudakis (perc), Stefanos Nasos (p)
Marta Gentilucci, **"…Tutt'occhi"** *for Contralto, ensemble and live-electronics* (2010-11) 10', Angelica Cathariou, Kostas Tzekos (cl), Ilias Sdoukos (va), Maria Anisegou (c), Marinos Tranoudakis (perc)
Christopher Trapani, Ivan Gomez-España, **Five Out of Six** *for six instruments, live electronics, and live video* (2012) 15', Giorgos Theodoropoulos (ob), Guido de Flaviis (sax), Grreta Papa (vn), Maria Anisegou (c), Marinos Tranoudakis (perc), Stefanos Nasos (p)
Georg Hajdu, **In ein anderes Blau** *for soprano, bass flute, contrabass clarinet (or bass clarinet), violin, viola, cello, double bass, piano, percussion and playback* (2012) 10', Irini Fotinaki, Vassilis Papavasiliou, Nafsika Tsara (fl), Kostas Tzekos (cl), Greta Papa (vn), Ilias Sdoukos (va), Maria Anisegou (c), Marinos Tranoudakis (perc), Stefanos Nasos (p)

Friday 19/9/2014, 19:30-20:30, Onassis Cultural Center Upper hall, C6.3, Spatial music and performance III

Richard Garrett, **Only Now** *(acousmatic 8-channel)* (2013) 7'53''
James Andean, **Déchirure** *(acousmatic)* (2013) 7'35''
Devin Maxwell, **Bonneville Park** *for 2-channel tape and optional bass amplifier* (2010) 8'37''
Pablo Palacio, Muriel Romero, Daniel Bisig**, Stocos (suite)** *dance interactive* (2011) 15'
Christopher Haworth, **a‹‹‹›››b** *(acousmatic)* (2014) 11'
Shu-Cheng Wu, **Axonometric Projection** *(acousmatic 8-channel)* (2013) 6'10''
Elizabeth Hoffman, **songstressed** *(acousmatic multichannel)* (2010) 11'30''
Linda Antas, **Iridescence** *acoumastic* (2013) 7'50''

Friday 19/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C6.4, Invited Composers' Concert, with The Paxos Ensemble and Guests, Conductor: Alexandros Diamantis

Agostino di Scipio, **Koinoi Topoi (ΚΟΙΝΟΙ ΤΟΠΟΙ)** *for 8 instruments, 8 auditors and live electronics* (2014) 15', de flaviis , Sotiriadis, Greta Papa (vn), Panagiotopoulos (vn), Ilias Sdoukos (va), Maria Anisegou (c), Nafsika Tsara (fl), Kostas Tzekos (cl)

Clarence Barlow, **Approximating Pi** *(acousmatic 8-channel)* 15',

Curtis Roads, **Then** *(acousmatic 6-channel)* 20',

Cort Lippe, **Music for Septet and Computer** (2013) 14', Andreas – Rolandos heodorou, Nafsika Tsara (fl), Kostas Tzekos (cl), Greta Papa (vn), Maria Anisegou (c), Marinos Tragoudakis (perc), Stefanos Nasos (p)

Georgia Spiropoulos, **Vocalscapes on Walt Whtiman** *(acousmatic 6-channel)* (2014) 14'

Friday 19/9/2014, 22:30-01:00, National Bank of Greece Building, C6.5, Night Concert

Jean-Paul Perrotte, Gideon Caplovitz, **Composition for EEG and Two Computers** *(acousmatic 4-channel)* (2014) 8'

Sebastien Piquemal, Timothy Shaw, **)_Fields_(** *live networked system* (2014) 15'

Luigi Marino, **Ordinary Hidden Soundscape** *(acousmatic multichannel)* (2012) 11'52''

Hans Peter Stubbe Teglbjærg, **Fluxus II** *for soprano saxophone and live-electronics* (2011) 14', Torben Snekkestad (saxophone)

Edwin Huet, **Meridian** *(acousmatic 4-channel)* (2014) 9'

Jinghong Zhang, **Sonic Monster** *for dancer and Kinect* (2014) 9'

Pedro S. Bittencourt, Arturo Fuentes, **Plexus (2009) for tenor saxophone and live-electronics** *for tenor saxophone and live-electronics* 10'32'', Pedro S. Bittencourt

Edgar Berdahl, **Transmogrified Strings** *for haptic force-feedback devices* (2014) 9'

Thomas Miley, **It Comes Alive** *for EWI (Electronic Wind Instrument) and graphics* (2013) 15'

Marinos Giannoukakis, **Musica Universalis** *real time cinematic narration* (2013) 14'32'', Marinos Giannoukakis

John Robert Ferguson, **Flingle_Flangle** *for Machine-assembled Dislocation (MAD)* (2013) 10'46''

Tzu-En Ngiao, **Building a Gamelan from Bricks** *(acousmatic)* (2010) 14'25''

Takuro Shibayama, **Residual recollection 3 (short remix version)** *(acousmatic)* (2013) 10'

Program Notes

Sunday 14/9/2014, 20:00, Hall of Ceremonies, University of Athens, C1, Inaugural Concert

Chin Ting Chan

time, forward *for piano and live electronics* (2012) 6'50''

explores time and the stretching of time through augmenting the sounds of a piano with live electronic processing. The performer often has the liberty to control the duration of the resonance of each sonority (resulting from the aleatoric notation), both reacting to and controlling the electronics. The title "time, forward" describes such interaction and the resulting momentum in the music. The fixed sample playbacks used are mostly pre-recorded sounds from inside the piano and live-recorded sounds. Live processing techniques such as feedback delay, chorusing, flanging, harmonizer and granular synthesis are used to enhance the harmonic spectrum as well as to stimulate conversations between the performer and the computer.

Dimitri Papageorgiou

"...anD..." for solo viola (2012) *for solo viola* (2012) 8'

is a challenging, unquenchablly intricate recital piece that allows the performer to display his/her technical prowess. This sense of bravura is unequivocally inspired by violist Dimitrios Polisoidis's dazzling virtuosic skill, to whom the work is heartly dedicated. The surface of the work, with its prevalent rhythm driven, capriciously pulsating, microtonally detuned, spiccato articulated riffs and runs interwoven with layers of percussive sounds (col legno battuto, finger tappings, pizzicati) or natural harmonics in staccato, is distortedly reminiscent of the 19th century salon music. Sudden offbeat accents and metrical shifts keep an intense energy plane until the end.

The composition belongs to a series of works written over the past few years that explore a special interlacing technique: brief series of notes are braided in labyrithoid fashion, constantly revealing different perspectives of the material within the development of the musical discourse. The pitch structures of the work have been obtained by using algorithmic routines in Super Collider. The routines have been implemented in the frame of the research project Algorithmic Composition in the Context of New Music (2009-10), which took place at the Institute for Electronic Music and Acoustics of the University of Music and Drama at Graz, Austria.

Ben Houge

The Tomb of the Grammarian Lysias (Λυσίου Γραμματικού Τάφος) *for solo voice and audience mobile devices* (2014) 4'

Before his death in 1933, Constantine P. Cavafy was a poet on the fringe, living on the outskirts of the Greek diaspora in Alexandria, writing in a modernist style that was far from the mainstream of his time, and marginalized for his homosexuality. In this poem, he describes the tomb of the fictional scholar Lysias, and the stochastic shuffling of the electronic accompaniment, distributed throughout the audience, reflects the way we explore space and acquire knowledge, eyes falling where they may, moving from one subject to the next. We might peruse the stacks of a library the same way, and Cavafy's oeuvre is notable for finding unexpected correspondences between the annals of Hellenistic history and our own time. This setting is in just intonation, which connects Cavafy to another prominent Greek from Alexandria, Ptolemy, who first theorized a musical system based on small number frequency ratios. In its non-tempered tunings, phrasings, and drone-based textures, the music evokes Greek Orthodox chant, and its generative musical processes, which could continue indefinitely, create a somber space for reflection, fitting for a memorial.

Monday 15/9/2014, 16:30-18:00, Onassis Cultural Centre Upper hall, C2.1, Music with solo Instruments I

Steven Kemper

Mythical Spaces for Amplified Percussion and Computer *for amplified percussion and computer* (2010) 11'45''

explores the intersection of myth and place. Such spaces can be imaginary, real, natural or human-made. They are the sites of mythical events and bridges to the spiritual world. Each of Mythical Spaces' five movements: i.Underground, ii.Water, iii.Forest, iv.Mountain, and v.Temple, creates an imaginary sonic landscape as well as a musical reflection of locations that possesses cross-cultural mythical significance. These range from the imaginary in "Underground" and "Water," which focus on primordial ideas of Native American creation myths, to the natural in "Forest" and "Mountain," to the human-made in "Temple." Amplified "vessels," one for each movement, reproduce the material physicality of each of the five spaces.

Seth Shafer

Pulsar [Variant I] *for horn and electronics* (2013) 5'9''

A pulsar is a specific type of neutron star that emits a periodic beam of electromagnetic radiation. The regular pulsation can be likened to a metronome or a delay unit in that the material is in a fixed state of repetition. This piece for solo horn uses echo and repetition only as a point of departure to other live processing realms like temporal freezing and polyphonic pitch shifting.

Joel Hunt

Saxophony *for saxophone and live electronics* (2012) 6'

Over the duration of the composition, the saxophonist produces and samples a variety of sounds. Each sound is added to a four-channel probabilistic playback system. Using the attached iPhone's accelerometer and compass, the computer associates each sample with the particular spatial placement of the instrument at the moment it is sampled. The probability of the computer playing back a particular sample is greatest when the instrument returns to the space at which the computer recorded the sample. As a result, the performer can move about a two-dimensional sound space while playing similar or contrasting material, and/or recording new sounds at additional locations. The performer can control the speed and direction of the sound file playback by twisting the instrument clockwise for increasingly fast forward playback, and counterclockwise for increasingly fast reverse playback. The sonic effect is a cacophonic surround sound micromontage of saxophone sounds: Saxophony.

Petro Vouris

Pallas Athena Polias *for clarinet* (2014) 9'

In the vision of urban planner Hippodamus of Miletus; Streets should run in a special order, a geometric law that is made of three parts - the public, the private and the sacred. Hence the ideal city-state works as a geometric harmony that mirrors the constituents of a perfect democracy. Such rose 'Pallas Athena Polias' a score for Clarinet, computer and Cartography. Using the Decibel ScorePlayer two scores are synchronized and networked over two computers. The score that is projected on a screen for the audience is a scrolling image of an old map of Athens. The computer is sonifying this map by reading the roads and monuments along a Cartesian plane (X= Time Y = Pitch) with density of colour controlling the Amplitude. The Clarinet part is read from a separate score played from an iPad that is synced with the first computer. The clarinet score is based on the streets of the Map, which are scaled out across a musical stave where the performer is given a number of pitched pathways to follow; like a visitor of Athens, the performer must navigate through the streets while finding aurally pleasing pathways, along the score with each journey.

Marco Marinoni

IL GRIFO NELLE PERLE NERE *for piano and hypersample* (2014-08) 11'

This live performance is a result of a research that has taken few years and is now in its final stage. It consists of a hardware and software design. The hardware part is an interface with 24 light sensitive resistors, which allows to control computer software with changing the amount of light. The software part is a computer programme that allows for generating and manipulating sounds in real time. This performance tries to address the problem of live electronic music that has haunted it from its very beginning and that has always been interesting for me - how can the audience relate to what the performer is doing? What makes the live electronic music really live? In my case every visible action causes an audible reaction, so in a way 'what you see is what you get'. By using various light sources I explore possibilities of this instrument, which doesn't try to imitate any existing model, but rather tries to create something new.

Hans-Gunter Lock

Synthesizer Piece in Bohlen-Pierce Scale *for Bohlen-Pierce synthesizer with piano sound* (2014) 10'15''

The German title (Er-)Lösung is a verbal combination of the meanings ”solution” and “salvation” and refers to the general harmonic plan of the piece. It uses a model of functional harmony for the Bohlen-Pierce lambda scale, developed by the composer. A modulation takes place from the tonic to the neighbor key and back again, stretched nearly over the whole piece. The same modulation appears purely as “salvation-solution” at the end of the piece (coda). Most of the material was generated section by section using MaxMSP and Bach Project, defining changing probabilities for pitches and rhythmical patterns. Every subsection begins with the total chromatic, continued by a diatonic choice and ends with a BP-major chord (7:5:3). The figurations and dissonant neighbor notes in the bass line were created intuitively, whereas a fast oscillation of a tritave (duodecime) is marking the dominant function. The rhythmical patterns are ordered by chance and serial organisation, applying the BP-related numbers 3, 5, 7 and 9 applied as quantities for the rhythmical impulses and as durations in the coda.

Enrique Mendoza Mejia

Cassiopeia for alto saxophone and live electronics *for alto saxophone and live electronics* (2012) 7'45''

is the constellation that has the name of the vain Queen that claimed to be more beautiful than the Nerieds in the Greek Mythology. The constellation has a very clear form made by 5 main stars that are reflected in the 5 parts structure of the piece. Each part has a different way of dealing with time, creating a strong feeling of contrast while keeping the unity with the melodic material. The parts fluctuate between slow to fast tempos and from rubato to strict rhythmic patterns, giving the performer a kaleidoscope of textures to display it’s own full expressiveness. The beauty of the Queen Cassiopeia gives the aesthetic goal and her boldness to the gods gives the dark side of the piece.

Justin Porter

Watermill Portrait - For Soprano Saxophone and Electronics *for soprano saxophone and electronics* (2014) 8'30''

reflects upon the flow of water through time. Inspired by Tibetan prayer wheels and eastern Transcendental practices, the piece starts and finishes its journey with the soprano saxophone meditatively flowing through water and time.

Myrto Korkokiou, Apostolos Loufopoulos

Machine Gun *for alto flute* (2013) 11'22''

Inspired by the musical style of rock, this work embodies a variety of rhythmic and harmonic musical elements and also a number of contrasting dynamics. Repetitive sound attacks from the flute and electronic part, together with long lasting harmonic drones, are some of these elements, which create the sound content using the language of electroacoustic music. This content is a field of continuously changing sound spaces, which

constantly carries the sense of pulsation and tonality. The electronic sounds mostly derive from transformations of the sound of alto flute, together with transformed vocal and instrumental sounds, and also sounds from nature. The alto flute live part engages a variety of articulated techniques, creating synchronism and dialogue with the rhythm carried by the electronic part.
https://www.youtube.com/watch?v=w2LhF97uwsg

Monday 15/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C2.2, Fixed media and live spatialization I

Manfredi Clemente
Les dimensions du réel - 3 acousmatic fragments *(acousmatic)* (2013) 9'30''
It is a space made up of spaces and of their relationships and contradictions. It is research of other dimensions of a reality that can't be anything but far, that can't be anything but vanishing. Les dimensions du réel is a collection of three acousmatic fragments, first and autonomous part of a bigger work, composed in the last months of 2013 in the Birmingham Electroacoustic Music Studios.

Caitlin Woods
seven *(acousmatic)* (2013) 5'16''
This fixed stereo piece explores the concept of Stutter Edit, a form of Granular synthesis, which involves the repetition of small fragments of audio. There were three main objectives when conceiving this work. 1. To consider several time scale layers and their interaction between each other, namely the Micro, Sound Object and Meso layers. 2. To engineer all sound materials from a small audio palette: This was comprised of four sound files adding up to just seven seconds of audio taken from original field recordings. 3. To juxtapose and explore the rhythmic and arrhythmic realms of glitch music. I created a MaxMSP patch which facilitated the generation of stutter edited material. The patch was designed to handle sequential repetitions of selected buffer portions and all the sound material was generated from this patch. Automated processes were added, which in turn altered variables of the stutter edit parameters over time to achieve a wider variety of sonic outcomes from the original material. The recordings from this patch provided the most basic building blocks for this work, with Micro time scale objects subsequently arranged and rearranged to form larger time scale objects.

Massimo Avantaggiato
Vana Imago *(acousmatic)* (2010) 8'7''
This work is a remix of "Dall'alto dei giorni immobili" by the Italian composer Fausto Romitelli. This piece is a collage/remix which challenges the traditional patchwork or remake techniques, and shows a new perspective in the use of an existing piece of music. The resulting piece is a completely new track, which doesn't have anything in common with the original one.

Georgia Kalodiki
Afterimage *(acousmatic)* (2014) 14'
is an acousmatic piece based on recorded sounds of strings. The piece exist also in its electroacoustic version for violin, viola, cello, tape and live electronics. The basic idea of the work is the afterimage phenomenon which is a type of optical illusion in which an image continues to appear briefly even after exposure to the actual image has ended. There are two major types of afterimages: positive afterimages and negative afterimages. 'An afterimage can retain the colors of the original stimulus (positive afterimage,) or the colors might be reverse in the afterimage, like a photographic negative (negative afterimage). The conditions favoring the production of afterimages are either brief exposures to intense or very bright stimuli, in otherwise dark conditions (a quick glance at the setting sun), or prolonged exposures to colored stimuli in well-lighted conditions (fixating steadily on a colored object for 60 sec and then averting the eyes to a gray or white background).' (Gustav Levine & Stanley Parkinson, Experimental Methods in Psychology, 1994) My idea was to transfer this optical illusion to the realm of electronic signal processing in order to 'play'

with the idea of dialectical exposure to a sound event and its interaction with time.

Dariusz Mazurowski
The Great Red Spot of Jupiter *(acousmatic multichannel)* (2013) 7'5''
It's a kind of a musical circle – with the same chord opening and closing the composition. Also a treatise on the nature and coexistence of various sounds – from pure acoustic to pure electronic. Both counterparts have been processed, so many times it's virtually impossible to recognize the source. And there are many examples of hybrid sounds, mixed from various sources, processed with analog and digital tools. Each part has an instrument, group of instruments or sound as a main theme – perhaps a potential listener will be able to distinguish them all. Subtitles in fact have nothing in common with musical sense, but reflect some ideas, passions and sometimes obsessions of the composer. As Non Acoustic Symphony is also a kind of a musical voyage through time and space.

Hyeonhee Park
Blue Grains *(acousmatic multichannel)* 6'58''
Compositionally, small dots form an image and fill surfaces. Likewise, grains of sound form an acoustic space and cause the movements of time. The movements are constantly transformed in the piece. Most of the sound material is taken from the female voice. Female voices were transformed using several kinds of signal processing techniques, such as granular sampling, formant synthesis, and phase vocoder with FFT processing. In addition, formant synthesis is used to simulate the vowel sounds of Korean language.

Tommaso Rosati
Lat e n c y *(acousmatic)* (2013) 5'
There's always a time between the start of an action and the effect of the action itself. There's a delay from the step and the sound that arrives to our ears, a delay from the idea of looking back and the action of looking back, from the sending of a letter and its arrive to destination, a late between cultivate our own food and the effect of this on the world. This piece speaks about these and a lot of other delays.

Orestis Karamanlis
Toys *(acousmatic multichannel)* (2011) 8'47''
In this work most of the sounds originate from toys' recordings and any treatment has been accomplished by means of a programming language named SuperCollider. I have tried to come up with a piece that would rely more on an internal pulse than on the transformation of sonic material. I somewhat got tired with the kind of pre-recorded music which is characterised by the desire to explore timbre and space above all, often at the expense of other qualities. "Toys" has been constructed by making use of rhythmic patterns. Starting from large collections of soundfiles I work within a programming language in order to describe a higher-level representation of musical structure and then become a listener to the result. In a way I am more interested in the aggregate sonic outcome than in isolated musical gestures. The piece was commissioned by ZKM | Institute for Music & Acoustics and was premiered within November 2011 in Karlsruhe. It has received the "Prix du Public at 2012 Metamorphoses Acousmatic Competition" (Belgium), "First Prize at 2012 Musica Nova International Electroacoustic Music Competition" (Czech Republic) and the "Medal of the Camera dei Deputati della Repubblica Italiana at the IX International Composition Competition Città di Udine".

Alejandra Hernández
Solar *(acousmatic multichannel)* (2012) 15'7''
In spanish solar has basically two meanings. The strongest suggestion of the word is referred to something relative to the sun. He use this word in reference to the second meaning, a building lot, a place where an idea will take physical form. This work is one of the electroacoustic pieces related to CIMENTO, a sound intervention project which was the winning of a call for artistic projects published by the Goethe-Institute when the idea about

remodeling its building in Mexico City was considered a fact. Taking into account architectural spaces as places full of traces of experiences, images and symbols of all kinds, he recorded interviews to employees of the Institute talking about the meaning of their workspace and the implications that result from its modification and he also recorded a variety of sounds during the remodeling process like machines, blows of tools, sounds of different construction materials, radios, construction workers talks and environments in general. These audio recordings were manipulated electronically to create a sound intervention to be performed at the opening of the renovated Institute in the fall 2012. Solar was one of the eight pieces He composed for the occasion and was premiered at the new auditorium.

Monday 15/9/2014, 19:30-20:30, Onassis Cultural Cente Upper hall, C2.3, Spatial music and performance I

Hugh Lynch
Another September *(acousmatic 8-channel)* (2014) 11'15''
is an electroacoustic work inspired by the poem of the same name. The poem was written by Irish poet Thomas Kinsella. The piece is an attempt to communicate my interpretation of this poem through sound. The poem deals with themes such as regret, despair, loss, violence, struggle, contempt, truth and finally hope. The piece follows the narrative of the poem and has a specific focus on how sound space evolves and develops over time. The work explores how aspects of space can be used to communicate sonic ideas and concepts. Novel spatial approaches derived and developed from sound perception research are used to create various sound spaces throughout the composition.

Paul Koonce
Parallax *(acousmatic 8-channel)* (2013) 9'12''
explores the violin as an object of both sound and performance. Sounds were constructed using my PVCplus audio processing software and individual tone samples taken principally from the violin. Sounds were designed and sequenced so as to present the listener with trajectories of timbre, tuning, and space. As each trajectory advances, the listening experience is reframed or shifted, suggesting, perhaps, a kind of auditory parallax that pits our memory of the instrument against the work's more skewed forms of it.

Sebastien Lavoie
Basketball Glitch *(acousmatic)* (2013) 6'30''
is one of the most played sports on the planet today. Its practice consists in throwing, dribbling and passing the ball, which produces lots of recognizable sounds. These sonorities are very rich and fertile in order to generate a "cinema for the ear". My sound recordings, done on the Basketball court, have been manipulated and denaturalized through excessive digital transformations, thus creating some glitches on the original sounds.

Ricardo Climent
'Putney' for game-audio *game-audio interactive composition* (2014) 10'
"K" is an interactive media composition using graphics-physics-game engine technology to unfold the musical structure of the work. "K" is a potentiometer / sonic scanner retired from a classic 1969 VCS3 synthesizer, who is looking for answers to return home at Putney Bridge, London. To do so, she needs to navigate a labyrinth of synth modules (VCOs, VCFs, VCFs, LFOs) and collect components (vernier pots, VU meters, knobs, pins), electronics (PICS, capacitor, resistors) and circuit schematics. By doing so, she may earn enough compositional esteem to build a modular synth as her new home. The live performance introduces a range of uncontrolled sonic fantasies (aural paidia, as in R. Caillois's typology), organized by solving rules (ludus) as the piece progresses. The retro-like gamepad controller for Putney was specifically designed by Iain McCurdy.

Massimiliano Cerioni

Oltre il carico di rottura dell'anima *(acousmatic)* (2013) 8'1''

Normally our instinct suggest us to avoid excessive external stimuli, as a response to a danger signal. However, an inner pulse could convince us to stay and push it back. After several impacts our response becomes weaker, it progressively loses elasticity and this disfigure ourselves. In the meantime a whisper anticipates the final defeat, which suddenly comes: the predicted collapse, it takes just an instant and its sound can be heard.

Michael Ka Yau Lau

W *(acousmatic multichannel)* (2013) 10'48''

The title of the piece W comes from two cities: Visby (Sweden) and Valencia (Spain), where I visited them in March and April 2013. I was experienced how population, geographical location, city development and cultural heritage have influenced and developed the uniqueness of the city sonically. With listening and comparing the sounds recorded in these two locations, it inspired me to think about a 'sonic city' which did not exist in the real world. W perhaps is a new, virtual, unique, redesigned and superimposed city of these two 'V' cities, which creates a new soundscape and sonic experience.

Fernando Lopez-Lezcano

Divertimento de Cocina *live electronics* (2013-14) 12'

A LaunchPad controller, a computer and a custom set of SuperCollider classes control the music synthesis processes that use and transform raw kitchen utensil samples recorded a long time ago. The extremely simple rhythms at the beginning of the piece become progressively more complicated as they are layered together in increasingly thicker textures. While the performer walks through different soundscapes, rhythms form the backbone and guide for the rest of the piece. The array of buttons in the Launchpad controller manipulate multiple "virtual performers" which can be queued, started, paused or stopped asynchronously. The piece meanders through eight layers of materials arranged in 'scenes' through this very simple interface. The control program also dynamically spatializes all sounds under the control of the performer and the 3D soundscape can be diffused through an arbitrary number of speakers (the original soundstream is internally generated in Ambisonics, with at least 3rd order full periphonic resolution).

Yumiko Kishi

Miyama_Kamakura *(acousmatic)* (2014) 8'12''

The Japanese word "miyama" means deep mountains. I got the idea for this piece from the deep mountains covered with snow in Kamakura, Japan. I mixed up the recorded samples and the electronic sound to represent the long, long history of this good old region.

Monday 15/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C2.4, Music for ensemble I (with The Paxos Ensemble and Guests) / Music for double bass

Takuto Fukuda

Assimilation(2013) *for contrabass and electronics* (2013) 8'

was composed for a contrabass and a computer at die Kunstuniversität Graz in Austria in 2013. It is an attempt to make organic relationships between three elements characterized by different quality of motions; exploding attack, monotonous succession, and metallic harmony. Various modes of correspondence between these three types of motions/timbres are explored during the course of the piece. Gradually they develop interdependently to a climax. At the end of the piece they are converged to a single stream through a superimposition of the different types of motions/timbres

Jongchan, Hyun

Double Bass and Computer *(video and audio)* (2013) 12'

Timbre from a variety of double bass technique was categorized by its characters and length. For example, from ordinary techniques (arco and

harmonics) to noisy sounds (sul ponti cello and bowing body surface), from relatively long envelope (arco like an ordinary bowing) to short envelope (pizzicato and colegno battuto). The techniques which has diverse characters in each section are mainly performed and mixed with electro-acoustic, which is made by pre-recorded double bass sounds. Also live-electronics are controlled by performance. Sounds from the double bass make transitions to electro-acoustic sounds via some effects include pitch-shift, simple delay and tap delay, reverberation and the others. Spatialization is also import aspect in this piece. Some sounds from microphone employ real-time spatialization panner for 8ch speaker, which is also able to control delay time. That can be represented musical times like 'accel' or 'rit'.

Mike Solomon

patchy the autobot *for violin, clarinet and cello* (2012) 8'10''

is an ode to the little python script, written by Graham Percival, that does LilyPond's regression testing. Patchy runs the tests several times a day, puttering about to make sure that LilyPond's graphical output is still beautiful. One day, while patchy was going about verifying regression tests, I accidentally touched a key that made patchy display what he was doing. It was incredible to watch him going about his business shifting sharps, nudging notes, bending beams and whatnot. Amazed, I took my camera out and began to film him at work...

Samuel Gillies

The Aura Implicit *for bass flute, bass clarinet, violin, cello and electronics* (2013) 11'15''

Lately, he has been thinking about scenes, details, descriptions, actions and ideas that do not have words to describe them. To his knowledge, there is not a word that labels this phenomenon. He suppose that the widely reported idea that Eskimo's have an unusually large number of words for snow is a reflection of language attempting to classify the unclassifiable, while simultaneously failing to translate to the English vernacular. (It is a wonderfully poetic idea that the Eskimos familiarity and understanding of snow is so detailed that their language attempts to conquer the infinite variations of snowfall. It is somewhat heartbreaking to learn that this is a fallacy, and that the Eskimo language has about the same number of distinct root word descriptors of snow as English). Inevitably, if a word does not exist many other words must be strung together to communicate the happening in question. There is a limit, however, to how precise this understanding is. The phrase 'the aura implicit' is a reflection of this intangibility of description.

Lindsay Vickery

Nature Forms I *for 3 players and electronics* (2014) 9'20''

A score comprising manipulated images of organic shapes is simultaneously sonified by performers and software. Three performers read from the same scrolling score in three different ways: as notation, as tablature and as evocation. The network-syncronised scores of each of the three players, fade to black indeterminately throughout the performance

creating changing combinations of 1, 2 and 3 players. The occurrences of these fades are regenerated for each performance allowing the possibility of exploring unique orchestrations. The score is simultaneously sonified using frequency, amplitude, brightness, noisiness and bark scale data to control the spatialisation and processing of the sonification data.

Cat Hope

Sogno 102 *for bass flute, bass clarinet, cello, viola, piano, electronic operator* (2013) 7'

This work is dedicated to Giacinto Scelsi, and is a reflection on the book, Sogno 101, published by Quodlibet in 2010. This book is made up of transcriptions of Scelsi's audio notes and musings. This piece reflects this method of transcription by sampling the live instruments as they follow a tape like score, feeding and altering their sampled pitch back into the composition in a way that is often almost imperceptible. The piece also uses many playing techniques similar to those used by Scelsi: excessive

vibrato, microtonal adjustments and glissandi. Each instrument has a pick up that feeds to the Max patch. They are sampled at small moments as indicated on the score. The electronics operator uses the max patch which clearly indicates way to sample each instrument, and how to anipulate the sample once it has occurred. m

Dimitrios Bakas
Towards...VII (Ensemble and Electroacoustic Sounds) *for ensemble and electroacoustic sounds* (2010) 10'35''
is part of a cycle of pieces combining electroacoustic and instrumental sounds and which reveals my general approach to music. The sonic language of the piece draws on sound objects and the late spectralist tradition, resulting in what I call Apophatic Composition (or Apophatic Spectralism with a certain reference to the Romanian spectrale). The music involves a strong element of gestural performativity, often close to the threshold of audible sound. My theoretical background is influenced by the idea of mystic thought as experience as developed in Orthodox Theology (St Maximos the Conffesor, eschatological becoming and apophatic thought).

Aaron Einbond
Le Cabinet des Signes *for amplified ensemble and electronics* (2010-11) 12'
«I can also — though in no way claiming to represent or analyze reality itself […] — isolate somewhere in the world (faraway) a certain number of features […], and out of these features deliberately form a system. It is this system which I shall call: Japan.» — Roland Barthes, tr. Richard Howard, L'Empire des Signes A layover in Tokyo inspired a day's walk to collect field recordings around the city's streets, parks, and coffee shops. A sign system as artificial as that described by Barthes, these recordings are arranged into a sonic map of the city with timbral features as a guide. The amplified ensemble, augmented by birdcalls, whistles, bicycle bell, beer bottle, house keys, and other traces of everyday life, complements the field recordings with acoustic transcriptions and live electronic treatments. A micro-dramaturgy of dense textures immerses the listener in an ambient space at the threshold between concert stage and sound installation.

Monday 15/9/2014, 22:30-1:00, National Bank of Greece Building, C2.5, Night Concert

Keitaro Takahashi
surge *for sub-bass Recorder, Voice, and Live Electronics* (2013) 7'
was composed under the close collaboration with a swiss contemporary music duo UMS'n JIP: Recorder player Ulrike Mayer-Spohn and Counter tenor Javier Hagen. The word "surge" means a sudden powerful movement, large increment or decrement, or powerful emotion rush. I think that those physical or mental movements are often generated by the relationship between two conflicting phenomenons or objects. In this piece, a duo UMS'n JIP in which has a very unique combination of sound/acoustics space : Sub-bass Recorder and Counter Tenor, conflict each other in many way, for example they often play strong musical motifs or gestures as if they interference with each other, a sound generated by a voice part constrains sub-bass recorder electronics part, and so on. Those conflicting movements however make sort of an interpolation or correspondence consequently in particular moment through the music. This is when a big swell is derived and we hear that as a "surge".

Ryan Maguire
Carrauntoohil *(acousmatic)* (2013) 6'28''
Tiling canons have been a focus of much research in recent mathematical music theory. A tiling canon is a specific instance of the more general class of canons called non-coincident canons, in which no two voices ever play a note at the same time. Prolation canons- in which each following voice proceeds at a tempo that is some multiple or divisor of the leader- have been of interest since at least the middle ages. Carrauntoohil is one of a very large number of possible outputs from a non-coincident rhythmic tiling canon generator I have developed and implemented in LISP. Each iteration

generates an n-voice canon such that following voices proceed at tempos which are prime number divisors of the lead voice. Further, when all n-voices are playing simultaneously, no two voices ever have their note onset simultaneously.

Dimitrios Maronidis

Ganesh Paran for Voice & RT generated Score + Interactive Tape *for voice & RT generated score + Interactive Tape* (2013) 8'8''

String[] headlines = {

" ga naa naa ma ga na pa ti ga ne sha lam bo da ra sho he bhu jaa caa rli e ka", "dan ta ca ndra maa la laa ta raa je brah maa vis nu ma he sha taa la de", "dhu ra pa da gaa ve a ti vi cit tra ga na naa tha aa ja mr da ga ba jaa ve", "Dha Ta Dha Ra Ta Dha Ra Dha Ra Kr Dhyuaa Na Di Na Di Na Di Na Na Ge Na Ge Na Ge Dha Na Dha Na Ti Na", "Ti Na Ta Ke Na Na Taa Dr Ga Na Dr Ga Dr Ga Di Na Di Na Di Na Ge Di Na Ge Ta Kra Dha Na Kita Taka", "Dha Ra Na Ta Ra Na Dha KiTa TaKa Dha Ra Na Ta Ra Na Dha KiTa TaKa Dha Ra Na Dha Ra Na", "Dha", "Kr Dhyuaa Na", "a ti vi cit tra", "Dha Ta Dha Ra Ta Dha Ra", "ga naa naa ma", "ga na pa ti", "ga ne sha", "lam bo da ra", "sho he", "bhu jaa caa rli", "e ka dan ta", "ca ndra maa", "la laa ta", "raa je", "brah maa", "vis nu", "ma he sha taa la de", "lam bo da ra","sho he", "bhu jaa caa rli", "e ka dan ta", "ca ndra maa"

};

It's not a piece, it's a game!

Commissioned and dedicated to UMS n' JIP

Zach Zubow

Copenhagen Wheel *for percussion (5 cardboard boxes) and max* (2010) 6'

It is a “smart” attachment for the rear bicycle wheel that stores the energy created when pedaling and braking the bicycle. This energy can then be harnessed to give the bicycle an extra boost of energy when pedaling up a hill or whenever the rider needs a little extra help around town. Data from the piece is sent to your smart phone that includes distance, speed, calories burned and a number of other bits of information. This type of technology is far distant from the days of taping playing cards to the frame of a bicycle in order to get just a bit of sound as you rode around town. The ideas for it come from the thought that our basic technologies found just a few decades ago have tremendously changed into objects that are implemented into our everyday lives. The transition from creating just a few sounds from a bicycle’s spokes to a bicycle giving us real information is expressed in the choice of cardboard boxes and live electronics. Cardboard boxes are also used to represent the basics of our technology while the electronics that are manipulated in real-time represent the immersion of technology into simple, everyday objects.

Akiko Ushijima

Instan'stillation for contrabass recorder and electronics *for contrabass recorder and electronics* (2013-14) 9'35''

This piece was commissioned by Susanna Borsch for her solo recorder project "Susie, tell me a story!". She asked me to write the piece of abstract tragedy. I focused on the meaning of the existence of tragic story. Tragedy shakes the emotions of the audience, and achieves their catharsis. And the story goes on. The end of a story is the beginning of another. In this piece, the emotion is expressed in the persistent sense of intense stillness among all the movements. The experience is momentary, but of something timeless.

Enrique Tomás

Tangible Scores *for tactile interface for musical expression* (2014) 9'

A “Tangible Score” is a tactile interface for musical expression that incorporates a score in its physical shape, surface structure or spatial configuration. Using sound as a continuous input signal, both synthesis and control are available simultaneously through direct manipulation on the engraved patterns of the physical score. Sound is generated through a polyphonic concatenative synthesis driven by a real- time analysis and classification of input signal spectra. Each of the scores is loaded with a specific sound corpus that defines its sonic identity. Thus, “Tangible Score” provides a implicit visual and haptic feedback in addition to its sonic core

functionality, making it intuitive and learnable but as well suitable as an interface for musical improvisation and sonic exploration.

Konstantinos Vasilakos

Αταραξία (Ataraxia, 2014) *composed with Greap* (2014) 9'53''

is the first musical work composed with Greap. It is a semi-improvised composition. The performance evolves based in a graphical score which includes the movements that need to be followed in order to perform the piece as accurate as possible. Additionally, rests and durations are notated, however, these are freely improvised by the performer rather than strictly interpreted. The structure of the piece is divided in five scenes that the performer has to follow in order to build the context of the composition. While the form and the structure in every performance is fixed, the musical outcome is highly improvised due to the freedom of the gestural interpretation within each scene.

Tone Åse

Tone Åse: Expanding the vocalist's role through the use of live electronics in realtime improvisation (2014) 10'

is the scenario of sounds and music created in the interplay between the electro-acoustic improvisors Tone Åse and Thomas Strønen. This cooperation started as part of hers artistic research project (2009-2012), the record "Voxpheria " (Gigafon 2012) being part of her artistic result. She is exploring how the electronic processing of voice sound opens up for new roles and expressions for the vocalist in interplay with other instruments. The traditional role as bearer and interpreter of melody and/or text contrasts the role of the abstract electronic soundmaker, and along the continuum between these extremes there are interesting graduations. Electronic sound organizing also makes it possible for the vocalist to take on several roles simultaneously, which can be especially interesting in the process of improvisation. He explores the drums and percussion both as grooves and as sounds, acoustical and as source for electronic processing. He is, as she, flexible in his use of roles and functions in the interplay. The duo improvise freely with a rich field of musical inspiration, ranging from techno / rock / pop / jazz, through contemporary music and noise, to Eastern traditional music.

Stelios Giannoulakis

Power Toys for modified toys 10'

A personal collection of modified toys used for glitch/drone/texture/video improvisation. Performed via body contacts, potentiometers and photocells. Eclectic and intense, articulating a surprisingly rich sonic continuum across time scales - from delicate micro events to fast dynamic gestures to evolving grain masses.

Woon Seung Yeo, Ji Won Yoon

Granulated Symphony of Psalms *(video and audio)* (2014) 4'35''

is a video music featuring computer-processed sound of an acoustic chamber music and its real-time visualization. As the title suggests, music of this multimedia piece is composed of sound materials that are generated from a recording of Igor Stravinsky's Symphony of Psalmsusing Common Lisp Music (CLM); through moderate level of granulations as well as a couple of digital audio effects, the result gives a unique sonic impression which stands somewhere between that of pure acoustic musical instruments and synthesized electronic sound. Visualization algorithm of this piece is also designed with the process of granulation in mind; based on a set of real-time data mappings from the spectrum information obtained by short-time Fourier transform (STFT) of the audio signal, it generates a vibrant animation of numerous small visual objects (e.g., dots, ellipsoids and lines) moving and flashing in sync with the changes in sonic gesture, which is reminiscent of the auditory impression of the soundscape of music filled with countless number of sonic grains.

Chikashi Miyama

Modulations *interactive multi media performance* (2013) 9'

The goal of this composition is to explore interactive relationship among human body, electronic sound, and live-video. The performer controls numerous audio and visual parameters in realtime, employing a pair of self-built sensor gloves, named Qgo. The gloves detect the distance between two hands and the tilt of each hand, and send these data wirelessly to a host computer, using XBee RF modules. The host computer maps the received data onto the parameters of the software synthesizer and the video generating software, running on it. The mappings between the received data and the audiovisual parameters are not fixed; it varies gradually as the piece unfolds. The hardware of Qgo was designed and built by the composer during the period of artist in residence in ZKM, Karlsruhe in 2011. The project was supported by DAAD research grant for doctoral candidates.

Augusto Meijer

Utopia *(acousmatic)* (2014) 8'

is an acousmatic composition journey which presents a brief momentum of colorfully structured sound fields, with the intention to boost an audience's imagination into a temporary utopian mindset. Prior to the creation of "Utopia" there have been a series of sound creation experiments. These experiments primarily involved "explorations" in the creation of complex sound fields. For example, a simplistic sound phrase is processed in such a structured way that it becomes a complex, layered sound field. Various relating sound fields have been generated this way, using similar sound sources. "Utopia" was created by organizing these resulting sound fields poetically.

Renato Messina

nerdDecomps *(video and audio)* (2012) 9'42''

Friction and inertia, physical phenomena in the metaphor of a material interpretation of reality. A process of concatenation of the sense of identity to that of a preordered and antisymmetric form.

Pietro Polotti, Sarah Taylor, Maurizio Goina

Body Jockey – BJ set 2 *interactive dance* (2014) 15'

The EGGS (Elementary Gestalts for Gesture Sonification) system allows a dancer, or Body Jockey, to interact with music in real time, producing a kinetic live set. Inside a predetermined base of techno-type sound, the system allows the freedom to dance and produce music (or sound) according to one's inspiration, following in real time what has been suggested by the basic loops. During the performance, the dancer triggers and modulates sounds by means of her body, while the laptop performer changes sounds and mappings, as well as the quality of the dynamic response of the system. The result is a dialogue between the laptop performer and the dancer, who follows a partially predetermined score, however leaving space for improvisation. Through gesture sonification, music becomes embodied in the dancer herself, and this feeling is transmitted to the audience attending the performance – the result is an enhanced electro dance music environment, where body and music are jointly engaged in the audience experience. In the future, the goal is to provide a version of the EGGS system not limited to trained dancers but available to everybody: the audience will be able to dance in a club, interactively contributing to music creation.

Shelly Knotts

Algorave Performance *live coding improvisation* (2014) 15'

As code-fuelled ravers dance to wonky algorithmic glitches, an onstage a battle of wills will occur as the Algorave* Coder attempts to coerce SuperCollider's JITLib into an inevitably noisy landscape of deformed calculations and deviant beats.

*Algoraves embrace the alien sounds of raves from the past, and introduce alien, futuristic rhythms and beats made through strange, algorithm-aided processes. Using systems built for creating algorithmic music, musicians are able to compose and work live with their music as algorithms. It's up to the good people on the dancefloor to help the musicians make sense of this and do the real creative work in making a great party. http://algorave.com/about/

Zlatko Baracskai

Algorithmic Cross-Mixing and Rhythmic Derangement 5'3''

Rhythmic derangement has been a great passion of Zlatko's in the past decade. Having been utterly bored by the regular metric structures, his pulsating music has always been composed in odd meters. Much of his inspiration comes from rhythms of the musical traditions from the Balkans, which are physically congruent dance pieces yet appear difficult to formalize. The current set of tunes are algorithmically produced which marks a milestone from the initial manual splicing that he used to remix music. In producing, so-called cross-mixes he is using a popular tune and another one from the early days of Jungle music. The two tunes are thus merged using weighted random procedures to yield this high-energy music. The performance of the pieces is done by mixing different rendered stems live on stage, under his brand-new pseudonym: DJ Presque Légère.

Tuesday 16/9/2014, 16:40-18:00, Onassis Cultural Center Upper hall, C3.1, Music with Flute

Fernando Lopez-Lezcano, John Granzow

Vox Voxel *3D printing, real-time processing, ambisonics* (2014) 11'

Stepper motors in printers control the distribution of material along the x y and now z axes. Frequency varies as a function of speed. Varying the contour of the printer's output therefore varies the sound. In listening to these machines, associations of form and sound emerge. We notice, for example, that curvilinear lines often generate pitch variations that resemble microtonal scale passages. These observations underpin what is now a long history of printer music: From an IBM 720 line printer playing "Three Blind Mice" in 1954 to dot matrix printers playing love songs and Queen, mechanical noises coming from printers were slowly tamed to simulate musical pieces.

In Vox voxel we bring this practice into the domain of 3d layer manufacturing, and consider the design of the object as a composition. The printed output serves a musical purpose by providing a path for the motor as well as an artifact that remains as a spatial trace of a temporal experience. The sounds of its making are amplified, modified and multiplied through live processing in a computer using ardour and lv2/ladspa plugins, and output in full matching 3D sound. 3D pixels in space.

Rodrigo Cadiz

Kara *for flute and real-time score generated* (2014) 9'30''

is a greek word that could be translated as head. In Kara II, the performer wears a brain-computer interface (BCI) in order to capture his EEG waves while performing. The information from these waves is sent to a computer, where it is processed in order to generate a real-time score. A closed-loop is formed between the musician's mental activity and the music he generates. As he peforms the real-time score generated by their EEG waves, more mental activity is generated, which in turn generates the next portion of the score, and so on. This loop continues for the whole piece, although the score generation algorithms vary along different sections of the musical discourse.

Kara II was premiered on May 2014 at Universidad de Chile using an Emotiv EPOC BCI. All audio and score processing was done in MaxMSP. The visuals were done in Processing, based on Elliot Larson's Fractal Batons code, released under Creative Commons.

Kara II was composed in collaboration with Patricio de la Cuadra, flutist, and funded by research grants from Vicerrectoría de Investigación,

Pontificia Universidad Católica de Chile, and Consejo Nacional de la Cultura y las Artes, Government of Chile.

David Evan Jones

Yeonpyeong Island for Alto Flute & Fixed Media *for alto flute and fixed media* (2011) 7'54''

The piece (2011) is one of a series of recent compositions that deploy computer-processed versions of actual news broadcasts in combination with live instruments. The broadcast voice is slowed and micro-edited by elongating the vowels. By means of Autotune, the spoken pitches are stabilized (rather than radically altered). These pieces thus transform reports of the difficult news of our day, make music of them, and bring them into the contemplative frame of the concert hall. It was written in response to the news of North Korea's 2010 attack on South Korea's Yeonpyeong Island. The piece was originally composed for and performed by Daegum master KIM Jeong-Seung. It is presented here in a transcription for alto flute. An English translation (by CHOI Young-Shin) of the Korean broadcast that appears in the piece is given below. DEJ The Joint Chief of Staff announced that North Korea between 2:34-2:55pm yesterday and between 3:10-3:41pm — two times —attacks on Yeonpyeong Island. With this North Korean attack, two South Korean Marines were severely injured: Soldiers SEO Jeong Woo and MOON Gwang-Woo died on the way to the Army hospital. Fifteen marines and three civilians were injured.

Nicolas Jacquot

Twice An End *for flute, guitar & live-computer* (2013) 7'30''

Although some of his previous works already integrated hypertextual preoccupations, TWICE AN END largely proceed from it, as the title may tell. For different reasons, he had to abandoned some vigorous material thought for the last section of a previous work called O Latitudes, for guitar & live-computer. What he had assumed at this time. During the year 2012, he had an opportunity to write a new piece for flute, guitar & live computer. Straigt away, he figured this was the perfect occasion to achieve the original project. At least symbolically (i.e from a psychological point of view), but also in technical ways, searching means to make the most of this final expressive "movement".

Ying-Jung Chen

Firefly Secret *for flute and electronics* (2013) 7'24''

This scores is finished in June 2013. The structure of figurations of this piece, which is imitation of the techniques of Chinese ink painting "fei bai", and trying to hold the best balance that between ink and blank. This concept transformed into the flute which controls "breath" to imitate this effect. Also using several freely irregular rhythms and homonyms repeated to create a feeling as fireflies dance, and a softly sweet as unbelievably touching and crossing. Electronic music matches the figurations of instruments, using a decorative way to put the soul into the art. And trying to mix up instrumental and electronic music to fuzzily overlap, and creating ambiguous atmosphere.

Riccardo Castagnola

KASUMU *for alto flute and live electronics* (2012) 6'3''

for alto-flute and live electronics Riccardo Castagnola

Misty day--

in evening mountain's shadow candyman's flute

Kobayashi Issa (1763-1828)

Ori Barel

Out-For Flute and Fixed Media *for flute and fixed media* 13'16''

is divided into three movements. The first movement revolves around a series of sub-harmonic sine tones using intervals in just intonation with more consonant ratios and more complex ones (for example an ascending and descending major third 5/4 followed by the septimal major third). As the sine tone intervals are stacked beating is introduced. The second movement uses an aleatoric score for the flute with field recordings of city ambiance and the third movement uses a Fibonacci sequence as a building

frame for the movement. The first movement was also written in Python using the Abjad notation library and generating a Csound score for the tape part. In 'Out', I was interested in exploring metaphorically the idea of the subject and its intrinsic relation to an inner world (inside ones mind), as well as a primal relation to an external world - signifying and pointing towards the outside.

Daniel Miller
Contrails *for solo flute and live electronics* (2013) 10'42''
The idea of a "contrail," a trail left behind after something's passing, is interpreted in several ways in this piece. Each of the three microphones serves as a "contrail" to the flute, capturing and sustaining selected overtone frequencies of the flute's sound. (A spectral "freeze" effect based on Jean-François Charles's "Silent Freeze" tool in Max/MSP is also implemented.) The whole work is also a contrail of J.S. Bach's aria, "Aus Liebe Will Mein Heiland Sterben," from St. Matthew's Passion. Most of the material in this piece was derived from a spectral analysis of a recording of this aria, and indeed the overtones sustained by the microphones were also chosen based on this spectral analysis. An ACToolbox algorithm was used to "morph" smoothly between spectrallygenerated material and the original flute melody found in the aria. This interpolation occurs in nearly every parameter of the music (rhythm, pitch, dynamics, etc.). The effect is that one musical idea gradually recedes from the texture, revealing a second idea hidden within or beneath it. As this patina dissolves, notes or phrases from the original aria are sometimes heard to emerge from the resonant, fluttering abyss from which the work begins

Tom Mays
The Well-Tempered Patch *for flute, karlax and live electronics* (2013) 8'
duo for flute, Karlax and electronics, belongs to a suite of pieces for solo instruments and basic real time processing. Each piece makes use of a particular computer program (patch) built around a specific processing technique (vibraphone and delay, saxophone and ring modulation…). In this piece, the flute is transformed by a set of "active" harmonisers – controlled by pitch and amplitude detection of the live flute. The Karlax performs a separate patch containing a synthesis engine (Phase-Alligned Formant synthesis). The result is an acoustic/electronic duo exploring pitch bending and timbral interpolation through instrumental and electronic counterpoint. A multi-staff notation system was developed to score the entire Karlax performance.

Tuesday 16/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C3.2, Fixed media and live spatialization II

Jerod Sommerfeldt
A Wondrous Number *(acousmatic)* (2013) 5'35''
algorithm - outlined by Douglas Hofstadter in Gödel, Escher, Bach - has a simple set of rules: A number is chosen at random and "if it is odd, we triple it and add 1. If it is even, we take half of it." The process produces a series of numbers that increase and decrease until the number 1 is reached, thus ending the procedure. Setting this into RTcmix, He produced strings of numbers to determine various musical parameters in this fixed-media work: Lengths (in seconds) of sections, formal layout, frequencies, amplitudes, and other intrinsic elements of signal processing were all derived from the wondrous number set to create a sound world that is both glitchy, biting, and intensely delicate.

Oliver Carman
Electric Strings *(acousmatic)* (2012) 11'30''
The source material for this piece is taken from recordings of the electric bass and electric guitar, as well as vocal improvisations. !Heavily processed thumps, scrapes, pops and in places glitch-like crackles, compete with the recognisable instrumental material throughout. Vocal material implies a human agent, with fragments of harmonic material creating a sonic theme that provides a running thread throughout the piece.

Hoyong Lee

Tag *(acousmatic)* (2014) 4'39''

for acousmatic (2014) represents the scattered pieces of memories just like tag on cyberspace. In daily routine, stuffed times and memories are stamped on our mind as individual 'tag' which consists of some words. However, it means the sort of stigma when we remind someone unconsciously, at the same time. In consequence, the whole process leads to crack between human relationships with misunderstanding from 'Tag'. This piece focuses on the gesture of moving sounds symbolize the direction of memories. Especially, the materials consisting of synthesized sounds and field recordings in this piece are mainly exposed in droned and fragmented format. As the work progresses, such sonic materials are gradually transformed by means of filtering, time stretch and panning effect editing. The vocal part of this piece is characterized by drone voices symbolizing the hidden emotions and desires of human beings. Such drone voices are composed of Korean traditional vocal style which expresses feelings of lost.

Ariadna Alsina Tarres

Voiles vitrés *(acousmatic)* 11'31''

Imaginary portrait of an internal space, the memory.

Our memory is unstable and malleable. It looks like a material changing of state depending on external conditions. Could we make an analogy with the vitreous state? It is like a liquid but with a very elevated viscosity and it seems a solid without being one. The external changes causes on him some changes of viscosity and density. The structure of this piece is inspired by the itinerary through different states of the memory, one single memory seen from different perspectives and degrees of deepness, along with a composition of the space with different planes and phenomena like masking and unmasking sounds and frequencies.

Contrasts: The sections are contrasting in terms of density, register, speed of the apparitions in order to create different perception ways and modes of listening.

Spaces: composed from the nearest to the furthest but also with the idea of being inside a material and then looking and listening to it from the outside. In some moments we are immersed into the sound and in some others we observe some process or images that are produced one after the other.

Nicoletta Andreuccetti

Living Voices *(acousmatic)* (2014) 9'15''

Between ‘speakability’ and ‘unspeakability’, between life and thought, the living voices are heartbeat of an astral and inhuman digital background, in which the possibility of representation opens to the world and then closes to the world in the moment itself of its appearance. Sung and spoken voices intersect being with dehumanized digital world, but singing is transformed into gasp, while words cannot express that pure sound, a pure signifier in which the ethical dimension is lost.

Neal Farwell

Photographs of Water *(acousmatic multichannel)* (2013) 15'45''

At an artists' residency in Florida in 2008, I met two poets whose voices caught my ear and whose words hooked my thoughts. David, in his twenties, voraciously inquisitive, contemplated mortality. Ann, in her eighties, looked back questioningly on a life well lived. They recorded several poems with me, to use in this piece. Beyond the poems, I recorded many new sound materials, and drew others from a personal catalogue spanning a decade. Instrumental materials owe to my alter-ego as violinist and conductor. Many of the sounds were recorded in Britain and France. A tentative conversation between ages, and places, the piece is a contemplation of the passing of time and lives.

The texts are excerpts from Drought, Life, and Photo of my Dad by David Bartone (1980 –); and Kayak (complete), and excerpts from On Entering My Seventies and Reading the Tao Te Ching at Eighty, by Ann Brewer Knox (1926 – 2011). Orchestral materials were recorded with the University of Bristol Symphony Orchestra. The pipe band was recorded at a street parade at the Festival de Cornouaille 2012 in Quimper, Brittany.

Photographs of Water was premièred at the Electroacoustic WALES concert at Bangor University on 7 November 2013.

Iacopo Sinigaglia
No Alarms *(acousmatic)* (2013) 7'28''
is a non-linear path through the alarms, in the broadest sense possible, that every day fill up our lives. In an unsettled crescendo this composition would lead to a question: "Are they really necessary?"

Taro Yoshihara
Aperture (2013) *(acousmatic)* (2013) 12'
(2013) A back alley that seems to be blowed out by it self. An abolished school that might be filled with echo of children in the local town in the mountain. There is a phantom of ghost town or a village in which the ruins silently stand linger that holds the recollection of memory of people who lived in long ago. The composer of this piece is keeping to seek such as the place that are abandoned or marooned from something, human, current of time, and so on. The goal is not find such as the place but just feel it.

Tuesday 16/9/2014, 19:30-20:30, Onassis Cultural Cente Upper hall, C3.3, Music with solo Instruments II

Jian Feng
Sound Between Lines *for guqin and leap motion* (2013) 9'
Guqin is the earliest plucked string instrument of the Hans in China. The sound of Guqin is unique, simple, antique and distant. Those features make Guqin an emblem of elegant literati and scholars in ancient China. Sound between Lines was commissioned by Shanghai Electronic Music Festival 2013 and firstly finished in September 2013. The title of this piece drops a hint of the sounds that the instrument cannot produce directly, a little like the proverbial saying "Words between the lines, illusory tones, come from nowhere". This piece intends to, by the interaction between Guqin - the instrument with archaic quality and Zen spirit, and computer, reveal the connotations of "immemorial tones" in a modern way. For this reason, the performance part is written in a way that can retain a lots of traditional features as far as possible, meanwhile the computer part that generates the "indirect performing sounds" is made by “playing” gesture on leap motion in this version (the previous versions were made by “playing” gesture in front of the web camera of computer).

Se-Lien Chuang
impromptu *for oud and electronics* (2011-14) 6'1''
This work gives an impression of a group of chinese instruments which is virtually attendant through the loudspeaker in spatial layers. The process of sound manipulation of instrumental and computed synthetics provokes a demand on the aesthetic intergrated approach. Therefore the live amplification of instrumental sound through the loudspeaker should draw on an aestehtics of interaction and concurrence with the electroacoustic sound in principle. This piece was originally wirtten for pipa - a four-stringed plucked Chinese musical instrument. The electronic part was realized by using audio processing methods of mutltichannel granular synthesis und FFT spectral-delay. The interest of how the instrumental sounds can be depicted again through digital treatment within electroaoustic aesthesia is manifest and accretive in my electroacoustic compositions. The thoughts of fathoming most aesthetically intergrated instrumental and electronic sounds are reflected in the cumulative saturation of the timbre and relevant to the dynamic restitution in spatial bounded context, which postulate the in-between interaction and contribute to the interrelation of the all sounds.

Wataru Iwamoto
Reflection *for marimba and electronics* (2013) 6'10''
In this composition, electronics sound responds to marimba that is center of the piece. Imitating traditional Japanese ink wash painting, suibokuga, I tried to realize the sound that is pale and delicate, that is powerful and muscular at times, and that is occasionally shining and brilliant

Carmine Emanuele Cella

Improvviso statico *for alto sax and live electronics* (2012) 12'

designs a narrative space made of "sonic" islands floating in a foggy sea. Without apparent reasons an isle gets closer or further, disappears and reappears transformed, in an unreal space in which distances are internals and relationships imaginary. Each isle represents a Moebius strip going from inside to outside continuously; in each isle the saxophone and live electronics create a fused sonic image, without hierarchies, priorities or time.

Thomas Beverly

Ocotillo *for multi-percussion, seasonally variable electronics, and video* (2013) 10'

The video for this piece, captured in summer 2013, consists of time-lapse photographs depicting the extreme dynamics of the west Texas landscape. The majority of the electronics in this piece are fixed, but I also built a computer program that receives data from the McDonald Observatory in west Texas. For each performance, the software translates the temperature data from the prior day into a new layer of audio that colors the piece differently depending on the season. For example, in the summer the software generates a brighter, more vibrant sound and in the winter a darker, denser one. The temperature data is not a metaphor; rather it directly connects the visual and auditory experience with the current natural energy of west Texas.

Miroslav Spasov

Etudes fro Listeners *for piano and electronics* (2006-13) 14'

In China, the Mid-Autumn Fest (Chinese 中秋节 Zhongqiujie) is on the 15th day of the 8th lunar month according to the traditional calendar. The festival is also known as the Moon Festival, since the moon plays a central role here. The plea for security and togetherness in the family is crucial. In "The Moon in waves" — for dancer/percussionist and multimedia I talk about the melancholy of a Chinese woman in a foreign land who can not be together with her family during the Moon Festival. In this piece I use a Max4Live Device (DJster, Max port by Georg Hajdu of Clarence Barlow's real-time pitch and rhythm generator AUTOBUSK) as well as a Kinect, a 3D camera built by Microsoft. Via the Kinect, the movements of the dancer control pitch, rhythm, dynamics of the music.

Andrew Selle

Rise Up! *for piano and electronics* (2014) 9'30''

seeks to evoke images through real-time processing of the piano. Though one voice speaks, many resonate.

Christopher Biggs

The Ends of Histories *for amplified piano and computer* 9'18''

for piano and computer (digital video and audio) was commissioned by and is dedicated to pianist Kari Johnson. The work presents sonic and visual materials meant to represent various historical and contemporary ideas regarding how history ends. There are four types of materials that develop non-linearly in the work. The materials represent the following conceptions of the end of history: traditional Western religious rapture, new age spiritual transformation, political apex, and scientifically predicted catastrophe.

Tuesday 16/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C3.4, Fixed media and live spatialization III / Voice

Chin Ting Chan

Whispers of Time *(acousmatic)* (2013) 14'

is a 14-minute sonic exploration on the elapse of time, the stretch of time, and the reverse of time. Various sound samples have been recorded and manipulated in ways that significantly affect the time domain of the samples. Layers of gestures are choreographed and combined to form an almost three-dimensional space. This multi-layer projection of the sound

stage adds much depth to the music, and brings the listeners to a sound world existed only in one's imagination. The idea of overlapping and displaced time events eventually becomes the inspiration for the title.

Yu-Chung Tseng

As Butterflies Flying Under the Curtain-- 2-channel Acousmatic Music *(acousmatic)* (2013) 9'9''

The work receive its premiere in Bordeaux-Paris SCRIME 2013 Electroaouctic Music Concert. Sound source of the work was mainly drawn from the segments of samples from the voice of Taiwanese aboriginal people, whose primitive, mysterious, and rich tone colours(timbre) have been long interested composer for years. Two primal ideas of the composition are: (1). to dig out the " inner voice"of Taiwanese aboriginal people voice, which may be seldom or even never be heard by people, but they are timbrely interesting or compositionally potential. (2). to mix original sound source with processed ones to achieve a sense of beauty of oscillating between real and un-real sounds. Or, a beauty of Chinese Ying and Yang.

Stelios Giannoulakis

Materialisation *(acousmatic)* (2012) 10'22''

Within an abstract sonic world, entities acquire various degrees of tangibility while their apparent causal connection to other sonic entities, series of events and modulating environments develops as music. The source material was created by sonification of especially created images, mini graphic scores that defined phrases and passages. These had subsequently extra processes of sonic evolution imposed to them. Sound objects deliberately created as 'abstract' give us a feel of stylized 'presences', manifest themselves and undergo particular idiosyncratic changes interacting with their 'environment', setting this way a theater stage for connotations that enrich the emerging audio perception patterns. The piece may be enjoyed as a purely abstract musical sound work in three sections developing a discourse between pointillist, patterned and continuous sonic elements. The connection with anything extra-musical, be it a thing or a behavior, although in my view generally inescapable and definitely welcome, will be purely subjective, unstable and elusive as implied by the title in its metaphysical sense – the appearance in bodily form of a disembodied spirit. In this context, the work is a rather humorist and dramatic mind game of justification or violation of expectancy.

Rajmil Fischman

Costa *(acousmatic 8-channel)* (2013) 8'47''

pays homage to the Music and sounds of the Peruvian coast. Its rhythms, sonorities and musical interjections are incorporated into the electroacoustic idiom through the development of their timbral qualities; from the instrumental insinuations of the marinera and landσ to the festejo and, ultimately, the waltz (vals) that materialises melodically and harmonically to conclude this work. However, the coastal environment could never be complete without the sonorities of its beaches: in Costa, the waves are always present… Credits 1. Samples from www.freesound.org (Creative Commons license):
177699__kyles__thailand-ocean-waves-crashing-on-beach-cu-frothy-delicious.flac Author: Kyles (http://www.freesound.org/people/kyles/sounds/177699/).
47494__audiactiva__audiactiva-close-sea-waves-crashing-into-the-rocks.wav
Author: Audiactiva (http://www.freesound.org/people/Audiactiva/sounds/47494/).
61013__kayyy__wave3-FreeSound.wav
Author: Kayvy (http://www.freesound.org/people/Kayyy/sounds/61013/).
2. Samples from De Wolfe XV Series Effects Collection (licensed to Keele University). 3. My own recordings, including the recorded musical passages.

Jonty Harrison
BEASTiary *(acousmatic multichannel)* (2012) 8'20''
Sonic organisms, recorded in the wild (but only during the times of 'set-up' and 'strike'), in captivity (in both the new and the old BEAST store) and being loaded into a truck…
Species to be heard include the aluminium trussing, the scaffolding, the gaffer tape, the rubber matting, the wind-up tripod, various trolleys and flight cases of the genus ambulataurus allaroundus, the cable and its distant relative, the cable drum, the speaker grille, the speaker stand and its companion, the wooden top, the toolkit and its elusive parasites, the Allen key (allenki semperdisparandi), the spanner (spanna absentia) and the adjustable wrench (commonly known as monki), and several members of the family of connectors (cliki cliki).
Research into this unique ecosystem is ongoing.
[Heath and Safety notice: listeners of a nervous disposition should be aware that these sounds are very far from domesticated and will try to escape at every available opportunity. Typical behaviours include issuing calls (taunting or, more likely, just lost) from hidden locations, flying about at random, crashing through open spaces and creeping covertly through the undergrowth before emerging suddenly and without warning in alarmingly close proximity to observers.]

Jingyou Lu
Convallaria majalis *(acousmatic)* (2013) 3'51''
By opening the voice of the ethnic Musical Instruments, it makes the listener get into a mysterious dark space. An imaginary picture gradually opens, feeling the impact of various natural and realm. Through the high frequency sound, light and hope, the cold and dark world is dispelled. Various kinds of vines, totem are gradually stretched. Bloom in the tall mountains, Lilies of the fallen petal like fluttering in the wind like snow, the grassland of lilies of the valley is also known as "silver heaven". Away from the secular, our mind is just like water. Without any annoyance, It is like a dream.

Marc Ainger
Ghost Light *(acousmatic multichannel)* (2014) 14'20''
appear at night, resembling lamps that recede as you approach, drawing you away from your path. I use this image to create a narrative that travels through a virtual space, constructing various sonic "will o' the wisps" that appear, then recede into the mists… Ghost Light was created using various MAX patches of the author's creation, and assembled in Nuendo.

Nikos Stavropoulos, Aniko Toth
Elegeia (For Anna) *for voice and fixed media* (2013) 9'32''
was inspired by, and uses elements of, Greek Moiroloi (death lamentation) and folk traditions, as well as Hungarian lamentation singing. The work also utilises vocalisations that imitate and exaggerate the uncontainable utterances that can occur during intense grieving. The lyrical element, sung in Hungarian but derived from both traditions, relates to the mourning of lovers or children. This work is dedicated to Anna (Άννα), who left early on the 14th of June 2013.

Tuesday 16/9/2014, 22:30-01:00, National Bank of Greece Building, C3.5, Night Concert

Mara Helmuth, Esther Lamneck
Irresistible Flux *for tarogato and electronics* (2014) 10'
(2014) was inspired by Hungarian folk music played on the rich-sounding tarogato. The digital transformations caress, entice, persuade, vex and oppose the source melody to create an expanded environment.

Steve Wanna
Smriti *for one soloist and electronics* (2011) 10'
It is for one soloist with live and fixed electronics. The piece deals with the idea of memory and change or transformation. The fixed electronics are generated from recordings that the performer makes during the rehearsal/preparation process. This layer represents the long-term memory

or history of the piece. The performer and live electronics represent the short-term memory and the present state of the piece. The performance is an exploration of the history and the continuing evolution of the sonic world that the performer creates using the given framework. The piece revolves around a few unique and readily identifiable sonic events that are repeatedly presented and modified in various ways throughout a given performance. The performer creates the events based on a desire to explore new sonic and performance possibilities with their instrument. Events can be anything: a distinct sound, a gesture, a particular articulation, technique, etc, as long as they remain identifiable throughout the performance. Transformations are considered a change of one or more parameters of the event in some direction (increasing, decreasing, etc), for instance, increasing noisiness, decreasing the number of fingers pressed, or the amount of air being blown into an instrument, etc.

Jeff Morris

Live Sampling Improvisation 3'13''

Building on the venerable technique of imitative counterpoint, this improvisation captures sounds made live during the performance, transforms them, and folds them back into the performance to influence the development of the music. This highlights the ephemera of live performance, as "Nows" are recorded and played back as mere digital copies and as they transform and interact with new material, gaining new life within the music. The software used in this performance can create no sounds on its own. Its modes of interaction vary so that at some times it acts like a responsive instrument; at other times it may impose structure as in a composition or lay out an interactive environment for the performers to explore. It gives the computer performer a range of controls so that his roles vary from instrumentalist to conductor to privileged listener, occasionally able to influence the flow of the music.

Arne Eigenfeldt

The Indifference Engine *for percussion and electronics* (2013) 12'

My software is often built around the concept of negotiation, in which virtual musical agents attempt to come to some understanding in terms of what they want to achieve musically, and how they try to get there. This can be translated into the notion of desires and intentions. In this particular work, the eight virtual agents have to deal with a live performer, who has his or her own desires and intentions, unknown to them. The agents must decide whether to try to follow the live performer, or continue with their own plans. To make things more complicated, each agent is given only a short “view” of the outside world (a quarter second, every two seconds) in order to form their individual beliefs of what the performer is doing. Since these beliefs will often be contradictory, the agents end up spending a lot of time arguing, resulting in the occasional indifference to the live performer.

Kacper Ziemianin

'lighteface' *interactive music performance with DIY interface* (2013) 15'

This live performance is a result of a research that has taken few years and is now in its final stage. It consists of a hardware and software design. The hardware part is an interface with 24 light sensitive resistors, which allows to control computer software with changing the amount of light. The software part is a computer programme that allows for generating and manipulating sounds in real time. This performance tries to address the problem of live electronic music that has haunted it from its very beginning and that has always been interesting for me - how can the audience relate to what the performer is doing? What makes the live electronic music really live? In my case every visible action causes an audible reaction, so in a way 'what you see is what you get'. By using various light sources I explore possibilities of this instrument, which doesn't try to imitate any existing model, but rather tries to create something new.

Jeffrey Stolet
Lariat Rituals *real-time performance* (2012) 12'
seven lines of nothingness

Casey Farina, Mary Fitzgerald, Jessica Rajko
Flow States *for dance and media* (2013) 16'
is work for dance and media that explores the relationship between neural networks and immersive mind states. These "flow states," originally defined by psychologist Mihály Csîkszentmihályi, are characterized by complete focus and lack of personal awareness. The choreography challenges the dancer to engage in additive and subtractive improvisational decisions during the performance in order to induce a flow state. The projected image and sound are also performed live using an audio/visual performance system developed by Casey Farina.

Alexandros Kontogeorgakopoulos, Edgar Berdahl
Engraving – Hammering – Casting *new interfaces performance* (2012) 6'17''
wrote Walter Gropius in the first manifesto of the Staatliches Bauhaus in 1919. These famous lines emphasized the vital link of art with materials and process techniques. Mind, body, and imagination were indispensible elements. However, in contemporary computer music, this link has become weaker because new technologies have dematerialized the interaction between the performer and the sound object. Engraving–Hammering–Casting is a music piece composed for two haptic digital instruments designed and developed by the composers, who aim to bring materiality back to computer music. The piece uses a minimalist language and has been conceived and composed for live interpretation using commercially available haptic interfaces. It has three parts, each of which refers metaphorically and sonically to a process technique used in a workshop environment by artists and craftspeople. The interest of the piece lies in the fact that a rich soundscape and music composition can be devised by the use of the most pure and simple musical means: interacting by energy exchange with mechanical resonators – virtual in our case. The piece celebrates the hand, the gesture, and force - feedback interaction in computer music making.

Jon Nelson
Guitar Conduction #1: Taut Steel *for electric guitar, effects, and fixed media* (2013) 11'
was commissioned by Stefan Östersjö. The composition is a structured improvisation that explores a variety of contemporary electric guitar techniques within an acousmatic context. The score is intended to provide a rough framework within which the guitarist improvises in response to the fixed media. The work constitutes an acknowledgment of the influential role rock music played during the formative years of my musical training.

Jaeseong You, Arsid Ketjuntra
Not Bad *for electric guitars and tape* (2014) 6'50''
Jaeseong You and Arsid Ketjuntra explore the interaction between human and machine, stochastic and fixed approaches, and improvised and scored elements. Against the tape part output by a generative algorithm, the two electronic guitars come in to interfere, switching the roles of foreground and background between the two guitar players and also between the human performers and the tape. The performance is delivered in a quasi-improvisational environment. While the piece is notated in a graphic/event score in great detail, the score serves only to give the performers a bird's eye view of what comes next in the music and to help them shape their improvisations from a composerly perspective. The project questions established traditions of tape and live instruments, and reinterprets the now-mannerist dynamics between the fixed and unfixed elements by re-delegating the tasks between tape and live instruments as well as between performers and composers.

Yoomee Baek, Arsid Ketjuntra, Jaeseong You
Dance Music 07 *for two electric guitars and a synthesizer* (2013) 7'19''
is an ongoing project through which Jaeseong You, Arsid Ketjuntra, and Yoomee Baek experiment with a stylized notion of dance music. The composers borrow from a wide spectrum of idiomatic elements of Electronic Dance Music (e.g., EDM synth tones, drum samples, musical gestures, etc.) in order to generate new musical contexts for their academic electro-acoustic pieces. In Dane Music 07, Dominic Marcella's text features a playfully sarcastic narrator, who, in a series of deliberately disjointed remarks, alludes to an eclectic collection of 20th century systems of thought, which suggest a variety of hermeneutic approaches to the music. Vaag Loria's recitation becomes an integral part of the music, wrapped in an aggressively glitchy soundscape. The senses of pulse and phrasing are perpetually established, only to be abruptly cut and violated.

Simon Fay, Lawrence Fyfe, Aura Pon
_under_scored_ *for oboe, electric guitar, and laptop* (2014) 10'
not open

Andrea Young, Michael Day
Orificial I.E.D. (improvisatory explosive device) *for voice and electronics* (2013) 12'
fuses Young's digital voice interface with Day's re-purposed turntables. The digital voice interface is made up of nine live feature extraction signal processes (including breathiness, growliness and formant detectors) that have been implemented in Kyma. The independent vocal parameters are used as data for controlling synthesized sound in real time and as control signals. By hacking into the voice with digital technology and using voice-controlled electronics with noise-based synthesis, the voice can sound or be silent, be a low frequency oscillator or a filter bank. The turntables are modified Technics SL-1200's with handmade styli which allow for the primitive extraction of textural data in a re-purposing of the phonograph's traditional stylus transducer. By eliminating the turntable's ability to replicate sound, it becomes the source of its own signal; exploiting its inherent parameters of time (platter rotation) and amplification (cartridge). In this piece, we begin with mimicry and the morphology of our sounds while allowing the slap of a tongue against the crunching of bow hair on vinyl to interject musicality like a hidden device that subverts expectations.

Ling-Hsuan Feng
SET *(acousmatic)* 6'6''
People usually judge the sounds by their experience. But sometimes it is far from the original sound producing object. So she collect the sound resourses by consequentialism:They have the relevance after transformed, to build up the structure.

Keisuke Yagisawa
Unseeable Rigidness *(video and audio)* (2014) 11'26''
created in 2014, is an audiovisual piece that is focused on the human back as a visual image. In this piece, the main theme is the creation of a work through the recognition of the gap that exists between a real human back and the image of a back that we have in our minds. The entire structure is based on improvised dance, and there is an asynchronicity between the visual and auditory stimuli, but the audience unconsciously creates a relationship between the audio and visual elements.In music part, all sounds are created by joint noise, heart beat and sound of blood flow that recorded with a stethoscope.

Tim Howle, Nick Cope
Globus Hystericus *(video and audio)* (2013) 7'15''
This piece of audio-visual art utilises the two media in an equitable way. The principles of acousmatic music are extended to incorporate parallel ideas found in video art. By taking these ideas beyond diegetic/non-diegetic and simple underpinning or reinforcement, the sounds are imbued with multiple meanings. The piece exploits post-acousmatic possibilities. The research seeks to establish an approach typified by the ‘audio-visual

contract' suggested by Chion (1994), where 'source-recognition' and other 'dislocations' become a series of creatively exploitable parameters regarding the relationship between untreated and treated material.

Wednesday 17/9/2014, 16:40-18:00, Onassis Cultural Center Upper hall, C4.1, Spatial music and performance II

Hugues Genevois, Gaëlle Deblonde, Errika Manta
Ele[k]tronic Elegy *for 3 performers* (2014) 12'
or "Transliteration of an old theme for a new era" is a creation based on the elegiac sentiment that accompanies the poetic transliteration of an old motif into a new musical transcription and interpretation.
Divided into three parts, Ele[k]tronic Elegy lasts 12 minutes. It will be performed by 3 musicians, coming from 3 different musical spheres, and playing on 3 instruments (ranging from acoustic to digital).
The goal of this project is to seek and extend the musicians' artistic limits and to merge them into one musical body.
In this work, musical parameters such as register, timbre and rhythm will take on
new meanings, the perception of the musicians being influenced more by the appreciation of the spatial dimension, than through narrative interpretation.
The approach, based on sleek curves and evanescent temporality, aims to create a kind of musical catharsis, whose non-narrative method is based on the idea that vibrations and sounds surrounding us have a direct influence on our perception.

Ambrose Seddon
Pellere *(acousmatic)* (2012) 13'50''
This work explores spatial and material contrasts, processes and reminiscences. An express intention when composing was to evoke memories of the earlier sound materials and spaces, and to play on listener expectations. I am grateful to Peiman Khosravi for his violin and Laura Reid for her cello. Made in the composer's own studio and at the electroacoustic music studios of City University, London.

Mark Bokowiec
V'Oct(Ritual) *for voice and electronics* (2010) 14'40''
a variety of extended vocal techniques, singing and ethnic modes of vocal production are processed and kinaesonically manipulated by the performer to construct evolving soundscapes through which new syntactical dialogues between the analogue and digital, acoustic and the processed, voice, gesture, body and space are created. V'Oct(Ritual) features the Bodycoder System© the first generation of which was developed by the artists in 1995. The Bodycoder interface is a flexible sensor array worn on the body of a performer that sends data generated by movement to an MSP environment via radio. Movement data is mapped in a variety of ways to live processing and manipulation. All processed sound is derived from the live and acoustic voice of the performer. The Bodycoder also provides the performer with real-time access to processing parameters and patches within the MSP environment as well as control over the sensitivity of sensors. In this way all vocalisations, decision making, navigation of the MSP environment and qualities of expressivity are selected, initiated and manipulated by the performer, this includes access to live gestural control of 8-channel spatialization.

Gordon Delap
Ashes to Ashes *(acousmatic 8-channel)* (2014) 10'
Sounds were created through physical modeling technology developed by the NESS project at the University of Edinburgh. Vocal sounds were recorded. These recordings, too, were driven through massive virtual metal sheets which had been assigned the physical properties of uranium. In the twentieth century, humans attempted to harness energy from the nuclear reaction. Uranium, a silvery metallic element which occurs naturally in the crust of the earth, allowed this to occur. The atomic bomb was latent in nature, and the fabric of the earth was threaded with the means of its own

destruction. The title relates to a widely-known phrase, encapsulating an outlook on the relationship between destruction and creation which can be found across many spiritual traditions.

Ian Clarke
Figurehead *for 8-channel fixed media, live electronics, and millitant speaker* (2013) 9'41''
is a multi-purpose war protest song inspired by one of my favorite pieces in the electroacoustic repertoire, Salvatore Martirano's L's GA for Gass-Masked Politico, Helium Bomb, and Two Channel Tape. Figurehead attempts to emphasize the sad comedy inherent in the nihilistic sameness of all wars by featuring a single live performer delivering a jumbled mishmash of excerpts from famous military speeches spanning millennia, consequently exposing the similarities in their trite, rabble-rousing clichés. As the speech starts and stops; all around the room atop a stage of fluid, accelerating, and expanding sounds; a battle plays out between overwhelming cacophony and a tired old Sousa march (aptly entitled Bullets and Bayonets); barely puttering on despite being completely destroyed, spectrally re-synthesized, re-tuned, morphed, and sliced up every which way. Lastly, as evinced by the title, Figurehead deals with themes on the illusion of control and propagandization. Regardless of what the speaker says and when the speaker says it, I will always have a microphone on him, and I can always twist and distort his words before sending them back out to the audience, or I can shut off his microphone altogether. The speaker is merely a Figurehead.

Stephen Pearse
Liten Rost - I *(acousmatic)* (2014) 9'30''
(Little Voice) was composed during a residency at the Visby International Centre for Composers in Gotland Sweden in February 2014. The work is primary constructed from a single recorded sound object, a short recording of a female voice. Complex flocking algorithms are used throughout as a means of both spatializing the materials around the listener, but also as the basis for on-going transformations whereby the voice mimics birdsong.
The work features extensive usage of "The Agent Tool", a composition and performance environment that affords the scripting of abstract agents of varying complexity to control elements of synthesis and sound manipulation.

Michael Terren
Whirling Knives *(acousmatic multichannel)* (2014) 9'46''
was initially composed for a concert commemorating the 100th anniversary of the beginning of World War One. While it responds in part to present-day portrayals of wartime mythologies (particularly the Battle of Fromelles), it also calls into question the aesthetics of interpreting historical events using the contemporary mediums of computer and multi-speaker array. Digitally synthesised spatial musics have traditionally favoured abstract associations—my goal was to successfully navigate the contradictory aesthetics of the absolute and the thematic to create a piece that acknowledges the atrocities of World War One while retaining a degree of semantic independence. The piece utilises the Max for Live multichannel objects and a variety of self-programmed and commercial synthesis plugins.

Wednesday 17/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C4.2, Fixed media and live spatialization IV

Antonio Scarcia
Harvest Fields *(acousmatic)* (2012) 7'28''
has been finalized in stereo version also in perspective of acousmonium-like performance with a multiphonic system. In every case, there are no critical technical constraints for considering other performance options.

Ting-Yun WANG

Industrial Noise *(acousmatic)* 5'33''

This piece been composed under materials from recorded mechanical, industrial noise sounds. The ideal is to create a sensation between illusion and realism by layering ambient sound and noise phrase in different dimensions. Influence by “musique concrete” and “soundscape” music, composer uses such sound montage technique to express the spirit of this piece.This piece it can be diffusion to multichannel in live performance.

Fred Szymanski

Tensus *(acousmatic multichannel)* (2013) 8'30''

is a multichannel piece for extended strings and percussion. The title is derived from "tensile", which means to stretch, to spread, to extend. The piece was created using material taken from recordings of stringed instruments being bowed, scraped, hit, and rubbed. It also includes percussive piano effects. The concatenative-synthesis program, audioGuide, was used for the primary transformations. Granular densities were then created through the extraction of timbral and textural streams, and the introduction of noise transients. The idea was to explore the behavior of the sound complexes as the material is diffused through a multi-dimensional space. Thanks to Ben Hackbarth for help with his audioGuide program.

Richard Scott

Several Circles *(acousmatic)* (2013) 11'25''

The piece was composed between June 2011 and June 2012. It is an acousmatic piece in three parts taking as its title the painting by Wassily Kandinsky. It was realised entirely on the Serge Modular Analogue synthesizer including a voltage controlled Wilson Analog Delay. The piece was montaged and edited in a DAW but a minimum of subsequent processing was used. The Serge was selected specifically for its almost acoustic percussive qualities and ability to suggest transient characteristic of metal, glass and wood, but the electronic and nature of all the sounds is not concealed; indeed the piece is a celebration of the instrument's unique organic qualities.

Scott Krejci

Constrained *acoumastic* (2014) 6'20''

was constructed from samples made from producing sounds inside a grand piano and is a spatial and sonic exploration of these aspects of the instrument.

Bruce Hamilton

Hennecker's Ditch Fantasy *(acousmatic)* (2014) 6'

is an acousmatic text-sound composition based on a poem by Katharine Kilalea. All sounds in the piece originate from a recording of Kilalea reading her poem “Hennecker’s Ditch” in public.

My work is not a setting of the poem, or a depiction of events and images in the text, but is rather a psychological reaction to Kilalea’s poem and an exploration of a sound world. Voice, a cough, and ambient noise (including recording hiss) each play integral roles, but it’s the sound gestures within the poetry that help form recurring musical motives, albeit often highly processed. Some of the poem’s words are intelligible but they are often rearranged and multilayered. Kilalea speaks of writing this poem over the course of an anxiety-ridden year, and the ways in which she attempted to convey emotions indirectly rather than describing them. In contrast, my “Fantasy” was produced in a three-day immersion and is my own gut response to the poem, abstract and similarly indirect. The piece features shifting moods and tonalities as it plays with contrasting degrees of clarity, frequency and space. The piece was written for Jude Cowan Montague’s “The News Agents” radio program on Resonance FM (London).

Kuei-Fan Lin

Id, Super-Ego, and Ego *(acousmatic)* (2010) 6'10''

The inspiration of this piece derives from the thought of Sigmund Freud, who proposed that the human psyche could be divided into three parts: id,

super-ego and ego. The unconscious id, which means the primitive thought originated by instinctive tension in human's mind, comprises the unorganized basic drives or the dark, inaccessible part of our personality. The super-ego works in contradiction to the id and it controls our sense of right and wrong and guilt. The ego, finding a balance between the impractical hedonism of the id and the practical moralism of the super-ego, is the organized realistic part of the psyche that is usually reflected most directly in a person's actions. In this piece, all sounds come from recorded sounds of beans. The composer uses the sounds created by different ways of colliding of the mung beans to symbolize the three parts of human psyche.

Nicola Casetta

Piano simulacrum *(acousmatic)* (2013) 10'31''

The piece is a tribute to the modern instrument par excellence, sound-symbol and reflection of the Western decline. The piano represents an object on which many artists experimented with sound and beyond. These provocative practices crowned the piano as a symbol of a new music, capable of overpassing the technical and sonic limits dictated by the tradition, giving a new spirit to the main instrument of the Western musical tradition. The music was composed in two asynchronous moments united by an investigation inside the sound rather than of the sound. First the sound raw material was recorded. Opening the grand piano, the research on the sound was inspired by the classical techniques of preparation with the help of the most disparate objects and materials. The more interesting sounds were recorded one by one experimenting directly on strings and soundboard. Subsequently the material was digitally processed, sometimes maintaining a ratio of mimesis with the source, at other times strongly transfiguring it, obtaining an abstraction which exceeded the characteristics of the original sound. The form is like a sequential process, gradually transforming, dictated by the intrinsic characteristics of the starting material and by the result of the signal processing.

Huw McGregor

Llan Pass *(acousmatic)* (2014) 12'24''

is a both a descriptive explanation of the processes involved, as well as a point of geographical reference. The work is a conscious artistic reflection of the mountain trails of Snowdonia. Leading from the lower hills and waters of Llanberis up and over the pass. Should one have the joy of meeting the sun with the morning dew enveloping the mountains in an array of light, until the elements meet it's climax with the radiated warmth of the morning sun, you can understand the lift in ones well being upon viewing such a sight.

The outward spectacle also gives way to inward reflection, and as we begin to shed the strain of unnatural belonging, we focus on the greater picture and are consumed by the ideal of a sense of place. In this case, the moment of our situation that is oar inspiring, and it consumes us in our gaze before we are released to continue on our path changed, inspired and reinvigorated.

Wednesday 17/9/2014, 19:30-20:30, Onassis Cultural Center Upper hall, C4.3, Music for Piano

Katharine Norman

Making Place *for piano and electronics* (2013) 15'10''

is a poetic exploration of place, and place making, for one or two performers and live interactive processing of animation, text and audio, using Pd and Processing software. The work is a reflection on place, through visual and aural metaphors of mapping and path making, in which the performer 'creates' paths and influences their direction, and the visual paths in turn influence the performer's sonic world. The text, and its manipulation, is similarly interdependent. The images in the original version are from the place in which I live, but the performer is free to upload sounds and images from their own environment if they wish. Composed

originally for either one or two pianos, it can be performed by any instrument capable of realising a version of the semi-improvisatory score.

Eleftherios Papadimitriou
Electric Currents, for piano and electronics *for piano and electronics* (2012) 9'
explores the various spectral possibilities of the metallic piano sound in combination with granular synthesized textures. Multiple layers of pre-recorded instrumental material, stochastic synthesized sounds, and live piano gestures are mixed through timbral proximity and a gestural connection between the generated electronic temporal shapes and the piano layers. Although the live piano is treated not much differently from the electronic sound layers, the performer may provide a link to the real sound-world and human gesture, aurally and visually. It is also the second part of Electric Serpent for piano and electronics from the Magical Theater cycle.

Richard Hoadley
December Variations (on a theme by Earle Brown) *for piano* (2013-14) 14'37''
is a score characterised by the use of 31 abstract graphical elements. He later re-imagined it as a Calderesque orrery in which “elements would ... physically be moving in front of the pianist.'' Although there are many more recent examples of graphic and animated scores for this first experiment the simplicity and grace of Brown’s score is a practical choice: it is significantly easier to trace the ‘translations’ being applied.
This composition involves the construction of software allowing multiple automatic ‘variations’ of the piece, live and in real-time, using common practice notation. Each variation is generated by mapping a uniquely generated version of Brown’s original score according to a series of settings - the size and shape of the elements, the ‘route’ taken through the score: right to left, top to bottom or vice versa, etc. In its current form there is no interaction between performer and score.
The notation provided, although detailed, should be used as a foundation for performance rather than as precise instructions (enabling a performance that is “very [spontaneous], but still very closely connected to… these objects”), enabling the project to help us explore intuition and improvisation through technology and notation.

Ed Martin
Swirling Sky *for piano and fixed media* (2011) 6'25''
begins by recalling peaceful moments when lying in the grass and gazing at the cloud formations drifting above. The shapes would often spark my imagination, evoking images of magical characters, fantastic creatures, and primordial landscapes. As the piece progresses, the music depicts losing oneself in the moment, and being swept up into an extraordinary adventure through the clouds. It was composed for pianist Jeri-Mae G. Astolfi with the generous support of a University of Wisconsin Oshkosh Faculty Development Grant.

Eric Lyon
Diagonal Noise *for piano* (2009) 7'40''
The work as an organizing aesthetic principle becomes increasingly plausible as the radical proximity of global musical practices melts down our historical and theoretical boundaries faster than we can come up with new ones. Diagonal Noise is one his “articulated noise” compositions in which large-scale formal decisions are made at random by the computer, and then the surfaces of the music are composed in detail through an intersection of random choice and composer preference. He think of this as painting a thin skin of music atop total noise. Due to a wide range of rhythmic configurations being randomly traversed by a virtual machine that is completely lacking in expert knowledge, several passages of Diagonal Noise as notated are literally impossible to play, and are marked “impossible” in the score. The physically impossible becomes just another interpretive challenge for the performer.

Brian Belet

Summer Phantoms: Nocturne *for piano and electronics* (2011-13) 11'

was composed during 2010-11 for pianist Jeri-Mae Astolfi, and the work is dedicated to her. Some of the electronic layers (processed string scrapes) were revised in 2013. Phantom - · something apparent to sense but with no substantial existence; as an apparition · representation of something abstract, ideal, or incorporeal Referential archetypical symbols include: phantom (akin to shadow), representing the creativity that we don't realize we already have; night and the night journey as the search for self; and the summer season as a time of life and abundance. The piano music was composed first (old-fashioned pen and paper), with marginal annotations for the electronics. All of the electronics are processed piano sounds (string scrapes, hand dampened tones, soundboard strikes, and a few isolated tones - performed and recorded by the composer), and are constructed as a running commentary to the piano music. Analysis/resynthesis algorithms include Spectral Analysis, Sum of Sines (SOS), and Time Alignment Utility (Tau), plus additional stochastic algorithms using the composer's COMP2 suite of tools, all operating within Kyma. It was recorded by Jeri-Mae Astolfi, June 2012, and is published on the audio CD Here (and there), (Innova 846), 2013.

Panayiotis Kokoras

West Pole *for piano and electronics* (2009) 8'43''

was completed on January 2009. It is composed for pianist Stephane Ginsburgh and premiered at the Ars Musica Festival in Brussels. The piece uses the piano sounds combined with concrete, synthesized sounds, instrumental and soundscape sounds that along with their references and their semiotics aim to create a multilevel experience. The title of the piece refers to the very present concern of human influence on climate change. There is a moment in the piece where one can hear Morse code signaling SOS. Moreover, I use several associations to natural phenomena and everyday activities. It is like a story within a story that everyone can hear it in his/her words. West Pole is the result of an extreme axial tilt; it is a wonderland where the sounds are sensed from all of the senses. An earlier version of this piece for one piano/percussion player and electronics was awarded the 2009 Giga-Hertz Special Prize for electronic music in Germany and an Honorable Mention at the Bourges - 36e Concours International de Musique et d'Art Sonore Electroacoustiques in France.

Wednesday 17/9/2014, 20:30-22:00, Onassis Cultural Center Main hall, C4.4, Music for String Quartet / Music for solo strings

Than van Nispen tot Pannerden

NLN-live, an application for live non-linear and interactive music performances *for live non-linear and interactive music performances* (2013-14) 8'

Interactive music is well known in, for example, certain games, where the music adapts to the gameplay.

Live performances of the interactive music of these video games, are rare. This is partly due to the lack of interactive music solutions for live performances and results in concerts with linearly arranged versions of (originally non-linear) video game music, thus removing an important aspect of video games: live interaction.

It is for this problem of live interactive instrumental music that NLN-live has been developed.

The NLN-live principle is simple: every musician repeatedly plays two staffs of music that are presented on a screen, say X and Y, with the musical content for X and Y being variable and, for example, related to interaction.

NLN-live premiered at the 2013 'Museumnacht' in Amsterdam at the occasion of the Dutch Buma Stemra's 100th anniversary, organised by the Musicinstitute for MultiMedia (MiMM).

The videogame is a mod of the 1978 Space Invaders and the interactive composition, based on the world-famous 4 note melody that originally accompanied the game, is written by Stan Koch & Than van Nispen t.P.,

bringing this golden oldie to the ICMC 2014 theme “from digital ECHOS to virtual ETHOS”

Yuanyuan (Kay) HE

On the Threshold of a Drizzly Reality *for cello and electronics* (2013) 9'22''

for cello and electronics is dedicated to cellist Nora Karakousoglou. The piece attempts to describe a mixed world of both my ideals and the stone-cold realities of my life. Everyone and everything enters my life for a certain reason, and at a certain time. This piece, too, came into my life with a purpose. It is a soul-searching piece for me. It describes the powerful emotion of my beautiful mind and imagination, and also reveals the various hard aspects of the reality that intrude on my life all the time. Perspective - drowning in illusion or dancing on the threshold of the reality. The cellist is on the stage alone, which is the reality of how I individually exist in this world. The electronics, based on pre-recorded sounds of the cello, are the illusion. Processed cello reveals a mysterious world, which sings simultaneously with the live cello. They are tangled with each other. The audience is unable to distinguish what is real and what is the “illusion”. In the middle rhythmic section, the repeating notes travel through stage and surrounding speakers. The effect represents how fantasy and reality seem so interfused sometimes. On stage mic’d cello with reverberation is used to present a spatial-temporal variation of reality.

Takayuki Rai

Active Figuration for violin and computer *for violin and computer* (2009) 11'

was composed for violin and a live computer electronic system consisting of a Macintosh computer running Max/MSP. The live computer electronic system samples the sound of the instrument from the stage, performs digital signal processing on it, and reproduces the transformed violin sound along with its original sound in the hall in real time. Various real-time signal processing techniques are employed for the transformation of violin sound, including the frequency and time domain manipulation using FFT/iFFT resynthesis techniques and the real-time grain oriented frequency modulation technique. Pitch following technique is also active in some parts, especially in the last part. The computer system will act as if it is a part of instrument, and solo violinist creates a novel musical space. This piece, commissioned by ‘Music From Japan’ in New York and premiered by Mari Kimura in 2009, has been selected at the ISCM World Music Days 2012 in Belgium and the New York City Electroacoustic Music Festival in 2014. Its recording is included in the CD album ‘Takayuki Rai: Interactive Computer Music’ (FONTEC:FOCD2574).

Richard Hoadley

Calder's Violin *for violin and electronics* 10'5''

It is a composition for live instrumentalist and live computer generated sound. The music has two aspects: one part is electronically synthesised using automatic, algorithmic schemes (although the synthesised sounds are very convincingly like a piano, they include microtonal elements and amplitude envelopes not feasible on the physical instrument); the second part uses a selection of these algorithmic schemes to generate common practice music notation. The composition is generated, displayed and performed live. It is of approximately ten minutes' duration, although this, too, can be set algorithmically. Through rehearsal the performer has a clear idea of the nature of the musical phraseology with which they will be presented, but they will not have seen the detail of the music before.

Christopher Biggs

Greed *for amplified violin and fixed media* (2012) 6'40''

was commissioned by and is dedicated to Abderrahman Anzaldua as part of the La Rueda de los Pecados (The Wheel of Sins) project. This project consists of seven pieces for violin and multimedia, each of which reflects upon a specific sin. While I was composing it I thought about different phenomena that one can be greedy about. I represent three of these in the work: collecting trinkets, amassing monetary wealth, and acquiring beautiful segments of land. Each of these facets of greedy behavior is

associated with specific musical material and visual media. These materials abstractly represent both the beauty and/or neutral-ness of the object of desire, and juxtapose the objects themselves with the ugliness and results of selfish, thoughtless acquisition. The visual media represents this via algorithms that tend to progressively fill the screen with different objects or represent acquisition and loss by having some objects grow while others diminish in size. The specific objects are points (trinkets), rectangles (money), and circles (land).

Kevin Ernste

Palimpsest for string quartet and electronics *for string quartet and electronics* (2013-14) 14'

is a set of allusive over-writings, personal compositional dialogues with other musics and their (sometimes hidden) references and meanings.

Frontispice references Ravel's Trois poèmes de Stéphane Mallarmé (1913) and the Chansons Madécasses (1926), which seem to spring more from Schoenberg than from the composer of Mother Goose.

Quodlibet points to Cage's 1950 Quartet in Four Parts and is similarly constructed of "gamuts": short sonic objects composed without context. Cage's voice appears in the electronics, channeling my own lessons from Cage's music.

Palimpsest was composed for the JACK Quartet, the result of a Fromm Foundation Commission, and is dedicated to Hans Abrahamsen."

Giulio Colangelo

ORGANISMO APERTO No.1 (for string quartet & electronics) *for string quartet and electronics* (2014) 5'15''

ex nihilø

As something perfectly functional but extremely complex and ramified, as the unpredictable vital force of nature, ex nihilø starts "from nothingness" and then evolve independently, through a braided but very impetuous path, up to the saturation of the sourrounding space.Bearer of a powerful in movement, caught as if in the act of feeding on the surrounding space, it is an "open organism" that can not be contained and branches out in different ways and directions, trying to wrap the whole.

Paul Clift

Le détour permet le retour *for string quartet, live electronics & video projections* (2014) 0'

A four movement work for string quartet, live electronics & video projections.

This work is a literal and allegorical representation of feedback; the electronics consist almost entirely of feedback generated in real & deferred-time, which is processed through resonant-banks in order to render it harmonically coherent with the instrumental-score.

Anargyros Deniosos

Divided Harmonies 7X7 *for 4-10 (or more) widely separated performers and optional live electronics* (2014) 10'5''

is one of the more recent installments (2014) in an ongoing series of works based on matrices –symmetrical or non. The works of this series explore different modes of selection (deterministic, aleatoric or chaotic) and processes of reordering of the contained elements. This selections can highlight the horizontal or the vertical aspect of the materials. The aggregates thus obtained, are organized according various sorting algorithms, assigned to instruments and presented in various structures and forms. Both the instrumentation and the mode of interpretation are freely chosen in order to counterbalance the extreme systematic production of the music material which is presented without any interference.

Wednesday 17/9/2014, 22:30-1:00, National Bank of Greece Building, C4.5, Night Concert

Dr. James Borchers

Talking Drum- for Frame Drum and Computer *for frame drum and computer* (2013) 8'

explores a variety of interactions between solo frame drum and computer. The piece moves through multiple sections, each with a distinct interactive profile and sound world. The score is strictly notated but does not adhere to traditional meter. Some sections are timed while others rely on the unfolding of a particular order of events allowing for a certain aleatoric aspect to the music while still dictating a specific large scale form. The drums timbre and resonant characteristics are examined followed by a slowly evolving rhythmic structure and ultimately speaking, echoing, spiraling gestures between the acoustic and electronic sound. Much of this piece was composed during a residency at Atlantic Center for the Arts in Feb./Mar. 2013. The piece was premiered at Galapagos art space in Brooklyn, NY on April 5th

Cody Kauhl

Autonomous Agents *(acousmatic)* (2012) 5'41''

“Nature untouched by modern society possesses a sincerity not rivaled in areas of human influence. However, mechanized objects that lay motionless for ages begin to return to the soil from whence they came. By breaking, cracking, or rusting, these machines now sound and behave quite differently than when first constructed. Although many of these agents need to be activated via switch, button, or plug, the resulting sounds are now autonomous, both in form and function.”

Autonomous Agents is an electroacoustic composition in which recorded samples of mechanical objects are constructed and arranged in a manner that transforms the static sound textures of technology into flourishing gestures more akin to living organisms. The machines in this composition vary in size from locomotive wheels to computer hard drives, from open reel tape recorders to car motors. The spinning motions inherit in the construction of these machines produce a natural relationship between the seemingly contrasting sounds and timbres.

JunTae Baek

Meme II for for snare drum solo and 4 channel live-electronics *for snare drum solo and 4 channel live-electronics* (2012) 8'

is an factor that has an effect on human psychology like a biological gene. Like a gene, a meme convey cultural elements from one person's brain to another's brain through imitation. During this process, each meme evolves by the transformation of its internal structure through mutation, combination, or exclusion. In other words, a meme is an unit for carrying culture which is conveyed by a nongenetical method like imitation-a keyword that can explain cultural evolution. "Meme" is composed for solo snare drum and 4 channel tape, and is the second in a series, after "Meme 1" for clarinet, piano and tape. The snare drum's sounds describe the Meme theory musically as each timbre group becomes either imitated or extinct, with the help of Max/MSP.

Barry Moon

Snare Alchemy *for snare drum and computer* (2013) 7'32''

was written for Patti Cudd in 2012. On the most generic level the title relates to the transformation of acoustic sounds. More specifically, twelve computer processes are employed, referencing the chemical operations assigned to the signs of the Zodiac in 18th Century texts. Twelve computer processes act in combination, often transforming the sound of the snare into something completely foreign. The original version used analysis of the snare sound to determine which processes would be applied at any moment, and Patti was to improvise according to the unpredictable sonic results. It was found in performance that some combinations of processes were TOO unpredictable, leading the computer to become completely silent or explosively loud. We felt the need for a score of some type to

make the performance more rewarding for both performer and audience. The score is designed to give very vague directions for loudness and intensity of activity. Another solution to creating a more predictable experience was to have changes in processing progress through a list of fixed parameters. In this way, although the overall form of the piece is predetermined, drastic changes can be made in performance.

Till Bovermann, Dominik Hildebrand Marques Lopes, Amelie Hinrichsen
PushPull -- Balgerei *for ensemble of pushPull instruments* (2014) 15'
is the first instrument prototype created as part of the 3DMIN project. It features both digital and analog control elements, most prominently a bellow made from cardboard. Sound synthesis combines analogue sound generation with digital sound manipulation. Moving the hand piece activates the bellow: hand movements restricted by the limitations of the bellow turn into gestures and create air flow over a microphone. Inertial sensors in the hand piece together with a thumb stick allow for continuous sound shaping, while four buttons complete the setup to trigger changes or change between synthesis engines.

Richard Dudas
Prelude *for percussion and computer* (2014) 6'30''
Prelude for Percussion and Computer is an interactive piece with some structured improvisational elements that forms part of a series of pieces for solo performer with real-time computer-based processing. It was written for percussionist Patti Cudd, who performed preliminary études for the work on concerts in the US and Asia in 2012 and 2013.

Ayako Sato
kakurega *(acousmatic)* (2012) 5'40''
means a hiding place. She have an affinity for trivial sounds in my life. She caught the sounds with affection and calmness in a hiding place of my life, and transformed into a small motif to hide their identity.

Antonio D'Amato
Une rencontre *(acousmatic)* (2013) 5'30''
Is intended as a “virtuoso” piece where short vocal samples are deeply processed together with acoustic instruments samples and synthesized elements in order to achieve or at least tending toward a total fusion of these elements. It is not just a mixing work, but instead it is the fusion of more sound objects in one, mainly through convolution algorithms. In this way I especially researched for a spectral merging of voice and acoustic or electronic instruments. The work involves also the use of other DSP processes throughout: selective spectrum saturation, resonant notch bank filtering, multiple delays, and distortion. The title reveals the esthetic sense of the work, where a relevant meeting can be not just an encounter, but also the occasion for a mutual exchange, therefore everything and the whole of the world are in continuous transformation.

Xiao Fu
Der Mond in Wogen *for dancer/percussionist and multimedia* (2012) 10'
In China, the Mid-Autumn Fest (Chinese 中秋节 Zhongqiujie) is on the 15th day of the 8th lunar month according to the traditional calendar. The festival is also known as the Moon Festival, since the moon plays a central role here. The plea for security and togetherness in the family is crucial. In "The Moon in waves" — for dancer/percussionist and multimedia I talk about the melancholy of a Chinese woman in a foreign land who can not be together with her family during the Moon Festival. In this piece I use a Max4Live Device (DJster, Max port by Georg Hajdu of Clarence Barlow's real-time pitch and rhythm generator AUTOBUSK) as well as a Kinect, a 3D camera built by Microsoft. Via the Kinect, the movements of the dancer control pitch, rhythm, dynamics of the music.

Konstantinos Karathanasis
Hekate for bendir and live electronics (2013) 12'
is a Greek goddess associated with crossroads, gates, liminal places in space and time. The moon, fire, herbs and poisonous plants, magic, witchcraft,

angels and ghosts are in her dominion. She rules over earth, sea and sky, and accompanies the souls of the deceased to Hades, holding torches in her hands. In late antiquity she is known as Savior who embodies the Cosmic Soul. The piece is written for Bendir, a special type of frame drum with snares, finger cymbal, and ankle bells. The frame drum is diachronically one of the oldest and most common instruments in the world. The sound of this simple instrument creates powerful images associated with shamanism, mysticism, rituals, ecstasy, healing, and femininity. The Bendir originates from the countries of the Maghreb and is played almost exclusively by women. The piece showcases nocturnal and other field recordings captured by the composer over several years in Greece. The computer tracks the attack and the dynamics of the instruments and reacts by using various live processing techniques, which include multiple delays, phase vocoding, live sampling, frequency shifting, and harmonization among others. It is commissioned by and dedicated to Patti Cudd.

Kristina Warren

Stainless Steel (acousmatic) (2014) 5'14''

originated as a collaboration with Sarah Goetz, a visual artist currently based in Durham, NC. Late last year, she had recently finished a sculptural and video installation called How to Become Stainless Steel when I approached her about creating a musical counterpart to her visual work. Her's sculpture consisted of materials such as metal disks and plastic sleeves (for holding baseball cards, e.g.). For her, these materials conveyed softness vs hardness, openness to change vs retreat or isolation, etc. My music uses these ideas as a springboard. In creating Stainless Steel I used convolution algorithms driven by computer mouse position; this allowed me to imbue an element of performativity into the combination of disparate sound sources. I used production techniques in a way that I think suggests a certain claustrophobia as well as a desire to break out of cyclical, loop-based patterns. I hope that my music complements and expands upon her's original concept.

Spyros Polychronopoulos

feeling of movement live laptop improvisation (2011) 4'49''

All the instruments heard on this album, were recorded in different rooms. The main idea was to achieve a strange "feeling of movement" in space and time by listening this outright transition from one room to another.

We are used to viewing and listening to this conversion in the movies when one scene flashes after another. If the first scene is in a small room and the other is in a big one, we know that we moved to a larger place firstly by viewing it on screen and then by hearing it through the speakers.

In the real world, even if our eyes are closed, we can understand the size of the room we are in by its reverb, whereas it is not feasible to hear instant reverb transitions. So the goal on this piece was to achieve this effect only by sound. When we listen to music we think of time as a necessary and linear variable, but as I was experimenting on mixing these different spaces and the instant transition from one to another, I got a strange sense of time as a non linear variable as the track was evolving over time.

Robert Wechsler, Andreas Bergsland

Jeu de modes *for dance and new interfaces* (2014) 12'

is an interactive dance piece exploring ranges of dynamic in expressive gesture – from small discrete finger movements, medium sized "conversational" gestures, to large, energetic swipes and explosive outbursts – and how these movements can be interpreted sonically. The title plays on the composer Francois Bayle's theoretical work dealing with the phenomenology of listening dealing with acousmatic music – music without visual sound sources. While Bayle maps out modes of musical sound/play using movement metaphors like "rub", "pull", "push" or "slide", we turn this around and instead map out movement modes using sound. The sounds palette of the piece is based on hundreds of prerecorded sound particles. The sound particles make up a rich amalgam of sound objects, differing greatly in quality and feel and the degree to which they invite concrete associations and narratives. They are played one at a time or concatenated into chains leading to dense clouds or roaring sound masses,

depending on the dancer's movements. Certain gestures can also enable movements within the temporal envelope of one "frozen" single particle, thus exploring its inner details. The piece uses TOF (time-of-flight) sensor technology and custom-built software implemented in MotionComposer (www.motioncomposer.org), a device designed by the authors for persons with disabilities that transforms movement into music.

Momoko Noguchi

[1=∞,∞=1] for MIDI piano and Noise for midi piano and noise (2009) 8'20''

This piece is penetrated with Emanationism - the philosophical and cosmogonic theory where all things are derived from the first principle. The original word in Latin, emanare, means "to flow from" or "to pour forth or out of". This theory is shared in various religions such as Neoplatonism, Christianism, Judaism, Hinduism, and Buddhism. In Japanese, this concept is expressed in the axiom, "一即多, 多即一", which signifies "Unity is whole, whole is Unity". The music begins with white noise which symbolizes unity as it is a random signal that covers whole range of frequency. (Of course, the perfect white noise does not exist in this world.) This metaphorical "1" is gradually divided (filtered) ad infinitum by the piano. The whole piece has a mirror structure as portrayed by the title.

Maxwell Tfirn

91o(X) F[+X]F[-X]+X,FF laptop improvisation (2013) 7'

is the second composition in a series of five piece that utilizes a language that the composer created in order to turn his computer into an instrument that plays timbres opposed to notes. The piece is composed using an L-system to generate an image. This system is very uniform and creates an almost blueprint like image of rooms. Taking this image, the composer divided the image into 16 parts. After that he numbered the line segments that were seen between divisions and assigned them a number from 1-12. Each number representing a timbre to be used. Since there is no time for the piece, the performer can follow the score and then change the timbres or manipulate them to create different atmospheres. This is the second piece in a series of number notated real-time electronic compositions.

Alexander Dupuis

That Which Pulls (video and audio) (2013) 9'52''

In his book Digital Harmony, John Whitney describes his process of "differential motion," an approach to animation derived from musical theories of harmonic structure. That Which Pulls applies these principles of differential motion to resynthesize audio and video data, generating complementary audiovisual materials. The manipulated images take on gestural qualities that are functionally similar to Whitney's animations: the pixels align and break apart along points of harmonic resonance, creating patterns of development and resolution. The single source note for the audio quickly multiplies as the samples realign along the nodes, developing complex syncopations and timbres as increasingly higher harmonics are explored. These two streams of raw material are cut up, layered, and recombined to create a piece that explores the dynamic interplay between the emergent auditory and visual gestures, focusing on the counterpoint between their patterns of chaos and resolution.

Kazuki Muraoka

L.F.Operator live electronics (2014) 15'

is a live performance system intended to control the fluctuations in musical rhythms. This software detects the positive and negative edge of LFO, then It triggers audio samples and converts into MIDI signals. It has16 LFOs each of which oscillates with a simple sine wave.Any number of LFOs can be selected individually as parallel or series outputs. In the case of series LFO, the output becomes a ring modulated waveform. This function is able to alter the timing of sound triggering while holding a certain regularity and create a unique fluctuation. In control part, LFO mapping algorithm, frequency, initial phase, BPM and many sound parameters are controlled by OSC signal from iPad.

Jeffrey Weeter, Derek Foott

The Box multimedia performance 15'

is a multimedia performance utilizing a newly designed interface. The source material for the performance derives from an old bottling plant, now used as a storage facility. In this space, cameras and audio recorders were used to sample the slowly disintegrating source material consisting of generators, animal cages, outdated technology, office furniture, sinks and a few other surprises. “The Box” seeks to breathe new life into these objects. On stage the performers will be using a newly made performance controller to interact with the audio-visual source materials. Each of the performers will perform with a wooden box equipped with buttons, thermistors, photoresistors and infrared motion controllers. In this box, the source material will be manipulated by the hands of the performer, creating a striking visual representation of how we creatively handle objects. All of the controllers are part of a network of control information used for real time processing/performance of audio and video.

Thursday 18/9/2014, 16:10-16:40, Onassis Cultural Center Main hall, C5.1, Fixed media and live spatialization V

João Fernandes

M *acoumastic* (2013) 9'

explores the variations of energy, by means of contrast and by evoking different states of mind. Between tension and relaxation, the sound path of the work is built on the alternation: I try to guide the listener through the changes of timbre, texture, density, in order to provoke in him contrasting sensations. From a limited number of basic sounds, my goal was to explore the possibilities of granular synthesis as well as several timbral qualities of used sounds, to create textures or sound events. The contrast is the principle that characterizes the different parts of the piece. The six sections of "M" have each one a distinct identity: the oppositions are created from the difference in density of events and how the spectrum is composed. These events may have an occurrence as precise as random: it gives the work a rigorous character, but at the same time, in its microform, an uncertain sense.

John Nichols

Gates *(acousmatic multichannel)* (2013) 8'20''

Completed in 2013, GATES is an electroacoustic composition that was partly inspired by the Pleiades constellation. A musical mapping of an image of the constellation occurs in the middle and at the conclusion of the composition. One can hear this depiction in the “wood block” timbres. The composition begins with a complimentary relationship between periodic and non-periodic sounds; the sustained sonorities are engraved with a variety of successive fleeting noises. The title refers to the use of noise gates during the creative process. Bending string and brass timbres, time stretched voice, and layers of filtered noise contribute to the drama of this composition.

It begins with a complimentary relationship between periodic timbres and non-periodic timbres; the sustained, “bending” sonorities are engraved with a variety of successive ephemeral noises. In addition to this relationship, the composition generally balances active and static components between the first and second half. The composer is grateful for the many musicians who participated in recording sessions that were utilized in this composition; he is especially thankful for the assistance of Chicago based musician, Tyler Beach, for his valuable insights and session performances on the acoustic and electric guitars.

Katerina Tzedaki

Prayer *(acousmatic 8-channel)* (2011) 12'48''

This acousmatic composition is about this state of mind and soul awareness which we often call prayer. Human voices, clarinet, θαμπιοὶλι (thambioli) and electroacoustic sound diffused through 8 loudspeaker system have been performed and recorded within the Mosque Ibrahim Han, in Rethimno, Crete. These recordings have been further processed and

altered. The work is based on a previous sound installation piece. Both recordings and performances in the Mosque Sultan Ibrahim Han were done with permission by the 28th Ephorate of Byzantine Antiquities division of Rethimno and with the support of Municipality of Rethimno – Crete.

Andrew Babcock
Transformations *(acousmatic)* (2008) 9'26''
is an exploration of recurring patterns of energy changes. The piece draws upon recordings of water, snow, ice, and heat sources that were collected in my childhood neighborhood in Buffalo, NY over the course of the winter season.

Dimitrios Savva
Erevos *(acousmatic)* (2012) 7'23''
From Chaos came Erebus and black Night,but of Night were born Aether and Day, whom she conceived bore from union in love with Erebus.The Theogony of Hesiod, v. 49 - 51

Won Lee
Coggler *(acousmatic)* (2014) 6'2''
All the samples used in this piece, including noise, ambient, pads, and percussive sounds, are 100% transformed from a couple of steam engine sounds. These two samples are manipulated by the Puredata patches mainly using granular and phase vocoder technique. To avoid the regular rhythmic patterns of a steam engine sound, they had to be randomly stretched or arpeggiated while being phase-vocoded or granulized. Original steam engine sounds don't have any resonance in them, so it was a bit challenging to produce the variety of spectrum from them, especially long ambience and pads. However it was very rewarding after all. The title "Coggler" means "A person who applies cogs or a cog design to make simple cosmetic changes to an object without fundamentally altering it or adding function" according to a Steampunk dictionary on the web. He found this title is appropriate because while the samples are heavily processed by digital techniques, the essence of the original mechanical aspects is still there.

Danny Saul
Glitches / Trajectories *(acousmatic 8-channel)* (2014) 11'28''
This piece, as the title suggests, explores audio faults (digital 'glitches') and space (specifically trajectories of sound), as articulated through an 8-channel image. I chose to work with sequences of sound containing digital faults, which I achieved through subverting the use of several computer processes and transformation tools. Denis Smalley's spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on behaviour and motion and growth processes. Earlier sections contain a degree or imitative and reactionary behaviour (active / instability, emergence / disappearance and empty / fill). Later, trajectorial sound materials explore reaction, interaction, and growth processes such as agglomeration / dissipation. Many of the early sound materials developed were subdued and textural in nature (drone based), however as the piece grew, the materials became more abrasive, and I found the lines between texture and gesture were becoming increasingly blurred. I have attempted to emphasise this notion through the structuring of the final extended section which applies behavioural variations to gestural sound materials (with a focus on perspectival space, changes in spectral resolution and spatial trajectories), and may be perceived as equal parts texture and gesture.

Apostolos Loufopoulos
Bee *(acousmatic)* (2010) 12'52''
is inspired by the microcosmos of insects, an intense, energetic, 'flying' world, and could be described as a 'journey on the back of a bee', since it seeks to place the listener in this imaginary position, as 'travelling' on the insect itself. The purpose of the piece is to evoke images or imaginary situations, and can be well described as a 'movie without the image', since

the sound is strong enough to let us – the listeners- mould the visual aspect in our imagination…
This work uses the language of electro-acoustic music, and is derived from the digital processing of natural sounds (mostly sounds of insects) in combination with electronic and synthesised sound material.
Bee received the Award of Distinction at the ARS ELECTRONICA 2011 International Competition on new media in the category Digital Musics & Sound Art.

Thursday 18/9/2014, 16:10-17:40, Onassis Cultural Center Upper hall, C5.2, Music with solo Instruments III

David Ikard
Velo *(acousmatic)* (2012) 8'51''
is a fixed media piece composed entirely of sounds from a bicycle or sounds that might be heard while riding a bicycle in a rural setting. The piece sends the listener on a journey through a soundscape that begins in a quite literal fashion but as the piece progresses, the sounds become more and more abstract. The calm development section represents that moment during a vigorous workout when the body's endorphins have kicked in and the rider feels as if time has slowed down and is completely isolated from the rest of the world. Eventually the listener is transported back into reality, only to find that it is not the same reality that he departed from. Things seem different. Everything seems backwards which leaves the listener to question if the original reality was the "true" reality, or is this new one the correct reality. The piece suggests that the world that we are accustomed to is, in fact, the artificial one.

Ioannis Andriotis
Prayer for Soprano and Live electronics *for soprano and live electronics* (2012) 7'17''
is a composition for solo soprano and live electronics. It is based on the poem "Gebet" by Reiner Maria Rilke, translated into English by Edward Snow.1 The text is treated in an abstract way whereby the semiotics, semantics, and sonorities of the words interact with the electronics, shaping a conceptual form of dialogue. The electronics consist of prerecorded samples and real time processing

Leonello Tarabella, Esther Lamneck
Jacaranda *for wind-instrument and live electronics* (2013) 9'
This performance is a result of the long standing academic and artistic collaboration between Esther Lamneck and Leonello Tarabella. In "Jacaranda" Esther Lamneck creates the tarogato material following a pre-defined storyboard. The storyboard has been realized as real-time interactive computer music/graphics as composed by Leonello Tarabella who here also plays the PalmDriver (PD), a gestural interface based on infra-red beam technology, which he has developed over the last fifteen years at the computerART Lab of CNR, Pisa, Italy. The graphics have been designed using Quartz Composer. It is controlled by MIDI data sent to Quartz via IAC driver. Midi stream is produced by programs written as algorithmic composition as well as from information produced by the performer's gestures which interact with the PD device. Front projection creates an interactive and immersive dynamic scenario for both the performers.

Keith Hamel, Megumi Masaki
Touch for Piano, Interactive Electronics and Gesture Tracking *for piano, interactive electronics and gesture tracking* (2012) 15'
is a composition for piano, interactive computer processing and gesture tracking of the pianist's hands. The work explores the timbres of bells of many shapes and sizes to create an evocative soundscape of real and imaginary bells. As with many of my recent compositions, Touch is inspired by spectral analysis of bell sounds, and it is these re-constituted bell timbres that form much of the harmonic content of the composition. In this work, I am trying to create a colorful and evocative sound world without being overtly dramatic. As a result, Touch is delicate and expressive, and

explores a wide range of subtle colors and textures. Gesture-tracking is performed by a video camera mounted above the pianist's hands. The movements of the pianist's hands trigger electroacoustic events and audio processing effects at various times during the performance. Touch is performed by Canadian pianist Megumi Masaki.

Martin Ritter

Still Night Thoughts *for alto flute and interactive electronics* (2012) 10'9''

is based on ancient Chinese poetry, translated by a contemporary Canadian poet, Anna Ling Kaye. The flute part is intended to portray the calm tone of the poem's setting with flurries of activity often obscuring the stillness but never really succeeding to conceal it. Through extended techniques, the flute sometimes tries to emulate the more traditional Chinese bamboo flute, and at other times is rooted in more contemporary western traditions.

Elainie Lillios

Among Fireflies *for alto flute and live, interactive electroacoustics* (2010) 10'30''

for alto flute and live, interactive electroacoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece: Dense with fireflies The field flickers Through the fog Swist's imagery inspired me to consider texture and perspective, which became two focal aspects of the piece. The piece's opening gestures place the performer in a field surrounded by a multitude of fireflies – perhaps the performer is a person, or perhaps the performer is a firefly him/herself. The piece's progression slowly separates the performer (and listeners) from the masses of fireflies, the increasing distance changing our perspective on their activity and brilliance. By the piece's end, we view the fireflies through the fog from a great distance, where only the smallest, blurred flickers persist, but the memory of their presence remains. Among Fireflies was commissioned by the Lipa Festival of Contemporary Music at Iowa State University in Ames, Iowa.

Neal Farwell

Songs and Shards *for piano and live electronics* (2012) 15'

The piano begins in song, simple lines like a lullaby or elegy or something remembered from a distance. The opening paragraph grows from the first phrase, and the whole piece from that paragraph. In growing, something ruptures. The shards are crystalline and bright, like slivers of glass; or dulled and earth-worn, like fragments of an old stoneware pot. I think of this as a piece for acoustic piano in which the nature of the instrument is extended and unsettled by the electronics. All the sounds come from the physical space of the piano. The electronics contribute a "resonance" model of the piano, allowing the acoustic partials of the struck strings to be extrapolated, prefigured, or expanded, individually or in large fields; and a "note" model which plays notes using a physical model of the piano (the commercial Pianoteq instrument), but with changes to the acoustic laws for this virtual instrument. Songs and Shards was commissioned by pianist Philip Mead and received its first performance on 25 April 2012 at the Victoria Rooms, University of Bristol.

Thursday 18/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C5.3, Music for ensemble II

Leontios Hadjileontiadis

Brainswarm *for bio-conductor soloist and ensemble, kinect, EEG Emotiv, MAX/MSP-Processing live electronics and visuals* (2013) 13'

it belongs to a series of works that derive their content from the site of biomusic, combining information in real-time from the conductor (both from his/her brain and from his/her movements-gestures) with the sound of natural instruments. In this work, an attempt to simultaneously connect the real with the virtual space is initiated, where each real instrument is mapped to a virtual one, in which 'lives' a swarm. Similarly, the spatial distribution of brain activity by the conductor (as recorded by 14 EEG channels), is assigned to a swarm that guides the behavior of other swarms,

placing to them obstructions and/or prays, turning them occasionally, to detectors, predators and dominators in their environment. Consequently, their spatial variations are mapped to transformations in the sound field, in an attempt to couple the experiential behavior with sound structures. The bio-conductor directs both real and virtual instruments, activating experiential (brain activity) and cognitive (gestures) procedures, which give him/her the role of the protagonist (soloist) in both spaces. The work is developed on the axis of the behavior in a symbiosis, in both the real and virtual space, which tends from individuality to social integration, with all the potential consequences of this trajectory.

Judith Shatin

Spring Tides *for amplified flute, clarinet, violin, cello, piano and interactive electronics* 11'3''

are the highest tides, which result when the moon and sun are directly lined up with the earth. They occur when the moon is either full or new and the gravitational pull of the moon combines with that of the sun. In my composition Spring Tides, scored for amplified Pierrot Ensemble (fl, cl, vln, vc, pno) and interactive electronics, this idea animates the pull between acoustic and electronically stretched sound, between controlled improvisation and specified elements, between slow and surging motion, and between shifting fields of timbre and pitch. Called "...a rich evocation of the power of nature…(NY Times),Spring Tides was commissioned by and is dedicated to Da Capo Chamber Players. It was made possible in part by funding from the Virginia Commission for the Arts.

Patricia Alessandrini

Trio d'après Schoenberg for ensemble and electronics *for cello, clarinet, piano and electronics* 7'

As in many of my recent works, this Trio is a 'reading' of an existing work, in this case of the String Trio of Arnold Schoenberg. In the context of the circumstances under which the work was composed (Schoenberg describes his experience of being clinically dead and returning to life), I considered the Trio, with its disturbing, even violent passages, as a kind of exorcism of fear. From a compositional point of view, this Trio shares a number of elements with its model: extended techniques often involving the use of noise, an almost eclectic diversity of materials within a rigorous global structure, and sharp contrasts of register, all within a compressed version of the original form: three movements with two interludes, played in continuity. In this trace of the original work, every gesture has its resonance: the natural resonance of the piano is enhanced by the amplification and the use of the sostenuto pedal, the clarinet plays over the strings of the piano in order to create a sympathetic resonance, and an artificial resonance is created by the electronics, creating the illusion of sympathetic strings of the violoncello. The piece is dedicated to the soloists of the Ensemble InterContemporain.

Martin Ritter

Prayer *for alto flute, cello and percussion* (2013) 13'

is based on the spectral analysis of a prayer bowl, but also drawing inspiration from the shape of the sound as well as the sound itself. For he, the association with a prayer bowl, and prayer in general, is a lengthy period of concentrated thought/meditation towards a singular entity or thing. The hope is that a sonic world has been created that is expansive, yet intimate, that portrays calmness and thoughtfulness with the occasional flicker of uneasiness and doubt.

Kyong Mee Choi

Tender Spirit I *for flute, clarinet, violin, cello, piano, percussion and electronics* (2013) 9'20''

is written for flute, clarinet, violin, cello, piano, percussion and electronics. This piece is dedicated to the victims of the Sandy Hook Elementary School shooting, which happened in December 2012 and took away precious lives of children and teachers.

Lidia Zielinska

Rust *for 5 instruments and CD* (2010) 9'24''

The first performance was done by Modern Art Sextet Berlin at the festival for contemporary music "Poznan Spring" in March 2010. The score exists in two versions: for five or for six instruments and CD (fl-cl-vn-vc-pf-CD or fl-cl-vn-vla-vc-pf-CD).

Dimitri Papageorgiou

Effluénces (2011) for flute, bass clarinet, violin, cello and piano *for flute, bass clarinet, violin, cello and piano* (2011) 12'

I wonder how the warp of living memory can affect a musical narrative, which would record the inscription, over time, of the remembered past — e.g. of a musical event - in memorial form. For that purpose, I tried to focus on the moment of recollection and I have envisaged the form as a 'tree of memory.' The branches of this 'tree' extend in various directions as reconstructions of the past in the light of present, following the tricks memory plays in every step of the way: some of the facts have been switched, others are omitted or added; in some cases, accurate memories are mixed with inaccurate ones and, in other cases, facts are perhaps retained but their source is forgotten. The pitch structures of Effluénces have been obtained by using algorithmic routines in Super Collider. The routines have been implemented in the frame of the research project Algorithmic Composition in the Context of New Music (2009-10), which took place at the Institute for Electronic Music and Acoustics of the University of Music and Drama at Graz, Austria.

Thursday 18/9/2014, 20:00-21:00, Observatory, C5.4, Invited Composers' Concert in the National Observatory of Athens

John M. Chowning

Voices *for soprano and interactive computer* (2011) 18"

is a play of imagination evoking the Pythia of Delphi and the mystifying effects of her oracular utterances in reverberant spaces. A single soprano engages a computer-simulated cavern with her voice. The computer allows us to project sounds at distances beyond the walls of the actual space in which we listen – to create an illusory space. Her utterances launch synthesized sounds within this space, sounds that conjure up bronze cauldrons, voices, and their animate inhabitants, sounds of the world of the Pythia modulated by our technology and fantasies but rooted in a past even more distant than her own—the Pythia's voice becomes the voice of Apollo, but she speaks first of Mother Earth, Gaia.

Selected pitches of the soprano's voice line are tracked by the computer running a program written by the composer in MaxMSP, that makes use of a signal processing module, "fiddle," written by Miller Puckette, to capture pitch from signal. The soprano's voice is transmitted from a small head microphone to the computer where it is spatialized, mixed with synthesized sounds and then sent to the sound system in the auditorium. As each sung "target pitch" is captured, the program advances in search of the next. The overall pace of the composition, therefore, is determined by the soprano. The pitches are from a scale division of the Golden Ratio rather than the traditional division and octaves as in stria. The spectra of the synthesized sound, largely inharmonic, are 'composed' to function, again as in stria, in the domains of pitch and harmony as well as timbre, an idea first brilliantly conceived and first realized by Jean-Claude Risset in "Mutations" 1969.

Peter Nelson

Tournoiements de Spectres *(acousmatic)* (1988) 8'

was written in the summer of 1988 using the UPIC computer music instrument devised by the composer, Iannis Xenakis, at les Ateliers UPIC in Parc de la Villette, Paris. The UPIC is a large digitising board, of the sort used by architects for computer-aided design, on which one is able to draw by hand all aspects of music. Starting with the sound-waves themselves and the dynamic envelopes for sound events, both of which are then stored in a sort of palette by the side of the board, the composer draws a score where pitch is on the vertical axis and time is along the horizontal axis. The composing situation is very immediate, since there is a strong connection between the sound and the graphic design. This piece is a sort of moto perpetuo of rhythmic and timbral transformations. It is in mono. Each page of graphics was transferred onto tape through the UPIC d/a converters, and the tape sections were then spliced together to form the whole piece. It was commissioned by les Ateliers UPIC, and first performed at the Banff Centre, Canada, in the fall of 1988. This new digital copy was made from the original tape by Sean Williams.

Jean Claude Risset

Elementa *(acousmatic 4-channel)* (1998) 22'

Commissionned by the French Ministry of Culture for the fiftieth anniversary of musique concrète and realized in 1998 at the Groupe de Recherche Musicale (INA-GRM, Paris), Elementa is deliberately electroacoustic.

Popular electronic music resorts to sampling and mixing: it thus catches up with processes initiated by musique concrète half a century earlier. I am neither connoisseur nor fond of techno, but in this work I have here and there picked up fragments of my own compositions, but mostly sound samples taken from "the very bone of nature" - simple sounds or soundscapes, or more often spectra, atmospheres, impulses, elaborated and inlaid in the musical stuff, or weaved into figures, phrases, developments and sections : a compositional work, but considerate towards the autonomy of organic objects and their dynamics of flux, duration and energy.

The piece evokes the four elements of Empedocle - which corresponds to the four states of matter: solid, liquid, gazeous, ionized (plasma). The sound material consists mostly of recordings of sound phenomena from the four elements. The origin of the sound sources is not hidden: the composition relies upon their connotations and their symbolic implications. The piece also includes sounds synthesized with the Music V program and the Synclavier digital synthesizer, which mimick gaits specific to the four states of matter: "solid" sound objects, fluid textures, eolian and noisy puffs, blows and breaths, "ionized" timbres, shrill, agile and dissociated. From the fire, the vocalizations fo Irène Jarsky and Maria Tegzes emerge as Pythia's incantations. The sounds have been processed and edited in INA-GRM studios, using the Pro Tools et GRM Tools software. The original version is 4-track.

The order of the elements is as follows:

- Aqua. Our primal liquid medium - evoked by the water and also by the fluidity of melted materials : inharmonic textures that will be solidified into bell-like tones in the fourth section. Water drips, flows, laps, breaks - brook, torrent, river, cataract, all going down to the sea.
- Focus. Fire is ambivalent: warm and terrifying, crackling, quick, blazing, consuming and destructive. Atomized sounds, always moving. The wind sets fire in bushes. The crackling excites resonant filters at its own rhtyhm. The fire grows and seems to flood the flaming vocalizations. At the end, the fire rotates in the direction of the stars - celestial fire balls.
- Aer. The slaps of the flute are echoed by eolian puffs in reeds, overblowing into pipes, the air which both sustains and vibrates, set into motion by insect wings or nozzles. At the end, a round of the seven winds.
- Terra evokes our vital sphere, with the mineral, vegetal and animal order. The solid state of matter is illustrated through its different forms of vibration: rolling, friction, percussion, creaking, plucking, explosion ... After

a long expectancy and a passacaglia of pebbles, everything is rocked: in an avalanche, even earth and stones flow.
I thank François Bayle, Daniel Teruggi and François Donato.
Total duration 22 minutes
Duration of the separate movements :
- Aqua. 6mn40s
- Focus. 5mn10s
- Aer. 3mn30s
- Terra. 6mn30s

Thursday 18/9/2014, 22:30-01:00, National Bank of Greece Building, C5.5, Night Concert

Emma Lloyd (KUBOV), Jess Aslan
Absolute Zero *for violin and electronics* (2014) 15'
Absolute Zero is a structured improvisation, examining the interaction between both performers, performance space and phonographic space in the form of field recordings.

Scott Miller
Contents May Differ *for Bb bass clarinet and fixed media electronics* (2013) 11'13''
was commissioned by and written for bass clarinetist Pat O'Keefe. The title is in reference to the sometimes unexpected world of sound contained in an instrument, once you--so to speak--open the box. In this case, I am opening the box of sound with the aid of electronic amplification. The use of multiple microphones allows for intense magnification and dissection of the bass clarinet's palette of sound, revealing beautiful spectra that often go unheard if you are more than a few inches from the instrument, let alone in the audience.

Tae Hong Park
Bass X Sung *for electric bass and signal processing* 9'9''
Bass X Sung is a live piece for electric bass and signal processing. Various rhythmic and timbral characteristics of the electric bass are investigated that occur when simple signal processing techniques are combined with electric bass playing techniques.

Juan Parra Cancino
The Architecture of Time and Space in the Live Electronic Music of Luigi Nono: A creative point of departure and Multiple Paths (Omaggio a Nono) *for double bass, networked daxophone and live electronics* (2013) 12'
A piece developed in collaboration with Chris Chafe and Brice Soniano, focuses on the transformation of the physical space over time and the non-linear relationship between physical action and sonic manifestation in live computer music, seeking to highlight trough performance these aspects of the work of Luigi Nono for instruments and live electronics that I deem as the core of the potential development of an aesthetic in Computer Music that will transcend the tools used.

yota morimoto
matrix::replay *(video and audio)* (2014) 15'
the performance is a re-construction of my audio-visual installation. it generates time/space precision of difference matrices; nature/artifact, sinister/dexter, high/low, tone/noise… the composition deconstructed, the materials combined in a different light.

Francesco Galante
WAITING THE BIG FREEZE *(acousmatic 4-channel)* (2014) 9'
At the end the matter and energy will be dissolved, the black holes will absorb the remaining, then the universe will be evaporated, only the photons will continue to exist without gravity. The theory of heat death has its origin in the second law of thermodynamics. It says that the entropy tends to increase in an isolated system. The music and the time are the

result of the appeal of this scientific and philosophical point of view. The piece is a quadraphonic acousmatic music mainly based on FM and granular synthesis. The structure is based on an unique and long gesture.

Tonia Ko

Breath, Contained. *for bubble wrap* (2013) 5'

Bubble wrap–noun. A type of polyethylene wrapping containing many small air pockets, used as a protective covering when transporting breakable goods. In this piece for bubble wrap and live electronics, the seemingly mundane object transforms into a flexible musical instrument, emitting sounds that are equal parts whimsical and haunting. The rich sound world of bubble wrap is explored through a guided improvisation, augmented by simple processing techniques. By willing these air bubbles to express, the performer attempts to release its breath.

Rodney Waschka

Portrait of Pablo Picasso by One of His Lovers *(acousmatic)* 5'

(2014) was created by using audio processing software to read visual images as audio input -- in this case, an image of Pablo Picasso and images of three of his paintings. The resulting sounds, including clouds of clicks and pops, were then manipulated in an intuitive manner. The sounds heard in the initial part of the music reappear throughout the work, modified and often detached from the other sounds that form the beginning of the piece. For a brief survey of some of Picasso's lovers, see http://sapergalleries.com/PicassoWomen.html .

Manoli Moriaty

Dancing on the Fence *(acousmatic)* (2013) 10'29''

Electronic Dance Music (EDM) is a vast and ever-changing umbrella term for genres such as Techno, Jungle, and Breakbeat. "Dancing on the Fence" is a collection of sounds, techniques, and ethical values often featured in EDM works, interpreted within an electroacoustic context. Some of dance music's most famous and overused samples, such as the Amen break, Mentasm stab, and 808 kickdrums, were recorded from original vinyl releases, to be used initially as raw material for the employed granular re-synthesis system. The deconstructed sounds were then further treated with EDM-inspired production approaches. Nods to particular clichıs of various subgenres are scattered throughout the piece, with the densely-layered arrangement paying respect to the norms of writing for nightclub sound-systems.

Listen: manolimoriaty.wordpress.com/works/fixed-media/

Selected presentations: HELMCA Electroacoustic Days, Ionian Academy, Corfu, December 2013, Salford Sonic Fusion Project, MediaCityUK, Salford, February 2014, New York City Electroacoustic Music Festival, Abrons Arts Center, New York, June 2014

Ursel Quint, Barry L. Roshto

Le Duel des Mignons *for live coding* (2014) 12'

A duel has long been considered as an honorary way to settle disputes. The title of this piece alludes to what many consider to be the most famous duel in French history, which took place in Paris in April 1578. Due to continuing power struggles between king Henri III and his younger brother Francois, a surrogate fight was carried out by not two, but due to fowl play, six of their "favorites". It was a bloody mess, with only two of the six surviving. Our duel will be more civilized (we hope) and involves several different ongoing traditional conflicts of our personal "mignons": Mac vs. PC, man vs. woman, Supercollider vs. Max/MSP, visual 4GL connect-the-boxes programming vs. text oriented coding. These conflicts, which have been the beginning of many a barroom brawl, provide a point of departure. But, what begins as a race to the first tone, develops gently into a gemuetliche Beisammensein" or pleasant intimacy.

Sunhuimei Xia

Ring Roll Ring *(acousmatic multichannel)* (2012) 7'30''

presents rhythmic motives and develops them in an arching ABACA structure. Asian, African, and Latin percussion samples are the primary

sonic material, with signal processing added during the development sections. Although the piece sounds primarily acoustic a variety of digital composition and processing techniques are employed. The piece exists both in stereo and 5.1 playback formats.

Stewart Collinson, Andrea Szigetvári
Transitus Angeli *(video and audio)* (2014) 11'30''
Excepting the voice, the sound of the bell is one of the most resonant of human-originated sounds in respect of both its harmonic structure and its cultural significations. A call to prayers, to celebration, a call to arms, to alarm, it is both harmonious and ominous. Edgar Allen Poe wrote: Silver bells! What a world of merriment their melody foretells!.. Golden bells! What a world of happiness their harmony foretells!.. Brazen bells! What a tale of terror, now, their turbulency tells!.. Iron bells! What a world of solemn thought their monody compels!.. Through distortion and deconstruction, the synthesised bell becomes the source of a rough-music, charivari, scampanate, katzenmusik, reinforced synchretically, synaesthetically by the tremulous jitter of looped hand- painted film, as a response to current growing economic, social and political turbulence. Are these the beating of wings or the frantic flapping of flags?

Jonathan Higgins
Drum Solo *(acousmatic)* (2014) 6'
The drum kit offers an eclectic mix of sounds and although not pitched offers one of the widest harmonic ranges of all western instruments. Drum Solo is an exploration of the timbral qualities of the drum kit and the musical possibilities of the noise based sounds that these can create. The piece focuses on the interplay between stasis and rhythm changing rapidly between noise based drones and glitch inspired beats.

Robby Neubauer
Scribble *(acousmatic)* (2013) 5'3''
(2013) focuses on bending the glitchy qualities of electronics into a nearly pop world, only to be thwarted again by programmed manipulation and jazzy tangents to jerk the piece in different directions.

Scott Barton
Breeding in PIeces *(acousmatic)* (2009) 7'28''
combines compositional and production practices from rock, electroacoustic and contemporary art music. The result is a diverse set of textures and relationships that explore combination, contrast, synthesis, preservation and perceptual organization. In regard to synthesis, the musical worlds are filtered through each other from a variety of angles and proportions. In regard to preservation, recognizing that commingling sometimes has the unfortunate by-product of dulled edges, gestures are also presented as if in their natural habitats. The extent to which the music preserves these habitats speaks to the gestures themselves as well as the surrounding contexts (that which is implicit in and external to the piece). The middle section of the work explores perceptual ambiguity by presenting sounds that can be organized either via conventional timbral associations or temporal simultaneity. Some of the relationships take a bit of work to find, but that is part of the fun. Almost all of the music is generated from the same progression / theme, creating unity among a diverse group of elements.

Friday 19/9/2014, 12:10-13:10, Odeon 1, C6.0, Video Works

Chang Seok Choi
'Initium' for Mezzo-Soprano, Tenor, Bass Clarinet and Electroacoustics with Video *for mezzo-soprano, tenor, bass clarinet and electroacoustics with video* (2011) 5'7''
start' for Latin, enhances the ideas of verbal gestures similar to descriptive speech in 'Pansori', a one-man operatic form of Korean folk music. When he

started to write this piece, he wondered if language is able to transform into musical sounds, breaking down words into small syllables, and then putting them together by disjunction and combination of vowels and consonants with the aid of phonetics. Generally speaking, the concept of a fractal in physics is the foundation of the piece. A three note unit, C-E-G (Ab), drawn from a regular triangle that has self-similar patterns, expresses a perfection, for example, Trinity. These three notes become a main tone respectively later on, intertwining each other horizontally and vertically as an individual pitch in traditional Korean music evolves constantly. For an electroacoustic part, fragments of sounds of a human voice and instruments are gradually developed by recording and processing. 'Initium' embodies in music the concept of Musica Mundana, the Phythagorean harmony of the universe, which Boethius describes in his book De Musica. It searches for a way of illustrating a musical language high above this world.!

Jonathan Weinel
Mezcal Animations *(video and audio)* (2013) 4'
is a piece of visual music with electroacoustic sound. I use a technique called 'direct animation', which involves applying paint, ink and other materials directly to standard 8mm film. While continuing to explore similar altered states of consciousness aesthetics as my previous work, in my own way the piece is a tribute to Oaxaca's International Mezcal Festival of 2012. i. Mezcal Reposado / Pensamiento (0:13-2:30) ii.Mezcal Tobala / El Golpe (2:30-3:44) iii.Sal de Gusano (3:44-3:53)

Charles Nichols, Nicole Bradley-Browning, Amber Bushnell, Mark Gibbons, Mark Lorang
Sound of Rivers: Stone Drum *for stone drum* (2013) 5'23''
is a fixed media version of a live performance, a multimedia collaboration between choreographer Nicole Bradley Browning, animator and video artist Amber Marjorie Bushnell, poet and narrator Mark Gibbons, dancer Allison Herther, and composer and electric violinist Charles Nichols, inspired by the research of scientist Mark Lorang, into how insects navigate the ecosystem of floodplains, by the sound of rivers. The piece starts with processed spoken text, recordings of the poet reciting his poem, that have been stripped of their harmonic spectrum, stretched in time, and granulated into jittery textures. Next, filter banks, built from spectral analysis of recordings taken at the field station and on river floats, filter recordings taken above and below the water. These harmonies accompany bowed-string physical model synthesis, driven by data of river depth and velocity, and wind speed from the North and East, to drive pitch, amplitude, bow pressure and position, sonifying the environmental data. Finally, a violinist performs passages, that combine the scales and rhythmic motives, of the music and instrumentalists mentioned in the poetry, into original melodies, processed with multiple layers of phaser and delay effects, that sweep and echo in the four-channel sound system.

Richard Scott, Mark Pilkington
Surface *(video and audio)* (2014) 7'40''
is part of an on-going collaborative project between video artist and composer that investigates the potential for physical, analogue and digital technologies to communicate and to redefine the language of sound and image.
The visual material from this piece is derived solely from a photograph of a painting titled Texture 1 (2013) . Computer algorithms articulate and modulate the physical properties of the image to form an animated temporal flow of images; raising questions of how digital transmission can be used to communicate and to readdress the reception of an artwork in the virtual domain. The music is tied to these animated images but rather than simply illustrating the image it creates a kind of lense - adding a senses of interpretation, dimension and different kinds of movement. The final result is more like a conversation in which neither sound nor image take priority but instead the two media communicate and appear to expand on and reflect each other's motion.

Josh Simmons
bitPushIntersection *(video and audio)* (2014) 6'9''
"The art of meditation is a way of getting into touch with reality, and the reason for it is that most civilized people are out of touch with reality because they confuse the world as it with the world as they think about it and talk about it and describe it. For on the one hand there is the real world and on the other there is a whole system of symbols about that world which we have in our minds. These are very very useful symbols, all civilization depends on them, but like all good things they have their disadvantages, and the principle disadvantage of symbols is that we confuse them with reality, just as we confuse money with actual wealth." - Alan Watts

Alfredo Ardia, Sandro L'Abbate
Studio N.1 *(video and audio)* 2'5''
A disoriented individual interacts with a virtual space. The body becomes an instrument, therefore able to respond to stimuli according to a specific sound logic. As any computer program, it is a system where the defect, bug, disruption and any kind of interference, lead to a fragmented pace of the narrative itself. This work was born with the intention of creating a connection between what we see and what we hear, it's a study about connections and interactions of these processes. The simple sound material, sine waves and glitches, presents complex internal movements based on beats phenomenon linked to the dynamics of the video.

Alexander Sigman, Hwang Eunjung
Future Creatures *(video and audio)* (2013) 9'24''
(2013) was realized in collaboration with Korean animation artist Eunjung Hwang. In the visual domain, each scene is constituted by a dense network of objects/characters associated with specific events. These events lead to changes in state of the objects/characters. The final state of a given scene predicts the initial state of the next scene via a basic set of rules. It was my intention to echo and enhance the frenetic level of volatile activity and complex, polyphonic morphing of the visuals. Rather than engaging in blatant "Mickey Mousing," it was of interest to enable unpredictable changes or shifting relationships in the audio to trigger flickering visual shifts in attention on the part of the viewer, and vice versa. Background elements in the video and audio momentarily become salient features before again receding into the morass.

Diego Capoccitti
Epithymetikòn *(video and audio)* (2014) 9'8''
is an audio - visual composition based on the concept of reincarnation and reminiscence and connected with Plato's Chariot Allegory. Colours such as black, red and white are a forceful symbology of human continuous becoming, as they fight and co - exist in a single entity, perpetually repeating in an everlasting cycle of death and rebirth.
"How happy is the blameless vestal's lot! The world forgetting, by the world forgot. Eternal sunshine of the spotless mind! Each pray'r accepted, and each wish resign'd".

Friday 19/9/2014, 16:40-18:00, Onassis Cultural Center Upper hall, C6.1, Music with solo Instruments IV / Music with harp

Shih-Wei Lo
Things Hoped For, Things Unseen *for electric/amplified harp, electronic music, and projected video* (2012) 8'
is dedicated to the Principal harpist of the National Symphony Orchestra in Taiwan, Shannon Chieh, for her concert "La Vie sans Frontières", which was held to evoke attention toward the issue of the death penalty. Because of different religions and values existing in Taiwan, this issue has caused numerous discussions and arguments, and several public hearings have been held; the ultimate goal is to hopefully gain the consensus to support human rights as well as to respect life. The progression of the public hearings is captured by this piece, in which the harp and the electronic

music encounter, interact, confront, settle, and move together toward the same direction sonically. In other words, the piece essentially tells a story that presents such social dynamics and depicts the process of fighting for human rights. For the electronic music, most materials are drawn from the live recordings of harp performance by Megan Bledsoe to be processed in the programming language "SuperCollider". Things Hoped For, Thing Unseen is an interdisciplinary collaboration created by composer Shih-Wei Lo (electroacoustic music) and Seattle-based artist Martin Jarmick (projected video).

Akira Takaoka

Aeolian Variations *for harp and computer* (2014) 9'

has been generated by my own Java program using a rule system according to which all the melodies, motives, and voice leadings are strictly regulated and pitch-class sets are transformed constantly throughout the piece so that they explore the entire 12-tone pitch space in various ways. Since the transformations are so dense and pitch-class sets alter every three seconds, the Java program employs a Lindenmeyer system to generate recurrent patterns, which make easier comprehension of the harmonies possible. In addition, the same, two-minutes long series of transformations of pitch-class sets is repeated four times, which results in the form of a theme and variations. The frequencies of transformations of different types follow a Poisson-distribution. Assuming that wind levels and directions change in accordance with a Poisson distribution, the harmonies in this piece change as if they were produced by the Aeolian harp. The program generated score files for the sound synthesis and processing software "RTcmix" and its channel vocoder and various filter instruments process the harp sounds and produce all the synthesized sounds.

Michael Clarke

Enmeshed 3 *for cello and live electronics* (2013) 12'5''

Timbre from a variety of double bass technique was categorized by its characters and length. For example, from ordinary techniques (arco and harmonics) to noisy sounds (sul ponti cello and bowing body surface), from relatively long envelope (arco like an ordinary bowing) to short envelope (pizzicato and colegno battuto). The techniques which has diverse characters in each section are mainly performed and mixed with electro-acoustic, which is made by pre-recorded double bass sounds. Also live-electronics are controlled by performance. Sounds from the double bass make transitions to electro-acoustic sounds via some effects include pitch-shift, simple delay and tap delay, reverberation and the others. Spatialization is also import aspect in this piece. Some sounds from microphone employ real-time spatialization panner for 8ch speaker, which is also able to control delay time. That can be represented musical times like 'accel' or 'rit'.

Mark Bokowiec

Dialogue *for cello and Prosthetic Spine* (2014) 7'32''

The piece is a dialogue for cello and Max/MSP, articulated by the cellist through the Spine interface. The Spine is a custom-made prosthetic instrument worn by the cellist and developed at McGill University's IDMIL lab. The Spine tracks and reports it's orientation and shape in real-time using inertial and magnetic-field sensing. Sensor-fusion algorithms run on-board the Spine instrument that interfaces with Max/MSP enabling the cellist real-time control and processing of variously sampled live cello. There are no pre-recorded sound files, so in essence Dialogue is a piece for solo cello. However the piece explores the dialogic relationship between the live and the digital both in terms of the physicality of performance, the structure and diffusion of the sound composition and between its embodied and disembodied elements. Dialogue, as a prose genre, was developed in Greece in the 4th century BCE, Socrates and Plato being its main exponents. Socrates famously said 'the unexamined life is not worth living' and it is with the same intention that we examine here multiple forms of interactivity – physical, analogue and digital - within the scope of the piece.

Alyssa Aska

Sharp-edged *for clarinet in Bb and kinect* (2014) 8'

for clarinet and motion tracking explores the relationship between sharp and smooth energy, and how they are manifest in expressive gestures. The performer explores these energies with musical gestures on the clarinet as well as physical gestures that are indicated on the score. The primary musical gestures in the work have a physical analogue, in which the performance motion replicates the energy and trajectory of the musical gesture. In this way, the aural and visual components of the piece interact, and explore the dualistic nature of the multi-modal work.

Juraj Kojs

Pastoral Care *for fujara and electronics* (2010-14) 10'

In those woods maddening sap and algae erupting palpitations attuned under wet skins like belching thunder once conquered once loose there and never after. Pastoral Care presents an ancient overtone bass flute fujara developed by the mountain shepherds in the northern Slovakia. The sonorities of the instrument are paired with real-time electronics, running MAX/MSP, Ableton Live and DUL radios of Rasmus Lunding team (Aarhus University, Denmark).

paola lopreiato

a soul admitted to itself *for fixed media and live clarinet improvisation* (2013) 7'30''

This work is created and dedicated to Dr Esther Lamneck. It is for fixed media with which Dr Lamneck interacts live with Clarinet. The work is not scored and Dr Lameck creates unique musical structures that perfectly interact with the fixed media. To compose the work I also used recordings of clarinet sounds and free improvisation of Dr Lameck that I manipulated and merged with electronic and environmental sounds. The sonority of this piece evoke spaces, silences, depth and an inner world. Acoustic sounds are combined with electronic sounds and call to go deep in a balance between music and silence, between sorrow and serenity. It is a composition inspired by a poem of Emily Dickinson:

There is a solitude of space
A solitude of sea
A solitude of death, but these Society shall be
Compared with that profounder site That polar privacy
A soul admitted to itself
Finite infinity

Theodoros Lotis

Seven Spaces of Ether *for clarinet and live electronics* (2013) 11'

(for Esther Lamneck) – world premiere. For clarinet, sounds and live electronics

1. Narthex 2. Espace Jardin 3. Espace Accumulative 4. Espace Mediterranee 5. Espace d'Une Crise d'Hiver 6. Espace Clos 7. Espace Heterotope

Friday 19/9/2014, 18:00-19:30, Onassis Cultural Center Main hall, C6.2, Music for ensemble II (with The Paxos Ensemble and Guests) / Music with Voice(s)

Wei Dai

If I'm Lost-Now (for alto saxophone, baritone saxophone, amplified voice and electronics) *for alto saxophone, baritone saxophone, amplified voice and electronics* (2013) 5'24''

Heraclitus once said, all things are an interchange for fire, and fire for all things, just like goods for gold and gold for goods. Opening and ending with matchsticks, the piece responds to a poem of the same name written by Emily Dickinson. Just like fire assembles subjects presenting in pairs—desperation and hope, lost and found, the entire poem gradually transfer Dickenson's loss into creativity.

For seeking more driving possibilities of a motive based on merely two chords, the voice sings with different resonance positions while saxophone duet shuttle back and forth through distinct timbre and texture.

Cameron Graham, Oliver Doyle

Pinephrine, for chamber sextet and electronics *for chamber sextet and electronics* (2013) 10'

is the first of many recent works exploring electroacoustic treatments within an ensemble context. The title refers loosely to the phenomenon of fight or flight, with the musical material sitting uncomfortably between these two states throughout the piece. We wanted to achieve a balanced and ultimately harmonious relationship between the effected/sampled sound and the strictly notated composed material. In this respect many of the electronics are designed to reinforce the acoustic elements of the composition. This can be seen most prominently through the effects of the Harp, using buffer sampling to reassert the Harp phrases with multiple voices. The piece also incorporates spectral snapshots of the tone and timbre of the instrument to create a thin but asserted “shadow” of itself. The piece is concatenated into two distinct sections, with the focus shifting ever-more towards electronic sound throughout the work. The piece journeys from the vivacious and charged to the more calm (although equally relentless) and frozen. The final dialogue, a violin cadenza 'accompanied' by electronics brings a stark and desolate end to the piece, lamenting material outlined earlier by the ensemble.

Christopher Hopkins

The Mirror of Enigma *for flute/alto flute, bass clarinet, marimba, harp and electroacoustics sound* (2010) 11'

interprets antiphonal form in relation to the programmatic idea of an enigmatic mirrorPa mirror that reveals a coexistent space in which behaviors and meanings appear in mysterious relations. There are three movements. The first, Videmus nunc per Speculum in AenigmateΣ P we see now through a mirror in an enigma, presents an initial confrontation with the enigmatic mirror. In the second movement, Images Fugitives, reflections take flight within the mirror, then in the concluding movement, Transfiguration and Ecstasy, the reflections are mysteriously transfigured and attain a state of ecstasy. The electroacoustic sounds are created from recombining transformed spectra of harp tones, as well as from samples of the instruments played in the acoustic ensemble.

Alexander Sigman

epiglottis *for 2 voices, flute, cello, contrabass, electronics and video* 8'52''

In 2012, I collaborated with the Croatian visual artist Damir Ocko on a video work entitled Spring. Layers of instrumental and electroacoustic music samples were combined with image and narration. The piece was exhibited at the Palais de Tokyo in Paris as part of a solo exhibition of Damir's called The Kingdom of Glottis.

Scored for two sopranos, flute(s), cello, contrabass, live electronics, and video, epiglottis was intended as a sort of convoluted commentary on Spring. The vocal, instrumental, and electronic material was derived directly from the images and text of the video work.

Using an image processing and analysis program, I created several representative still images from the video, which were analyzed for color density levels. This data was then converted into (audio) spectral information and used to synthesize audio samples. In turn, the newly generated audio files were analyzed and re-synthesized into images. While the produced sounds themselves became the basic ingredients of the electronics component, the spectral data associated with these sounds determined the pitch content of the vocal and instrumental parts.

It was premiered in February 2014 in Chicago by Fonema Consort.

More information on the work may be found here:

http://www.fonemaconsort.com/blog/#sigma.

Ivan Simurra

ExSamples *for Bb clarinet, piano, violoncello and double bass* (2012-14) 6'11''

for Bb Clarinet; Eb Alto Saxophone; Percussion; Piano; Violoncello and Contrabass is based on timbral transformations via sound features extraction like spectral content in relation to musical pitch, amplitude in terms of musical dynamics and temporal segmentation. It is important to assert that for this particular compositional development, only these parametric features were picked up to the exclusion of a myriad of them (either in low level acoustic features or in high level music features) mostly because this musical piece is one of the author's first compositional experiments in this research field and also because of the composer's preference to work with some music symbolic proprieties in this stage of study. The methodology developed in ExSamples was elaborated in OpenMusic using some audio examples previously proposed by Orchidée software. By the usage of a 'target-sound' (the speech sound sample of the word 'você', 'you' in Portuguese), Orchidée offered some suggestions (in ExSamples, three audio examples were picked out) in music symbolic notation through an algorithm search that works with music instrumentation mixtures (via specific Sound Database in Orchidée). These audio examples were the true sound references for that features extraction, applied in OpenMusic.

Marta Gentilucci

"…Tutt'occhi" *for Contralto, ensemble and live-electronics* (2010-11) 10'

Sound as a bodily experience is deeply connected both to my musical world as a composer and to my initial musical training as soprano. The voice is the natural connection between sound and the sound of words. Over the course of the last few years, my collaboration with the poet Elisa Biagini has been very inspiring. Her work is characterized by a fragmented, but intense and self-contained language: throughout her collection of fragment-poems, words build a path, forming a continuous and twisting net. This apparent contradiction between the discontinuousness of the fragments and the continuity of the relationships between words has much to do with my compositional world. Therefore, I wanted to use one of these fragments as a structural backbone and as a seed for further ramifications. These ramifications are not only an inspiring poetical image while composing, but also, principally, a very concrete image of a real space and the possible development of the sonic potential. The word-sound does not spread out in a linear way, but it expands in different directions, in disparate layers of the structure: the structure of the piece, of the space, of the sound projection, of the ensemble, and of the electronics.

Christopher Trapani, Ivan Gomez-España

Five Out of Six *for six instruments, live electronics, and live video* (2012) 15'

I. Lightness, II. Quickness, III. Exactitude, IV. Visibility, V. Multiplicity

This multimedia work is the product of a long-distance collaboration that began months ago, building on an interactive language we first developed at the ENPARTS campus in Venice in 2009. Christopher composed a score and constructed the electronics patch in New York City, while Itzi and Iván shot video footage in Madrid. We then met up in New York three weeks before the concert to share our discoveries and to look at the best way to interweave our ideas, from both an aesthetic and technical perspective. To assure a degree of coherence to our project, we agreed on a common literary starting point from which we'd draw our inspiration: Six Memos for the Next Millennium, Italo Calvino's collection of lectures about the qualities he most hopes will be embraced by the art of the future. Our work is divided into five short but seamless movements (because Calvino died before completing his sixth "memo") with contrasts in sound, image, and character. We allowed ourselves to be influenced by Calvino's vibrant and light prose, his economy of language and precision of detail, seeking out sonic and visual parallels for his ideas. On the technical side, the electronics involve a carefully controlled stream of real-time concatenative synthesis, where samples of pre-recorded sound are strung together according to predetermined parameters using the CataRT module developed at IRCAM by Diemo Schwarz. The major innovation of this project is the addition of a

precise pitch control, allowing samples to be retuned according to a specified harmonic grid before they are played back. The images are controlled with several live video tools, such as Modul8, Quartz Composer, and Vdmx, connected together via Syphon, allowing real-time manipulation of multiple layers of video and generative graphics that interact with various musical parameters.

Georg Hajdu

In ein anderes Blau *for soprano, bass flute, contrabass clarinet (or bass clarinet), violin, viola, cello, double bass, piano, percussion and playback* (2012) 10'

for soprano, bass flute, contrabass clarinet (or bass clarinet), violin, viola, cello, double bass, piano, percussion and tape.

The piece is based on two poems by Rolf Dieter Brinkmann: Gedicht and Die Bombe—the composition's ternary form being based on numbers 2, 5 and 3.

The first part in which the spoken words of the first poem are picked up by the glissandos of the soprano exhibits fractal nature by maintaining the same proportions on several temporal levels.

The second part is derived from the spectral analysis and recomposition of a short section from an orchestral work of the early spectral era; in this part the tape and the instrumental parts featuring the same pitch material are superimposed. It is concluded by an improvisation of a tumult during which the singer is supposed to act as if she were out of her mind.

The third part is based on the transcription of an improvisation on the word blau by the singer Nicole Ferrein. This improvisation was subject to spectral analysis and automatic transcription. Taking the original pitch sets into consideration I used DJster to compose an accompaniment which also derives from the temporal proportions 2:3:5.

Friday 19/9/2014, 19:30-20:30, Onassis Cultural Center Upper hall, C6.3, Spatial music and performance III

Richard Garrett

Only Now *(acousmatic 8-channel)* (2013) 7'53''

If Hollywood movies are to be believed, memories are like echoes: each one a perfect, if diminished, copy of an original experience. Yet, science tells us that each time we remember an event; we rewrite it. So perhaps, in each moment that passes, we create false memories of even our most recent experiences. If all such memory is false, is there such a thing as "now"?

Many religious traditions would say that there is. That "Now" is an experience that exists outside of time and conscious thought; a place attainable by contemplation where everything is still and everything is connected. Whether this is cosmic unity or womb memory is a matter of personal choice. Only Now takes the listener from one strike of a bell, through echoes, distortions, and a still point to another or, perhaps the same, strike.

James Andean

Déchirure *(acousmatic)* (2013) 7'35''

a tearing, a painful separation... This piece involves a number of 'déchirures', both musical as well as figurative (personal separations: the plaintive cry of the distant train, etc...) although the only literal 'tearing' is saved for the final phrase. It is also a reference to the sound materials: through the act of recording, these have been ripped from the world and moment which birthed them; but, further, they have been torn from the original contexts and purposes of the artist couple who collected them, to be reappropriated in new works by new composers. This work was composed using sounds originally recorded by Luc Ferrari and his wife, Brunhild Ferrari, which were made available to composers for the composition of new works as part of Presque Rien 2013, in which it

received a Special Mention. All sounds used in the piece are sourced from these recordings.

Devin Maxwell
Bonneville Park *for 2-channel tape and optional bass amplifier* (2010) 8'37''
was composed in 2010 using Max MSP, a Moog Rogue, an electric guitar, and a floor tom. After a flurry of activity, the harmonic series of C
(approx. 69.3 Hz) is blasted apart. Each partial of the C
is split into an upper and lower tone and over the course of the piece, the upper and lower tones slowly converge on each partial. This process is obscured by different developments of the sliding tones arranged by chance procedures.

Pablo Palacio, Muriel Romero, Daniel Bisig
Stocos (suite) *dance interactive* (2011) 15'
Stocos is is the third part of the trilogy Acusmatrix-Catexis-Stocos a trans-disciplinary project that combines stochastic processes and artificial intelligence swarm based simulations in order to create behavioral dependencies and aesthetic relationships between music, choreography, simulated entities, visuals and light.
This is a concert suite extracted from this series of works. Music in Stocos is generated using an original software implementation of dynamic stochastic synthesis in Supercollider language. Among some other novelties Stocos proposes an expansion of the Xenakian model using swarm simulations to produce both duration structure and timbral fluctuations in the dynamic stochastic algorithm.
MUSIC COMPOSITION: Pablo Palacio. SUPPORTS: Cervantes Intitut, Hebel Halle (Heidelberg, Germany), Teatros del Canal (Madrid, Spain), El Graner (Barcelona, Spain), Festival VAD (Girona, Spain).
WITH THANKS TO: Sergio Luque Ancona.

Christopher Haworth
a‹‹‹›››b *(acousmatic)* (2014) 11'
is a noise composition derived a self-authored feedback system designed in Max/MSP. The system has two controls: one is my hand filtering the live feedback loop between the inbuilt microphone and speakers on my laptop computer, and the other is the gain of the input signal. Gain actually becomes a very expressive control in this situation, since every change in input affects the output.
The piece exploits extreme contrasts, the first movement (a) utilising very noisy, brittle sounds, at times reminiscent of broken glass, and the second movement (b) being much more calm and delicate. The "<<<>>>" of the title is supposed to indicate that each section derives from the same material.
The sound generation employed in the piece is very reminiscent of Xenakis' famous stochastic synthesis algorithm. Where Xenakis had a waveform that underwent distortions in amplitude and time with each repetition, in this system the moment-to-moment amplitude changes are a product of the dynamic fluctuations in input signal, whilst the time changes are a product of a constantly modulated delay line.

Shu-Cheng Wu
Axonometric Projection *(acousmatic 8-channel)* (2013) 6'10''
The idea of this piece comes from features of Chinese paintings. A major difference of Chinese painting is multiple visual perspective. This approach provides viewers aspects to tour around different parts of painting like they actually live inside, rather than creating a three dimensional illusion in linear perspective. It is one technique widely used in Chinese paintings, especially large works on scrolls. It means "to measure along axes", it is a painting skill that shows images of an object as viewed from a skew direction in order to reveal more than one side in the same picture. Other skills used in Chinese paintings are using colors instead of sizes to indicate distance. The music is attempting to give variations of perspective of sounds and timbres. It utilities the benefit of 8 channel environment to create a perspective for audiences to live inside the music. Sounds and timbres are morphed in different ways and moving like a scroll.

Elizabeth Hoffman

songstressed *(acousmatic multichannel)* (2010) 11'30''

The sonic material in this piece originates entirely from several brief birdcall recordings, and its harmomic extrapolation from such minimal source materials might be viewed as a Spectral music approach. Through its extreme limitations of material this work strives to deconstruct traditional notions of form and content, and to consider the nature of vocality.

Linda Antas

Iridescence *acoumastic* (2013) 7'50''

(from Latin iris 'rainbow') Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes. Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as "structural color" and is a common cause of iridescence in the natural world. I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. Iridescence contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

Friday 19/9/2014, 20:30-20:00, Onassis Cultural Center Main hall, C6.4, Invited Composers' Concert

Agostino di Scipio

Koinoi Topoi (ΚΟΙΝΟΙ ΤΟΠΟΙ) *for 8 instruments, 8 auditors and live electronics* (2014) 15'

(commonplaces) is a live performance piece consisting in two sections. In the first section (whose title is s'écouter…), the main source is the feeble sound of earplugs worn by 8 “listeners” on stage: they listen to different songs from the repertoire of local folklore traditions, and we listen to the sounds made by listeners as they listen. The soft buzzing of the earplugs (partly resonating from inside the heads) adds itself to the background noise in the place hosting the performance. That mix of barely audible sounds enters a delayed feedback loop (handled by a computer), and is heard again across 8 speakers on stage. The emergence of stronger resonances in the feedback loop cause signal-level

operations to be activated. A network of purely sonic interactions is thus established, driven by the emergent phenomena themselves, resulting into a kind of autonomous (self-regulating) process largely dependent on any audible event taking place in situ (in real-time and real-space). The initial, thin sonority slowly turns in a thicker musical texture, sometimes punctuated by more gestural passages. In the second section (whose title is se rappeler…) the process is run all over again, but this time 8 instrumentalists are involved: they mostly limit themselves to tap on their instruments, recalling, evoking and mimicing some of the above mentioned folk music. So, here we listen to musicians as they listen through their own instrument (playing an instrument not only requires listening, but it is itself a special way of listening, and a peculiar way by which listening can make sound). Of relevance, too, is that the instruments involved are not at all the instruments typical to the folk music materials. Different technologies are involved, different layers in the mediation of sound.

The folklore music materials are anyway hardly recognizable as such. They serve here as a reservoir of cultural traces of a kind we too often experience as part of the environment, as decor or as just another source of background noise... Indeed, ecosystems inhabited by human beings develop not only from physical (natural) components, but also from the cultural emergents of their own process… In that sense, the present work extends the approach I had already taken in Background Noise Study (Audible Ecosystemics n.3, 2005) and, more particularly, in Background Media Noise (Paysage Historique n.4, 2005), while at the same time taking

up instrumental playing techniques explored in Texture/Residue (2006) and 2 sound pieces with repertoire string music (2012).
ΚΟΙΝΟΙ ΤΟΠΟΙ was prepared for the ICMC 2014. It represents my modest and small hommage to the Greek peoples (plural) in a time as hard as the present time (singular) can be. We are shattered by the unbearable consequences of deaf pancapitalistic ideologies that have largely superseded and dismantled the art of politics - the latter being a (Greek-born) method for balancing autonomous and eteronomous social forces. Those ideologies have brought about a deep transvalutation of economy from a conduit of in-house human dealings to a conduit of independent, world-wide inhuman profit. In my view, this is the situation in Greece, and it is the same that we all are situated in, today: a place for common problems (and commons) to be shared, a common place, where one listens to what is taking place and recalls to mind the place being taken.

Clarence Barlow
Approximating Pi *(acousmatic 8-channel)* 15'
Construction Method
Point of departure: the converging series pi = 4 - 4/3 + 4/5 - 4/7 + ⋯
Each convergence gets a time window of 5040 samples, in which ten square waves at frequency multiples of 8ʹYn Hz and at amplitudes 2^n are set up; e.g. for '3.141592654', the ten partials' amplitudes are 2^3, 2^1, 2^4, 2^1 ,2^5, 2^9 etc., thereafter rescaled by the arbitrary sawtooth spectral factor 2pi/n, where 'n' is still the partial number. The convergences make the digits stabilize from left to right to a value approaching pi, the resultant timbre moving from turbulence to constancy over ~14½ years. Here 16 sound channels are transposed from 8ʹY Hz to frequencies 9 to 402 times higher; the duration is truncated to a millionth of the total, i.e. 7' 37", the highest transposition thereby reaching the 700,000th approximation of pi, where the first six digits are already stable.

Curtis Roads
Then *(acousmatic 6-channel)* 20'
For the composition Then, I have returned to my analog roots. The source material is analog: a Krohn-Hite 5300A function generator fed through a Krohn-Hite 3550 filter, recorded on a Studer A807 tape recorder with a continuously variable speed control. The source material was processed by tape echo feedback (TEF). In TEF, the output of a tape recorder is fed back into its own record input after being filtered. The result is a cascade of echoes, the spacing of which depends on the speed of the tape recorder, which I am continuously manipulating.
Feedback is inherently unstable and can quickly spiral out of control. Many of the sound phenomena that occur are unpredictable, such as strange filtering, phasing, and spatial effects. Some of the material was recorded at a low level but when it was amplified it revealed some of the more amazing continuous transformations of the feedback process.
Tape echo feedback produces long continuous textures, rather than discrete events. The focus in Then is the contrast between continuous undulations and discrete pulses. I have never before assembled a piece entirely out of such materials, so I had to approach this piece with a beginner's mind. It was not a matter of knowing what to do but being open to discovering what to do.
My thanks to Christopher Jette for his assistance in the initial tape recording sessions.

Cort Lippe
Music for Septet and Computer (2013) 14'
was Commissioned by the E-Mex Ensemble fór neue Musik, and made possible with funds from the Ministerium fór Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen. The venue for the premiere of the piece is the 2013 Now Festival in Essen, Germany. The piece, in two sections, serves as a foil to a composition I wrote twenty years ago for sextet and computer, in which one of the fundamental musical ideas of the piece was tutti ensemble playing, based on a set of 6 harmonies ordered in a quasi-series. Contrastingly, with the 2013 septet, the focus is more on

instrumental soli and small formations of duos, trios, etc. One of the influences for this came from my admiration for Schoenberg's Op. 21 Pierrot Lunaire, in which he exploits a maximum of subensemble combinatorial possibilities in the composition's 21 sections. In the septet, instead of using a set of composed harmonies as in the earlier sextet, the formants of 11 vowel sounds serve as the raw material for the horizontal and vertical pitch organization of the piece. The 11 vowels are variously ordered based on their first, second (poetic ordering), and third formants. But, I could not entirely escape the influence of the 1993 sextet, and the second section of the septet quotes approximately 30 seconds of the older sextet, where the 6 harmonies are first presented. This material is spread over the second section of the newer piece as points of departure from which the music transitions from one of the harmonies to vowel formants and back again to another of the harmonies. (While I have quoted my own music in an electronic context, the first time being the 1993 sextet, in which 24 short audio samples taken from my earlier pieces are used, this marks one of the rare occurrences where appropriation my own instrumental music is used in the instrumental part of another piece.) On the technical side, the computer part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using the software Max/MSP. Technically, the computer tracks parameters of the musicians' performance using two of Miller Puckette's external objects: the bonk~ object, which does an analysis of incoming instrumental signals and gives out information as to when the instruments are attacked, how loud they are, the timbre of each strike, and details about relative loudness across the frequency range in 11 independent frequency bands; and the sigmund~ object, which tracks pitch and loudness of instruments, along with a detailed analysis of the timbral evolution instruments. These tools are used to detect everything from micro-level frequency band information of individual attacks up to large scale rhythmic and phrase activity, and this information continuously influences and manipulates the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. While performing with the computer system, the musicians have a significant role in shaping the computer output. The intent is to create a certain degree of intimacy and interactivity between the performers and the computer, in which the performers have the potential to influence the computer output based on aspects of their interpretation of the score. The computer part, like the seven instrumental parts, functions in various roles: as an integral part of the ensemble, as an extension of the ensemble, and as a soloist with an independent voice. Unlike with most instruments, all three roles can exist simultaneously in the computer part. Much like chamber music playing, where individual musical expressivity is sometimes meant to serve the whole while at the other times it has a fundamental influence on the rest of the ensemble, the musically intertwined relationships between the performers and computer are integral to the musical results. The digital synthesis algorithms focus on various kinds of filtering, including resonant filter banks, formant filters, and comb filters (which special thanks to Richard Dudas and Jae Hyun Ahn at Hanyang University for their research into inharmonic resonators) along with FFTbased processing, including filtering, delay, feedback, bin ordering, spatialization, spectral snapshots, and cross synthesis. This piece is dedicated to the composer Takayuki Rai. Duration: 14 minutes.

Georgia Spiropoulos
Vocalscapes on Walt Whtiman *(acousmatic 6-channel)* (2014) 14'
Vocalscapes on Walt Whitman
6-channel electroacoustic composition
Duration : 14' approx
"Vocalscapes on Walt Whitman" (2014) are electroacoustic interludes extracted from "The Body Electric" cycle - a composition for a speaking-singing female voice, ensemble & electronics based on Walt Whitman's "Leaves of Grass".
"Vocalscapes" can be seen as an electroacoustic composition and as a sound installation. The piece explores both the idea of poetry as sound space and as "geography" of languages, voices, performances and humans.

The material of the interludes derives from the recordings of fifteen readers/speakers, each one having recorded a Whitman's poem in her/his mother tongue in her/his place.
The recorded material has been composed and spatialized automatically by Max/Msp and the Spatialisateur both driven and programmed in Antescofo. This compositional process has been developed initially for the sound-video installation "Geografia Sonora" and developed further for the "Body Electric".
I would like to thank all the speakers/readers for having recorded excerpts of Walt Whitman poems: Joel Chadabe, Helga Fanderl, José-Miguel Fernandez, Ayelet Rose Gottlieb, Martin Carlé, Dieter Kaufmann, Elainie Lillios, Philippe Leroux, Paola Livorsi, Anne Montaron, Philippe Nahon, Marina Skiadaresi, Savina Yannatou, Allen Weiss, as well as an anonymous speaker.
The piece has been commissioned by the French Ministry of Culture for the Ars Nova ensemble.

Friday 19/9/2014, 22:30-01:00, National Bank of Greece Building, C6.5, Night Concert

Jean-Paul Perrotte, Gideon Caplovitz
Composition for EEG and Two Computers *(acousmatic 4-channel)* (2014) 8'
is a live performance of approximately 8 minutes in duration that explores ways of presenting different forms of data in new and interesting musical and visual contexts. Streams of numbers, or data, are sent into a Max/MSP patch and converted to produce sound. The data is also used to manipulate video of brain MRIs. During performance, all this technology is artfully sculpted to create a stunning aural and visual experience.

Sebastien Piquemal, Timothy Shaw
)_Fields_(*live networked system* (2014) 15'
is a networked system exploring new areas of musical performance and spatialised sound through the use of mobile technology as a medium for sound diffusion. This project provides an alternative method for sound spatialisation as well as offering new ways in which audiences can engage in sonic works. The project Fields refers to two main, interconnected parts; Firstly, an audio playback system using web technologies to diffuse sound live through the inbuilt speakers of the audience's mobile devices. Secondly a specially designed electro-acoustic composition and performance demonstrated through the system to present this new approach to sound diffusion. In the presentation we perform among the audience. By doing this, we attempt to show the potential for enhancement of communal listening through explorations of new aural contexts. Fields has been performed in Helsinki, Finland; Berlin, Germany and Newcastle, UK.

Luigi Marino
Ordinary Hidden Soundscape *(acousmatic multichannel)* (2012) 11'52''
is an attempt to renew the experience of the most ordinary sounds. Concrete sounds, recorded in Rome without any selective intention a priori, and electronic sounds are used in such a way that perception may associate them with experiences often radically different from the usual one: bird sounds are turned into loud noise, loud electronic pulses into little steps of pedestrians, car horns into delicate sustained tones. Electronic and concrete material are related as part of a continuous morphing, or as alternated counterparts, either sharing some features or not. The rhythm of the changes plays an important role. Very different sounds are brought into relation by their disposition on the time line, often left immovable with no development, as mere sign of an intuitive duration. Always through rhythm and duration, the work aims to affect how the information is processed, sometimes giving the listener the time to formulate an idea, other times using short durations to give subliminal hints, or to merge the most disparate materials into perceptual units. The electronic material is realized through techniques ranging from basic oscillators to complex forms of recursive modulation and granular synthesis.

Hans Peter Stubbe Teglbjærg

Fluxus II *for soprano saxophone and live-electronics* (2011) 14'

A collaborative work for solo- saxophone and live-electronics balancing between improvisation and composition. Moving on the verge of sound where emptiness prevails. Where soundactions is the impetus for further discursive attempts to reach a new aesthetic balance between energy-freedom and consciousness of form. The project was kicked off by a writtenout composed score, that was however put away. We retraced the main ideas in graphical form indicating various actions and fingering sequences in order to be able to explore a common sound universe of multiphonics, electronics and intricate actions in a freer and more musical way.

Edwin Huet

Meridian *(acousmatic 4-channel)* (2014) 9'

This textural work explores aspects of creation, development, and destruction through interactions of opposing sound worlds that represent a mix of cataclysmic grandeur and chaotic particle collisions. Abstract timbral illustrations of dynamic elemental processes on cosmic and sub-atomic levels encompass listeners in a tempestuous sonic environment.

Jinghong Zhang

Sonic Monster *for dancer and Kinect* (2014) 9'

Sonic Monster is a piece using the Max/MSP program and Kinect infrared camera to generate and control music by body movement/dance. The Kinect is able to track each joint of the performer's body, his gestures and movements, which then affect the musical language. The piece features the "Chinese Sampling-rate Electronic Dance" performed by Jinghong. There is an interesting story behind this piece. When I first showed this idea to Prof. Hass (Coach), he told me not to use too many techniques and ideas in one piece. But go to the "deep ocean" using one technique, for example, realizing a good sound generated by the body. So the structure of the piece was born: Section 1: Coach wants me to go to the deep ocean. Section 2: Dancing in the deep ocean. Section 3: Entering unknown dimensional space. When people hear good sound, the heartily joyful feeling leads to dance. This truth has existed for thousands of years. Now the age is different and technically innovative. We are joyful for our wonderful life, so when we are happy from our true heart, we dance, and then music comes!

Pedro S. Bittencourt, Arturo Fuentes

Plexus (2009) for tenor saxophone and live-electronics *for tenor saxophone and live-electronics* 10'32''

In Plexus, Fuentes was interested in establishing a close relationship between the instrument and the electronics. With the electronics he was looking for a dark and rough color, static throughout the piece, almost a monolithic form. In contrast to this, the saxophone has a lot of movement and color. During the composition of the work, a poetic idea had been appealing to him: the electronics as a shadow of the saxophone, tracing out its profile. To achieve a disturbing and persistent character, the electronics is restricted to the lower register for longer passages (as if things were not changing), pulling the saxophone down. In opposition to the darkness of the work, at other points Fuentes was interested in reinforcing the harmonic range of the saxophone, pointing it upwards, so to speak, »into the light«. The work is situated between heaviness and lightness, both of which Fuentes always intends to contrast in his music. The score was revised for the interpretation by Pedro Bittencourt. In recent years, a deep personal collaboration and friendship has developed between the two. Fuentes dedicates this new version to him with great affection.
www.abstrai.com

Edgar Berdahl

Transmogrified Strings *for haptic force-feedback devices* (2014) 9'

A solo music performance piece for eight haptic motorized faders, it surprises the listener with sounds that are both new yet uncannily familiar. In each section, virtual plucked string instruments are transformed via a specific kind of operation. For example, strings can be tuned as low as 0.5Hz

or as high as the upper bounds of human hearing. The virtual strings retain their tangible character even as the sound changes drastically, and the feel of the instruments changes too, which in turn affects the performer's interaction with the virtual strings. The performance is organized into five sections, each of which is preceded and punctuated by the strumming of a harp. As the strings are transmogrified differently in each section, they are specifically solemnified (typical plucked strings playing a solemn melody), demystified (the strings are enlightened), vivified (the strings are plucked while gradually increasing their pitches and then instantly reducing their pitches again), solidified (the string masses greatly increased, causing their pitches to become subsonically low to create rhythms), and finally declassified (a string is made to fall apart into individual, disconnected masses).

Thomas Miley

It Comes Alive *for EWI (Electronic Wind Instrument) and graphics* (2013) 15'

In this piece the performer "plays" the graphics, which in turn play the notes. The screen is a space that can be explored to create notes and rhythms. The fingering patterns on an Electronic Wind Instrument (EWI) are used to determine rotational speed and direction of drawn lines.

In the first section lines are drawn to create "wave flowers" whose color is affected by a Perlin noise formula, which changes timbre. The length of the lines drawn is controlled by wind pressure. The endpoints of the line determine the pitch.

In the second section melodies are created between the endpoints of the lines if distances are not too great. These melody lines gradually move off and dissipate.

In the third section every note played on the EWI generates a random line with random color. Any intersection generates a pitch. If more than one line is intersected a chord is played. A centrally rotating search pattern plays all the intersection points determined by fingering speed. Differing angles search out intersecting points.

The fourth section creates "agents" from the intersecting points and "instructs" them to crawl away. They find their path and play pitches as they move off.

Marinos Giannoukakis

Musica Universalis *real time cinematic narration* (2013) 14'32''

"the world as you know it is a hologram of sound color shape texture, all qualities hallucinated by the human mind to make sense of a cacophonous multiverse of intersecting frequencies." Musica Universalis is a real time abstract cinematic narration inspired by the Pythagorean and Kepler's theory of universal harmony (the harmony of the spheres). Narration is placed in 5 stages/levels of a virtual environment and is "environmental based", meaning actions in the virtual environment determine the next state of events. The viewer/listener wanders in 4 stages/levels of 'appearances' as an avatar and unlocks the final stage where visual and audio, are made of numbers. The visualization and sonification respectively in the final level, is made of actual radio-telescope data and coordinates of atoms in molecules structures. The data is being render as animated volumetric shapes and sonified through filters and synthetic real time audio spectra in an attempt to represent celestial harmony and cosmic dissonance.

John Robert Ferguson

Flingle_Flangle *for Machine-assembled Dislocation (MAD)* (2013) 10'46''

is a new solo work for Machine-assembled Dislocation (MAD). MAD is a hybrid computer-instrument that extends an electric guitar via two Nintendo 'WiiRemotes' and a Keith McMillan 'SoftStep'. From this composer/performer's perspective, the presence of effort and struggle remain a useful indicator of liveness in any performance scenario. The aim is to imbue MAD, through performance, with a sense of agency, so it may appear to resist and query the actions of its performers in a role similar to that of the coyote in Joseph Beuys' 'I Like America and America Likes Me'. Utilizing STEIM's 'JunXion' and Ableton's 'Live/Max4Live' software, MAD is

operated by pressure-sensitive foot-pedals and the accelerometer data/switching possibilities of the 'WiiRemotes', effectively sensing orientation, vibration and shock, whilst also allowing tangential intervention or more direct access to a variety of scenarios. Live sampling, granulation, bit reduction, and ring modulation are an important part of the overall sound world, as are 'normal' guitar effects such as reverb, delay, and spectral filtering – though these are rather more extreme than is traditional amongst guitarists. In summary: the goal is to balance human expressivity and the creative possibility of technologic resistance through the exploratory use of a variety of interfaces.

Tzu-En Ngiao

Building a Gamelan from Bricks *(acousmatic)* (2010) 14'25''

The composition process of Gazelle Rain Petals began with the construction of the elemental pitch and rhythmic modules–organo-geometric brick modules, as a musical metaphor to Jean Dubuffet's (1901–1985) lithographic series Les Murs (1945). These brick modules are 4-pitch series (tetrachords) that cover all possible pitch permutations to represent 4-sided geometric as well as organo-geometric structures. For the harmonic conception based on the monochromatic hue of the brick wall, 12-tone rows were constructed out of those brick modules (tetrachords) in a fastidious process whereby the order of such tetrachords within the tone rows embodies the metaphor of the layered brick walls. Graphical idiosyncrasies of the "graphical wall" further informed the rhythmic and contrapuntal construct of the modules for the "musical wall". The selected 12-tone rows were then deployed in an intricate rhythmic/contrapuntal structure of the "wall" scored for pitched instruments, resulting in a gamelan sounding musical passage. Eventually, this musical wall was broken up into bookend halves and juxtaposed against independent and unique musical figurative materials in the final musical composition. The orchestral version of Gazelle Rain Petals was premiered by the Malaysian Philharmonic Orchestra (MPO) in the MPO Forumplus 2009/10 for Malaysian composers on 20 February 2010.

Takuro Shibayama

Residual recollection 3 (short remix version) *(acousmatic)* (2013) 10'

Composed in 2013. The characteristics common to most pieces of the composer are refusing the temporal development and extremely abstracting the structures of both pitch wise and time wise, with the continuing of monotonous musical scene. Such as the characteristics of inhibited expression is also applied to the sound materials that compose this piece, that were made by only piano sound limitedly. Such a limitation aims the avoidance for the generation of meaning by the symbolic usage of sound materials. As a result, the listener of this piece may not clarify that what are the sound fragments of this piece made by. On the other hand, in this piece, the composer tried to describe the weak musical form by the contrast of the high and low of complexities that was inspired with the concept of entropy. The entropy may be concerned with music expectation that was proposed by L.B.Meyer, and after simplified to the theory by Narmour, Huron and so on. When the entropy is high in this piece, the listener may not imagine their expectation toward the next musical events, on the other hand, when it is low, the listener may imagine their clear musical expectation.

Sound Installations

Jeff Morris: The Collected Solo Piano Works of Ferin Martino, as Conjured by Your Presence
Onassis Cultural Center (Στέγη Γραμμάτων και Τεχνών), Ground Floor, Main Entrance
107 Syngrou Avenue, Athens 11745 http://goo.gl/k2GlxI

Building on the venerable technique of imitative counterpoint, this improvisation captures sounds made live during the performance, transforms them, and folds them back into the performance to influence the development of the music. This highlights the ephemera of live performance, as "Nows" are recorded and played back as mere digital copies and as they transform and interact with new material, gaining new life within the music. The software used in this performance can create no sounds on its own. Its modes of interaction vary so that at some times it acts like a responsive instrument; at other times it may impose structure as in a composition or lay out an interactive environment for the performers to explore. It gives the computer performer a range of controls so that his roles vary from instrumentalist to conductor to privileged listener, occasionally able to influence the flow of the music.

Jeff Morris is PerfTech Studio Director in the Texas A&M University Department of Performance Studies. He curates the Fresh Minds Festival of audiovisual art and Weblogmusic, a platform for time-shifted free improvisation ensembles. His work explores the impact of technological mediation on the human experience. It has been presented at the International Society for Improvised Music conference, the Milano Triennale museum, the Austin Museum of Art, and the Bonk festival of new music. He studied at the Florida State University and the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas.

PerMagnus Lindborg: Locust Wrath #2
Onassis Cultural Center, Lobby 2

The Locust Wrath is a system for interactive sonification in Max (Cycling '74). It was developed June-October 2013 for a multimedia and dance performance with the same name (Liong, Koh, ANONYMOUS 2013). The system allows real-time control over parameter mapping and scaling of concurrent streams of data. For the first performance, a data set of 38 million values was produced by scientists at the Tropical Marine Science Institute (TMSI/NUS), and represented climate predictions towards the year 2099, including temperature, rainfall, and wind speed in a geographical grid of 352 points covering a 25,000 km^2 region of South-East Asia. The data were mapped onto a bank of unit generators (modified plucked string model). Flexible mapping and parametrisation allowed the musical character of the output to be varied in real-time and tuned to suit a particular dramatic or acoustic situation. Eventually, several 18-channel surround soundscapes were rendered for the performance.

PerMagnus Lindborg is a composer, sound artist and researcher in sound perception. Member of the Norwegian Society of Composers and assistant professor at School of Art, Design and Media, Nanyang Technological University, Singapore. Studied piano in his native Sweden before concentrating on composition. Main research interests include computer-assisted analysis and composition, interactive audiovisual performance, and multimodal perception and design. In parallel with artworks, Lindborg has engaged in empirical research, and is currently completing a doctorate at, KTH Royal Institute of Technology, Stockholm. Peer-reviewed articles/chapters have been published by a.o. LNCS-Springer, eContact, and IRCAM-Delatour.

Yiannis Kranidiotis: Colour Tubes
Onassis Cultural Center, Lobby 5

"Colour Tubes" is an interactive installation that allows us to combine colours, in the form of tubes and cylinders, and create sounds and music. The visitor is invited to connect any colored tube with any colored cylinder and move it in front of the screen. When different colors are combined, sound, music and visuals are generated depending on various parameters like the color combination, the position or the speed of the bicolor tube-cylinder.

Single colors cannot waken the installation and produce music. In this way, the participant can experiment with the diversity and the effect of composing differing elements and qualities in order to generate various results. This dualism also exists in the basic music scale that is used throughout the installation; a combination of C# major and G major (inspired by Richard Strauss's opening theme of Salome opera) transposed in many keys, highlighting the need for combining different musical elements as well.

"Colour Tubes" is created in C++ using Cinder with OpenCV library and Pure Data for the audio part. Pure Data receives all the parameters from the main software in real time via OSC protocol and generates the audio.

Yiannis Kranidiotis lives and works in Athens. His works focus on creating interactive spaces and experiences by combining sound and visuals. This involves many different fields like music, audio design, visual arts, science and coding. He has composed music for short films and theatre. His music also featured in a virtual reality reconstruction of the site of ancient Olympia by the Foundation of the Hellenic World. He has a BS in Physics from University of Patras and M.Sc. in Optics from Essex University. Website: www.kranidiotis.gr

Katsufumi Matsui: The 360° Skyline Song

Onassis Cultural Center, Roof Terrace

The Boracay Beach in the Philippines has a beautiful horizontal line dividing the sky and the sea, which looked like the visual manifestation of a sound wave, and this experience inspired "The 360° Skyline Song." Then, I decided that I would make a sound work to listen to the song structured by a skyline. "The 360° Skyline Song" is an audio-visual installation work that creates sound waves from the visual boundary between the surrounding scenery and sky. The visual data of the surrounding scenery is captured with a video camera rotating a full 360 degrees. This visual data is transformed into sound waves in real time through the analysis of each camera frame. By acquiring the color temperature and the air temperature simultaneously, "The 360° Skyline Song" improvises an expressive synthesis which draws on the unique moment. Together, the audio and visual data achieve the intuitive recognition of the transition of the boundary in sceneries. This installation offers a new way to perceive the surroundings, by interactively producing sound from the 360° degree landscape and showing the captured video.

Technical cooperation: Kazunori Ogasawara and Seico Okamoto

Katsufumi Matsui is a new media artist based in Tokyo, Japan. He is interested in transformations between audio and visual data, specifically influenced by visual contours in the environment. He has received various awards, such as the Digital Signage Award 2014 Special Prize and the Good Design Award 2011 in Japan. He received his Bachelor of Arts from Kyoto University. Currently, he is a graduate student in the Chuichi Arakawa Laboratory at the University of Tokyo Graduate School of Interdisciplinary Information Studies.

Daniel Bisig: Dodecahedron
National Museum of Contemporary Art (Εθνικό Μουσείο Σύγχρονης Τέχνης), Project Room

17-19 Vasileos Georgiou B & Rigilis Str., 10675 Athens. http://goo.gl/EqRdi2

The installation "Dodecahedron" uses the physical structure of a platonic solid to constitute the environment for an immersive audiovisual installation. This installation serves as platform to present several generative artworks and compositions. The artworks highlight a conceptual and aesthetic proximity between the platonic notion of a perfect immaterial world and the generative approach of transforming simulation-based abstractions into perceivable objects.

Daniel Bisig holds a PhD in Natural Sciences from the Swiss Federal Institute of Technology. He has a research position at the Institute for Computer Music and Sound Technology in Zurich. Daniel Bisig is also active as an artist in the intersecting fields of artificial life and generative art. Philippe Kocher studied piano, music theory, and composition. His work encompasses pieces for instruments and electronics. He works at the Institute for Computer Music and Sound Technology in Zurich as research associate and software developer and at the Zurich University of the Arts as lecturer for music theory and computer music.

Kiyoshi Furukawa, Takayuki Hamano, Hidefumi Omura, Reiko Hoshi-Shiba, Ryu Nakagawa, Hiroko Terasawa: "it's almost a song..."
Athens Conservatory (Ωδείον Αθηνών), Concert Hall
17-19 Vasileos Georgiou B & Rigilis Str., 10675 Athens http://goo.gl/EqRdi2
"it's almost a song…" as Work In Progress, is an installation for three Electroencephalography (EEG) systems and Clarinet. The mixture of musical, auditory, and visual stimuli and the real-time visualization/sonification of EEGs by audience comprises a spatial and interactive representation of interconnected musical minds. This installation inherits the core real-time technologies such as data acquisition, classification, visualization, and sonification, from our interdisciplinary research project "Brain dreams Music." The installation version was first presented at a workshop in Fukushima, Japan in summer 2013. Our newest installation comprises EEG sonification of Fourier transform (FFT) and event-related potential (ERP), individual EEG visualizations, and another visualization that integrates EEGs of the participating audience. The auditory stimuli to evoke brain activity is now a composition for clarinet, instead of sine tones in the earlier version. During the presentation, the audience attend blend of the clarinet stimuli and continuous FFT sonification sound with individual and integrated visualizations. At the end of the presentation, the ERP sonification joins the composition. The synchronization and segregation of audiovisual representations inspire the interactive exploration of the relationship between brain and music. This installation was generously funded by JST-ERATO Okanoya Emotional Information Project.
Kiyoshi Furukawa organized the general concept of the installation. He studied composition with I. Yun and G. Ligeti at the Music Academy in Berlin and Hamburg. Artist in residence at the ZKM Center for Art and Media Technology, Germany. Since 2001 Professor at the Tokyo National University of the Arts. The project team for the installation is composed of following musicians and scientists. Takayuki Hamano (composer/installation-system/BCI system, JST), Hidefumi Ohmura (machine lerning, JST), Reiko Hoshi-Shiba (EEG analysis, Tokyo Denki University), Ryu Nakagawa (EEG-data visualization-system, Tokyo National University of the Arts.), Hiroko Terasawa (sonification- system, Tsukuba University).

Muhammad Hafiz Wan Rosli: Cryptonoise
The Box
12 Dorileou St. 11521 Athens http://goo.gl/UYjmxE http://goo.gl/aKEXCI
As physical objects are composed of building blocks called atoms, sound objects can be constructed using sonic grains. Granular Synthesis produces sound by combining elementary grains, such as from a wavetable oscillator. The frequency spectrum of these grains are determined by it's window function and the contents of the wavetable. In the case of a pure sinusoid, the spectrum could be represented as a single line at its frequency. The buffer may instead contain a period of any arbitrary signal and as the contents of the wavetable change, so does the spectra. This implementation encodes a unique wavetable within each barcode symbol, giving each grain its own identity. As the wavetable is read, its initial waveform morphs into a more complex function. Each evolution of a grain triggers an event that excites the system as a whole, creating a huge mass of sonic explosion. A performer interacts with the system by extracting the encoded data from a symbol, which then triggers the grain, resulting in a spectral evolution. The whole grid of barcodes transform as each individual barcode is excited, creating a dynamically morphing systemic palette of sound objects.

As a phonometrician and experimental acoustician, Muhammad Hafiz is extremely curious in every aspect of sound, from the acoustics to the psychoacoustics. His explorations encompass a wide spectrum of research areas, ranging from microsound, musique concrete, indeterminacy and algorithmic structures in electronic music composition, to audio signal processing, sound analysis, and spatialization. He is formally trained as a visual artist, and holds a BFA in New Media from Universiti Sains Malaysia, and an MFA in Computer Art from the School of Visual Arts. He is currently a PhD candidate at the Media Arts and Technology graduate program (UC Santa Barbara).

Giorgio Klauer and Annalisa Metus: A Sonic Art Book
Kostis Palamas Building (Κτήριο «Κωστής Παλαμάς»), Office of Kostis Palamas
48 Akadimias & Sina, 10672 Athens http://goo.gl/XRg3eW http://goo.gl/1H049J

The Sonic Art Book project focuses on narrating fairy tales avoiding written media. The tradition of artist books lends itself to this kind of research. The aim of the project is to design a user experience that inspires a sense of childlike wonder. Once the book has been opened sounds emerge from the page and move around in space in response to user's gestures and movements in a not obvious way. Each opening provides a sound characterization of the scene, as if the story was told in other words, with variants or variations highlighting different details. Scenarios are implemented through automata which modelize a varying sonic display (e.g. winter forest; city park; a teenager Little Red Riding Hood), interleaving samples belonging to predefined categories. At the present time, the prototype makes use of eight light sensors and eight miniature dynamic speakers lodged in the thickness of the page. DSP is implemented on a wired computer. The very low amplitude of sounds contribute to the sense of privateness and to an ecology-aware listening.

The research by Giorgio Klauer as a composer concerns the application of techniques such as perceptual feature extraction, physical modeling, and interactive systems. Inquiring into the unity of the musical work, he aims at resolving creative issues by developing original toolkits to be used along the compositional process from the sketch to the performance. He is professor of Electronic Music at the Conservatory of Padua. http://klauer.it, http://www.sampl-lab.org, http://www.cantierezero.org

Annalisa Metus studied architecture and performing arts subjects before obtaining her master degree in Music and New Technologies at the Conservatory of Trieste (Italy). Her outputs implement expressive modalities which avoid written and spoken media as a primary narrative tool, also using technology to interleave a sonic display. http://www.annalisametus.it

Alba Francesca Battista: Tweeting Echos for New Ethos
University of Athens, Lobby of Auditorium "Alkis Argyriadis" (Πανεπιστήμιο Αθηνών, Προθάλαμος του Αμφιθεάτρου «Άλκης Αργυριάδης»)
Riga Fereou St., Athens 10679 http://goo.gl/MCrXNi http://goo.gl/HWi7Vr

As other categories of Art, reproached of being abstract and far removed from reality, so music employs illusion to face illusion itself. This does not mean getting away from the world, but desperately loving it. Music is an opportunity to take uncertainty as principle of operation, questioning the culture to bring it to the extreme. A contemporary Dawn is a soundscape that plays with dimensions. This performance interacts with its listeners through the use of TWITTER: each tweet with a specific alphabet made up of hashtag can change the space and the movement of a musical journey that flows around the public, investigating the behaviour, habits, of a musical language that evolves and devolves from the last century. Floating in space, Atlas – as we have known it so far - looks at the depths of time and in the maze of old and new networks for a different story. A new dawn. To interact with the installation, public can write a tweet including the hashtag #DAWNSCAPE.

Alba F. Battista (1987) graduated in Musica Elettronica, Piano and Physics. She works as Electroacoustic Composition Professor at "U. Giordano" Conservatoire of Foggia, Italy. Matteo Nicoletti (1971) is a web designer and a creative coder. He works for one of the most important Italian companies

for websites development. Vittorio Castelnuovo is a philosopher and an expert in communication. He is the author and anchorman of numerous radio programs for RADIO RAI. Currently, he works for the RAI cultural website.

Cécile le Prado, Lubna Odeh, Romain Barthelemy: The Listening Walker
University of Athens Student Culture Club (Πολιτιστικός Όμιλος Φοιτητών Πανεπιστημίου Αθηνών)
15 Ippokratous St., Athens 10679 http://goo.gl/fFqQsV http://goo.gl/Ui4Taj
The "Listening Walker", produced as part of the "Terra Dynamica" project, is a stand-alone interactive sound installation designed as a video game with different levels of exploration. It is also a part of a research project, the goal of which is to analyze writing styles used in interactive sound installations. and to propose new authoring tools for composers. The version presented illustrates the scripting style where the narration takes the player's point of view. Such an installation shows the evolution of the composer's role from that of a deterministic creation to a non-deterministic one.
The player's goal is to discover a virtual district of Paris. When the walk begins, neither the plot, nor the buildings or the inhabitants are fully perceived. Then, Non Player Characters (NPCs) appear, moving around the listener, interpreting his moves and the time spent listening to particular sounds. According to the listener's attitude, each NPC has his or her own particular reaction such as running away, getting closer to the listener, ignoring him or helping him to discover secret paths in the city. Depending on the player's listening behavior, the city emerges progressively from the ground.
Composer coming from electroacoustic music, Cecile le Prado is particularly interested in space, urban soundscapes and active immersion for visitors. As a researcher in music composition, she worked with INA-GRM (National Audiovisual Institute - Musical Research Group) and IRCAM (Institute for Research and Coordination Acoustic and Music). Associated professor at CNAM (National Conservatory of Arts and Crafts), she is in charge of the specialty " Sound Design " in the Graduate School of Games and Interactive Media (ENJMIN). She has a Phd in computer science and is a member of the CNAM Computer Science Laboratory (CEDRIC).

A. Loufopoulos, G.Heliades, M. Emmanouil, F. Maragkos, T. Epitidios: ARTE
Athens Stock Market (Χρηματιστήριο Αθηνών)
8–10 Sofokleous St. Athens 10559 http://goo.gl/lFMGG0 http://goo.gl/RZvRwx
A.R.T.E. is an audiovisual platform/installation that combines panoramic video projection with surround sound for projecting realistic and artistic/transformed environments to visitors, aiming at enhancing the sense of immersion into the projected material. This installation has been developed to present digital environmental material (audio and video) that has been created as part of the project 'Optic-Acoustic Ecology' run by the Technical Educational Institute of the Ionian Islands between 2011-2014.
ARTE developers, A. Loufopoulos, G.Heliades, M. Emmanouil, F. Maragkos, T. Epitidios, are a team of artists, technologists and academics, bringing together knoweledge and research on the fields of music composition, sound engineering, video art, image projection and sound informatics. Their goal is to research on new ways of audiovisual projection via new media, focusing on the art of sound and its relationship with visual elements. arte270.com.

Seiichiro Matsumura: Body/Shout/Sequence
History Museum of Athens University (Μουσείο Ιστορίας του Πανεπιστημίου Αθηνών), ground floor, right auditorium
5 Tholou St. (Plaka), Athens 10556 http://goo.gl/UuUOL7 http://goo.gl/DrQDJE
Body/Shout/Sequence is the interactive installation that invites audience to make sound sequences structured with their own "Shout" voice and stop motion animations using their "Body" simultaneously. The web cam set in the middle of the wall as a screen, captures the audience. An audience's shout triggers taking a photo with recording his/her voice. The recorded voice sound and a picture are played back repeatedly until next shout is input. The next photo and voice sound are captured and add to the tail of the

previous pictures and sound. Therefore audience can create the continuous animated movie and sound sequence by themselves. People experience of making animations and original sound sequences by their own body and participations. The aim of *Body/Shout/Sequence* is to create a functional playground that draws out the creativity from the people.

Seiichiro Matsumura is a composer, sound designer and interactive designer. He is Associate Professor of School of Design, Tokyo University of Technology. Matsumura bridges media art and experimental music field. He studied at Institute of Sonolgy course of Royal Conservatory The Hague from 2003 to 2005 supported by grants of Agency for Cultural Affairs Japan and Pola Art Foundation. He finished his Ph. D. at Tokyo University in 2006 with the research of Sound Installation focusing on Rhythm generated by concrete sounds. His interactive installation pieces have been exhibited regularly in several prefectural museums and city museums in Japan.

Michael Musick: Timbral Hauntings
History Museum of Athens University, first floor

Timbral Hauntings is an interactive installation work that borrows ideas from soundscape analysis and the convergence of how "echoes and ethos" reshape the present and future. *Timbral Hauntings* 'listens' to the soundscape of the space, analyzing the timbre of each acoustic event; cataloguing the eight most commonly occurring timbral phrases throughout the life of the system. As a critical number of events are collected, the system selects the most commonly occurring timbral phrase. This phrase is used to shape the timbre of the 'present' in the hauntings of the past. At the same time the selected phrase from the past is analyzed for near timbral matches from the present. When a match occurs, those near moments from the past are played back in an attempt to influence the future in repeating the past. As the composition progresses, new phrases from the past are selected, allowing for the constant progression in the emergent composition. Participants to the space are welcome to wander the space, simply sit and listen, or contribute to the composition, in any way they feel comfortable, including playing the instruments laid out. *Timbral Hauntings* is part of Michael Musick's *Sonic Spaces* Project.

Michael Musick is a media artist, technologist, composer, performer and improviser. His current work focuses on the creation and research of interactive performance systems. This work is collected in the Sonic Spaces project, which is a series of dynamic interactive sonic ecosystems. Michael is currently a Music Technology Ph.D. student at MARL in New York University, working with Tae-Hong Park. He also studied Media Arts at the University of Michigan, and performance at the University of Southern California and University of Colorado. Originally from Colorado, Michael enjoys mountains, snow, and wandering among aspen and pine trees. More information: michaelmusick.com

Clay Chaplin: PiAV
History Museum of Athens University (Μουσείο Ιστορίας του Πανεπιστημίου Αθηνών), second floor, natural sciences hall

5 Tholou St. (Plaka), 10556 Athens http://goo.gl/UuUOL7 , http://goo.gl/DrQDJE

PiAV is a multi-sensory piece that is driven by stochastic and propositional processes that create an ever-changing audio-visual experience. The complete system is cross-pollinated: Combinations of pitch-clusters and samples influence the abstracted visual images created from code inspired by traditional analog video feedback techniques. In return, the color spectra and motion velocity within the visual images influence the sound processing creating a meta feedback system. The piece cycles through a series of scenes that vary from dronelike, contemplative clusters to riotous bursts of sound and energy.

PiAV is created using ten networked Raspberry Pi computers. Eight custom-made speakers with embedded Raspberry Pi computers run networked Pure Data patches to provide a continually evolving soundscape. The visual images are created using two Raspberry Pi camera modules, video feedback and custom Python scripts for video processing. A laptop running Max/MSP serves as a central messaging hub.

Clay Chaplin is a composer, programmer and audio engineer from Los Angeles who explores experimental music through audio-visual improvisation, sound synthesis coding, field recording and custom built electronics. Clay's works have been performed at the Studio for Electro-Instrumental Music (STEIM), the Deutsche Gesellschaft fur Elektroakustiche Musik (DEGEM), the New Interfaces for Musical Expression (NIME) conferences, the EarZoom Sonic Arts Festival (IRZU), the San Francisco Electronic Music Festival and many similar festivals and venues. Clay is currently the Director of Electronic and Computer Music at CalArts where he teaches music composition in the Experimental Sound Practices program.

Daichi Misawa: Data Auditorio

Museum of Greek Folk Music Instruments (Μουσείο Ελληνικών Λαϊκών Μουσικών Οργάνων), lecture room

1–3 Diogenous St. (Plaka), 105 56 Athens http://goo.gl/camQp3

Data Auditorio is an interactive sound which is produced in a certain space. It enables audiences to participate in a game called "performance play" (e.g. playing piano, playing music, being a play actor, playing the game for the game's sake, etc.). The interactive sound software processes the feedback signals between the microphone and the hyper-directional speaker and aims to ultimately give rise to a kind of sonic organism; the sound is, in fact, an algorithmic composition which is entirely derived from the feedback signals in a real-time sonic environment. The installation utilizes the format of a performance stage and encourages the audience to interact in a natural fashion with the interactive sound, thereby making the game of *Data Auditorio* a more active endeavor.

Daichi Misawa works in the fields of interactive art, intermedia and sound. He has participated in the exhibitions at Institut français du Japon, Ars Electronica, TEI, Japan Institute, among others. Nowadays, Misawa is based in the Interface Cultures Lab, Linz, Austria.

Kiyomitsu Odai (Ph.D., music composition, UCSB) is a composer/piano improviser from Japan. For his music, he has adopted multidisciplinary (mathematical, psychoacoustic, linguistic, algorithmic, etc.) approaches. He has studied with Don Malone, Hilda Paredes, Roscoe Mitchell, Curtis Roads, and Clarence Barlow. His Passacaglia di Fibonacci was played by Janáček Philharmonic Orchestra in 2011.

Guillaume Loizillon: Inner Soundscape

Stoa of Attalos (Στοά του Αττάλου), first floor

24 Adrianou St., Athens 10555 http://goo.gl/xIkRuK, http://goo.gl/sDQjjj

Inner Soundscape is a dynamic project which can takes various types of manifestation: performance, indoor or outdoor installation. The title suggests a musical or sonic work evocative of imaginary spaces, proposal of listening at a not representational soundscape, with multiple possible referents. The piece articulates on a double device: on one hand an electroacoustic four tracks sequence using physical modeling synthesis, on the other hand the dispersal in the space of objects (boxes, bird cages, bags...) in which are inserted small autonomous sound systems. Sound parts, generally compose with fm synthesis, are loaded into those systems with the goal to offer a narrative purpose. The characteristic of these objects is not only the nature of the sounds that live in them, but also the way of placing in the space. These traps objects constitute a central element in the installation, offering an extension towards multiple territories of sound images and also an original approach of spatialization. This installation aims to provoke the imagination of the representation of sounds, which would articulate around possible fictions: the inner soundscapes.

Guillaume Loizillon lives and works in Paris. Musician attracted by other media, he remains independent and attracted towards new experiments and artistic developments : Electronic music, sound arts, improvisation, sound poetry, net art, etc. His music is mainly electroacoustic. However he is interested in the meeting with instrumentalists, particularly improvisers. He is lecturer at the department music of the University Paris 8 were he is in charge of a Master's degree in music and audio arts. He is a co-founder of the independent musical Label "Trace-label" dedicated to experimental and electronic music, sound poetry, improvisation, innovative music in general

Biographical Notes

Sandro L'Abbate, class 1988. Chemical technician, he graduated in photography at Fine Arts Academy of Rimini (Italy). He is interested in audiovisual production, using interactive and electronic programming systems. Web: http://sandrolabbate.altervista.org

Marc Ainger, is a sound artist and composer whose work has been performed throughout the world, including the American Film Institute, the KlangArts festival, Gageego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, Streb, the New Circus, and Late Night with David Letterman. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova, Meet the Composer, the Esperia Foundation, and the Ohio Arts Council. As a sound designer he has worked with the Los Angeles Philharmonic, the Olympic Arts Festival, Pacific Coast Soundworks, and Waveframe, among others.

Patricia Alessandrini, Most of her works employ live electronics and/or multimedia elements as means of engaging with concert music repertoire, and issues of representation, interpretation, perception and memory. They have been performed in festivals including Agora, Archipel, Festival de la imagen, Festival en tiempo real, Heidelberger-Fróhling, Synthese, Musica Strasbourg, Musiques Dımesurıes, and Sonorites, by ensembles such as Accroche Note, Arditti Quartet, Ensemble Aleph, Ensemble Alternance, Ensemble Dal Niente, Ensemble InterContemporain, and l'Ensemble Itinıraire. She is currently Lecturer in Sonic Arts at University of London, Goldsmiths. Recent research includes real-time physical modelling applications and the development of interfaces for inclusive music practice.

Ariadna Alsina Tarres, realised Violin and Sonology studies (High School of Music of Catalonia, Spain), Erasmus at CNSMDP (Paris). She realised the Course for Music Composition and Technologies at Sibelius Academy of Helsinki and a Master in Music at Paris 8 University (direction of Horacio Vaggione). She studied Electroacoustic Composition with Christine Groult. She also studied with José Manuel López López, Anne Sédès, Luis Naón, Hèctor Parra and Daniel Teruggi among others. She is currently studying with Martin Matalón and is a PhD Candidate at Paris 8 University (direction of Makis Solomos). Her works were presented in Barcelona, Madrid, Paris, Roma, etc.

Antonio D'Amato, he graduated at conservatory in Piano, Harpsichord, Music for multimedia, Instrumental music teaching and Electronic music. He also studied composition for eight years, bassoon for three years, baroque organ and audio engineering. In 2010 he was Ondes Martenot student in Strasbourg and Paris. At the moment his main interest is joining traditional composition procedures and the wide opportunities of computer-based music. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. Other works were performed in Australia, Brazil, Italy, Taiwan and USA.

James Andean, is a musician and sound artist. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a founding member of improvisation and new music quartet Rank Ensemble and interdisciplinary improvisation ensemble The Tuesday Group, and one half of audiovisual performance art duo Pluciı/DesAndes. He has performed throughout Europe and North America, and his works have been performed around the world. He is a lecturer at the Centre for Music & Technology of the Sibelius Academy/University of the Arts Helsinki.

Nicoletta Andreuccetti, Versatile musician, with a variety of interests ranging from musicology to composition, she has recently developed the electroacoustic research. After the awards in several international competitions (I prize at the International Electroacoustic Music Competition MUSICANOVA in Prague, I prize at Dutch Harp Composition Contest Utrecht etc.) her music has been performed in the most significant international festivals: Achantes 2009 (Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week 2012, Biennale di Venezia 2012, New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Symphonic Orchestra of Lecce, Mixtur 2014 (Barcelona).

Ioannis Andriotis, Ioannis Andriotis is a Greek composer born in 1983. He is currently pursuing his DMA in Classical and Electroacoustic Music Composition at the University of Oklahoma--USA. Andriotis focuses on the concepts of human relationship and interaction as well as the symbolic representation of music in our lives. He has composed works for acoustic and acousmatic media, live electronics, music for theatre and short movies, and biennales/installations. His work has been presented in Europe, the United States, and the Middle East.

Maria Anisegkou, (cello), has studied the cello at the State Conservatory of Thessaloniki under Professor Dimitris Patras. She continued her studies at the Hochschule für Musik in Würzburg, class of Professor Jörg Metzger, and in 2003, at Leipzig's Hochschule für Musik under Professor Peter Hörr, from where she graduated in 2007 with the title «Diplommusiker». She won the Alexandra Trianti Scholarship, granted by the "Friends of Music Society" of the Athens Concert Hall, and in 2004, she was awarded a full scholarship by the State Scholarships Foundation (IKY) in Greece. She is a member of Thessaloniki's State Symphony Orchestra and she is a Professor of Cello at Thessaloniki's Music College Conservatory. She is also a member of the trio IAMA and collaborates with the Dissonart Ensemble.

Linda Antas, is a digital artist, flutist, and educator. Her compositions are performed and broadcast around the world and are published on the Ablaze, Centaur, TauKay, EMS, and Media Café, labels. She serves on the Board of the Society for Electroacoustic Music in the United States and is an Assistant Professor at Montana State University. Antas has received recognition from the Musica Nova International Competition of Electroacoustic Music, the Fulbright Foundation, the ICMA (Commission, 2001), Bourges, the International Music Contest Cittá di Udine, and has presented at the International Symposium on Electronic Art, ICMC, and SEAMUS.

Alfredo Ardia, Class 1989, he studied at LEMS - SPACE (Pesaro, Italy) and at CMT (Helsinki, Finland). He is interested in computer music, performance and sound art. Web: http://alfredoardia.altervista.org/

Tone Åse, is a vocalist from the Scandinavian jazz and improve scene, implementing live electronics in projects with instrumentalists such as Ståle Storløkken, Thomas Strønen, Marilyn Mazur and others. She also explores the acoustic and electronic voice in modern and experimental a capella improvisation, lately with Trondheim Voices (Musical Director 2006-2011). She has released several cd's, performed at a number of European festivals and clubs, and is also composing. In 2012 she graduated from the 3-year Norwegian Artistic Research Programme, researching voice and live electronics in improvised interplay. She is Associate Professor at Music Department, NTNU, Norway.

Alyssa Aska, is a diverse composer who writes both acoustic and electroacoustic works, although she primarily focuses on works that combine live instruments with real-time electronic processing. She has also participated in music technology education research projects and sensor-based instrument design. Her music has been performed at concerts, festivals, and symposiums in North America and Europe . She is also an active composer for media, having provided the soundtrack for both Canadian and European films. She is currently pursuing a Ph.D. in Composition at the University of Calgary under the supervision of David Eagle.

Massimo Avantaggiato, Born in 1974, he holds a degree in Economics (Università Cattolica del S. Cuore), a degree in Sound Technology with full marks at "Giuseppe Verdi" Conservatoire in Milan and a degree in Sound Engineering (Regione Lombardia). Meanwhile, he is deepening his composition studies through the experimental composition course at G.Verdi Conservatoire in Milan. He is a sound engineer and composer; he owns a recording studio in Milan .Interested in programming languages applied to audio and video, he has written music for short films and installations.

Andrew Babcock, is a PhD composition student at the University of Florida in Gainesville, Florida. Prior to earning his Masters in composition at the University at Buffalo, Andrew worked in New York City as a composer, sound designer, and recording engineer for television and film. He was awarded first prize in the 2011 Sound in Space competition co-sponsored by Harvard University, Northeastern University, and the Goethe-Institut and received a special mention in the Metamorphoses 2012 composition competition in Belgium. His works have been featured internationally at festivals such as Sonorities, ICMC, NYCEMF, L'Espace du Son, and SEAMUS.

Yoomee Baek, (b.1987) has received her Bachelor's degree in Music from the College-Conservatory of Music, University of Cincinnati, and her Master's degree in Music Composition from New York University Steinhardt. Having studied with Youngmi Ha and Julia Wolfe, she has been actively producing musical outputs, many of which have been premiered by renowned ensembles. Across her extensive spectrum of musical creation, she expresses her own distinctive and unique melodies, conceiving expressions and messages that go beyond instrumentations and genres. She is currently working on several big collaborative projects, which include her experimental band activities such as Cio-Cio San and Butterflies.

JunTae Baek, is graduate student of Music Technology at Korea National University of Arts where his principal teacher is Sungho Hwang and Jaeho-Chang. He holds a Bachelor degree in music composition from Chugye University for the Arts. His works have performed at the KEAMS Fest-M 2011 and 2012 and nominated as the best piece which lead him to perform at the International Seoul Computer Music Festival 2012.

Dimitrios Bakas, Born in Katerini in1975, he studied Composition with Theodore Antoniou. In 2004 he moved to London for further studies in composition at Goldsmiths, University of London (Master's and PhD) under the supervision of Prof. Roger Redgate. Between 2009 and 2011 he was shortlist composer of Sound and Music. His music has been performed in the UK, Greece and USA and he has successfully participated in competitions workshops, and residencies worldwide. Between 2010 and 2011 Dimitris was post-doctoral researcher at Columbia University in New York under by Tristan Murail.

Zlatko Baracskai, is a composer and academic based in Bristol, UK. He has studied audio programming and synthesis at the institute of Sonology in The Hague and acoustmatic composition at the BEAST studios in Birmingham. His musical output varies greatly in form and content. Most of his works are due to custom software made. He is also active in designing installations, instruments and other musical systems. Currently he lectures digital audio related topics at the University of Pecs and the University of the West of England where he runs a course on turntable scratching as well.

Ori Barel, music explores various fields including electronic music, works for tape with instruments and chamber music. His music has been performed by Formalist Quartet, Kobayachi Trio, Ear Unit and many others in various venues such as MOSA (New York), Redcat (Los Angeles), Ballhaus (Berlin), Santandler Festival (Spain), Beyond Baroque (Los Angeles) and The Santa Barbara Museum of Art. He holds a B.A. in Music Composition from UCLA and an M.F.A. from California Institute Of The Arts. He is currently a Ph.D. candidate in music composition at the University of California, Santa Barbara studying with Clarence Barlow and Curtis Roads.

Clarence Barlow, 1945: born into the English-speaking minority of Calcutta, going there to school and college, studying piano, music theory and natural sciences. 1957: first compositions. 1965: graduated in science at Calcutta University, thereafter active as conductor and music theory teacher at the Calcutta School of Music.

1968: moved to Cologne, studying composition and electronic music at Cologne Music University until 1973. 1971-72: also studied at the Institute of Sonology, Utrecht University. 1971: began to use computers as a compositional aid. 1982: initiated, 1986 co-founded, chaired (1986-93, 1996-2002) GIMIK: Initiative Musik und Informatik Köln. 1982-1994: head of Computer Music at the Darmstadt Summer Courses for New Music. 1984-2005: lecturer on Computer Music, Cologne Music University. 1988: Director of Music, XIVth International Computer Music Conference, held in Cologne. 1990-1991: visiting professor of composition, Folkwang University Essen.

1990-94: Artistic Director, Institute of Sonology, Royal Conservatoire The Hague. 1994-2006: Professor of Composition and Sonology at the same institution. 1994-2010: member of the

Académie Internationale de Musique Electroacoustique in Bourges. 2005-06: visiting professor of composition, School of Music and Performing Arts ESMAE in Porto.
Since 2006: Corwin Professor and Head of Composition, Music Department, University of California Santa Barbara.

Scott Barton, is an Assistant Professor of Music at Worcester Polytechnic Institute who composes, performs, and produces (electro)(acoustic) music. His interests include rhythm, auditory and temporal perception, musical robotics, and audio production. He founded and directs the Music, Perception and Robotics lab at WPI; has collaborated with the Kubovy Perception Lab at U.Va. on psychological experiments involving rhythm perception; and co-founded Expressive Machines Musical Instruments (EMMI), a collective that designs and builds robotic musical instruments. His music has been performed throughout the world including at SMC; ICMC; CMMR; NIME; and the Leeds IFIMPaC. scottbarton.info

Brian Belet, lives in Campbell, California (USA), with his partner and wife Marianne Bickett. He performs with the ensemble SoundProof using Kyma, viola, and bass. His music is recorded on the Centaur, Capstone, IMG Media, Innova, Frog Peak Music, and the University of Illinois CD labels; with research published in Contemporary Music Review, Organised Sound, Perspectives of New Music, and Proceedings of the International Computer Music Conference (1991, 1992, 1996, 2003, & 2010). To finance this real world Dr. Belet works as Professor of Music at San Jose State University.

Edgar Berdahl, is an Assistant Professor in Experimental Music and Digital Media at Louisiana State University (LSU). In collaboration with the Cultural Computing Group at LSU's Center for Computation and Technology, he studies how new technology is influencing new music and vice versa. His music incorporates actuation, feedback control, and DSP to create new sounds and sonic interactions.

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Andreas Bergsland, composer, is a post doctoral researcher at Norwegian University of Science and Technology (NTNU) with a project entitled “Live-electronics in a performativity perspective”. Bergsland has been involved in compositions for exhibitions, installations, large scale multi-media events, in addition to doing live-electronics performances and working with computer instrument design for motion capture systems. He has been collaborating with Robert since 2011, when he joined the MotionComposer project (www.motioncomposer.org)

Thomas Beverly, is a graduate of Trinity University in San Antonio, Texas where he received a bachelor’s degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. He has had recent performances at the Biennial Symposium for Arts and Technology at Connecticut College, the TransX Transmission Symposium in Toronto, Canada and the New York City Electroacoustic Music Festival. He is currently attending graduate school at Bowling Green State University in their Master of Music Composition degree program where he is studying

with Elainie Lillios, Christopher Dietz, and is a Music Technology Teaching Assistant.

Christopher Biggs, is a composer and multimedia artist residing. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. Biggs teaches music composition, digital media, and music theory at Western Michigan University. He has received grants and awards from SEAMUS/ASCAP, Music Teacher's National Associations, MACRO Research Organization, Issa Music and Dance Faculty Award, Kalamazoo Art's Council, and the Piper Enrichment Fund. His music is available on Ravello Records, Electro Acustico Records, SEAMUS CD Series, Thinking outLOUD Records, Irritable Hedgehog, and Peanut Shell Productions.

Julie Bokowiec, has created new works in opera/music theatre, contemporary dance and theatre including; Salome (Hammersmith Odeon), Suspended Sentences (ICA and touring), Figure Three (ICA) for Julia Bardsley, The Red Room (Canal Café Theatre) nominated for the Whitbread London Fringe Theatre Award, Dorian Grey (LBT/Opera North), Alice (LBT), The Last Cuckoo (LBT) and a variety of large-scale, site-specific and Body Art works. As a performer and collaborator Julie has worked with Lindsey Kemp, Genesis P-Orridge and Psychic TV and the Austrian Artist Hermann Nitsch. Julie is a Research Fellow at CeReNem (Centre for Research in New Music) at the University of Huddersfield.

Mark Bokowiec, is the manager of the electro-acoustic music studios and the new Spacialization and Interactive Research Lab at the University of Huddersfield. He lectures in interactive performance, interface and system design and composition. Composition credits include: Tricorder a work for two quarter tone recorders and MSP, commissioned by Ensemble QTR. Commissions for interactive instruments include: the LiteHarp for London Science Museum and A Passage To India an interactive sound sculpture commissioned by Wakefield City Art Gallery. CD releases include: Route (2001) MPS, Ghosts (2000) Sonic Art also on the MPS label, and Amera(2011) In Search of the Miraculous, CeReNeM

Dr. James Borchers, is a composer and sound artist. He has written for a range of media including orchestral and chamber music, electroacoustic music, opera, film, and theater. He has been a fellow of numerous programs including Tanglewood Music Center and the Wellesley Composers Conference as well as an artist in residence at the Kimmel Center in Nebraska City, and at the Atlantic Center in Florida. His music has been performed by groups such as the ICE ensemble, Talujon percussion quartet, Dinosaur Annex, the Lydian String Quartet, the New York Youth Symphony, and American Opera Projects. Info at www.jamesborchers.com

Alexandros Botinis, (Cello), studied cello with Askar Bouribaev at the Municipal Conservatory of Patras where he obtained his Cello Diploma. He continued his cello studies at the Conservatoire National de Region de Versailles with professor Barbara Marcinkowska and later in Vladimir Tonkha's class at the Russian Academy of Music «Gnessins» in Moscow. He has made recordings for the Greek radio and television. He has performed in France, Russia, Italy, Morocco, Turkey, Germany and Greece with several orchestras. He is a member of the National Symphony Orchestra of NERIT.

Angelos Botsis, (Guitar), studied guitar with Costas Grigoreas and Costas Cotsiolis in Athens and Gordon Crosskey and John Williams at the Royal Northern College of Music in Manchester. He won prizes in international competitions in Greece and Italy. He has appeared as a soloist with the Athens Symphony Orchestra and collaborated with the Orchestra of Colors, the Greek Radio Television Orchestra and the Greek National Opera Orchestra. He regularly appears in concerts with guitarist Dimitris Kourzakis as a member of the "D&A guitar Duo".Recently he recorded works of K. Tzortzinakis for the new CD of the Greek web- guitar magazine TAR. He is teaching guitar at the St. Catherine's School of British Embassy.

Till Bovermann, "Balgerei are Amelie Hinrichsen, Dominik Hildebrand Marques Lopes and Till Bovermann. They are researchers within the project "Design Development and Dissemination of New Musical Instruments" (3DMIN project)."

Rodrigo Cadiz, (1972) is a composer, researcher and engineer, currently Associate Professor at Pontificia Universidad Católica de Chile. He obtained his Ph.D. from Northwestern University in 2006, where he studied computer music and composition with Virgil Moorefield, Amnon Wolman, Gary Kendall, Augusta Read Thomas and Jay Alan Yim. His music includes works for solo instruments, chamber ensembles, orchestras, computer and mixed music, and has been presented at several venues and festivals around the world. His research interests include audio digital processing, computer music, composition, musical perception and cognition, new interfaces for musical expression and musical applications of artificial intelligence.

Gideon Caplovitz, is a cognitive neuroscientist who researches the principles and neural mechanisms that underlie how we visually experience the world. He received his Ph.D. in Cognitive Neuroscience from Dartmouth College and did post-doctoral training at Princeton University. He has received funding for his research from the National Science Foundation and the National Institutes of Health and is currently an Assistant Professor of Psychology in the Cognitive and Brain Science Graduate Program and a project leader for the Center for Integrative Neuroscience at the University of Nevada, Reno.

Diego Capoccitti, Graduated in engineering in 2000 at "La Sapienza" University in Rome an in Electronic Music with honor in 2014 at "L. Reficie" in Frosinone; he has always had a passion for music and visual art. He is currently studying digital audiovisual composition at "Conservatorio L.Refice" in Frosinone with Alessandro Cipriani, Antonino Chiaramonte, Maurizio Argentieri e Fabio Venturi. He won, in 2011, a competition called "Sincronie Remix 2011" with the work "DALL'alto dei giorni immobili" and, in 2014, the international prize "Marzio Rosi" at “Lorenzo Perosi” Public Conservatory of Campobasso with the work "Epithymetikon".

Oliver Carman, is a composer based in the North West of England. He completed his first degree in Music at the University of Sheffield in 1998 and a Masters in Electroacoustic composition in 2004. He was awarded a PhD in electro-acoustic composition from the University of Manchester in 2011, where he was an active member of MANTIS (Manchester Theatre in Sound). He is now lecturer in Music Technology at the University of Liverpool. His primary output is acousmatic; music composed in the studio and performed in the

concert hall through multiple loudspeakers. He also composes mixed music for live instruments and electroacoustic sound as well as having research interests in sound diffusion, laptop improvisation, the visual representation of electroacoustic music and the music of Francis Dhomont. His work is regularly performed throughout the UK and internationally, and has also been recognised at several international competitions including; IMEB (Bourges) 2007/2008 (Prix Residence, Selection Triuvium category), International Electroacoustic Competition "pierre schaeffer' 2007 (2nd Prize), Diffusion Composition Competition 2010 (3rd Prize), Limerick and Destellos Competition 2012/2013 (selection).

Nicola Casetta, is a composer and sound artist based in Italy. He graduated in Flute and Electronic Music and earned a BA in Music Technology. Currently he's earning a Ma in composition with L. Ceccarelli. His current work is split into two avenues: Studio Music; largely concerned with transformation of mostly acoustic and electronic materials via Musique Concrv®te techniques. Live Electronic Music; largely improvised and/or performed in loose, with a custom modular laptop instrument. His music has been performed at San Francisco Electroacoustic Music Festival, Premio Phonologia in Milan, Silence Acusmatica, Segnali, Distanze, Due Mondi of Spoleto among others.

Riccardo Castagnola, he studied Electronic Music and Composition at Conservatorio of Bologna (IT) and HFK Bremen (GER) and improved himself through workshops with international composers, sound artists and performers. His works and activities spreads among acousmatic and instrumental composition, free improvisation, sound direction, sound design, analysis of electroacoustic music, all shown in international festivals (GER, UK, FR, BR, IT). He cooperates with Tempo Reale (Florence) for event planning and live performances, and with many other international musical projects like Ensemble 0Crediti, PRIME Recorder Ensemble, KURZSCHLUSS elektroakustisches Ensemble, NAKISA Duo. He's copy editor of MusicaElettronica.it, an Italian blog about experimental music and arts.

Angelica Cathariou, (mezzo soprano), sings a wide range of operatic, symphonic and contemporary repertoire – Carmen, Britten's Phaedra, Beethoven's 9th Symphony, Le Marteau sans Maître – at venues including Carnegie Hall, Concertgebouw, Opéra National du Rhin, Megaron Athens Concert Hall, and the international festivals of Marseille, Budapest, Ferrara, Roque d'Anthéron. She performs with renowned orchestras, such as the Mahler Chamber Orchestra and Orchestre Philharmonique de Strasbourg, under the musical direction of: Cl.Abbado, Th.Antoniou, St.Bedford, J.Latham-Koenig, M.Plasson, A.Zedda. She has recorded the world premiere of Skalkottas's 16 melodies for BIS, Xenakis's Zyia for SAPHIR (Orphée d'Or 2012 Prize for best recording of contemporary vocal music), Melisma by M.Adamis (Naxos), Falla's El Amor Brujo (Naïve), and the music of Alexandre Desplat for the film 11'09"01 New York September 11. Angelica holds a PhD from the University of York and is adjunct lecturer at the University of Macedonia.

Carmine Emanuele Cella, is a composer and a researcher in the relations between mathematics and music. He studied at Conservatory of Music G. Rossini in Italy getting degrees in piano, computer music and composition and he got a master in musical

composition at the Accademia di S. Cecilia in Rome, with M° Azio Corghi. He also studied philosophy and mathematics and got a PhD in mathematical logic at the University of Bologna working on symbolic representations of music. As a composer, he won many prizes, including: 1st prize at the G. Rossini composition competition (1998), 1st prize at the Egidio Carella competition (2010), 2nd prize at the ICOMS composition competition (2010). In 2006 he has been semifinalist at the Queen Elisabeth composition competition and in 2007 at the George Enescu composition competition. In 2009 he has been selected by the SWR orchestra of Stuttgart, while in 2011 he has been finalist at the international Isang Yun music prize in South Korea. In 2007 he received the E. Contestabile grant from Accademia Chigiana and the G. Guarino grant from Accademia di S. Cecilia in Roma, while in 2008 he won the prestigious Petrassi prize for composition, from the President of the Italian Republic Giorgio Napolitano. From 2007 to 2008 he had a job position as researcher at IRCAM in Paris in the Analysis/Synthesis team working on audio indexing and he is currently composer in residence in the same institute that commissioned him several works for orchestra and electronics (the latest has been played in Paris – Salle Pleyel under the conduction of Jukka-Pekka Saraste). He is currently member of Academie de France à Madrid for 2013-2014 at Casa de Velazquez.

Massimiliano Cerioni, (1986) is an italian composer. In 2010 he graduates in electronic music under the direction of Michelangelo Lupone. He works with the CRM – Musical Research Center of Rome since 2008. In 2009 he has been stagist at the INA-GRM, and in 2012 he has worked as researcher at the GMEM in Marseille. In 2012-13 he taught at the Gullace high school of Rome. He also has been employed as audio engineer for winter olympic games of Sochi 2014. His music has been played several times in Italy, France (Futura 2010) and Poland (Musica Electronica Viva 2011).

Chin Ting Chan, (b. 1986) has gained recognitions from the Interdisciplinary Festival for Music and Sound Art, Soli fan tutti Composition Prize, American Prize, MACCM, newEar contemporary chamber ensemble, APNM, ASCAP, Cortona Sessions for New Music, New-Music Consortium, Portland Chamber Music Festival, MTNA, as well as performances throughout the North America, Europe and Asia. He holds a D.M.A. degree from the University of Missouri–Kansas City where he now teaches as adjunct instructor. He has been featured in many international conferences and festivals, and has worked closely with the technical team at IRCAM's ManiFeste.

Ying-Jung Chen, born in 1990, and come from Taiwan. Now is National Chiao Tun University graduate student. Studying with Yu-Chung Tseng. Her works have been selected from Asian Composers League Conference and Festival (Taiwan, 2011 and Israel, 2012), 2011 Shanghai Electronic Music Festival, New York City Electroacoustic Music Festival (2013 and 2014), International Computer Music Conference (Slovenia, 2012 and Australia, 2013). And received 1st Prize from 6th Digital Art Festival Taipei (Taiwan, 2011) 1st Prize from Cross-strait Modern Electronic Technology Music Festival Competition (China, 2012), 3rd Prize from 2012 International Workshop on Computer Music and Audio Technology (Taiwan, 2012).

Ana Chifu , (flute), One of the most active and recognized performers promoting the contemporary music, Ana (PhD diploma holder) won seven international and national awards. She

collaborated with the Greek National Opera, the Bucharest Philharmonic Orchestra "George Enescu", with the ensembles devotio Moderna, InterArt, SonoMania and the syncretic group seduCant. Ana played solo with the Orchestre de Flutes Français, the Concerto Orchestra, Profil-Sinfonietta and participated in contemporary music festivals, Warsaw Autumn in Poland, International Week of New Music in Romania, Hilltown New Music Festival in Ireland, "Tom Johnson" Festival in Germany, Festival of Contemporary Music Happoman in South Korea. She is a member of the Metropolitan Symphony Orchestra of Athens.

Kyong Mee Choi, Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award among others. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at http://www.kyongmeechoi.com.

Chang Seok Choi, is a Korean composer and conductor. His first opera “Mung Bean Flowers Will Soon Bloom” was performed at the National Theatre of Korea in 2008. As a conductor, he conducted Jeonju City Symphony Orchestra as a guest conductor,
and served as an assistant conductor at the Honam Opera company, Korea. His notable teachers include Maestro Maurice Peress, a student of Leonard Bernstein, in Orchestral Conducting, and Bruce Saylor in Composition at the Aaron Copland School of Music, USA. Currently, he is a PhD candidate, studying Composition with Roger Marsh at the University of York, UK.

John M. Chowning, was born in Salem, New Jersey in 1934. Following military service and four years at Wittenberg University, he studied composition in Paris with Nadia Boulanger. He received the doctorate in composition (DMA) from Stanford University in 1966, where he studied with Leland Smith.
In 1964, with the help of Max Mathews of Bell Telephone Laboratories and David Poole of Stanford University, he set up a computer music program using the computer system of Stanford's Artificial Intelligence Laboratory. Beginning the same year he began the research that led to the first generalized surround sound localization algorithm. Chowning discovered the frequency modulation synthesis (FM) algorithm in 1967. This breakthrough in the synthesis of timbres allowed a very simple yet elegant way of creating and controlling time-varying spectra. Inspired by the perceptual research of Jean-Claude Risset, he worked toward turning this discovery into a system of musical importance, using it extensively in his compositions. In 1973 Stanford University licensed the FM synthesis patent to Yamaha in Japan, leading to the most successful synthesis engine in the history of electronic musical instruments.
Chowning was elected to the American Academy of Arts and Sciences in 1988. He was awarded the Honorary Doctor of Music by Wittenberg University in 1990. The French Ministre de la Culture awarded him the Diplôme d’Officier dans l’Ordre des Arts et Lettres in 1995 and he was awarded the Doctorat Honoris Causa in 2002 by the Université de la Méditerranée and in 2010 by Queen's

University, Belfast. He taught computer-sound synthesis and composition at Stanford University's Department of Music. In 1975, with James (Andy) Moorer, John Grey and Loren Rush he founded the Center for Computer Research in Music and Acoustics (CCRMA), which remains one of the leading centers for computer music and related research.

Se-Lien Chuang, composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria. The artistic emphasis ranges from contemporary instrumental composition / improvisation, computer music, electronic sound processing up to audiovisual interactivity. Numerous international representation of compositions in Europe, Asia, North- and South America: Salzburger Festspiele,
ICMC-Perth/Ljubljana/Huddersfield/NYC/Belfast/Copenhagen,
NYCEMF NYC, SICMF Seoul, NIME New York, ISEA Singapore/Nagoya, IAMAS Japan, Ars Electronica Linz, SONORITIES Festival Belfast, among others.

Maureen Chowning,(Coloratura soprano) studied at the Boston Conservatory of Music before moving to the San Francisco area. She has since appeared on the Public Broadcasting System's NOVA series and Smithsonian World with Max Mathews, demonstrating his Radio Baton and conductor program. She has also performed at concerts in Canada, Poland, and Japan and at the International Electronic Music Festival at Bourges, France, where in 1990 she gave the world premiere of Solemn Songs for Evening by Richard Boulanger and in 1997 she gave the premiere of Sea Songs by Dexter Morrill. She was invited to perform Sea Songs in celebration of Max Mathews and the 50th anniversary of Computer Music at the Computer History Museum in April 2007. In addition to singing the premiere of Joanne Carey's Three Spanish Songs, she and the composer presented the work in Poland, Hong Kong, Vancouver and Mexico.
In March 2005 she gave the world premiere of Voices (version 1) for interactive computer and solo soprano at the Maison de Radio in Paris , commissioned by GRM and composed for her by John Chowning. In March 2006 she performed the US premiere of Voices (version 2) the as part of the Berkeley Symphony Concert series. Then in September 2006 she performed Voices and Jean-Claude Risset's "Oscura" for soprano and computer in Buenos Aires and Montevideo followed by performances at U. of Florida, and the San Francisco Electronic Music Festival. Voices (version 3) was performed at the University of Washington in April 2011 and since at MIT, Brown, Eastman Rochester, and Yale Universities, in Beijing and Taipei.
She is noted for her ability to sing comfortably in alternative tunings, such as the Pierce scale. Her repertoire ranges from Handel oratorios, operatic roles such as the "Queen of the Night" from Mozart's The Magic Flute, to contemporary music including works of Schoenberg, Babbitt, Qui Dong, Servio Marin, and Atau Tanaka.

Ian Clarke, is an electronic music composer from the Netherlands. He obtained a Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and composition techniques. His compositions are presented at various international venues, including Linux Audio Conferences, International Computer Music

Conferences, and many more. He collaborates with other disciplines, i.e. light-artists/instrumentalists, creating multidisciplinary art projects in which his recognizable electroacoustic sound creations play a key roll. His work is strongly and inevitably based on personal experiences and fascinations.

Michael Clarke, is a Professor at the University of Huddersfield. His recent compositions have focused primarily on works for acoustic performance with live electronic processing. 3D multichannel spatialisation is another important feature of his works. He is also involved in the development of software for sound synthesis/processing and for pedagogy. He has won a number of international prizes both for his compositions and software. He has developed a new approach to the analysis of electroacoustic music called 'Interactive Aural Analysis' and is leading an AHRC-funded research project into the relationship between technology and creative practice in computer music composition.

Manfredi Clemente, (born 1988) studied Music and New Technology at Conservatorio "Vincenzo Bellini" in Palermo and is currently pursuing a PhD in Electroacoustic Composition at University of Birmingham under supervision of Jonty Harrison. His research project concerns the development of a poetic of space as dimension of the musical discourse that overcomes all the others (time first of all), which all the others naturally tend towards.

Paul Clift, (b. 1978) is an Australian composer. His compositional outlook is marked by formative studies with George Benjamin, Jean-Luc Hervé, Fred Lerdahl, Philippe Leroux, Fabien Lévy & Tristan Murail.

His music often attempts to make abstract associations with a diverse variety of concepts and disciplines, notably linguistics, modernist literature & painting, rock music, and extra-European musical-traditions, in particular the Shona tradition of Zimbabwe. In addition to composing, Paul is active as a researcher. In 2014-15 he will undertake research-oriented residencies at the Paul Sacher Foundation and IRCAM.

Ricardo Climent, is Professor of Interactive Music Composition at University of Manchester, UK, where he serves as director of the NOVARS Research Centre and as head of Composition. For the last few years his research has focused on game-audio (e.g. blender, unreal engine). He employs physics-graphics-game engines in compositional environments, using sound and 'the aural' as the primary source for navigation and exploration. Web-links: game-audio projects: game-audio.org; Collection of musical works: electro-acoustic.com; for NOVARS: www.novars.manchester.ac.uk

Giulio Colangelo, obtained a MA degree cum laude in "Electronic Music Composition" at the Conservatory of Frosinone (Italy) under the supervision of the composer Alessandro Cipriani. His artistic research uses parallel languages in order to create complex perceptive experiences. It is focused on instrumental experimentation and electroacoustic/acousmatic compositions, on electronic performances and sound installations, in the domain of the intermedia development.
His works have been exhibited in several international contests and he has recently worked at the ZKM on his sonic projects. His music has already been presented in previous editions of ICMC (2012 and 2013).

[giuliocolangelo.wordpress.com] [loxosconcept.com].

Stewart Collinson, is an artist making moving image work for single-screen viewing, gallery installation, live mixing and projection of video and digital image for performance. He is programme leader on the BA Contemporary Lens Media course at the School of Film & Media, Lincoln University, UK.

Nick Cope, (b 1963) is Associate Professor at the Dept of English, Culture and Communication at Xi'an Jiaotong_Liverpool University, Suzhou. Previously he was Senior Lecturer in Video and New Media Production, University of Sunderland where he also completed a PhD. He Graduated in 1986 from Sheffield Hallam University and worked in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O yuki Conjugate and Electribe 101 amongst others. More recent work has included projection work for public arts projects and installation collaborations.

Wei Dai, is originally from China. Her music is characterized by giving works of "art music" the appearance of pop music. She intends to create a commercially approachable serious music.

Her pop music works gained public release by Universal Music, Sony Music and etc. Years of working to expand and diversify pop music eventually led her to concert music. In 2012, she received her Bachelor's degree in Composition and Theories of Composition from Xinghai Conservatory of Music, China. Now she is pursuing a Master's degree in Composition at University of North Carolina at Greensboro.

Gaëlle Deblonde, professional violin player, meets in 2009 Errika Manta, visual and sound artist involved in a musical study of "Tractatus Logico-Philisophicus" by Ludwig Wittgenstein. Together, they founded the electro-acoustic duo "SonicBright". In 2012, the duo meets Hugues Genevois, acoustician and composer (who had worked with Iannis Xenakis and is the former director of LAM) for a collaboration which gave birth to "Optasia" in 2014, piece for 3 solo artists and the Méta-Orchestre (An Orchestra based on the "Méta-Malette" software). Their collaboration continue with the writing of "Ele(k)tronic Elegy", piece created in Athens within the ICMC/SMC congress.

Gordon Delap, comes from Donegal in Ireland. He is currently lecturer in music technology at the National University of Ireland, Maynooth. Recent work has been concerned with combining electronic sounds with spoken word and video, and into researching compositional applications of non-linear plate models during visits to the University of Edinburgh. He has received commissions from the British Council, Spacenet, the Naughton Gallery, and BBC Radio 3, and won first prize in the Projet Itinerant competition "Point de Repere". Gordon Delap is currently lecturer in music technology at the National University of Ireland, Maynooth. gordon.delap@nuim.ie

Anargyros Deniosos, (1962) is a composer of vocal, instrumental, and electronic music, musicologist, researcher, educator and media artist. One of the first to introduce in Greece the systematic use of computer and algorithmic techniques, his music incorporates the experimental tradition, systems from various disciplines, and ethnomusicological findings. In his collaboration with the Center of Intercultural Studies of Athens University, he has introduced experimental artistic practices in the primary and secondary

education. Recently in collaboration with the Onassis Cultural Center has composed and organized day-long spectacles/retrospectives of major figures of contemporary music (Cage, Kagel, Stockhausen forthcoming).

Alexandros Diamantis, (Conductor), studied Musicology at the University of Athens. With a scholarship of the Academy of Athens, he studied Orchestra Conducting at the "Hochschule für Musik und Theater" Munich, in the class of Professor Bruno Weil. Simultaneously he completed his Phd at the University of Athens. He has worked as a correpetitor at the Bayerische Philharmonie. He conducted the various ensembles of the "Bayerische Philharmonie", with which he was on tour in 2010 in South-Korea and is Guest-Conductor of the Chamber Orchestra of the University of Athens and of the Youth Symphony Orchestra of Athens. Alexandros has also conducted the Georgian Chamber Orchestra of Ingolstadt, the Munich Symphony Orchestra, the Athens State Orchestra, the Bad-Reichenhall Philharmonie and the "Ensemble Octopus für Musik der Moderne". In 2010 he won the Richard Wagner scholarship.

Richard Dudas, holds degrees in Music Composition from The Peabody Conservatory of Music of the Johns Hopkins University, and from The University of California, Berkeley. He additionally studied at the Franz Liszt Academy of Music in Budapest, Hungary and the National Regional Conservatory of Nice, France. In addition to composing music for acoustic instruments, he has been actively involved with music technology since the late 1980s. As a computer musician, he has taught courses at IRCAM, and developed musical tools for Cycling '74. Since 2007 he has been teaching music composition and computer music at Hanyang University in Seoul, Korea.

Alexander Dupuis, is a composer, animator, and performer. His work explores the intersections between experimental music and film, focusing particularly on theories of audiovisual perception and the transduction of information between light and sound. He performs as a guitarist, as well as with audiovisual instruments and systems of his own design. He is currently pursuing a PhD in Brown University's Multimedia & Electronic Music Experiments program.

Arne Eigenfeldt, is a composer of live electroacoustic music, and a researcher into intelligent generative music systems. His music has been performed around the world, and his collaborations range from Persian Tar masters to contemporary dance companies to musical robots. He has presented his research at conferences and festivals such as ICMC, SMC, ICCC, EMS, EvoMusArt, GECCO, and NIME. He is a professor of music technology at Simon Fraser University, and is the co-director of the MAMAS (Metacreation Agent and Multi-Agent Systems) Lab.

Aaron Einbond, work explores the intersection of composition, computer music, field recording, and sound installation. He was born in New York in 1978 and has studied at Harvard, Cambridge, U.C. Berkeley, and IRCAM in Paris with Mario Davidovsky, Julian Anderson, Edmund Campion, and Philippe Leroux. He is a 2013 Guggenheim Fellow and has taught at Columbia, Harvard, and the University of Huddersfield where he co-edited Noise In And As Music and co-organized an interdisciplinary symposium on the topic in 2013. Upcoming projects include and a Giga-Hertz Prize

commission for the SWR Experimentalstudio and a Musical Research Residency at IRCAM.

Flutist Erin, (Lesser), has performed around the world and her performances have been lauded as “superb” "excellent"(New York Times) and “brilliant” (New York Concert Reivew). She is a member of Alarm Will Sound, Argento Chamber Ensemble, Due East, and Wet Ink Ensemble. Festival appearances include: Shanghai Electroacoustic Music Festival, Beijing Modern, Kilkenny Music Festival, Krakow's Sacrum Profanum, Holland Festival, Istanbul International Spectral Music Festival, and Aldeburgh Festival. Lesser was a fellow of The Academy, (a program of Carnegie Hall, the Juilliard School and the Weill Music Institute.) She is Assistant Professor of Flute at Lawrence University in Wisconsin. Lesser is a Pearl Flute Performing Artist

Kevin Ernste, is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. His recent music includes Palimpsest for the JACK Quartet–the result of a Fromm Foundation Commission, Nisi (“Island”) for hornist Adam Unsworth released on Equilibrium Records, Numina for the Brooklyn-based Janus Trio (flute, viola, harp), Roses Don’t Need Perfume for guitarist Kenneth Meyer presented on his Hungary/Romania tour, and Birches for viola with electronics for John Graham performed on his recent tour of China as well as at the Aspen Summer Music Festival.

Casey Farina, is a Phoenix-based artist who creates digital audio/visual experiences from electronic-iterative processes. caseyfarina.net

Neal Farwell, composes acoustic, acousmatic, and mixed electroacoustic music. He gained his PhD in composition from the University of East Anglia, studying with Simon Waters. In 1998 Neal moved to the USA as a Knox Fellow at Harvard University, and continued his studies with Bernard Rands, Mario Davidovsky and David Rakowski. Since January 2002, He has taught at the University of Bristol, UK, where he is Senior Lecturer in Music and Director of the Composition and Recording Studios. He is active also as a performer, regularly conducting the University Symphony Orchestra and New Music Ensemble, working with outside ensembles, and presenting the electroacoustic concert series Sonic Voyages.

Simon Fay, is a composer and performer of acoustic and electronic music, and a PhD candidate at the University of Calgary. His research is focused on the development of algorithmic software for use in the improvisation of music.

Ling-Hsuan Feng, born in1990, is a music student at NCTU in Taiwan,R.O.C. Major in Computer music. She have composed several chamber instrumental music and computer acousmatic music from past years. Her music works have been selected from Shanghai Electronic Music week "Sounds From New Generation Concert" (China, 2011), 2012 International Computer Music Conference (Slovenia, 2012), 2014 New York City Electroacoustic Music Festival. And she got the 2rd Prize for WOCMAT 2010 International Workshop on Computer Music and Audio Technology “Young Composers Awards” (Taiwan, 2010).

Jian Feng, Deputy Secretary General and Member of the Council of Electroacoustic Music Association of China (EMAC); Director of Computer Composition and Research Center of Wuhan

Conservatory of Music, he is an associate professor in Wuhan Conservatory of Music specializing electronic music. Her interests turn from electro-acoustic music to interactive music in recent years. Her compositions have been performed in many festivals worldwide, such as ISCM-ACL World Music Days, Musicacoustica-Beijing, Shanghai Electronic Music Week,Birmingham Frontiers Plus Festival, etc.

John Robert Ferguson, is a post-digital/electronic musician and visiting assistant professor at Multimedia and Electronic Music Experiments (MEME), Brown University. Prior to this he was a lecturer at Kingston University near London (2010-2013). Inspired by instability and focusing on tactile interaction, John's pseudo-anthropomorphic practice raises issues of causality, agency and legibility. John has performed nationally/internationally, notable events include: Club Transmediale (DE), Borealis festival for Contemporary Music (NO), AV Festival (GB), International Computer Music Conference (GB), STEIM Amsterdam (NL). His work is available through Leonardo Music Journal, Leonardo Electronic Almanac, Contemporary Music Review, Creative Sources Recordings, Soundmuseum.fm, and Clinical Archives.

João Fernandes, is currently a Doctoral student in composition and musicology at the University Paris VIII, under the direction of Makis Solomos. At the same university, he obtained his master degree under the direction of Horacio Vaggione. His interests are electroacoustic and mixed music improvisation. In this area he's been performing regularly in Europe with the collective Unmapped since 2009 and with the duo Electrologues since 2010. He participated in composition masterclasses at Musica Viva's festival with Trevor Wishart as well as the composition masterclasses at Fundaŋyo Calouste Gulbenkian with Emmanuel Nunes.

Rajmil Fischman, (Lima, Peru, 1956). Music studies: National Conservatory of Lima; Tel Aviv University; York University, UK. Composition teachers: Abel Ehrlich, John Paynter, Richard Orton. BSc in Electrical Engineering: Israel Institute of Technology. Currently: Professor of Composition at Keele University, UK. Main activities: acoustic/electroacoustic/multimedia composition, gestural interfaces, electroacoustic theory, music software development. More info:
http://www.keele.ac.uk/music/people/rajmilfischman/.

Mary Fitzgerald, is a performer, choreographer, educator, and community artist. She was a member of Kei Takei's Moving Earth for nearly ten years, performing and teaching internationally. As an associate professor at Arizona State University, her current research focuses on choreography and new media, and socially engaged arts. maryfitzgeralddance.com

Guido de Flaviis, (Saxophone(s)), took the saxophone diploma in Milan with a first-class honours degree in 2004 and in 2007 the Master Degree at the Dutch Conservatory in Amsterdam with honours. He performed at music festivals and in the most famous Italian and European Theatres. He is member in many ensembles were he is playing all the family of saxophones from contemporary music to electronic and free improvisation. Among them the Artefacts ensemble, Medeaeletronique and STAB saxophone quartet. He has played with a lot of different orchestras like the "Scaligeri"of La Scala, the S.Cecilia of Rome, Verdi of Milan, Camerata, Hromaton and ERT of Athens, Kratiki of Thessaloniki. As a

soloist with orchestras Guido has already more than fifty concerts to his credit.

Irene Fotinaki, (Soprano), was born in Athens.She started playing the piano at the age of seven. She attended the NATIONAL CONSERVATORY OF ATHENS, the GREEK CONSERVATORY and the ARS NOVA CONSERVATORY where she studed the piano, music theory, band's direction and instrumentation and graduated with honours. She also studied singing at the ATHENS CONSERVATORY with Despina Kalafati and graduated with honours and prizes. As a soprano she performs in numerous Baroque Conserts, Operas and first played compositions. She is the founder and conductor of the polyphonic and children' choir "IDEOTEHNON" and the conductor of "Artemidas Wind Band".

Arturo Fuentes, (1975, Mexico) His music is characterized as a meticulously organized kaleidoscopic chaos that explores the frontiers of dynamics, color, texture and virtuosity. This music unveils a constantly evolving sculptural design; you perceive a sonic space occupied by constant agitation – it's research into an aerial tonality. www.arturofuentes.com

Xiao Fu, multimedia composer and sound designer. She was born in Zhengzhou, China. After obtaining her bachelor's degree in electronic composition from the Wuhan conservatory and working at the Henan State Radio, she studied from 2010 to 2013 in the master program in multimedia composition at the Hamburg University of Music and Theater. There, she studied with professor Peter Michael Hamel and professor Georg Hajdu. Currently, Xiao is continuing her studies in Hamburg in a joint doctoral program in musicology and composition focussing on gesture-controlled instruments. Her compositions and installations were shown in China, Europe and North America.

Takuto Fukuda, (b.1984/Japan) is a composer woking in the field of electroacoustic and mixed music. He received his MA(Sonology/ 2011) from The Royal Conservatory in The Hague in The Netherlands. He is currently studying at Kunstuniversität Graz. His pieces have been awarded the FUTURA prize at "CCMC 2011"(Japan), a third prize at "WOCMAT 2013"(Taiwan), an honorary mention at "Musica Nova 2010"(Czech), a finalist at "Musica Nova 2008"(Czech), selected at numerous music festivals in Europe, Asia, North and South America, and performed at prestigious institutes such as ZKM, ina-GRM and Institute of Sonology

Lawrence Fyfe, is an artist, creative coder, and PhD candidate in CMD, where his research is focused on designing and building software toolkits that enable creative musical applications.

Francesco Galante, (1956, Rome) is an Italian composer of electroacoustic music, essayist, professor of electronic music at the Conservatory of Music of Cosenza City. Over the 70's years he studied electronic music in Italy and in France. In 1997 he was "composer in residence" at IIME of Bourges. His music is worldwide performed and published on Cd by various discografy labels. He was co-director of the project "Metafonie" held at Teatro alla Scala from 1998 to 2000. By Ricordi LIM edts he has published his two books devoted to electroacoustic music: "Musica Espansa" (coauthor N.Sani) and "Metafonie" (coauthor L.Pestalozza).

Richard Garrett, (1957) is a composer specialising in the use of fuzzy logic for algorithmic composition, audio processing and manipulation. His past works includes Weathersongs, an installation that generates electronic music in real time from the weather, and nwdlbots (pronounced "noodle-bots"), a suite of generative composition modules for Ableton Live.
His music has been presented in numerous locations including Austria (Ars Electronica), Canada, Germany, Italy, Wales and the USA. He studied algorithmic computer music with David Cope and Peter Elsea in Santa Cruz, California, and is currently an AHRC PhD scholar, working with Andrew Lewis at Bangor University, Wales.

Hugues Genevois, Gaëlle Deblonde, professional violin player, meets in 2009 Errika Manta, visual and sound artist involved in a musical study of "Tractatus Logico-Philisophicus" by Ludwig Wittgenstein. Together, they founded the electro-acoustic duo "SonicBright". In 2012, the duo meets Hugues Genevois, acoustician and composer (who had worked with Iannis Xenakis and is the former director of LAM) for a collaboration which gave birth to "Optasia" in 2014, piece for 3 solo artists and the Méta-Orchestre (An Orchestra based on the "Méta-Malette" software). Their collaboration continue with the writing of "Ele(k)tronic Elegy", piece created in Athens within the ICMC/SMC congress.

Marta Gentilucci, (Italy) studied Vocal Arts as soprano in Italy. She graduated in composition and composition/computer music at the University of Music Stuttgart (DE); she attended the Cursus1 and the Cursus2 at Ircam. She worked at the Electronic Studio ADK Berlin and at the Experimentalstudio Freiburg. Her electronic music has been selected for ICMC 2011 and 2013, SICMF 2012, nycemf 2013. Her music has been performed in Italy, France, Germany, UK, Korea, Japan and US by ensembles such as Ascolta, Hand Werk, Nikel, Elision, Intercontemporain, Neue Vocalsolisten, Jack Quartet. She is currently a Ph.D candidate in composition at Harvard University.

Marinos Giannoukakis, Born in Athens in 1979, he studied electrical/electronic engineering in Manchester. Furthermore he attained with distinction a Masters in Sound Technologies and Composition from Ionio University, under the guidance of Iannis Zannos and other significant Greek acousmatic composers such as Andreas Mniestris and Theodore Lotis. He is currently studying as a post-graduate student, awarded with a PhD scholarship from De Monfort University, at Music Technology Innovation Research Centre under the supervision of Dr. Bret Battey and Prof. Jonh Young. His portfolio contains fixed media works, real time audio and audio/visual performances and interactive installations.

Stelios Giannoulakis, Composes, performs and produces music with digital and analog media, solo or through various collaborations. Works as composer and sound designer for moving picture, theater, dance, installations, games and mobile applications. With an electronic engineering background and extensive practical research experience in contemporary music (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition - University of Wales Bangor). His works have been performed in festivals around the world and gained international composition awards (Bourges 1999/2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002/2005).
http://steliosgiannoulakis.wordpress.com

Samuel Gillies, is a composer and sound artist with an interest in the function of noise as both a musical and communicative code in music and art. His work treads the line between the musically beautiful and ugly, embracing live performance, multimedia and installation art forms to create alternating sound worlds of extreme fragility and overwhelming density. His music has been programmed at both national and international conferences and festivals, including the Test Tone Series at Superdeluxe, Tokyo and the International Computer Music Conference. His is currently studying a Masters in Composition at Goldsmiths, University of London.

Cameron Graham, is a composer and music writer currently pursuing a masters at the Royal College of Music in London. His music explores certain juxtapositions and fusions of acoustic, acousmatic and electroacoustic compositional methods. He is currently completing new works for ensemble, live electronics and tape for the coming year.

Leontios Hadjileontiadis, Born 1966 in Kastoria, northern Greece. He studied music theory and classical guitar obtaining Diplomas in Guitar Performance (1993), Composition (1997), both with honors and 1st Prize. He also holds Diploma and PhD in Electrical Engineering (1989, 1997 Aristotle University of Thessaloniki (AUTH), Greece), PhD in Music Composition (2004, University of York, UK) and a Diploma of Musicology (2011, AUTH). He currently serves as a Professor at the Dept. of Electrical & Computer Eng., AUTH, and teaches composition at the State Conservatory of Thessaloniki, Greece. His research interests lie in the areas of (bio)music composition and biomedical engineering.

Georg Hajdu, born in 1960, is among the first composers of his generation dedicated to the combination of music, science and computer technology. After studies in Cologne and the USA, he received his Ph.D. from UC Berkeley. In 1999, he produced his opera Der Sprung. Since 2002, he is professor of multimedia composition at the Hamburg University of Music and Theater. In 2005, he co-founded the European Bridges Ensemble for networked multimedia performance, and in 2010, he was artist in residence at the Goethe Institute Boston as well as visiting professor at Northeastern University.

Keith Hamel, is a Professor in the School of Music, Researcher at ICICS and MAGIC and Director of the Computer Music Studio at the University of British Columbia. Hamel has written both acoustic and electroacoustic music and his works have been performed by many of the finest soloists and ensembles both in Canada and abroad. Many of his recent compositions focus on interaction between live performers and computer-controlled electronics. As well, Hamel is author of the NoteAbilityPro software program used for professional music engraving and publishing and he has developed interactive environments for live performers and computer interaction.

Bruce Hamilton, Composer Bruce Hamilton is published by Non Sequitur Music and can be heard on the Albany, Amaranth, and/OAR, black circle, blank space, Capstone, Ilse, Inner Cinema, Linear Obsessional, Memex, Phill, SEAMUS, Spectropol, split-notes, Three Legs Duck and Mark labels. He has received honors, awards and commissions from ALEA III, AMC, ASCAP, PAS, Barlow, Carbondale Community Arts, Indiana University, Jerome

Foundation, National Society of Arts and Letters, Pittsburgh NME, Whatcom Symphony, Russolo-Pratella Foundation, and SEAMUS. A graduate of Indiana University, Hamilton teaches at Western Washington University, co-organizes the Bellingham Electronic Arts Festival, and runs the Spectropol label.

Jonty Harrison, (born 1952) – DPhil, University of York (1980). Worked at City University, London and the National Theatre (1976-80) before joining the Music Department of the University of Birmingham. In September 2014 he retires as Professor of Composition and Electroacoustic Music and Director of BEAST (and, until 2013, the Electroacoustic Music Studios). International prizes include Bourges, Ars Electronica, Musica Nova and Destellos; commissions from leading organisations and performers. His music appears on three solo albums (empreintes DIGITALes, Montreal) and several compilations (NMC; Mnémosyne Musique Média; CDCM/Centaur; Asphodel; Clarinet Classics, FMR, Edition RZ and EMF).
http://www.electrocd.com/en/bio/harrison_jo/

Christopher Haworth, is an artist, audio researcher, and scholar from Preston, UK. He holds degrees from Chelsea College of Art, Goldsmiths College, and Queen's University Belfast. Christopher's research is informed by longstanding interests in the history of audio technologies, psychoacoustics and music psychology, and the way the two intertwine in modernity. His compositions have been performed internationally at ICMC, New York City Electroacoustic Music Festival, Quadrophonia and others. In 2011 he won a Shut Up and Listen award for young composers for his composition, Correlation Number One. He is currently working with principles derived from cybernetics and systems theory research.

Yuanyuan (Kay) HE, began learning piano at age 5, and at age 15, she began studying composition. As an undergraduate with two majors, she studied with Prof.Tang Jianping in composition, and Electroacoustic Music of China at the Central Conservatory of Music in Beijing. The winner of a Snow Scholarship, she got a Master's degree in composition at the University of Missouri-Kansas City, studied under Drs. Zhou Long, Chen Yi, Paul Rudy and James Mobberley. She is currently pursuing her doctoral degree in composition at the University of Texas at Austin, studying under Drs. Dan Welcher, Russell Pinkston, Donald Grantham and Yevgeniy Sharlat.

Mara Helmuth, composes music often involving the computer, and her own software. Her music has been performed internationally, and recordings include Sounding Out! (Everglade), Sound Collaborations on Centaur Records, Implements of Actuation (Electronic Music Foundation), and works included on Open Space CD16. She teaches composition at the College-Conservatory of Music, University of Cincinnati and directs the CCM Center for Computer Music. She previously taught at Texas A&M University and New York University. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. Her software has involved granular synthesis, Internet2, and RTcmix instruments.

Alejandra Hernández, Composer interested in sound exploration through technology, and contemporary instrumental techniques in

order to find methods and materials for her compositions, focusing mainly on electroacoustic music and multimedia.
Her work has been performed at international contemporary music festivals around the world. She has received support and recognition from: Sgae Foundation, Berklee College of Music, Fulbright-García Robles, CIM / UNESCO, LIEM, BBVA Bancomer Cultural Fund; FONCA / Banff Centre for the Arts, Multimedia Centre / CENART.
Member of SNCA, National System of Art Creators of México and AMEE, Electroacoustic Music Association of Spain where she is actually living.

Jonathan Higgins, is an undergraduate composer from England who is currently based in Sheffield where he is in the third year of his BMus degree. His music is often densely gestural and noise based with influences from beat and glitch based music.

Richard Hoadley, In recent years he has composed using his own bespoke systems implementing physical interfaces and algorithmic software which together generate original compositions in real-time as a feature of the performance. He has developed a number of devices including the 'Gaggle' which investigate and facilitate physical interactions with musically expressive algorithms for installations, performances (including dance) and therapeutic environments. In 'Calder's Violin' he included methods for the live presentation of algorithmically generated music notation. In 'The Fluxus Tree' and 'Quantum Canticorum' physical gesture generates notation for simultaneous performance. He is affiliated with the Digital Performance Laboratory at Anglia Ruskin University.

Elizabeth Hoffman, ives in NYC. Her work has been recognized by the Bourges and Prix Ars Electronica organizations and an ICMA Commission. Recent articles appear in the Computer Music and Organized Sound journals. They concern spatialization as a performed quality, and aspects of symbolic form and subjectivity in electroacoustic music. She has been recognized for her “visionary sound collages” (Chain DLK (USA)), and “disciplined, articulated sound aggregates that transform” (De:Bug, Germany) or move between “free resonances, and sonorous sculptures” (France Musique). She teaches in the Department of Music at NYU. Her work is available on empreintes DIGITALes.

Cat Hope, is a Western Australian composer, sound artist, performer, songwriter and noise artist. She is a flautist and experimental bassist who plays as a soloist and as part of other groups. She is the director of and performer in Decibel: a group focused on Australian repertoire, the nexus of electronic and acoustic instruments and graphic score realisations. She recently completed a Churchill Fellowship which included a residency at the Visby International Composers Centre in Sweden, and is currently resident at Civitella Ranieri in Italy. She is a researcher at the Western Australian Academy of Performing Arts.

Christopher Hopkins, is a composer, performer, and researcher in musical applications of virtual environments. His special interests include compositions formed from dialectics of historical musical styles, performing seventeenth-century music for viola da gamba, and experimental technological integration of composition with instrument design, graphical notation, and electroacoustic sound synthesis. His applied research activity is focused on development

of VE-SoundControl, an experimental software application that coordinates sound synthesis with 3D haptic virtual reality. Hopkins is Associate Professor of Music and Director of the Center for Excellence in the Arts and Humanities at Iowa State University of Science and Technology.

Ben Houge, Highlights of his eighteen-year videogame career include his string quartet score for Arcanum: Of Steamworks & Magick Obscura (2001) and the innovative cell-based music system he designed for Tom Clancy's EndWar (2008). From 2004 to 2010, Ben lived in Shanghai and was active in China's experimental sound scene. He recently produced a series of "food operas," using videogame techniques to score the indeterminate events of a multi-course meal. Ben holds music degrees from St. Olaf College and the University of Washington and teaches in the Music Technology Innovation department at Berklee College of Music's new campus in Valencia, Spain.

Tim Howle, is Professor of Music at the University of Kent, UK. Until recently he was Head of School and has overseen the creation of new studios and of MAAST (Music and Audio Arts Sound Theatre.) He has also worked at the Universities of Hull and Oxford Brookes. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work centres on electroacoustic music including pieces for tape, performer and live electronics and pieces involving visual media. He work has been performed throughout the US, Asia and the EU.

Edwin Huet, is from San Jose, California. He studies computer music composition under Dr. McGregor Boyle and Dr. Geoffrey Wright at the Peabody Institute of Johns Hopkins. His works has been featured at SEAMUS, ICMC/SMC, and throughout the U.S. and Asia. His 2013 piece, "Prism" for Disklavier and custom software, received 2nd place in the 2014 Prix D'Été competition. He is also an active performer and improviser of electro-acoustic music, having collaborated with the likes of Divisio, the Centre Street Quartet, The Peabody Wind Ensemble, the Peabody Jazz department, the Out Of Your Head Collective, and various others.

Joel Hunt, is a Lecturer in Music at Penn State Erie where he teaches courses on music theory and digital media. He holds degrees in Saxophone and Composition from SUNY Fredonia and UC Santa Barbara. He is an active composer and performer, specializing in algorithmic, interactive, and improvisatory electroacoustic music. As a member of the Now Hear Ensemble, he recently produced Made In California, a commissioning/recording project and concert series that brought together eleven composers from across the state. He is planning to release a recording of new works for saxophone and electronics later this year.

Jongchan, Hyun, was born in Seoul, South Korea in 1983. He studied Composition and Electro-acoustic music at Chugye University for the Arts(2002-2008, BA) and Music Technology at Korea National University of Arts(2009-2011, Artist Diploma). He is currently studying Sonology in the Royal Conservatory of the Hague. His main interest is electro-acoustic music and audio-visual. He has worked as composer and sound designer for films and dance performance. And also work as interactive designer for opera and dance performance. He has worked as concert producer for SICMF(2009-2011), fest-M (2009-2011) and Asia Computer Music Festival(2010)

David Ikard, Ikard draws from his diverse cultural upbringing, as well as a wealth of life experiences in order to more fully exact his unique voice. Additionally, Ikard has a strong background in visual art. This understanding of visual aspects strengthens Ikard's music and aids him in creating a more comprehensive artistic experience. Recent and upcoming performances include the Montreal New Music Festival, MUSICA NOVA, the Toronto Electroacoustic Symposium, the NAISA, ICMC, the Sonorities music festival in Belfast, the Global Composition conference in Darmstadt, SEAMUS, as well as many others. For more information visit davidikard.com

Wataru Iwamoto, Born in Japan in 1959, studied composition at the School of Music, Aichi Prefectural University of Fine Arts and Music, where he received Bachelor of Arts and Master of Arts degrees. The first-prize winner of the composition division of the 50th Music Competition of Japan, Mr. Iwamoto has composed numerous works, including "Imagined Scenery 2" for electronics and movie and "Composition of Orchestra" commissioned for Japan-China Friendship Exchangev Special Concert. Currently, Mr. Iwamoto is Professor of Composition at Nagoya University of Arts and Adjunct Part-time Instructor of Composition at Aichi Prefectural University of Fine Arts and Music.

Nicolas Jacquot, was born in 1983 in Belfort, France. He now lives and works in Paris. He got essentially educated by Jacopo Baboni Schilingi, and extended his apprenticeship with Giacomo Platini and Lorenzo Bianchi at the Music Conservatory of Montbeliard. Deepening the formalization of his compositional strategies, he is currently focusing on hypertextual practices through aesthetical concerns. He is parallely working on different projects of pieces for concerts, installations and theater music. Since 2011, he is a regular partner of the Ensemble de Musique Interactive, a flexible ensemble particularly devoted to live-electronic music.

David Evan Jones, chamber music, chamber operas, and computer music have been performed throughout the United States, Asia, and Europe. His work has been recognized by awards from the Premio Ancona International Composition Competition(Italy), the American New Music Consortium, the MACRO International Composition Competition (USA), the Prix Ars Electronica (Austria), and the Bourges (France) Electro-Acoustic Music Competition. His compositions are published by Dorn Publications, American Composers Editions, and on compact disks from Wergo Records, Centaur Records, Contemporary Recording Studios, Musical Heritage Society, and Composers Recordings Inc. His theoretical articles have appeared in Perspectives of New Music and Computer Music

Kari Johnson (Kansas City based pianist), has performed at a variety of venues including the 2013 Seoul International Computer Music Festival, SEAMUS 2014, the 2011 Thailand International Composition Festival, Electronic Music Midwest, and the Electro Acoustic Barn Dance. She can be heard on Irritable Hedgehog's 2012 release of Scott Blasco's /Queen of Heaven/. Johnson has an affinity for new music performance, which is evident in her fearless interpretations and willingness to explore new techniques. Her playing has been praised for its "firm musicality" and"sensitivities [that are] rather extraordinary." She received her DMA in Piano Performance from UMKC in 2013. Lawrence Fyfe Aspect is a music ensemble of graduate students in the Computational Media

Design (CMD) program at the University of Calgary, Canada. The ensemble explores the use of interactive performance systems, visual scores, and new digital musical instruments in their music-making.

Georgia Kalodiki, Born in Athens (1975) she has a Master and a PhD in acoustic composition from Goldsmiths College, University of London. She has also studied composition with Yannis Ioannidis and Alexandros Kalogeras, music for cinema and mixed media as well as classical guitar. She is currently a PhD candidate at Ionio University of Corfu in Electroacoustic Composition. She has received commissions from Boston University, Kapodistrian University of Athens, Orchestra of colours, Acanthes 2007, Red Noise Ensemble etc. Her music has published from Subways Records. She has composed music for four silent movies in Kakogianni foundation for the 2010-2012 Greek Silent cinema Festivals. She's has also composed music for theater productions.

Orestis Karamanlis, Born in Athens, Greece. Orestis completed a PhD in electroacoustic composition at the Sonic Arts Research Centre in Belfast and he is currently a lecturer at Bournemouth University in England. More information can be found at orestiskaramanlis.net.

Konstantinos Karathanasis, is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, and Ioanian University. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo. His teachers include Cort Lippe and Andreas Mniestris. He is currently an Associate Professor of Composition & Music Technology at the University of Oklahoma.

Cody Kauhl, is an American composer that investigates the hidden musical potential of urban and rural noise pollution. His work has been performed at international and national festivals and conferences including the Society of Electro-Acoustic Music in the United States and the Center of Cypriot Composers. Cody graduated in 2011 with a B.M. in Music Theory/Composition at Southern Illinois University Edwardsville and recently completed his M.M. thesis in Music Composition at the University of Missouri – Kansas City. In February 2014, Cody acted as composer-in-residence at the Kimmel Harding Nelson Center for the Arts. For more information, please visit: www.codykauhl.com.

Steven Kemper, creates music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. His compositions have been presented at numerous concerts and festivals around the world. In 2010, he won the ICMA 2010 Student Award for Best Submission for Shadows no. 5, part of a collaborative series of pieces for belly dance, electroacoustic music, and RAKS System. Steven received a Ph.D. in composition and computer technologies from the University of Virginia and is currently Assistant Professor of music technology and composition in the Music Department at the Mason Gross School of the Arts at Rutgers University.

Arsid Ketjuntra, studied at Mahidol University and Brooklyn College and currently freelances as a New York City-based composer and

performer. Having studied with Surat Kemaleelakul, Aya Nishina, Douglas Geers, and Tania León, Ketjuntra actively composes both electronic and acoustic music. His music have been chosen for Composers Now 2012, IEAMF 2012, Beijing Modern Music Festival 2013, Thailand International Composition Festival 2013, and USF New Music Festival 2014. His collaborative works with Jaeseong You and Yoomee Baek also have been featured in important festivals and conferences like SEAMUS 2013, IEAMF 2013, NIME 2013, Mise-En Music Festival 2014, and SEAMUS 2014.

Yumiko Kishi, born in Yokohama, Japan on the 5th of July 1993. She started playing the piano from the age of 6 and the flute from the age of 10. After she graduated from high school in 2012, she started to compose computer music. She is majoring in music composition and disaster prevention at Keio University.

Shelly Knotts, (UK) is composer, performer and improvisor of live electronic, live-coded and network music. She performs internationally, both solo and in various collaborative groups.
She is currently studying for a PhD in Live Computer Music at Durham University. Past affiliations include BEAST (Birmingham ElectroAcoustic Sound Theatre) and sound-art collective SOUNDkitchen. Her work has been published on Chordpunch record label, Absence of Wax netlabel and in Leonardo Music Journal. She has received commissions and residencies from PRSF and Sound and Music.
Current projects include laptop band BiLE (Birmingham Laptop Ensemble), and audiovisual performance “[Sisesta Pealkiri]” with Alo Allik.

Tonia Ko, (b.1988) Her music has been performed internationally by ensembles such as orkest de ereprijs, ensemble mise-en, Eastman Wind Ensemble, and Mivos Quartet. Her work has been featured at Tanglewood Music Center, Santa Fe Chamber Music Festival, and Wellesley Composers Conference. She has received recognition from the American Academy of Arts and Letters, Copland House, and the Lin Yao Ji Foundation. Her own explorations in the visual arts have sparked a recent curiosity for interdisciplinary connections. Born in Hong Kong and raised in Honolulu, Hawaii, she received previous degrees from Indiana University and the Eastman School of Music.

Jaeseong You

Juraj Kojs, (Slovakia/USA). Miami New Times described his muscle-powered multimedia Neraissance as "striking and unforgettable," and MiamiArtzine called his Signals "enthralling and immersive." His commissions include Meet the Composer, Harvestworks and Miami Theater Center. He published in Organized Sound, Leonardo Music Journal and Journal of New Music Research. Kojs directs Foundation for Emerging Technologies and Arts (FETA). He holds a Ph.D in Composition and Computer Technologies from University of Virginia and taught at Medialogy Aalborg University, Yale University, University of Virginia and Miami International University. He is an Assistant Professor of Professional Practice at University of Miami's Frost School of Music.

Panayiotis Kokoras, (Gr 74’) is an internationally award-winning composer and computer music innovator. His Sound compositions use timbre as the main form bearing element. An Ecriture du Son which is based on sound-to-sound structures, on transformation strategies from one to another as well as on functional classification

sound models. He is founding member of the Hellenic Electroacoustic Music Composers Association and from 2004 to 2012 he was board member and president. Since fall 2012 he has been appointed Assistant Professor at the University of North Texas. His works received more than 55 prizes and distinctions.

Marina Kolovou, (cello), guest solo cellist of the Greek National Opera since 2009, studied in the Athens Conservatory, under N. Kotzias and D. Gouzios. She graduated with the grade "Excellent Unanimously and 2nd prize" and the "Nakas" Award. She was granted a two-year scholarship from the Greek State Scholarships Foundation to study in the Conservatorium van Amsterdam with Prof. M. Mostert. Marina attended masterclasses of M. Strauss, D. Ferschtman, V.Despalj, E.Rijseger, e.tc. She participated on the "Techni's National Cello Concours" in 2005 (3rd prize). She is a founding member of the "Galan Trio" and "Kydoniatis String Quartet". She has cooperated with the "Athens State Orchestra", the "EUYO", the "GMJO" (only Greek representator for 2009), e.tc. She performed solo recitals, chamber music and concertos in Greece, Canada, Germany and the Netherlands.

Alexandros Kontogeorgakopoulos, is a computer music researcher, senior lecturer in sonic arts in Cardiff School of Art and Design – Fablab Cardiff at Cardiff Metropolitan University and a musician. He has studied physics, signal processing, classical music and computer music in Greece and in France. His research and musical interests are situated at the intersection of art, science and technology. He has participated in various music ensembles in the past and composed acoustic and electronic music. His latest works incorporates haptic interactions, physical modeling algorithms, visual elements and digital fabrication processes.

Paul Koonce, (b.1956) studied composition at the University of Illinois and the University of California, San Diego where he received the Ph.D. in Music. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo Competition, the National Flute Association, Prix Ars Electronica, IMEB, ICMA, and Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records. He holds the position of Professor of Music at the University of Florida.

Myrto Korkokiou, has a BA in Music (Ionian University) and a Mmus in Performance (LCMM –London). She has given concerts in Athens Megaron, Philippos Nakas, Aboutt, Beton, BFS Convention 2012, Theatre of Corfu, University of Salford 2013, Onassis Cultural Centre, NFA Convention 2013.From 2000 she collaborated with Apostolos Loufopoulos in composing pieces for flute and electronic means. Their piece 'Behaviours' has been awarded the first price in D. Dragatakis 2007-2008 and '59 Winds' has been awarded the first price in Franco Evangelisti 2006. They have been awarded in 'Music Nova 2006, 2004', and in 32 Bourges Competition.http://myrtokorkokiou.wordpress.com

Scott Krejci, is an Electroacoustic composer from Denton Texas. He has taught composition, computer music and given lectures on electroacoustic music at the Red River Arts Academy, Southern Illinois University, Collin County Community College and the University of North Texas. His acoustic and electroacoustic works

have been preformed around the world including the United States, Ireland, Holland, Cuba and Taiwan. He currently works as an IT Manager and Audio Specialist at the University of North Texas. Esther Lamneck, is a full music professor at NYU and one of a few performers who plays the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound.

Michael Ka Yau Lau, Originally trained in instrumental music composition in Hong Kong Baptist University, he (Hong Kong) has focused his postgraduate composition studies in electroacoustic music. His recent research focuses on soundscape composition, acoustic ecology and sound spatialisation. Michael studied MusM in Electroacoustic Composition at NOVARS in University of Manchester. His works are often programmed in diverse performance spaces such as, galleries, museums, theatre and concert halls. He is currently pursuing PhD studies in Manchester, under the supervision of Dr. Ricardo Climent.

Sebastien Lavoie, is a Master's graduate, working on sound spatialization with Robert Normandeau in Montreal. Sebastien regards himself as belonging to this new generation of students who use the Laptop as a musical instrument. And this compositional tool allows him to develop his musical skills as much on stage as in the studio. After completing his bachelor degree, he decided to further his research on the integration of spatialization in acousmatic music as well as its performance in concert. Sound explorator, Sebastien travels through the diverse avenues of noise and music in order to capture and compose the novel sounds.

Esther Lamneck, The New York Times calls Esther Lamneck "an astonishing virtuoso". Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music artists throughout the world. An advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. She directs the Woodwind Program at New York University and the NYU New Music Ensemble. Ms. Lamneck makes frequent solo appearances worldwide. She is one of a few performers who plays the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. Her collaborations with composers have led to hundreds of new compositions in many genres including solo works for the clarinet and the tárogató. She has recorded for Amirani Records, Bridge, Centaur, EMF, Music and Arts, CRI, Opus One, SEAMUS, Capstone, Romeo/Qualiton, New World Records and INNOVA.

Won Lee, is a sound designer, composer and computer music instructor from South Korea. He studied physics and received BS and MS in Physics at Hanyang University, South Korea. He entered the master's program in music technology at NYU, where he learned and started to compose acousmatic music. He received MM degree and graduated from NYU in Dec. 2002. He had taught computer music classes at Seoul Art College and Global Education Institute, Sejong University in South Korea. His pieces have been selected for playing at ICMC 2012 (Slovenia), ICMC 2013 (Australia) and New York City Electroacoustic Music Festival 2014.

Hoyong Lee, (b.1985) studied electroacoustic composition at Hanyang University. His works were selected for performances at ICMC (Ljubljana 2012, Perth 2013), Sweet Thunder Music Festival

2014 (Sanfrancisco), ISSTC2014 in Ireland, with attending the conference as a Scholarship member. His projects selected by Vox Novus 60x60(2012) Voice Mix and PianoForte Mix were played as a World Premiere at the International Sound Art Festival in Berlin 2012, Texas State University and Chicago Fine Arts Center. His practice explores ways of deepening the electric musical relationship with storytelling based on voice and media.

Flutist Erin Lesser, has performed around the world and her performances have been lauded as “superb” "excellent"(New York Times) and “brilliant” (New York Concert Reivew). She is a member of Alarm Will Sound, Argento Chamber Ensemble, Due East, and Wet Ink Ensemble. Festival appearances include: Shanghai Electroacoustic Music Festival, Beijing Modern, Kilkenny Music Festival, Krakow's Sacrum Profanum, Holland Festival, Istanbul International Spectral Music Festival, and Aldeburgh Festival. Lesser was a fellow of The Academy, (a program of Carnegie Hall, the Juilliard School and the Weill Music Institute.) She is Assistant Professor of Flute at Lawrence University in Wisconsin. Lesser is a Pearl Flute Performing Artist.

Elainie Lillios, music reflects her fascination with listening, sound, space, time, immersion, and anecdote. Recently in Greece as a 2013-14 Fulbright Scholar; First Prize 2009 Concours Internationale de Bourges; recognition from Prix Destellos, CIMESP, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. Grants/commissions from INA/GRM, Rèseaux, ICMA, La Muse en Circuit, and ASCAP/SEAMUS. Special guest at GRM, Rien à Voir, festival l’espace du son, June in Buffalo, and elsewhere. Acousmatic music available on Entre Espaces, (Empreintes DIGITALes). Other pieces on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, NAISA, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. elillios.com

Kuei-Fan Lin, a native of Taiwan, she has recently completed her doctoral degree in composition at the University of Arizona in August, 2014, under the tutelage of Craig Walsh. Her pieces have been selected from the ICMC, NYCEMF, the SEAMUS National Conference, the 6th International Competition of Electroacoustic Composition and Visual-musicthe of Foundation Destellos, EMM, and the 3rd Shanghai Conservatory of Music International Electronic Music Week. Her pieces were the finalists of the 8th &10th International Composition Competition "Città di Udine", and have been selected to be included in the CD of the competition dedicated to electro-acoustic compositions (8th &10th Editions).

Cort Lippe, studied Renaissance music in Italy for a year, composition and computer music with Larry Austin in the USA, and followed composition and analysis seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis. From 1980-83 he studied and did research in The Netherlands, at the Instituut voor Sonologie with G.M. Koenig and Paul Berg in the fields of computer and formalized music. From 1983-1994 he lived in France where he worked for three years at the Centre d'Etudes de Mathematique et Automatique Musicales (CEMAMu), founded by Iannis Xenakis, while following Xenakis' courses on acoustics and formalized music at the University of Paris. Subsequently, he worked for nine years at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), founded by Pierre Boulez, where he gave courses on new

technology in composition, developed real-time computer music applications, and was part of the original development team for the software Max. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. As a teacher, Lippe has given over 100 presentations and guest lectures around the world, and was a visiting professor at the Sonology Department of Kunitachi College of Music, Tokyo (1992, 1999-2007, and 2010), the Carl Nielsen Conservatory of Music, Odense, Denmark (1999-2001), New York University (2007), and as recipient of a Fulbright Award in 2009, he spent six months teaching and doing research at the National and Kapodistiran University of Athens, Greece. Since 1994 he has taught in the Department of Music of the University at Buffalo, New York where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios. He's compositions have received numerous international prizes, including first prizes from the Irino Competition (Japan), the Bourges Electroacoustic Music Competition (France), El Callejon Del Ruido Competition (Mexico), USA League-ISCM Competition (USA), and the Leonie Rothschild Competition (USA); second prize from the Music Today Competition (Japan); third prize from the Newcomp Competition (USA); and honorable mentions from the Prix Ars Electronica 1993 and 1995 (Austria), the Kennedy Center Friedheim Awards (USA), the Sonavera International Competition (USA), the Bourges Electroacoustic Music Competition, and the Luigi Russolo Competition (Italy). Some of his commissions include the International Computer Music Association, the Sonic Arts Research Center (UK), the Festival El Callejon del Ruido (Mexico), the Dutch Ministry of Culture, and the Zentrum für Kunst und Medientechnologie (Germany); and he has written for many internationally acclaimed soloists, including bassist Robert Black, percussionists Pedro Carneiro, Patti Cudd, and Kenyon Williams, tubists Mel Culberton and Melvyn Poore, saxophonist Steven Duke, clarinetist Esther Lamneck, sho player Mayumi Miyata, harpist Masumi Nagasawa, pianist Yoshiko Shibuya, and bass clarinetist Harry Sparnaay. His music has been performed at more than 100 peer-reviewed and 150 invited national and international festivals and conferences, including the International Computer Music Conference, ISCM World Music Days, Gaudeamus (The Netherlands), the Music Today Festival (Tokyo), the Bourges Synthese Festival (France), the Huddersfield Festival (UK), and SARC's Sonorities Festival (UK). In addition, since 1993 Lippe has collaborated with the composers/researchers Miller Puckette and Zack Settel, performing as the Convolution Brothers at festivals worldwide. His works are recorded on more than 30 CDs, including ADDA, ALM, Apollon, Big Orbit, CBS-Sony, CDCM, CDE Music, Centaur, Classico, CMJ Recordings, EMF, Hungaroton Classic, Harmonia Mundi, ICMC2000/2003, IKG Editions, Innova, MIT Press, Neuma, Salabert, SEAMUS, Sirr, SMC07 and Wergo.

Emma Lloyd (KUBOV), KUBOV is a duo of violin and electronics. Incorporating minimalist textures and lush sustains as well as harrowing dissonance and distortion, their music ranges from the esoterically tingly to downright disturbing. Their eclectic sonorities are a result of the hybridisation of electronics and acoustic

instrument, with which they explore and combine spaces and places, warping perspective and effecting a sonic escapism.
Jess Aslan and Emma Lloyd are both in their final year of phD at the University of Edinburgh, and have been working together since 2011.

Shih-Wei Lo, studies with Huck Hodge and Juan Pampin at the University of Washington in Seattle. He received his bachelor's degree in Music Composition and Theory from National Taiwan Normal University, where his mentors were Ching-Wen Chao and Kris Falk. Lo has worked with musicians and ensembles such as violists Frank Brakkee, harpists Miriam Overlach and Shannon Chieh, Taipei Chamber Singers, etc. His upcoming composition will be premiered by the Nieuw Ensemble and the Little Giant Chinese Chamber Orchestra in December 2014. Recently he was awarded First Prize and Audience Award in the Dutch Harp Festival and Composition Contest 2014.

Hans-Gunter Lock, (born 1974) is composer and musicologist. He has been living in Estonia since 2000. His creative work consists mainly of electronic, chamber music and interdisciplinary projects (including lighting, video, performance). Currently he is interested in microtonal pitch organisation focusing on the Bohlen-Pierce scale. Graduated in music theory (Leipzig) and musicology (Tallinn) he is employed since 2002 as lecturer at the Estonian Academy of Music and Theatre (EAMT) teaching composition and electronic music related subjects, e.g. sound synthesis, algorithmic composition, and microtonal music. Since 2008 he is engaged in PhD studies at EAMT.

Fernando Lopez-Lezcano, he enjoys imagining, building, fixing and improving things. The word "things" includes computer hardware and software, controllers, music composition, performance and sound. His music blurs the line between technology and art, and is as much about form, sound and space, as about algorithms and software. He has been working with multichannel sound for a long time and can hack Linux for a living. At CCRMA since 1993, he combines his backgrounds in music, electronic engineering and programming with his love of teaching and music composition and performance. He was the Edgar Varese Professor at TU Berlin in 2008.

Paola Lopreiato, She is from Calabria and studied in Florence graduating in piano and in painting at the Accademia. She specialized in Electroacoustic composition at the Department of Music and New Technologies. Her Multimedia creations were realized University of Chester, University of Bournemouth, Sheffield Drama Studio, Belfast SARC, SEAMUS, NYCEMF, NYU, in Canada Winnipeg University, in Corfu Academia Yonica , in Kefalonia ICAC gallery and the Athenian I-Club, in Mexico Fonoteca National, in Ljubljana ICMC, in Perth ICMC. She is currently PhD student in new media art at Plymouth University. She is also teaching at the coservatorio di Perugia.(www.paolalopreiato.com)

Theodoros Lotis, His music has been performed in Europe, Australia, America and Asia, and has received a number of awards and distinctions at Bourges, Sculpted Sound Composers Competition, Metamorphoses, Luigi Russolo, CIMESP and de temps / Times Play. Composer-in-residence at New York University in spring 2012. He was awarded the first prize at the Concours International de Spatialisation, Espace du Son by Musiques et Recherches, in Brussels. He taught at Goldsmiths University of

London, the Aristotle University of Thessloniki and the Technological Educational Institute of Crete. He is Assistant Professor at the Ionian University of Corfu, Greece. His music has been released by Empreintes Digitales. www.theodorelotis.com

Apostolos Loufopoulos, creates electroacoustic music and sound art for fixed and live digital media, and teaches these subjects at academic level. His music is known worldwide and has been awarded a number of prizes, including Ars Electronica, Bourges, Metamorphoses, Noroit, Scrime, Franco Evangelisti, Musica Nova etc. He is assistant Professor at the Ionian University, Department of Audio Visual Arts. His music can be found in Amazon, iTunes, CDbaby, Youtube, Soundcloud.
http://www.cdbaby.com/Artist/ApostolosLoufopoulos
http://apostolosloufopoulos.wordpress.com/

Jingyou Lu, is 21 years old. She was born in Wuyishan, Fujian Province, China. She is studying in Xiamen University of Technology, with a major in Music Engineering. One of her electroacoustic music piece was selected in International WOCMAT (Workshop on Computer Music and Audio Technology) 2013 Sound Gallery in Taiwan. She is a junior now. She is studying this year in Taiwan.

Hugh Lynch, is an electroacoustic composer from Ireland. Currently finishing (graduation expected Oct 2014) a PhD in Music Technology at the Digital Media and Arts Research Centre (DMARC) located at the University of Limerick, Ireland. His research is concerned with formulating compositional techniques derived from perceptual audio research experiments for the purpose of composing multichannel electroacoustic music. He has presented research findings and music works at a number of conferences; Electroacoustic Music Networks conferences (2011) and the International Computer Music Conference (2011, 2013). He has performed music works in concert at the Totally Huge New Music Festival in Perth (2013) and more recently at the New York City Electroacoustic Music Festival (2014). Also, his music has been played on Irish national radio - RTE's Lyric FM Nova show.

Eric Lyon, is a composer and computer music researcher. His recent work focuses on articulated noise, spatial orchestration and computer chamber music. His software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. His book “Designing Audio Objects for Max/MSP and Pd” is published by A-R Editions. In 2011, Lyon was awarded a Giga-Hertz prize from ZKM, resulting in the composition of the 43-channel computer music composition Spirits. Lyon has taught at Keio University, IAMAS, Dartmouth, Manchester University, Queen’s University Belfast, and currently teaches at Virginia Tech.

Ryan Maguire, plucks steel strings, resonates vocal chords, and transforms non-linear signals into ephemeral soundscapes. Believing that through music we live more fully, feel more deeply, think more clearly, and connect more truly, his work persistently attempts to find hidden resonances and thus catalyze transcendent, humane experience.
He is currently a Ph.D. student in Composition and Computer Technologies at the University of Virginia. After earning his undergraduate degree in Physics, he earned postgraduate degrees at the New England Conservatory and Dartmouth College in Composition and Digital Musics, respectively. His music and writing can be found online at ryanmaguiremusic.com.

Luigi Marino, is a composer, percussionist and software developer native to Rome. He holds a BA in Music Theory from University of Rome Tor Vergata, and an MFA in electronic music from Mills College. His recent work has focused on interactive systems able to create interactions between an acoustic source and a computer, and composition for fixed media. As a percussionist, he is specialized in bowed metals and hand drums, with a predilection for the zarb; he performs mostly in improvised sets. Festival appearances include Seoul International Electronic Music Festival (Seoul), EMU Festival (Rome), Signal Flow Festival (Oakland, CA) among the others.
More information at www.luigimarino.net

Marco Marinoni, (10/April/1974) is a professor at the Conservatory of Music "G. Verdi" of Como (Italy) where he teaches Electroacoustic Performance Practice. He gained a M. Mus. Conservatory Degree in Computer Music (2007) 10/10 cum laude, a Master's Degree in Sound Direction and Live-Electronics at the Conservatory of Music "B. Marcello" of Venice (2007), 110/110 cum laude with Alvise Vidolin and a Master's Degree in Composition (2013), 110/110 cum laude. He studied music composition with Mario Garuti. He is a member of SIMC - Societü Italiana Musica Contemporanea. The scores of his pieces are published by ArsPublica and Taukay.

Dimitrios Maronidis, (b.1980) composes acoustic, electroacoustic, mixed media and interactive music. In his most recent works he tries to bring together these fields and he explores extensively algorithmic processes for organizing his musical material.

His works have been performed in many places and festivals around the world by decent ensembles and orchestras (Lorraine Symphony Orchestra (FR), State Orchestra of Thessaloniki (GR), State Orchestra of Athens (GR), Nieuw Ensemble (NL), dissonArt ensemble (GR), ContraTempo Chamber Orchestra (GR), Diotima Quartet (FR), Chimera Ensemble (UK), UMS 'n JIP (CH) etc). He is currently teaching orchestration at the State Conservatory of Thessaloniki.

Ed Martin, is an award-winning composer whose music has been performed throughout the world at, among others, the ISCM World New Music Days in Sydney, the Seoul International Computer Music Festival, the International Electroacoustic Music Festival Santiago de Chile, and ICMCs. His compositions are recorded on the Mark, Centaur, innova, Parma, Emeritus, and SEAMUS labels. He holds degrees from the University of Illinois at Urbana Champaign (DMA), University of Texas at Austin (MM), and the University of Florida (BM), and is Associate Professor of Music at the University of Wisconsin Oshkosh. Visit www.edmartincomposer.com

Megumi Masaki, has established herself as an international artist renowned for her warmth and rapport with audiences and her superb musicianship. Her multi-faceted career as acclaimed soloist, chamber musician, champion of Contemporary music and pedagogue has taken her across Canada, the USA, Europe and Asia. She is the recipient of numerous scholarships, awards and grants from the Canada Government, Canada Council, Manitoba Arts Council, and British Council. Recently, she was selected as Artistic Director of the Eckhardt-Gramatté Competition. Masaki is a Professor of Piano at Brandon University where she coaches solo

and collaborative pianists and teaches undergraduate and graduate piano pedagogy.

Devin Maxwell, Composer's chamber music has been described as “amiably strident...clusters hammered insistently” by the New York Times and his orchestral works “a beautiful puzzle, with clusters fitting between plucks and pedals that build pyramid melodies” by the American Record Guide. He has recently been commissioned by mmm... (Tokyo), Bent Frequency (Atlanta), Ensemble Dedalus (Montpellier), and the Deer Valley Music Festival Emerging Quartets and Composers Program (Utah). He is currently pursuing a Ph.D. in music composition at the University of Utah and is a graduate of the Cincinnati College-Conservatory of Music and California Institute of the Arts.

Tom Mays, Composer and computer musician, with works for electroacoustics, instruments with electronics, dance, theater, interactive installation and film. He is currently working on “The Well-tempered Patch” - suite for real time processing and solo instruments, and other projects involving gestural performance of real-time computer systems. He teaches Electroacoustic Composition and Performance at the Strasbourg Music Academy and at the CNSM of Paris. Spent many years as a computer music producer at Ircam, and gives frequent seminars, masterclasses and workshops at universities and conservatories throughout France and Europe. Currently completing a PhD at the University of Paris 8 with Horacio Vaggione.

Dariusz Mazurowski, is a Polish electroacoustic music composer and performer born in Gdańsk. His list of works include mainly electronic / acousmatic compositions, radiophonic collages and electroacoustic improvised music. Also active as a visual artist and writer / journalist. His musical works have been aired by various radio stations, played live at many festivals and other events – in Europe (Germany, Poland, Czech Republic, UK and Russia to name a few) and outside (USA, Canada and China for example). Dariusz Mazurowski is a member of Polish Society of Electroacoustic Music. http://deemstudio.com/

Huw McGregor, (b’76) studied performance and composition at the Welsh Collage of Music and Drama, and then went on to further his studies with an MA for music for film and recording and editing at Bangor university North Wales. An accomplished cellist and competition performer, he was presented with the Grace Williams Memorial Award for composition at the Urdd National Eisteddfod (’96). He taught Music Technology at Yale College in Wrexham, North Wales where he specialized in performance and composition, and he is now returning to composing acoustic and electroacoustic works. Websites:
www.imp2000.tk, www.soundcloud.com/huwmcgregor/tracks
www.soundcloud.com/huwmcgregor-ea/tracks

Augusto Meijer, is an electronic music composer from the Netherlands. He obtained a Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and composition techniques. His compositions are presented at various international venues, including Linux Audio Conferences, International Computer Music Conferences, and many more. He collaborates with other disciplines, i.e. light-artists/instrumentalists, creating multi-

disciplinary art projects in which his recognizable electroacoustic sound creations play a key roll. His work is strongly and inevitably based on personal experiences and fascinations

Enrique Mendoza Mejia, was born in Mexico City; he studied the Licentiate degree in Compositional Techniques at CIEM Academy, degree endorsed by Trinity College of London. In 2010 he graduated from a Master's in Composition for Film at the Conservatorium van Amsterdam. In January 2014 he released his first Electroacoustic Music Album "Below Sea Level", edited by Future Music Records in London. His music has been performed in diverse forums like: IGNM Strommusik Vienna, Tromp Percussion Eindhoven, 3rd Forum Sond'Ar-te Electric Ensemble Portugal, Amsterdam Blockflute Festival, Manuel Enríquez New Music Forum, Festival of Contemporary Music of Michoacán, among others.

Renato Messina, After graduating in Piano and in Music and Performance disciplines (DAMS) at Bologna University, he studied electronic music with Emanuele Casale and Alessandro Cipriani at Istituto Superiore di Studi Musicali Vincenzo Bellini in Catania (Italy). He has participated at numerous conferences and workshops and published scientific papers and articles. His electroacoustic performances, videos and art installations have been selected in several international festivals.

Thomas Miley, studied with Anthony Braxton, David Rosenboom and Larry Polanski; Elizabeth Mills Strothers award for Excellence in Composition at Mills College (MA); American Conservatory of Music (BM); additional studies were at Chicago Musical college, Berkeley Jazz School. Director of Audio Technology, SEGA of America, Inc.; Adjunct Professor, California State University, East Bay, Adjunct Professor, Foothill College; member of Electronic Music Ensembles: In Your Face and Cone of Confusion; numerous performances in Bay Area including KPFA, Berkeley Store Gallery, The Lab; additional performances at Sound Culture SF, ICMC (Thessaloniki, Greece), demo/lecture at SEAMUS (Austin, Texas).

Fiodor Milkov, (Percussion), has performed in halls around the world, such as Concertgebouw Brugges – Belgium, Small Hall of Tchaikovsky Conservatory and Olympus Festival St. Petersburg – Russia, Musikgebouw Amsterdam and Oranjewoud Festival-Netherlands. Since 2008, he is assistant timpanist at the Athens State Orchestra. He holds a Konzertexamen Diplom, as well as a Bachelor from Musikhochschule Detmold. A Bachelor degree from the Conservatorium Amsterdam, and Master degree from the Konservatorium Den Haag, Holland, as scholar of the Onassis foundation. Milkov began his teaching career as assistant of Prof.Peter Prommel in Detmold and he has been giving master classes all over the world: Musikhochschule Detmold and Muenster-Germany, Colburn School of Music Los Angeles, Amsterdam Conservatorium, Ionian University in Corfu-Greece, St. Petersburg Conservatory. He is teaching at the Athenaeum Conservatory in Athens and participating in the creation of a percussion department at the Hellenic American University in Athens.

Daniel Miller, (b. 1989) is an American composer based in Seattle, United States. In 2013, he received a Thomas J. Watson Fellowship to pursue a year-long, independent research project: "The Portable Soundscape: Experiencing Environment through Electroacoustic and Computer- Assisted Music." His research and field recordings in

eight countries (Australia, Indonesia, Japan, Taiwan, Argentina, Germany, Iceland, and Northern Ireland) culminated in August 2014. In 2013 he received a Bachelor of Music in music theory/composition and a minor in philosophy from Lawrence University in Appleton, Wisconsin, United States. Previous to that he also studied at the Conservatorium van Amsterdam.

Scott Miller, His music has been described as 'inspir[ing] real hope & optimism for the future of electroacoustic music.' (Simon Cummings, 5against4.com). He has twice been named a McKnight Composer Fellow (2001, 2013), is a Fulbright Scholar, and his work has been recognized repeatedly by the Jerome Foundation, the Minnesota State Arts Board, and other organizations. His music is on Innova, Eroica, CRS, rarescale and SEAMUS labels, and published by ACA (American Composers Alliance), Tetractys, and Jeanné. He is a Professor of Music at St. Cloud State University, and President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). www.scottlmiller.net

Chikashi Miyama, is a composer, video artist, interface designer, performer, and author. He received a Ph.D (Composition) from University at Buffalo, New York. His compositions have received an ICMA student award, a second prize in SEAMUS commission competition, and a special prize in Destellos Competition. His works and papers were accepted by the ICMC 13 times. In 2011, he received a research grant from DAAD and worked as a visiting researcher at ZKM, Karlsruhe, Germany. He is currently teaching at College of Music, Cologne and working as a junior researcher of MGM project at ICST Zürich. http://chikashi.net

Barry Moon, combines various forms of art and technology to create works that encourage meaningful interactions between humans and computers. This includes pieces for instrumental and theatrical/dance performance, interactive installations, and digital art. This work has been presented throughout the world. His "Baz Tutorials" channel on YouTube, a series of Max/MSP tutorials, currently has over 300,000 views and 2,300 subscribers. His duo “pincushioned” recently toured the US. He is Associate Professor in the Interdisciplinary Arts and Performance program at Arizona State University.

Manoli Moriaty, Born 1963 he grew up in an artistic home while studying instrumental and electronic composition at the Royal Danish Academy of Music, computer composition at the
Institut voor Sonologie (The Hague) and at IRCAM (Paris), where he also worked as a composer, researcher and teacher.
Deeply interested in the physical nature of instruments, and the phenomenology behind natural sounds. "To penetrate the sound, to compose the timbre" constitutes his real motivation to use modern technology in composing. He has composed chamber and orchestral scores, instrumental and vocal works with or without electronics, soundart works, theatermusic, artvideos and installations.

Yota Morimoto, is a japanese composer born in brazil, based in the netherlands. his works deal with the material reality of sound and explore unconventional approaches to generating and transmitting sonic matters, implementing models of noise, turbulence and abstract machines. he has presented works at festivals and conferences such as Gaudeamus Music Week, TodaysArtFestival, GOGBOT festival, NWEAMO [mexico], Transmediale [berlin], ISEA

[ruhr, istanbul], makeart festival [poitier], EMUfest [rome], ICMC [belfast, perth], SMC [porto, barcelona] and SICMF [seoul].

Jeff Morris, is a PerfTech Studio Director in the Texas A&M University Department of Performance Studies. He curates the Fresh Minds Festival of audiovisual art and Weblogmusic, a platform for time-shifted free improvisation ensembles. His work explores the impact of technological mediation on the human experience. It has been presented at the International Society for Improvised Music conference, the Milano Triennale museum, the Austin Museum of Art, and the Bonk festival of new music. He studied at the Florida State University and the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas.

Michalis Moschoutis, (Electric Guitar), is a guitarist, composer and educator based in Athens. He studied classical guitar and theorbo at the Guildhall School of Music in London and at the Royal Conservatoire in the Hague. Since the mid 00's he has adopted less conventional approaches to the guitar, working with extended techniques on various guitars; nylon string, acoustic, electric, lap steel and pedal steel guitars. Moschoutis's live performances range from acoustic solo sets, to heavily amplified feedback-drenched performances and concerts for electronics, string quartets, brass and wind ensembles. He curates InMute, a festival that presents unexpected coexistences of silent era films and cutting-edge experimental music.

Kazuki Muraoka, was born in Sapporo, Japan. He is currently a student at Keio University. His research interests are Sound Synthesis, Beat Making and Fluctuations in musical rhythms. He participated in ICMC2012 as a sound designer of "Sonodial". He had composed electronic music using many hardware equipment and software such as Max/MSP, Reaktor, Digital Performer and Ableton Live. He started an analog record label called Adapt Records in 2013. As a electronic music composer, he released 12inch Ep from Adapt Records, Japan.
http://www.adaptrecords.com

Jon Nelson, (b. 1960) is a Professor at the University of North Texas. With performances throughout the US, Europe, Asia, and Latin America, Nelson's awards include Luigi Russolo and Bourges Prizes as well as fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He received the International Computer Music Association's 2012 Americas Regional Award. Nelson has composed in residence at Sweden's national Electronic Music Studios, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels.

Peter Nelson, was born in Glasgow, and studied English Literature and Music at the University of Glasgow. After further study at the University of Edinburgh and the Massachusetts Institute of Technology (MIT), he was appointed to lectureships at the Universities of Glasgow, then Nottingham, and since 1986 he has taught in Music at theUniversity of Edinburgh.Peter's creative work has always involved computers, and at Edinburgh he set up the electronic music studios, and helped to develop a research group in Music Informatics. His compositional output includes chamber, choral, orchestral and electronic music, with commissions from many leading performers and ensembles including the BBC, Radio

France, theEdinburgh International Festival, theScottish Chamber Orchestra, the Edinburgh Quartetand the Dunedin Consort. Throughout the 1980's he worked closely with the composer, Iannis Xenakis and his UPIC computer music system, composing a number of works for the UPIC. He has written on the work of Xenakis, and on topics in Music Informatics and Rhythm Theory. Peter co-founded the Edinburgh Contemporary Arts Trust (ecat), which presents a regular season of new music concerts in Edinburgh, bringing the leading international performers, composers and ensembles to Scotland. He is also editor of the international journal,Contemporary Music Reviewpublished by Routledge.

Stefanos Nasos, (Piano), The Greek pianist Stefanos Nasos has performed in recitals, chamber music concerts and as soloist with orchestras in Bulgaria, Finland, England, Germany, Japan, and Greece. He has performed with all the Greek major orchestras, most notably with the Athens State Orchestra in December 2008 delivering the European premiere of George Tsontakis' Man of Sorrows and the Athens Camerata at the All Beethoven Concertos Cycle with fortepiano in April 2013. In solo recitals, he premiered in Greece and abroad works by Greek composers such as Tsontakis, Terzakis, Mitropoulos, Varvoglis, Psathas and Sicilianos. He has appeared in festivals such as the “musei di sera” in Trieste and the Athens Festival, those of Serifos, Samos (Young Artists Festival), and Paxoi, the Thessaloniki Piano Festival, the Y. A. Papaioannou International Festival in Kavala, the Aegina International Music Festival, and the Greek Music Festival.

Robby Neubauer, is an electro-acoustic composer and producer from Baltimore, MD currently studying at the Peabody Conservatory with Dr. McGregor Boyle. His music combines elements of contemporary classical music, electronic programming, and experimental art pop in an effort to combine the worlds of concert hall performance, data manipulation, and the accessible avant-garde.

Tzu-En Ngiao, was originally trained as an electronic engineer. After a 5-year stint in the semiconductor design industry, he pursued and completed his Master’s studies in music composition during which he developed a composition technique whereby musical materials are constructed and organised in a highly mathematically precise manner but which serves the ultimate quest for poetic vision and expression in sound. He recently began his doctoral studies on a potential framework for mapping musical logic into visual narratives at Hexagram (Centre for Research-Creation in Media Arts and Technologies) Montreal, before continuing his research at the New Zealand School Music.

John Nichols, is a composer of music that stimulates the imagination with a diversity of sonic effusions that have been melded into a coherent form. He has had compositions performed at events such as Gaudeamus Muziekweek, ICMC, and SEAMUS - among others. His works are honored with awards such as First Prize in the electro-acoustic music section of the 2014 International Composition Competition “Città di Udine,” First Prize in the 2014 ASCAP/SEAMUS Student Composer Commission Competition, and First Prize in the 2013 WOCMAT International Phil Winsor Electroacoustic Music Young Composers Awards. He is currently a doctoral student at UIUC.

Charles Nichols, Composer, violinist, and computer music researcher, he explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance and video. His latest premieres include Nicolo, Jimi, and John, a concerto for amplified viola, interactive computer effects, and orchestra, three movements based on the virtuosity of Paganini, Hendrix, and Coltrane, and This Edge I Have To Jump, a multimedia collaboration, commissioned for the opening of the Moss Arts Center at Virginia Tech, where he recently joined the faculty.

Momoko Noguchi, started playing the piano at the age of 4, and the cembalo at the age of 10, and composing at the age of 13. She studied composition at TOHO GAKUEN music high school, TOHO GAKUEN college of Music (undergraduate and post graduate courses) in Tokyo, and at Conservatoire National Supιrieur de Musique et Dense de Lyon in France. In 2013, she obtained her master's degree in music from ArtScience Interfaculty in Royal Academy of Art / Royal Conservatory in the Hague, the Netherlands. Currently, she is active in multidisciplinary fields including composition, audio-visual installation, piano improvisation to performance.

Katharine Norman, is a composer, sound artist, and writer, who composes music for instruments and digital resources with (currently) a particular focus on digital work involving text, and/or piano. She has received grants, commissions, prizes and recognition for her music and sound art from the Fulbright Commission, Arts Council of England, Canada Council for the Arts and others. She was awarded the 2012 New Media Writing Prize for her interactive sound essay, Window. More information on her work can be found at www.novamara.com

Pablo Palacio, is an independent composer currently living in Madrid. He directs Instituto Stocos a project focused on the analysis and development of the interaction between body gesture and sonic gesture. He has held residences in Spain, Switzerland, Germany and Lebanon, and his pieces have been performed in many countries from Europe and United States to China, India, Brasil, Australia or North Africa and edited his work in labels such as Sub Rosa or Metastasis. .He also collaborates with several conservatories, universities and institutions through publications, workshops, and talks and he is currently co-organising the European Culture project Metabody.

Giorgos Panagiotopoulos, (Violin), Born in Athens, he studied the violin at the Athens Conservatory with Sophocles Politis. After winning a state scholarship, he continued his studies at the Escuela Superior de Musica “Reina Sofia” in Madrid with zakhar Bron and subsequently at the Ecole Normale de Musique de Paris “Alfred Cortot” with Devy Erlih and Christophe Boulier. He is a member of the National Symphony Orchestra of NERIT and the violinist in the Tangarto Quintet. He has appeared as soloist with many orchestras and has given many recitals in Greece and abroad. He teaches the violin at the Municipal Conservatory of Kamatero and, since 2013, at the Academie des Jeunes Solists in Mezin, France.

Greta Papa, (violin), studied the violin in Thessaloniki with Mikis Michailidis at the Sychronon Conservatory, and Dimitris Chandrakis at the University of Macedonia (diploma with distinctions). She participated in master-classes of G. Demertzis, S. Papanas, R.

Koelman and P. Amoyal. In 2003, she won the first prize at the Greek violin competition "ART" and the third prize at the international competition "L. Petrela" in Tirana. Greta has performed as soloist with the Athens and the Thessaloniki State Orchestras. She is a member of the "Kastalia" piano trio and the "dissonArt" ensemble, while she often collaborates with other chamber ensemble of the city. Greta is a member of the Thessaloniki State Orchestra since 1997.

Eleftherios Papadimitriou, is a Greek composer and performer. Compositional interests include the exploration of the notion of "hybridity" between instrumental and acousmatic media, psychological mapping of aural signals on conceptual and physical musical spaces, employment of surrealistic and visual techniques, information networks and montage. In 2006 he won the international Gaudeamus Prize with his composition for piano and orchestra, titled "Black and White". He holds a PhD in composition from the University of Huddersfield, he studied composition with Iannis Ioannidis and is a graduate of the music department of the National University of Athens. www.lefterispapadimitriou.com.

Maria-Christina Papadopoulou, is a London based avant-garde electric harpist. She is the first prize winner of the Wales International Harp Competition (2010) performing her own compositions on her electro-acoustic harp. She has recorded for the BBC Radio 1 studios, and has performed all over Europe. She studied at the Royal Academy of Music in London, also obtained a MA in Music Therapy and is currently undertaking her PhD on contemporary/modern harp at Trinity Laban Conservatoire in London. In 2012, she formed Maria-Christina & The 7 Pedals using pedal effects and unusual techniques on her electro-acoustic harp. She recorded her debut album which will be released soon.

Dimitri Papageorgiou, majored in composition with Hermann Markus Pressl and Andreij Dobrowolski at the University of Music and Dramatic Arts at Graz in Austria. From 1998-2002 he held a Presidential Fellowship of the University of Iowa, U.S.A., for a Ph.D. in Composition with Donald Martin Jenni, Jeremy Dale Roberts, and David Gompper. Since 2007, he is appointed as assistant professor of composition at the Department of Music Studies of the Aristotle University of Thessaloniki. Papageorgiou's scores are distributed by BabelScores (http:// www.babelscores.com/ dimitripapageorgiou).

Vassilis Papavassiliou, (Double Bass), a leading greek artist, is a double bass soloist. Very active and innovative, he is highly energetic in classical, contemporary and experimental music. He made, early on in his career, a distinct mark for his talent to perform the most «unplayable» works in the double bass repertory. The new repertory and the innovative ideas are central in his artistic interests. He studied at the Hellenic Conservatory of Athens and had postgraduate studies with T. Martin in Guildhall School of Music (London) and E. Levinson in Juilliard School of Music and Drama (New York). He met and had lessons with most of the eminent bass-players in his time. As a soloist, he has performed with Greek and foreign orchestras, distinguished artists and ensembles. He is the dedicatee of several new compositions (by G. Adamis, M. Adamis, T. Antoniou, G. Zervos, D. Themelis, D. Kamarotos, L. Liebermann, P. Rozsa, C. Samaras, V. Tenidis etc.). In 1998, he has done the world-premiere recording of the «Double bass Concerto» by N. Skalkotas for the BIS label, receiving world-wide enthusiastic acclaim. Every

season he draws from both the classical and the innovative repertory, as well as combining ideas from both, in his concert appearances. He holds the position of the principal bass-player in the Greek National Opera in Athens and teaches in various master classes for double bass around Europe and USA («Ferenç List» Academy, Hungary, Michaelstein, Germany etc). Lately, he is the editor of a series of Greek works for solo double bass in «Orpheus» editions.

Hyeonhee Park, is a composer and percussionist. She studied traditional Korean percussion at Korea National University of Arts, in Seoul. Currently, she is attending graduate school in Tokyo University of the Arts. She is majoring in Creativity of Music and Sound and is studying electroacoustic music composition and sound programing. Her pieces have been performed in New York, Seattle, California, Tokyo, and at Composit New Music Festival in Italy.

Tae Hong Park, holds degrees from Korea University, Dartmouth College, and Princeton University. He has worked in the area of digital communication systems at the LG Central Research Laboratory in Seoul, Korea. His works have been played by groups and performers such as the Brentano, California E.A.R. Unit, Nash Ensemble of London, New Jersey Symphony Orchestra, Ensemble Surplus, and the Tarab Cello Ensemble. He organized the 2006 ICMC conference, has served as President of ICMA, and is Associate Professor of Music Technology and Director of Composition at New York University. He is author of "Introduction to DSP: Computer Musically Speaking."

Juan Parra Cancino, Studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatoire of The Hague (NL). Part of several ensembles related to Guitar Craft, a school founded by Robert Fripp, Parra collaborates regularly with artists like Brice Soniano, Richard Craig and KLANG. Juan is founder and active member of The Electronic Hammer (computer and percussion trio) and Wiregriot (voice and electronics).
Currently a PhD candidate of Leiden University (NL), his research focuses on performance practice in Computer Music, supported by the Prins Bernhard Cultuur Fonds. He is also a researcher at the Orpheus Institute in Ghent, Belgium.

Stephen Pearse, is a Lecturer in Computational Sound at the University of Portsmouth (UK) and is nearing the completion of a PhD under Dr. A.Moore at the University of Sheffield (UK). His primary research interests consist of acousmatic composition and audio software design in C++. Stephen is the primary engineer of "Compose With Sounds", an open-source, cross-compatible digital audio workstation in conjunction with Prof. Leigh Landy at De Montfort University in Leicester (UK). Recent research has taken the form of a scriptable, multi-threaded artificial intelligence and synthesis system, "The Agent Tool" that uses image streams as control data.

Jean-Paul Perrotte, is an American composer whose work includes compositions for electronics and acoustic instruments, electronics alone, works for video and dancers, and improvisations using Max/MSP and Jitter. Dr. Perrotte received his Ph.D. in Composition from the University of Iowa where his teachers have included Professors Lawrence Fritts and David Gompper. He is currently Lecturer of Composition and Theory at the University of Nevada, Reno. His compositions have been performed across the United

States both at national conferences and university concert halls as well as in Europe.

Beata Pincetik, (Piano), born into a musical family Beata Pincetic received musical education from an early age in her native Zagreb ,Croatia and later in Budapest,Hungary. She went to the ''Zagreb Music Academy",obtaining her MA in piano performance and pedagogy and she continued her postgraduate studies at the "Ferenz Liszt"Academy of Music. Beata has performed all over Europe as a soloist and with her piano duo partner Christos Sakellaridis,offering innovative programs ,including contemporary and avant-garde music. She was invited to play at the J.Cage,M.Kagel,and Stockhausen Tributes organized by the Onassis Cultural Center and cooperated with the Greek Composers Union, premiering works by up and coming composers. Her discography includes a critically acclaimed CD " 20th century works for two pianos " from B.Bartok to J.Adams.

Sebastien Piquemal, is a computer engineer, obsessively exploring the artistic capabilities of machines. After spending several years doing web development for some of the best Finnish companies, he decided to dedicate himself fully to making music. Since then, he has been an active contributor to the open-source software community, leading various projects such as WebPd (Pure Data in the web browser). As a lover of Jazz and improvised music, Sébastien is seeking new ways to place human interaction at the core of live music. He is presently studying at Media Lab Helsinki.

Alexios Pogrevnois, (Clarinet(s)), (1990-) born in Thessaloniki, Greece. He earned his "Bachelor of Arts in Clarinet Performance" from the Ionian Univercity, where he pursued clarinet and bass clarinet performance studies with Yannis Samprovalakis. He begun music studies at the Municipal Conservatory of Stavroupolis-Thessaloniki, Greece, diplomas in Music Harmony (2006) with Petros Bekiaridis and Clarinet with Fotis Terzis. He graduated the Music High School of Thessaloniki (2008) having clarinet studies as well with Stergios Moschogiannis. He has participated in several masterclasses with Ronald van Spaendonck, Spyros Tzekos, Dimitris Leontzakos , Melos Brass, Idee Fixe, Theofilos Sotiriades, Szatmari Szolt (Hungarian National Philharmonic Orchestra and Liszt Academy of Music). He attended some performance courses with Robert Hill, principal clarinet in London Philharmonic Orchestra in January of 2013. He also attended in Orchestral and Choir conducting workshops by Kostis Papazoglou and Petros Bekiaridis. He was member of the Youth State Orchestra of Thessaloniki in 2006, co-principal in Camerata Stavroupolis, principal and co-principal in Ionian Univercity Orchestra, and Bass clarinetist in "Big Band Stavroupolis". He collaborated with New Conservatory of Thessaloniki, Woodwind Chamber Orchestra of Stavroupolis, Jazz Ensemble of Municipal concervatory of Stavroupolis, Ionian Univercity Orchestra and Contemporary Ensemble and the Academic Athens Orchestra (Greece) . He performed under the baton of Myron Michailidis, Carolos Trikolidis, Byron Fidetzis, Kostis Papazoglou, Stathis Soulis and Miltos Logiades. In January-February 2013 he was honored to make his internship in the London Philharmonic Orchestra, performing near Sir Robert Hill and Nicholas Carpenter and educated in wind ensemble performance by Paul Beniston, as well.

Pietro Polotti, studied piano, composition and electronic music in the Conservatories of Trieste, Milan and Venice, respectively. He has a degree in Physics from the University of Trieste, Italy. In 2002, he obtained a Ph.D. in Communication Systems from the EPFL of Lausanne, Switzerland. Presently, he teaches Electronic Music at the Conservatory G. Tartini of Trieste. Since 2004, he has been collaborating with the University of Verona within various European projects on sound. During the last years, his interests moved towards sonic interaction design and interactive arts. In 2008, he started with Maurizio Goina the EGGS project HTU www.visualsonic.euUTH.

Spyros Polychronopoulos, was born at Athens in 1980. Even from his youth, he was interested in sound as a physical phenomenon as well as in sound's artistic
perspective (music). After his graduation from the Physics
Department, he completed his PhD in Polytechnic department of University Of Patras on acoustics and he has published a considerable number of papers. As for the artistic aspect of sound, he released 13 albums and conducted a great number of concerts. Furthermore, he organized workshops and gave lectures regarding the new technologies in composition and aesthetics of music. At present he works at KPacoustics, London

Aura Pon, is a researcher, composer, and oboist currently undertaking a PhD in CMD with Sheelagh Carpendale and Laurie Radford. Her recent projects explored the use of gestural control or biofeedback to influence sound processing in electroacoustic music.

Justin Porter, is a second year graduate student in Computer Music Composition at the Peabody Conservatory in Baltimore, Maryland. A current student of Dr. Geoffrey Wright, he has written and had performances of both acoustic and electronic music, and more recently, has gained interest in fusing the two mediums. For his current graduate studies,he is focusing on composing interactive computer music that combines human performance, score following, and advanced forms of synthesis using Supercollider and MaxMsp.

Ursel Quint, (Ursel Quint and Barry L. Roshto) is a German-American Media-Art Duo based in Bonn, Germany. Since the summer of 2009, SnowKrash has presented performances and installations in Europe and the USA. Live electronics, video, DIY musical instruments, combined with field recordings and musical theater, provide a platform for investigations into the relationship of image and sound. Audio material is often derived from rendering the "inaudible" audible, such as the sonification of electromagnetic fields. They have experimented with every imaginable contact microphone source, made underwater recordings, recorded the vibrations of trees and various bridges around the world. www.snowkrash.org

Takayuki Rai, studied composition with Y.Irino and H.Lachenmann, and computer music with P.Berg. He started working on interactive computer music with real-time signal processing technique in 1985 at the Institute of Sonology in the Netherlands. His works have been selected at numerous international competitions. He also won the premier award at 13th International Electroacoustic Music Competition Bourges, the Irino Composition Prize, and 1st prize at the NEWCOMP International Computer Music Competition. In 1991 he received the ICMA Commission Award. Recordings of his works

are included in various CDs released by such as Wergo, le Chant de Monde, CENTAUR, and FONTEC.

Jessica Rajko, is an interdisciplinary artist whose work integrates dance-based movement practices with interaction design. She is the co-founder and co-director of nonprofit organization urbanSTEW and an assistant professor at Arizona State University. urbanstew.org

Jean Claude Risset, (13 March 1938, in Le Puy-en-Velay, France) is a French composer, best known for his pioneering contributions to computer music. He is a former student of André Jolivet and former co-worker of Max Mathews at Bell Labs. Arriving at Bell Labs, New Jersey in 1964, he used Max Mathews' MUSIC IV software to digitally recreate the sounds of brass instruments. He made digital recordings of trumpet tones and tudied their timbral composition using "pitch-synchronous" spectrum analysis tools. Through "analysis by synthesis", he revealed an important cue : their spectra increase in high-frequency energy with loudness. Risset created a continuous version of Roger Shepard's ever-ascending chromatic scale as well as tones going up in pitch but ending lower than they began. Following Kenneth Knowlton, he created similar effects with rhythm. He explored the use of additive synthesis to synthesize various timbres and to compose sounds themselves. The data permiiting to replicate these synthetic sounds can be found in his 1969 sound catalog. Risset also implemented in 1989 at MIT Media Lab the first real-time performance interaction with a computer-controlled acoustic piano.

Martin Ritter, writes both electroacoustic and acoustic works and develops software tools in different languages. He has worked for theatrical productions, movie productions and has created interactive museum installations. He is the recipient of the Mildred Johnson Scholarship in Music, the Joseph-Armand Bombardier Canada Graduate Scholarship, and the Joseph and Melitta KANDLER Scholarship for Advanced Music Study. He has been published in conference proceedings of New Interfaces for Musical Expression as well as the International Computer Music Conference. His primary composition instructors are Keith Hamel and Bob Pritchard. Currently he is a doctoral candidate in music composition at UBC.

Curtis Roads, Curtis Roads is acomposer of electronic and electroacoustic music specializing in granular and pulsar synthesis, an author, and a computer programmer. He studied composition at the California Institute of the Arts and the University of California, San Diego and is Chair of the Department of Media Arts and Technology at the University of California, Santa Barbara. He has previously taught at the University of Naples "Federico II", Harvard University, Oberlin
Conservatory, Les Ateliers UPIC (now CCMIX, Center for the Composition of Music Iannis Xenakis), and the University of Paris VIII.
He co-founded the International Computer Music Association in 1980 and edited theComputer Music Journalfrom 1978–2000. He has created software including PulsarGenerator and the Creatovox, both with Alberto de Campo. Roads is the first person to implement granular sound processing in the digital domain. Since 2004, he has been researching a new method of sound analysis called atomic decompositions, sponsored by the National Science Foundation.

The first movement of his composition Clang-Tint, "Purity", uses intervals from the Bohlen–Pierce scale.

Tommaso Rosati, is an Electronic musician, Jazz drummer and Electroacoustic composer from Italy. He achieved the bachelor in jazz drums and the master degree in Electronic Music. As creator and developer he works on several projects from art installation art to electronic music performance. Builds up ad hoc music for shorts and documentaries. Works on sound spatialization and creation of hardware-software systems for live electronics controller (augmented instruments). He played in different contexts as the Homework Festival in Bologna and at the Loewe Theater in New York and has collaborated with Nicoletta Andreuccetti, Riccardo Onori, Elias Nardi, Carlo Failli and more.

Pedro S. Bittencourt, (1975, Brazil) Saxophonist, Professor and researcher dedicated to contemporary music. He teaches at UFRJ, and works with ABSTRAI ensemble, Rio de Janeiro, Brazil. PhD Music candidate at CICM, Paris 8 University, under Horacio Vaggione. Recorded the CD ENLARGE YOUR SAX at ZKM, Karlsruhe, Germany. www.pedrobittencourt.info

Soprano Nicole Robertson, is an active concert soloist and opera singer throughout the United States. This past year, she won the Metropolitan Opera National Council District Auditions. Highlights of her operatic roles include Alice (Falstaff), Donna Anna (Don Giovanni) and Ottavia (L'incoronazione di Poppea). She was pleased to be a soloist for Beethoven's Symphony No. 9 at The University of Oklahoma President's Concert in 2013. Currently working on her doctorate in Voice at The University of Oklahoma, she is combining her passion for voice and meteorology to study how weather affects the human voice.

Christos Sakellaridis, (Piano), was born in Athens, Greece. After completing his studies in Greece he continued at the "F.Liszt" Academy in Budapest and graduated with honours with an artist's and teacher's Diploma. With his wife B.Pincetic he has a critically acclaimed piano duo pursuing an international career.Their Duo covers mostly 20th and 21st century repertoire from B.Bartok and Stravinsky to J.Cage and J.Adams. He is a member the "Ergon"contemporary music ensemble ,performing in Greece and abroad. He has performed in solo and ensemble works by modern masters like Xenakis,Manoury,Ligeti,and Adriessen among others.

Ayako Sato, is a doctoral student at Tokyo University of the Arts. She composes and researches electroacoustic music. Her works have been selected for performances at international conferences and festivals including FUTURA, WOCMAT, NYCEMF, SMC, ICMC, ISSTC, ISMIR, and so on. She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCMAT 2012 (Taiwan), the honorary mention at WOCMAT 2013 (Taiwan), the honorary mention of CCMC 2012 (Japan), the honorary mention of Destellos Competition 2013 (Argentina), the third prize of Prix PRESQUE RIEN 2013 (France), and Acanthus Prize 2014 at Tokyo University of the Arts (Japan).

Danny Saul, is an electroacoustic composer from Manchester, UK. His interests are acousmatic composition, space, sound diffusion, and improvisation. His work has included collaborations, performances and recordings with notable contemporary

experimental musicians including Ben Frost, Machinefabriek, Greg Haines, Jasper TX, Xela and Simon Scott. Danny has played throughout the UK, Europe, U.S.A and Japan. He has to date released two solo albums, Harsh, Final. (White Box, 2009), and Kinison – Goldthwait (Hibernate Recordings, 2010). He is currently pursuing a PhD under the supervision of Professor David Berezan at the NOVARS Research Centre for Electroacoustic Composition, University of Manchester.

Dimitrios Savva, was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium, France and USA. His acousmatic composition Erevos won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition Balloon Theories has been chosen for the finals of the composition competition Metamorphoses 2014.

Antonio Scarcia, Degree in Electronic Engineering at University of Padua, he has obtained a specialized diploma in Signal processing at University of Bari and an academic diploma in Electronic Music cum laude at Conservatory of Bari. His works for digital media have been performed during many important events such as ICMC (2013, 2012, 2010, 2007), North Carolina Computer Music Festival (2008), SMC (2012, 2010, 2009), Mantis Festival (2010), CIM (2012, 2010), EMuFest (2013, 2012, 2011, 2010), SICMF (2013), Musica Nova (1st prize in 2011). Currently, he is external faculty professor at Genoa Conservatory of Music

Agostino di Scipio, (born in Naples, Italy, 1962). Composer, sound artist and scholar, Di Scipio explores experimental methods in the generation and transmission of sound, often involving phenomena of emergence and chaotic dynamics. His recent efforts include live-electronics concert works and sound installations where 'man-machine-environment' networks are implemented and creatively elaborated (e.g.: the Audible Ecosystemics pieces, and the more recent Modes of Interference series). DAAD artist in residence (Berlin, 2004-2005), Di Scipio mainly works in his independent studio in L'Aquila and occasionally joins the facilities offered by institutions such as ZKM (Karlsruhe, 2005-2006) and IMEB (Bourges, 2003 and 2005). Since 2001 Di Scipio is serving as professor in Electronic Music Composition at the Conservatory of Naples. He also served as Edgar Varése Professor at Technische Universität (Berlin, 2007-2008), as lecturer in live-electronics composition at CCMIX (Paris, 2001-2007) and as visiting professor in several institutions including a.o. IRCAM (2013), the University of Illinois, Urbana (2004), the Johannes Gutenberg-Universität, Mainz (2004), Simon Fraser University (Burnaby, Vancouver, 1993) and Sibelius Academy (Helsinki, 1995).

Ilias Sdoukos, (viola), greek-Czech origin he was born in Athens (Greece) in 1974. He studied violin with Y. Tzoumanis (principal violin of the Athens State Orchestra) in the Athens Conservatory and Viola with Y. Vatikiotis (principal viola of the Athens State Orchestra) in the Hellenic Conservatory. He graduated in 1997 with a grade of «A» and continued with Sven Arne Tepl (Utrecht string quartet) in the "FOLKWANG HOCHSCHULE ESSEN" in Essen (Germany), with a scholarship from the "ALEXANDROS ONASSIS

FOUNDATION". He graduated in June 2000 with a grade of «1».He was principal violist of the University's orchestra for two years and principal violist of Deutsche Kammerakademie am Neuss for several concerts. As a Soloist he has appeared in Germany, Austria, Iceland, Australia, Cyprus, Turkey, Niger, Burkina Faso, Mali and in many cities of Greece. (Sinphonia concertante by W.A.Mozart in the National Opera in Athens, "Climax under control" by M.C.Krithara commissioned by Athens Concert Hall (Megaron) and conducted by T.Antoniou, Trauermusic by P.Hindemith conducted by A.Myrat, Bartok viola concerto in Athens Concert Hall conducted by M.Logiades). He was a member of Symphony Orchestras in the state of Athens such as: "The Greek Radio Symphony Orchestra" and the "Orchestra of Colors" (founded by M. Hatzidakis).He is collaborating as a soloist with the Greek Composers Union (since 2000), and the Orchestra of Colors (since 2004). He was a member of the +Kinisis quartet and Sinfonietta orchestra of Chania (Honorary Concertmaster). Since January 2001 he has the principal Viola position in the Orchestra of the "National Opera of Greece".

Ambrose Seddon, composes musical works for fixed media and installation in various formats. Having completed a Masters degree in electroacoustic composition at City University, London in 2004, he went on to complete doctoral studies in 2013, also at City University, supervised by Denis Smalley. He has research interests in compositional structuring processes, and has presented at various international conferences and festivals. His music has been performed internationally in concert and on radio, and has been awarded numerous competition prizes and mentions. With a background in electronica and experimental pop music, he continually strives to integrate new and varied approaches into his compositional language.

Andrew Selle, An emerging composer of both acoustic and electronic music, he has been featured at both national and international music events in the United States and Europe including SEAMUS national conferences, N_SEME, inner sOUndscapes, the New York City Electroacoustic Music Festival, the SoundSCAPE New Music Festival in Pavia, Italy, and the Le Forme del Suono festival in Latina, Italy. His music is often described as subtle, emotional and full of drama and intensity. He currently resides in Bowling Green, OH, where he is pursing a master's degree in music composition at Bowling Green State University.

Seth Shafer, is a native of Southern California with interests in pseudo-autonomous performance environments, interactive sound installations, data mining and sonification, and deep space exploration. His music was recently performed in the 2013 Spoleto Due Mondi Festival in collaboration with South Korean director Brian Byungkoo Ahn. His sound installations have been shown at the Long Beach Museum of Art's Pacific Standard Time Exhibit and the Long Beach Soundwalk. Seth holds a BM and MM from California State University, Long Beach. He is currently a Ph.D. candidate in composition at the University of North Texas.

Judith Shatin, (www.judithshatin.com) is a composer whose music, called "something magical" by Fanfare, reflects her fascination with the arts, the sounding world, and the communicative power of music. Shatin has been commissioned by organizations including the Barlow and Fromm Foundations, the Library of Congress, Lila Wallace-Readers Digest Arts Partners Program, and was featured

composer at SMC 2012 in Copenhagen. Recent work focuses on conductor-controlled electronics, sonics of everyday objects, and extended acoustic palettes. A four-time NEA fellowship recipient, Shatin is William R. Kenan Jr. Professor at the University of Virginia, where she founded the Virginia Center for Computer Music.

Takuro Shibayama, born in Tokyo, in 1971. He received M.A. degree from Tokyo College of Music and Ph.D. from Tokyo University of The Arts. He is an associate professor of Tokyo Denki University. In recent years he is exploring possibility of his expressions through the researches about the generation of worth and mean of music through transversal context of linguistic, epistemology and cognitive science. Furthermore he is working at the collaborative research about various problems of system emergence that is related with the theme that how human reasoning and emotion of expectations generate future, with engineer, psychologist and cognitive scientist.

Franc Shestani, (violin), born in Shkodra on 14/01/1967. The first violin lessons at the age took 6-years in the music school "Prenk Jakova". He continued his studies at the Artistic Lyceum Tirana which followed at the Academy of Fine Arts where he graduated in 1989. From the year 1991 to 1992 was leading opera in Tirana. He was a member of the string quartet of Tirana which has master class in Orlandos festivals in Holland with Professor Piero Farulli. Since September 1992 he moved to Greece. In 1993 joins the Orchestra of Colours which is 'leading. He has collaborated with many artists such as Hatzidakis Toufexis, Logiadis, Hatzinikos, Erzenni, Couroupos, Anthony, and Kotsiolis Kypourgos. Since 1994 he has been professor of violin and viola at the Municipal Conservatory of Lamia. He was a member of all "Skalkotas". He is a member of the string quartet of the Orchestra of Colours + kinisis quartet. Finally teaches violin at the Conservatory Skalkotas EiYYMNIA, NATIONAL CONSERVATORY CHALANDRIOU and 'in Organois'. Since 2010 he is member of the string quartet "AudioString Quartet".

Alfred Shtuni , (violin), born in Tirana in 1966, began studying the violin in 1973 at the age of 7 years the Artistic Lyceum , after exam grade honors continues at the Academy of Fine Arts from which he graduated in 1989 with great performances so it went to the Academy as an associate professor at the headquarters of the violin. Throughout the course of the study while taking part in talent competitions with many first prizes in recitals, concerts with various orchestras as a soloist. In 1991 he went to Athens, and after working on tests of Colours Orchestra under the direction of M. Hadjidakis while cooperating with the Camerata Concert Hall. He has also collaborated with several famous composers and musicians of the Greek music scene including M.Theodorakis, G.Fakanas, S.Lantsias, M.Strofalis in concerts and recordings them. Since 2010 he is founder and member of the string quartet "AudioString Quartet" with many appearances at various festivals in Athens, the new Acropolis Museum etc.

Alexander Sigman, ’s award-winning instrumental, electroacoustic, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, Australia, and the US. In June 2007, Sigman was Composer-in-Residence at the Musiques Démesurées festival in Clermont-Ferrand, France. Subsequently, he was awarded residency fellowships by the Akademie Schloss Solitude (Stuttgart, Germany), the Djerassi Foundation, the Paul Dresher Ensemble Artists

Residency Center, and Gullkistan (Laugarvatn, Iceland). In 2013-2014, he undertook a musical research residency at IRCAM. He is currently Assistant Professor of Composition at Keimyung University in Daegu, South Korea. More information may be found here: www.lxsigman.com.

Josh Simmons, he aims to engage all of the senses through use of digital multimedia, believing that it is an unnatural phenomenon to hear sound divorced from spectacle. Through employing aural and visual semiotics, he plays on the expectations, and emotions that the audience has assigned to various well known symbols. https://www.behance.net/simsies

Ivan Simurra, Composer and researcher, Ivan Eiji Simurra performs electronic manipulations in pop music. BA in Music Composition and Master in Creative Processes at University of Campinas (Brazil). Currently, he is a PhD candidate at University of Campinas, with the FAPESP funding. He teaches Harmony, Theory and Composition. Also he develops projects relating instrumental music composition, Science and Technology and musical analysis with computer assistance. Participated in several Festivals, Master Classes and Music Workshops His works are being performed in Brazil, Argentina, Chile, Israel, Russia, Ireland and United States.

Iacopo Sinigaglia, graduated with a degree in Sound Engineering and Music Technology at Saint Louis College of Music and in Electronic Music at the Conservatory of Frosinone. Interested in sounds and in the relation between different kind of art, he applies electroacoustic elaborations and technology in both experimental and non-experimental fields.

Mike Solomon, is the composer and alto of the Ensemble 101. Performances include his opera OVERTIME at Paris's Théâtre des Déchargeurs and a concert of his works SO PRETTY at The National Library of France, La Maison de la Poésie de Paris, le Théâtre de la Jonquière, L'Heure Bleue (Saint-Martin-d'Hères) and Hazebrouck's Théâtre des Augustins. He is also affiliated with the Grame in Lyon and has created web technologies for FAUST and GUIDO. His current research focuses on online music editing and the creation of a comprehensive music source wiki.

Jerod Sommerfeldt, music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that questions the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he currently serves as Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

Theofilos Sotiriades, (Saxophone(s)), was born in Thessaloniki (North of Greece) and graduated from the Faculty of Psychology of the Aristotle University of Thessaloniki. He studied classical saxophone with distinctions in Greece, France and USA. The development and diffusion of the "Hellenic" saxophone is the main concern of his artistic and pedagogical activity expressed through extensive recordings, official participation in International Music Festivals and scientific research. Distinguished contemporary Greek

composers have dedicated some of their works to him and he performed their world premieres (more than thirty). He is the creator of Macedonian Saxophone Quartet and the saxophone orchestra “KuKluxSax”.He holds a teaching position in the National Conservatory of Thessaloniki and the University of Macedonia.

Miroslav Spasov, professor of composition at Keele University, writes instrumental and interactive electroacoustic music. He has received grants for creative work from The Canada Council for The Arts (2004, 2007) and Alberta Arts Council (2003). His composition Metaanthropos/Evolutio I for flute and electronics, won the first prize in the Second International Computer Music Competition Pierre Schaeffer, 1999, and his orchestra piece à gauche, à droite, en haut was awarded an honorable mention in the 10e Concours International de Composition Musicale de Besancon (2000), France. He has development two software applications for interactive electroacoustic composition, ENACTIV and Attractors Library.

Georgia Spiropoulos, studied piano, harmony, counterpoint, fugue and jazz improvisation and worked as a performer and arranger of traditional Greek music. She studied composition, electroacoustic music and musical analysis with Philippe Leroux and Michael Lévinas. She studied at IRCAM with Jonathan Harvey, Tristan Murail, Brian Ferneyhough and Philippe Hurel and she holds an a M.A from the School for Advanced Studies in the Social Sciences (EHESS). She has received commissions from IRCAM-Centre Pompidou, the French Ministry of Culture, the Baden-Württemberg Ministry of Culture, Radio France, "Marseille Cultural Capital of Europe 2013", Sacem, Haus der Kulturen der Welt of Berlin. She is performed internationally by numerous ensembles, choirs and soloists, including the Ensemble Intercontemporain, the San Fransisco Contemporary Music Players, L'Itinéraire, 2E2M, Ars Nova, dissonArt, Nikel, Bl!ndman, Smashensemble, Sinkro, Aventure, the Habanera & Prism saxophone quartets, the Accentus, Les Cris de Paris" choirs.
www.georgiaspiropoulos.com.

Nikos Stavropoulos, was born in Athens in 1975. He studied at the National School of Music and Nakas conservatoire, the University of Wales, Bangor and completed a PhD at the University of Sheffield Sound Studios with Dr. Adrian Moore specialising in tape composition in stereo and multi channel formats, as well as music for video and live electronics. His works range from instrumental to tape and mixed media. His music has been awarded and presented internationally and he is currently teaching electroacoustic music at Leeds Metropolitan University and is a founding member of the Echochroma New Music Research group.

Jeffrey Stolet, is a Professor of Music and Director of Music Technology at the University of Oregon. Stolet’s work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels. Presentations of Stolet’s work include electroacoustic and new media festivals such as ICMC, SEAMUS, NIME, Musicacoustica-Beijing, the Kyma International Sound Symposium, SIGGRAPH, and Primavera en La Habana. In addition, his work has been presented in such diverse venues as the Museum of Modern Art, the Pompidou Center, CCRMA, and the International Academy of Media Arts and Sciences (Japan).

Hans Peter Stubbe Teglbjærg, Born 1963 he grew up in an artistic home while studying instrumental and electronic composition at the Royal Danish Academy of Music, computer composition at the Institut voor Sonologie (The Hague) and at IRCAM (Paris), where he also worked as a composer, researcher and teacher. Deeply interested in the physical nature of instruments, and the phenomenology behind natural sounds. "To penetrate the sound, to compose the timbre" constitutes his real motivation to use modern technology in composing. He has composed chamber and orchestral scores, instrumental and vocal works with or without electronics, soundart works, theatermusic, artvideos and installations.

Fred Szymanski, is a New York-based sound and image artist. His work has been performed at many festivals, including the Mutek Festival's RML CineChamber 2012 (Montreal), Club Transmediale 2011 (Berlin), the New York City Electroacoustic Music Festival, Music Under the Influence of Computers (USCD, San Diego), ICMC, and SonicLIGHT (Amsterdam). Szymanski has participated in shows, including Abstraction Now (Vienna), the European Media Art Festival (Osnabruck), and the 9th Biennale of the Moving Image (Geneva). His work was shown at the Diapason Gallery for Sound (NY), the Eyebeam Center (NY), and the Whitney Museum of Art (Bit Streams). www.fredszymanski.com

Keitaro Takahashi, is a composer, programmer and interface designer born in Japan in 1986. He received his bachelor of arts degree from Kunitachi College of Music, Tokyo, Japan, in 2009 and M.A(2011) and MASP(2013). of music composition in Basel Musik-Akademie der Stadt Basel. He studied composition and computer music with Professors Takayuki Rai, and Eric Oña, Music theory with Qiming Yuan, and computer programming with Shu Matsuda. Currently, Takahashi is at the Basel (Switzerland) Musik-Akademie working on his Ph.D between Basel and Catolica Porto University in composition and Technology of Art with Professor Eric Oña.

Akira Takaoka, is a composer and music theorist and currently Research Officer at Columbia University, Lecturer at Temple University, and Lecturer at Chuo University. His compositions have been selected for performance at music festivals such as ISCM, ICMC, SEAMUS, SMC and so on and he has read theoretical papers at major conferences such as ICMPC, SMPC, and ICMC. He received a BA and an MA in philosophy from Keio University in Tokyo, Japan and an MA, an MPhil, and a PhD in music from Columbia University in New York, where he was a Fulbright scholar.

Leonello Tarabella, This performance is a result of the long standing academic and artistic collaboration between Esther Lamneck and Leonello Tarabella. Leonello Tarabella, is professor of “Technology of computer music” at University of Pisa, Italy. His research concerns the design and implementation of gestural interfaces and languagues for algorithmic composition and live-interactive computer music performaces. As a musician he composes and performs his own computer music with the systems he realized.

Giorgos Theodoropoulos, (Oboe), was born in Athens in 1979. He began his music studies on the piano at the age of 7, at the National Conservatory, where he received a Harmony Degree. In 2003 he received his Piano Degree with Natalia Michalidou as his professor and a year later (2004) he received his Oboe Diploma with distinction under the supervision of Professor Evaggelos

Christopoulos. He continued his studies at the Music Academy of Cologne under the supervision of Professor Chr.Schneider. He has attended numerous oboe and chamber music seminars with distinguished professors such as L. Hadady, Th. Indermuehle and I. Goritzky. He has participated in concerts with all the big orchestras of Athens and he is a regular collaborator of the Hellenic National Opera.

Andreas-Roland Theodorou, (Trombone), he was born in Corfu,Greece,in 1981.He took his first music lessons at the age of seven from his father Michalis Theodorou. He then attended the" Mantzaros Philarmonic Company, where he had trombone lessons with Othonas Gongas. In 2000,he received his Trombone Diploma from Corfu Conservatory where he studied with Spiros Faroungias and Stamatis Kritikos.He also studied in workshops and master classes with John Marcellus, Jonas Bylund,Scott Hartman, Otmar Ginswinkler, Enrique Crespo, Ian Bousfield, Ingemar Roos, Ben van Dijk, Jorgen van Rijen and Michel Becquet. Andreas-Roland Theodorou was a member of Greek National Opera from 1999 to 2005, since then, he is a full time Member of Athens State Orchestra as a Tenor and Bass Trombone player. As a soloist has played with the Brass Quintet "Melos Brass", the Mantzaros Philarmonic Company, the Larissa Brass Band and the Thessaloniki State Orchestra

Sarah Taylor (Dancer), Choreographer trained at the Australian Ballet School (Degree in Dance), in Classical, Cunningham and Graham. Scholarship student to Martha Graham school in New York. Work in Israel dancing choreographies by Butler, Diamond, Lubovitich, Dean, Arias, Van Manen, Narin among others. Collaborations in the field of choreography include, Compagnia Gelabert /Azzopardi, Barcelona (16 productions), Arena di Verona, Komische Oper Berlin, Deutsche Oper Berlin. Presently, full time, choreographic assistant to Balletto di Roma. Sarah holds an ongoing passion for using dance as a form of therapy for mentally sick patients and collaborates with the Sycorax Theater group in Münster.

Michael Terren, is an Honours student in composition and music technology at the Western Australian Academy of Performing Arts, working with digital sound synthesis and field recordings in live and studio works. He is currently exploring ideas surrounding the interface of acoustic ecology with electronic sound, and researching mediality in computer music composition.

Maxwell Tfirn, is a third year PhD student at the University of Virginia, pursuing his degree in Composition and Computer Technology. He received a Masters degree from Wesleyan and University in Music Composition and a Bachelors degree in Music Education. Max has had work performed at SEAMUS, FEASt Festival, 12 Nights Festival of Electronic Music and Art Series, Subtropics Music festival, N_SEME, Electroacoustic Barn Dance, Technosonics Festival, and the South Central Music Consortium. He has worked with Dr. Judith Shatin, Dr. Ted Coffey, Dr. Matthew Burtner, Anthony Braxton, Dr. Paula Matthusen, Ronald Kuivila and Dr. James Paul Sain.

Enrique Tomás, (Madrid, 1981) is a sound artist and researcher who dedicates his time to finding new ways of expression and play with sound, art and technology. His work explores the intersection between sound art, computer music, locative media and human-

machine interaction. As an individual artist, Tomás' activity is centered around "ultranoise.es" and focuses on performances and installations with extreme and immersive sounds and environments. He has exhibited and performed in spaces of Ars Electronica, Sonar, IEM, KUMU, SMAK, NOVARS, STEIM, etc., and in galleries and institutions throughout Europe, Brazil and Mexico.

Aniko Toth, (Soprano) was raised singing Hungarian folk and choral music, and has since expanded into Classical, Contemporary Classical and Jazz; she is currently also exploring extended vocal techniques. Trained in Los Angeles, at Hungary's Franz Liszt Music Academy and in the UK, she has performed in the Dorothy Chandler Pavilion (LA), the Millennium Theatre (Budapest), the Royal Albert Hall (London), the Bridgewater Hall (Manchester) and The Sage (Gateshead). Anikó created the roles of Ilona and Linda in contemporary opera Flight Paths, one of the curated strands of the 2012 Olympic celebrations. Performing with a variety of collaborators, from Meredith Monk to Jan Kopinski to Manchester's Hallé Choir, she has been broadcast on BBC Four, BBC Radio 3 & 4, PBS (USA), and Bartók Rádió (Hungary).

Christopher Trapani, was born in New Orleans, studied at Harvard, IRCAM, and Columbia University, and has lived in London, Paris, and Istanbul. He is the winner of the 2007 Gaudeamus Prize, the Jezek Prize, a Fulbright scholarship, and awards from ASCAP and BMI. His works have been performed by the Nieuw Ensemble, Ensemble L'Itinéraire, JACK Quartet, Yarn/Wire, Ensemble Mosaik, and and the American Composers Orchestra, amongst others, and programmed at the Venice Biennale, Ultraschall Festival in Berlin, Musica Nova Helsinki, and IRCAM's festival Agora. Christopher currently lives in New York City. For more information: www.christophertrapani.com.

Marinos Tranoudakis, (Percussion), studied percussion at the Hochschüle für Musik Detmold with Prof. Peter Prommel, as well timpani under the Berlin Philharmonic timpanist Wieland Welzel and the Bochum Symphony timpanist Arend Weitzel.

Dimitra Triantafyllou, (violin), studied the violin with Nina Patrikidou at the "Nikos Skalkottas" Concervatory, and later with Grigory Zhislin at the Hochschule für Musik in Würzburg as scholar of the Greek Government. She attended as well classes in the Master Program of Athens State Conservatory as a student of Apollonas Grammatikopoulos.

Nafsika Tsara, (flute), started her flute studies at the State Conservatory of Thessaloniki. She went on to study in the class of Jean Ferrandis at the École Normale de Musique de Parisas a scholar of "Megaron Moussikis" foundation.

Antonella Tsefa, (viola), born in Tirana 04/18/1970 .The first violin lessons at the age took 6-years in the music school "Onufri" in Elbasan. The year 1988 finished music school and continued her studies at the Academy of Fine Arts where she graduated. Since 1991 located in Greece and since 1992 a member of the Orchestra of Colours. Since 1995 she is a professor of violin at the Municipal Conservatory of Lamia. She is a member of the "ALBERG QUARTET" which has held many concerts. She has collaborated with musicians such as M. Hatzidakis G. Hatzinikos, M. Logiadis, . I. Erzeni. Since 2010 she is member of the string quartet "AudioString Quartet".

Yu-Chung Tseng, , D.M.A., associate professor of computer music at National Chiao Tung University in Taiwan. His music has won prizes from Pierre Schaeffer Competition(1st Prize/2003), Musica Nova Competition (1st Prize/2010), and 2011 ICMA Asia-Oceania Regional Composition Award. His works have been performed at ICMC(13 times) and in various cities including Tel Aviv, Beijing, Texas, Soul, Dusseldorf, Tokyo, Brussels, Shanghai, Prague, and Padova. His music can be heard on CDCM (U.S.A.), Discontact (Canada), Pescara, Contemporanea (It.), Metamorphoses (Belgium), SEAMUS (USA), KECD2 (Demark), Musica Nova (Czech), and ICMC2011 DVD.

Katerina Tzedaki, (1964), born in Rethymno, studied music in Athens (1984-1991) with I. Ioannides, S. Vasilleiades and D. Kamarotos and has been coordinator of the Computer Music Lab of the programme of Psychoacoustics at the Aristotle University of Thessaloniki IPSA (1994-2000). She completed her studies in electroacoustic music composition at City University, (MA, 2002) and at De Montfort University (PhD, 2012) with Simon Emmerson. She is a founding member of the Hellenic Association of Electroacoustic Music Composers (HELMCA http://www.essim.gr) and of the Hellenic Society for Acoustic Ecology (http://www.akouse.gr). Her music has been presented nationally and internationally.

Kostas Tzekos, (Clarinet(s)), studied clarinet ('Diplôme Supérieur d' Exécution') and chamber music ('Diplôme de Concertiste de Musique de Chambre') at the Ecole Normale de Musique de Paris, and is a graduate student in Musicology (National and Kapodistrian University of Athens). He has attended the Ensemble Moderne summer academy and many international seminars, and has performed in various international festivals. He has co-operated with the Greek National Theatre, the Orchestra of Colours and Camerata string orchestra. He regularly collaborates with the State Orchestra of Athens, the Greek National Opera and several music ensembles. He is a member of the Ergon Ensemble.

Akiko Ushijima, Though trained as a composer, Akiko's artistic interest is in expanding the boundaries of music. Her recent works are experiments in integrating visual and performative elements with music.Her works have won distinctions at, among other places, the ICMC 2013, The JFC Composers Awards 2011 etc. She has completed the master's program in composition at the Royal Conservatory in The Hague. Now she is adjunct instructor of Aichi Prefectural University of Fine Arts and Music.

Than van Nispen tot Pannerden, (Composer / Lecturer / Researcher HKU University of the Arts Utrecht, School of Music and Technology) is a composer and lecturer in Music Design for Games & Interaction at HKU Utrecht University of the Arts. His experience in the domain of interactive music can be found in several video- and art-games, concerts, as well as interactive (art) installations for museums, theatre and the public domain.

Konstantinos Vasilakos, (Athens, Greece, 1980) is a Ph.D student at Keele University (UK) supervised by Mike Vaughan & Rajmil Fischman. His main research is in electroacoustic composition, including live and interactive performance. He holds an MMus degree in composition (2011, Utrecht School of Arts, The Netherlands) under the supervision of Hans Timmermans & Niko Langenhuijsen. He also obtained a Ba (Hons) in music technology, delivered by Omiros Aegean College and validated by the University

of Central Lancashire (UK). In addition, currently, he is a member of the Birmingham Ensemble for Electroacoustic Research (BEER) of the University of Birmingham (UK).

Theo Vazakas, (Percussion), born in Athens, he studied percussion at the Zografou Municipal Conservatory in Athens under Konstantinos Vorissis and Konstantinos Theodorakos, and graduated in 2003. He continued his studies on a superior level at the Conservatoire National de Region de Strasbourg under Emmanuel Séjourné, Stéphane Fougeroux and Denis Riedinger and obtained the 'Diplôme de Perféctionnement de percussion' in 2006. Mostly interested in chamber music, he continued studying on a specialised course under Armand Angster and obtained the 'Diplôme de Perfectionnement de musique de chambre' in 2006, as well as the 'Prix Supérieur Interegional – Diplôme de Concert de musique de chambre' in 2007. He attended various masterclasses throughout Europe and had numerous collaborations with the Strasbourg Philharmonic Orchestra and the most prominent Athenian Symphonic Orchestras. He also performed at several International Festivals, such as the Festival MUSICA in Strasbourg. Back in Athens, Theodore teaches percussion at the National Conservatory as well as at the Kalamata Municipal Conservatory; he is a founding member of ARTéfacts ensemble and collaborates with ERGON ensemble and dissonArt ensemble.

Lindsay Vickery, is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic,improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He is also a highly regarded performer on reed instruments and electronics, regularly touring as a soloist and with ensembles in many parts of the world. He is
coordinator of Composition and Music Technology at the Western Australian Academy of Performing Arts.

Manos Ventouras, (Horn), born 1981 in Corfu. He studied horn in the Orfeion Conservatory of Athens (prof. Ev. Skouras) from which he graduated in 2006, as well as the Conservatorium van Amsterdam (prof. Peter Hoekmeijer/Herman Jeurissen – modern horn, Teunis van der Zwart – natural horn), with a scholarship from the Greek State Scholarship Foundation. From 2010 to 2013 he worked in the Athens National Symphony Orchestra of ERT. He is a member of the chamber music group Ventus Ensemble and a collaborator of Artefacts Ensemble and Ergon Ensemble.

Petro Vouris, in Greek born Australian composer was born in Athens and came to Perth, Australia when he was 3 years old. Originally a visual artist, Vouris' work crosses into the visual and cerebral – influenced by early Greek thought, Harmony from Geometry and Byzantine chant. He has performed with artists such as KK Null (Zena Geva), Ikue Mori (DNA), Kaffe Mathews and Lindsay Vickery. Vouris has had his sound instillations in San Francisco's Museum Of Modern art & Perth Institute Of Contemporary Art. Vouris has also won the Decibel Composers award for his composition TERAS (2012) written for the Yamaha Disklavier.

Ting-Yun Wang, Presently studying in the Institute of Music, National Chiao-Tung University. Majored in Electro-acoustic music under the instruction of Pro. Yu-Chung Tseng.

Steve Wanna, is a Lebanese-American composer and visual artist based in Washington D.C. His work includes concert works, sound design for dance collaborations, installations, 2D and 3D art, and photography. His music integrates traditional and non-traditional instruments, often with fixed and/or interactive electronics. Rather than a mandate for reproducing specific results, Wanna's scores seek true collaboration with the performer; ideally, each performance becomes an extension of the compositional process. Language and graphics displace standard notation, asking performers to reframe their approach to their instruments, sound, and to music in general. For more information, please visit www.stevewanna.com

Kristina Warren, (B.A., Music Composition, Duke University) is currently pursuing a Ph.D. in Music Composition from the University of Virginia. Recent works include Folk Studies No. 1-5 (voice-based electronics), Pogpo (electric guitar quartet), and We'd a seen it (SATB vocal quartet, a cappella). In 2014 she was commissioned by the American Composers Forum to compose Choose for So Percussion. Research interests include voice; electronic and popular musics; and indeterminacy and performance practice in conjunction with various non-Western musics, such as Korean p'ansori. Her's compositions have been performed across the US and in Europe.

Rodney Waschka, composer, is best known for his unusual operas and his algorithmic compositions. His music has been performed throughout North America and Europe, in Asia, South America, and Africa. His pieces are published by Borik Press and recorded on the Capstone, IRIDA, Centaur, Vox Novus, and AUR labels in the USA, on the Ama Romanta, Candy Factory, and Plancton labels of Portugal, the PeP label of Canada, the RMA and Nimbus labels in England, and the Ablaze label of Australia. He is a professor at North Carolina State University where he teaches composition and other courses. (www.waschka.info)

Jeffrey Weeter, From Cork, Ireland, CAVE is University College Cork, School of Music and Theatre's newest performance ensemble. Cork Audio Visual Ensemble is a technology-based group consisting of 7 students under the direction of Jeffrey Weeter and Derek Foott working to explore the musicality of technology through performance and computer processing. The CAVE performers are Jason Shannon, Eric Browne, Sara Wentworth, Gareth Young, Flannery Cunningham, Morgan D'Arcy and Eamon Ivri.

Robert Wechsler, is a choreographer and dancer and was an early experimenter with interactive technology (www.Palindrome.de). He lives in Weimar, Germany where he directs the MotionComposer project.

Jonathan Weinel, is a composer of electroacoustic music and visual music. He holds a PhD in music, completed at Keele University under the supervision of Professor Rajmil Fischman. He has taught at Keele University, Manchester Metropolitan University, and is currently a Postdoctoral Researcher at Glyndwr University. His work focuses on psychedelia and altered states of consciousness, which are explored through artistic practice and research.

Caitlin Woods, is a composer, arranger, producer, dj, and vocalist. Originally from Western Australia, she is interested in vocal writing, electronic music production, interactive composition, sound design and performance technologies, as well as the methods and

approaches to the integration of orchestral writing with electronic sounds. She holds a Bachelor of Music in Composition (Hons) from the University of Western Australia, a Graduate Diploma of Music Technology from WAAPA - the Western Australian Academy of Performing Arts and a Masters of Science in Music Technology from the University of Limerick. Caitlin is currently composing and producing in London and is working on various commissions and projects concurrently.

Cellist Seth Woods, has established a reputation as a versatile artist straddling several genres. While being classically trained, he has been seen in a variety of musical settings ranging from Baroque performance to avant-garde new music and has graced such diverse stages as Carnegie Hall, La Scala, Radio City Music Hall and the Bell Centre. Mr. Woods was the cello soloist for two new works created with the Staatsballett Berlin and the Ballett Basel and is currently a PhD researcher in the Center for Research in New Music (CeReNeM) at the University of Huddersfield

Ji Won Yoon, is active as a composer of both acoustic and electroacoustic music. She is interested in artistic applications and realizations of various computer music technologies, emphasizing multi-modality with sound at the center. She earned her B.A. and M.A. degree in Music(Composition) from Yonsei University, completed doctoral course in Computer Music Composition at Dongguk University, and studied as a visiting researcher at the Center for Computer Research in Music and Acoustics(CCRMA), Stanford University. Currently she is Assistant Professor at the Department of Music Production, College of Music & Performing Arts, Keimyung University.

Shu-Cheng Wu, is a DMA student of music composition and Fulbright scholar at University of Illinois in Urbana Champaign studied with Scott Wyatt, Sever Tipei, Heinrich Taube, Erik Lund, Reynold Tharp and Philipp Blume. Before doctorate, Allen was active in Taiwan in variety of areas in music and as assistant professor in Asian-Pacific Institute of Creativity. Allen's research and interests included in his doctorate studies are electronic music, electro-acoustic music, algorithmic music composition, music programming, music information retrieval, and live coding music.

Sunhuimei Xia, comes from Wuhan, China. Master student at Peabody of Johns Hopkins University, majoring in Computer Music Composition under Dr. Geoffrey Wright. Graduate assistant. She holds a Bachelor of Arts degree from Wuhan Conservatory under Ms. Jian Feng. She attended the 2nd International CSound Conference and the Society of Electro-Acoustic Music in the United States National Conference 2014. Her piece Mirage performed at Handmade Digital Music Workshop II Baltimore-Seoul-Taipei Connection at Taipei Guling Street Theatre in 2014. Her composition Smooth won the first-prize in the third Undergraduate Computer Design Contest in China.

Keisuke Yagisawa, is a audio-visual artist. He studied electronic music and visualization in Royal Academy of Art, the Hague(Netherlands) and Tokyo University of the Arts(Japan). From 2014, he is taking a doctor's programme in Kunitachi College of Music in Japan.

Woon Seung Yeo, is a bassist, media artist, and computer music researcher. He is Assistant Professor at Ewha Womans University, Seoul, Korea, and leads the Audio and Interactive Media(AIM) Lab.

Mr. Yeo has received B.S. and M.S. degrees in Electrical Engineering from Seoul National University, M.S. in Media Arts and Technology from University of California at Santa Barbara, and M.A. and Ph.D. in Music from Stanford University. His research interests include audiovisual art, cross-modal display, musical interfaces, mobile media, and audio DSP. Results of his research are commonly shared by exhibitions and performances in the public interest.

Taro Yoshihara, Born in 1968 in Tokyo. He received his master degree from University of Yamanashi. He studied composition and music theory under Tatsuji Toyozumi and electro-acoustic music under Kazuko Narita. In 2001, he learned electro-acoustic composition at INA-GRM. After 2002, he gradually devoted himself to compose electro-acoustic pieces with twenty-four multi channel tracks. His pieces were performe at Bourges, FUTURA and Radio France, CCMC, JSEM, ISEA, Television Yamanashi and so on. In 2013 his piece was invited to the concert Multiphonie by INA-GRM in Paris. He is a director of FUJI ELECTRO-ACOUSTIC ART FESTIVAL.

Jaeseong You, earned his B.A. in Music and Political Science from New York University and en-route M.A. in Music Composition from City University of New York Graduate Center. He is currently a doctoral student of Music Composition/Music Technology at New York University, Steinhardt. You is serving as Editorial Manager at Journal SEMAUS and as researcher at Citygram, Electro Acoustic Music Mine (EAMM), and Urban Soundscape Event Classification (USEC).

Andrea Young, is a Canadian composer-performer specializing in voice and live electronics and has recently completed a DMA at CalArts, USA. While her work relies on digital innovation, her musical output relies on the integration of her digital voice interface with analogue and re-purposed electronic media. Her research of vocal feature extraction and implementation of the voice as a live electronic interface has enabled recent performances with Michael Day in Belgium, Los Angeles, and Amsterdam. The duo YOUNG/DAY is a collaborative platform that seeks to disturb the relationship between voice, technology and the proportion to which music and noise diverge.

Jinghong Zhang, is from Shenzhen, China. He studied at the Conservatory of Music in Wuhan. He is now a student in the Master of Computer Music Composition program at the Indiana University Jacobs School of Music. He is a multimedia and very creative Artist who sophisticated with music, dancing, video and visual arts. Within the first year of his graduate career in U.S right now, his pieces have been performed at SEAMUS, New York City Electroacoustic Music Festival, IRCAM and China.

Katrin Zenz, (flute), born in Donaueschingen (Southern Germany), she established since 1993 in Greece and teaches flute at the University of Macedonia in Thessaloniki. Brilliantly familiar with a broad spectrum of music, she integrates flute music of all centuries into a new concept of open polymorphic forms. She has been a regular member of the Ensemble Köln, the Camerata Athens, and the Ensemble Skalkottas, many chamber ensembles and ensembles of free improvisation. She founded the Ensemble TORA, with which she realizes multimedia projects with open form. Her solo recordings include “Greek Flute Music of the 20th&21st Centuries” (Naxos 2011), works by A. Philippakopoulos (Ed. Wandelweiser, 2006 & 2014), works by I. Ioannidis (Society of Music, 1998).

Lidia Zielinska, Polish composer, professor of composition and director of the Electroacoustic Music Studio at the Academy of Music in Poznan; 70 compositions published, numerous awards for orchestral music, multimedia, electroacoustic works; books, articles, papers, guest lectures (topics: sound and music, acoustic ecology, experimental music in Poland, traditional Japan music), summer courses, workshops in Europe, both Americas, Japan, New Zealand; electroacoustic compositions realized at the EMS Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM Karlsruhe, Cracow, Malmoe, Stuttgart; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, programming committee member of the "Warsaw Autumn" Festival.

Kacper Ziemianin, has background in classical music and a lot of adventures in sound. He holds a degree in Sonic Arts (BA) from Middlsex University and is currently studying towards his Master degree in Sonology at the Royal Conservatory in Den Hague, the Netherlands. In the meantime, he also studied at the Cracow Music Academy with Marek Choloniewski, at STEIM in Amsterdam, and at the University of Arts in Berlin with Alberto de Campo. Sound designer, circuit bender, improviser, producer, audio-hacker, instrument designer, radio presenter, workshop leader. His audio installations and sounds have been shown/played in many places around Europe.

Zach Zubow, His compositions have been featured on numerous new music conferences and festivals throughout the United States, Europe, and Asia. He has won awards from the College Music Society, named the Region IV winner of the SCI/ASCAP Student National Composition Competition, and was the first place winner of the Five College New Music Festival Student Composition Competition. Zubow's string quartet, Sundown, was included in the most recent publication of the SCI Journal of Music Scores Volume No. 49. Zubow completed his PhD in music composition from The University of Iowa in May of 2012 and currently teaches music theory and composition at Coe College in Cedar Rapids, IA. For more information please visit www.zachzubow.com.

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