



FIRST FESTIVAL

A FESTIVAL OF PREMIERE PERFORMANCES

EXPERIMENTAL MEDIA AND
PERFORMING ARTS CENTER, TROY NY

JULY 12 & 13, 2014

WWW.DEEPLISTENING.ORG



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Welcome to First Festival!



This year's International Conference on Deep Listening concludes with First Festival: Festival of Premiere Performances, presenting new works and compositions centered around the practice of Deep Listening. These works will be presented as premieres. Headliner performances include Deep Listening Band (Oliveros, Stuart Dempster and friends) and an Overnight Concert. With over 40 performances featured, the festival will include music performance/improvisation, electronics and digital media, ambient, interactive/participatory jams and sound labs, dance/movement works, installations, screen-based works of video and multi-media utilizing the small concert studio spaces as well as the many resonant common spaces of EMPAC's unique and inspired architecture.



Note: All information about the 2nd Annual International Conference on Deep Listening is in a separate booklet. PDF of the conference program is available at deeplisting.org/conference

Special Thanks to Tom Rø and Galen Joseph-Hunter of free103point9.org for broadcasting the conference on their website free103point9.org

Special Thanks to Dean Mary Simoni and the supporting staff of the Humanities, Arts and Social Sciences at RPI (HASS)

Special Thanks to the Julie Wilson and the staff of RPI's Summer Outreach and Professional Studies (SOAPS) Office for their support with conference registration, on-campus housing and accommodations.

Special Thanks to the staff of EMPAC.



WORLD PREMIERE

Sonic Gems

Deep Listening Band and Friends - Studio 2, 7:30 PM - 9:30 PM Saturday

World Premiere of *Sonic Gems*

Deep Listening Band with Guest Artists

Celebrating the Twenty-fifth Anniversary of Deep Listening Band

Dedicated to the memory of Band member David Gamper

Program:

I Invocation by Ione

II Lapis Lazuli

III Amythyst

Deep Listening Band

Stuart Dempster - Trombone/Didjeridu

Pauline Oliveros - V Accordion

Guest Artists

Jonas Braasch - Soprano Saxophone/Cistern Simulation

Ione - text and spoken word

Jesse Stewart - Percussion

Suiren aka Renko Ishida Denspter - live calligraphic drawing

Todd Vos - Audio Engineer

Johannes Welsch - Gongs

Sonic Gems is a co-composition by Pauline Oliveros, Stuart Dempster, and guest artists. This performance includes Jonas Braasch's Virtual Microphone space simulation software that creates the dynamic acoustic simulation of the now famous Dan Harpole cistern at Ft. Worden, Port Townsend WA in EMPAC Studio 2.

The Deep Listening Band (DLB) formed in 1988 while recording in the then unnamed cistern at Ft. Worden. The Cistern is fourteen feet underground with a reverberation time of forty-five seconds. Deep Listening a recording from the Cistern released in 1989 by New Albion Records is still available and sought after as a collectable underground classic. Deep Listening was coined by Pauline Oliveros at the time for the liner notes, the name of the band and the CD.

DLB's premiere performance within Braasch's Cistern Simulation took place in the Concert Hall of EMPAC in 2012 to an audience of six-hundred people for Oliveros' eightieth birthday concert featuring Brian Pertl's composition Land of Snows. DLB celebrated its twenty-fifth anniversary on October 8th 2013 in Dunrobin Sonic Gym in Ottawa Canada also employing the Cistern Simulation.

Thanks to HASS for the FLASH Grant that supported this program.

We remember David Gamper our deceased band member as we perform.



Jonas Braasch is soprano saxophonist, electronic media artist, and acoustician. He currently works as Assistant Professor in the School of Architecture at Rensselaer Polytechnic Institute. His saxophone style expands the traditional repertoire [in both Classical Music and Jazz idioms] by incorporating various non-western elements, as well as original extended techniques. Another aspect of his work is the integration of soundscapes and other concrete elements, a clear reflection of his personal relationship with the environment. He has on-going collaborations with Curtis Bahn, Chris Chafe, Michael Century, Mark Dresser, Pauline Oliveros, Doug van Nort, Stuart Dempster, and Sarah Weaver – among others.

Stuart Dempster, sound gatherer, trombonist, composer, didjeridui, et al. and professor emeritus at University of Washington, has recorded for numerous labels including Columbia (Sony), Nonesuch, Deep Listening, Important, Taiga, and New Albion. The latter includes *In the Great Abbey of Clement VI at Avignon*—a “cult classic”—and *Underground Overlays* from the Cistern Chapel consisting of music sources for a 1995 Merce Cunningham Dance Company commission. Grants are several, including being a Fulbright Scholar to Australia (1973) and receiving a Guggenheim Fellowship (1981). Dempster’s landmark book *The Modern Trombone: A Definition of Its Idioms* was published in 1979.* (Also, there is an insightful, well-indexed interview of Dempster by Abbie Conant.***) Golden Ear Awards were received from Deep Listening (2006) and Earshot Jazz (2009) and he received an International Trombone Association Lifetime Achievement Award (2010). As a founding member of Deep Listening Band, he produced the first three recordings as well as three most recent recordings, including *Great Howl at Town Haul* CD and two LP projects from the January 2011 DLB residency at Town Hall Seattle. DLB celebrated its 25th Dunrobin Sonic Gems in a spectacular concert near Ottawa in the amazing “Dunrobin Sonic Gym” (think five foot gongs!).

*Reprint edition (1994) available at <http://www accuramusic.com/books.html>

***http://osborne-conant.org/Stu_Dempster.htm

IONE is a proponent of “Dream Community”, who produces Annual Dream Festivals and dream events internationally. She has been Dream Keeper for over twenty years of Deep Listening Retreats and workshops. IONE is an author, playwright/director and poet whose works include *Pride of Family* Four Generations of American Women of Color, *Listening in Dreams* and *This is a Dream!* and *Spell Breaking; Remembered Ways of Being*. She is Artistic Director of Deep Listening Institute. www.IONEdreams.us

Pauline Oliveros is a senior figure in contemporary American music. Her career spans fifty years of boundary dissolving music making. In the ‘50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. Recently awarded the John Cage award for 2012 from the Foundation of Contemporary Arts, Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. Pauline Oliveros is the founder of “Deep Listening®,” which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Oliveros is founder of Deep Listening Institutewww.deeplistening.org.

Jesse Stewart is an award-winning percussionist, composer, improviser, artist, instrument builder, educator, and writer dedicated to re-imagining the spaces between artistic disciplines. A dynamic and inventive performer, he has a remarkable ability to coax unexpected sounds out of virtually any resonating object or material. He has performed and/or recorded with many musical luminaries including Pauline Oliveros, George Lewis, Roswell Rudd, Hamid Drake, Evan Parker, Bill Dixon, William Parker, David Mott, Malcolm Goldstein, Jøe McPhee, Jandek, Pandit Anindo Chatterjee, and many others. In 2012, he was honoured with the “Instrumental Album of the Year” Juno award (the Canadian equivalent of a Grammy) for his work with Stretch Orchestra, a trio consisting of Kevin Breit on guitars, Matt Brubeck on cello, and Jesse on drums. He has been widely commissioned as a composer. His music has been featured at festivals throughout Canada, the United States, and Europe and is documented on over 20 recordings. He endorses Headhunters brand drumsticks and brushes. He lives in Ottawa, where he is a professor of music at Carleton University and an adjunct faculty member in the visual arts department at the University of Ottawa.

Johannes Welsch is a scholar/artist and proprietor of the Dunrobin Sonic Gym, a professional facility in Ottawa devoted to the experience, study and production of sound. A critical thinker, performing artist and music producer his artwork and ideas have been featured on radio programs around the world. He has been a drummer from early childhood and, for two decades, has been offering performances featuring one of the world’s largest collections of fine gongs currently on permanent display at the Dunrobin Sonic Gym where he has performed with artists such as David Mott, Pauline Oliveros and Jesse Stewart. Johannes studied economics at the University of Miami and received his doctorate in Management from IESE, the University of Navarra’s Graduate School of Management. His early research, which applied social systems analysis to transitional processes in large industrial family firms, has been published in academic journals and covered by national media in Europe. His lectures on organizational dynamics have been attended by managers of some of the world’s largest organizations. Johannes has taught and/or held research positions at IESE in Barcelona, IMD in Lausanne, The German Management Institute (USW) at Gracht Castle in Germany, Johns Hopkins University in Baltimore and the United Nations Food and Agriculture Organization in Rome.



Suiren aka Renko Ishida Dempster: Suiren, her given artist name, a.k.a. Renko Ishida Dempster, is influenced by Japanese aesthetics and Buddhist philosophy inherited from her parents. She has had various exhibitions in the Northwest, such as Seattle's Northwest Asian American Theater's RAW Gallery "Celebrating Year of the Dragon"; Jack Straw New Media Gallery "Dream-Time-Pieces"; Commencement Gallery in Tacoma "Drawn From..." (all in 2000); and "Painted Word Exhibition" Evergreen State College, Olympia WA (2005-06). Her art also appears on CD covers of Echœs of Syros (2008), Traveler's Todi (2010), inner sleeve of Flightpatterns (2010); cover of Issue #1, Trio Triticalli, NYC (2011). She was an Associate Artist-in-Residence at Atlantic Center for the Arts creating a body of work for the Dome Project (2005). Suiren's Seattle and Northwest real-time drawing performances include multi-arts collective ROOM (2000-2002); ARTKOAMIA (2003- 06); Tanabata Remix concert, Chapel Performance Space (2007); "Portable Sanctuary" at Union Station's Great Hall; and "Authorship" at The Project Room with Stuart Dempster and Paul Kikuchi (2011). Other real-time performances include with Deep Listening Band and dancer for Sound Symposium, St. Johns Newfoundland (2002); Deep Listening Convergence artist at Lifebridge Sanctuary, High Falls NY (2007); "Abundant Sound Gardens: In Memory of Toyoji Tomita" at San Francisco's Meridian Gallery (2009); and "Ring Sketcher" in Pauline Oliveros' Tower Ring at Ann Hamilton Tower, Geyserville, CA (2011). She was a featured artist for "Art on the Wall" as part of "Women & Identity" (2011) archived at: <http://vimeo.com/21467571>



OVERNIGHT CONCERT

Cistern Dreams: An Overnight Concert for Deep Listeners

IONE, Avatar Orchestra Metaverse, Zovi McEntee, Various Artists
Studio BETA, 10:00 PM Saturday - 8:30 AM Sunday

Please join us for a special overnight concert!

This will be an all-night journey through the world of dreams, deep underground in the Dan Harpole Cistern in Port Townsend, WA – all without leaving Troy, NY. The 14 foot deep Cistern is the site of Pauline Oliveros, Stuart Dempster and Panaotis' 1988 recording of the iconic CD Deep Listening (New Albion 1989). Thanks to our ability to remotely recreate the stunning reverb of the cistern, created by Jonas Braasch, we can enjoy its unique acoustics all through the night.

Participants will be experiencing both live and recorded pieces played live through a simulation of the cistern's natural reverberation, creating an ethereal soundscape in our dream space in Studio BETA. Those who attend are invited to fall asleep at any time and let the sounds of the cistern affect their dreams.

The experience will include a dream incubation and meditation with IONE, a live performance in Second Life, with a live virtual sound and image dreamscape by North Zipper (Norman Lowrey), Humming Pera (Tina Pearson) and the Avatar Orchestra Metaverse. During the course of the night, we will listen to numerous works submitted by artists from around the world and curated by Zovi. In the morning at 8 AM, dreamers will be gently awakened to the soft sounds of IONE's voice along with Norman Lowrey's numinous Singing Masks. Dream Sharing will take place in small groups. Simple morning refreshments will be available. Dream Boxes (Fanciful containers for receiving dreams) will be available for depositing dreams for the Deep Listening Dream Cloud archive.

Please wear comfortable clothing and bring a sleeping bag or mat and pillow and a journal or notebook and pens for writing down and/or drawing dreams.



The full program of the overnight concert and list of artists and pieces will be in a separate pamphlet, handed out to those attending. Space is limited to 35 participants - if you are interested in attending, please go to registration to sign up. It is first-come-first serve.

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AUMI Sound Lab

Leaf Miller - Studio BETA, 3:00 PM - 5:00 PM Sunday

This open music jam session features the Adaptive Use Musical instrument (AUMI).

AUMI is an innovative music software interface that tracks the movements of the user in order to produce sounds and rhythmic patterns. The Adaptive Use Musical Instrument transforms any computer or iPad into a user-friendly and expressive musical instrument.

While the AUMI software can be used by anyone, the focus has been on working with students who have profound physical disabilities. In taking these participants as its starting point, AUMI is making musical improvisation and collaboration accessible to the widest possible range of individuals. This approach also opens up the possibility of learning more about the relations between ability, the body, creativity and improvisation from within a cultural context that does not always acknowledge or accept people with disabilities.

Led by musician, composer, and humanitarian Pauline Oliveros, the AUMI Project has brought together the expertise of a team of musicians, programmers, therapists, educators, students, and researchers. The interface was created in 2007 by Zane VanDusen, an original team member and RPI student, in collaboration with musician and occupational therapist Leaf Miller, and was first used in drum workshops for children with special needs at Abilities First School, Poughkeepsie, New York.

AUMI will be available on laptops and iPads, along with drums and percussion. Come experiment, experience and play AUMI as we improvise across abilities, in collaboration and community.

There will also be a multi-media exhibit including slides, videos and research of the AUMI Project and Consortium. AUMI is now in use in a variety of community settings (educational, therapeutic, musical) both nationally and internationally.

AUMI is available as a FREE download: deeplisting.org/adaptiveuse

This session will be led by Leaf Miller of the AUMI Project.



Leaf Miller has been working in collaboration with Pauline Oliveros and the Deep Listening Institute on the AUMI (Adaptive Use Musical Instrument) Project since its inception. She is the principal contributor of ideas for the AUMI designers and programmers and leads training workshops for therapists, educators, students, and musicians both nationally and internationally. Leaf is a professional musician, teacher, and instrument builder, playing drums and percussion in the World Music Tradition for over 40 years. She has traveled to Ghana, performed in Bahia, Brazil with the Orquestra Afro-Baiana and is musical director of Women Who Drum, a multi-media and research project dedicated to women's world drumming traditions. Leaf has been an Occupational Therapist since 1988. In her work with children with special needs, she strives to incorporate the healing benefits of drumming with her clinical training in human movement and development.



Illajawab (beyond description)

Curtis Bahn, Steve Gorn - Studio 2, 7:30 PM - 8:00 PM Sunday

Illajawab (beyond description) is an interactive improvisational soundscape that combines live performance, raga, computer extended instruments/gestural controllers, live signal processing, and field recordings. The collaboration was premiered at the Deep Listening Space in Kingston in 2012, and subsequently performed at the Pauline Oliveros Series at The Stone in New York City.

Steve Gorn is a world renowned performer on the Bansuri (Bamboo flute), soprano saxophone, and clarinet, performing both Indian Classical Music and New Music in concerts and festivals throughout the world. Curtis Bahn has developed a computer-extended electronic sitar that drives an interactive MAX-based laptop interface coordinating a wide variety of Indian field recordings and raga-based improvisational algorithms. Together they will improvise a soundscape that crosses stylistic borders drawing on their experiences in Raga, jazz, ambient and electronic music.

Steve Gorn (Bansuri, flute, clarinet, percussion), whose flute is featured on the 2011 Grammy winning recording, "Miho - Journey to the Mountain," with the Paul Winter Consort, and the Academy Award winning Documentary film, Born into Brothels, has performed Indian Classical Music and new American Music on the bansuri bamboo flute, soprano saxophone and clarinet in concerts and festivals throughout the world. He is also featured on Grammy nominated cds: Paul Simon, "You are the One," and Angelique Kidjo's, "Oyo." His unique blend of Indian music and contemporary world music can be heard on recordings with Paul Simon, Glen Velez, Jack DeJohnette, Paul Winter, Krishna Das, Jai Uttal, Tony Levin, Adam Rudolph, Layne Redmond, Richie Havens, Alessandra Belloni, Badal Roy, Simon Shaheen, Deepak Chopra, Robert Bly, Coleman Barks, and numerous Indian musicians. His numerous recordings include Luminous Ragas, the landmark Indian-Jazz fusion recording, Asian Journal, Pranam a jugalbandi with Barun Kumar Pal playing hansaveena, and Samir Chatterjee, tabla. His latest recording are Rasika, with tabla by Samir Chatterjee, and Illumination, with Nepali flutist, Manose. In addition to the landmark world music recording, Asian Journal, with Nana Vasconcelos and Badal Roy, he recorded 'Wishing Well' with Richie Havens, and in August, 2013, he will perform at Back to the Garden: A Day of Song and Remembrance Honoring Richie Havens, at the site of the original 1969 Woodstock Festival.

Curtis Bahn (eSitar, assorted instruments, laptop) is an improvising composer involved in relationships of body, gesture, technology and sound. He holds a PhD in music composition from Princeton University, and studies Hindustani classical music as a formal disciple of acclaimed sitarist, Ustad Shahid Parvez Khan. His music has been presented internationally at venues including Lincoln Center, Sadler's Wells - London, Palais Garnier - Paris, Grand Theatre de la Ville - Luxembourg, as well as numerous festivals, small clubs and academic conferences. He has worked with the Trisha Brown and Merce Cunningham Dance Companies. Curtis recently was named the "Ralph Samuelson fellow" through the Asian Cultural Council, receiving a grant to study and collaborate with artists in India. Curtis is Assoc. Prof. and Graduate Program Director for the Arts at Rensselaer Polytechnic Institute in Troy New York.



Performances



Mobile, Participatory Soundscape Composition: Listening Around EMPAC

Tom Stoll - Studio BETA, 7:00 PM - 7:30 PM, Saturday

Listening Around EMPAC is a site specific mobile soundscape app composed by and for the participants of the Deep Listening Conference. Attendees will be invited to submit and share sounds that will be assembled by the organizer into a kind of map. This map will then be available for exploration throughout First Festival and beyond by those who download an app created specifically for the piece and available the week of the conference/festival.

The Deep Listening Conference and community present an ideal chance to realize a participatory piece using locative media.

Thomas Stoll currently works as a post-doctoral research fellow and technical director of Bregman Digital Music Studio at Dartmouth College. As a programmer, he works on music information retrieval, cinematic information retrieval, digital music composition, and mobile software. As a composer, his recent work includes diverse interests: algorithmic composition, corpus-based systems, soundscapes, genetic algorithms, and interaction.



Bird Walk

David Arner - Lobby (Meeting Place), 7:00 AM, Sunday

Awaken your ears and minds by joining David Arner for an early-morning bird walk.

David Arner is a long time proponent of innovative music and spontaneous composition. His wide interests have encompassed the avant-garde, bird song and behavior, mythology, astrology, modern dance and silent film within his musical pursuits. Jane Rigler, flutist, composer, educator and producer is known for her innovations in new flute performance, techniques and unique musical vocabulary.



FUTURES, PAST

Julie Matson - Studio BETA, 10:00 AM - 10:30 AM, Sunday

Growing up in the heart of East Vancouver, BC, Canada, Julie Matson's childhood embodied many of the economic and social challenges faced in a single-parent household. From the frequent moves, changes of schools, inconsistent meals and recycling of clothes and toys, she normalized her reality in the ways of her peers and siblings around her - shifting the transient focus to the impermanent capacity of the 1980s. This hallmark decade, and the revolving influence of invisible poverty left a lasting impression on Matson, inevitably providing a deep foundation to her activism within art, and her commitment to social justice. This formative substratum provides the threads of FUTURES, PAST, as Matson quantifies the physical data of her locales, and transposes that numerical and alphabetical information, by hand, into electronic sonified testimony, creating a soundscape that appears to be randomized, but is the aural actuality of the artist's young existence.

Analog synthesizers, custom built circuit-bent electronics, various effects filters and sound modulators create the notes that Matson assigns different components of the data to. Using her own handcrafted and meticulous calibrations, she adds a feminist context to her methodology with the addition of this personal, hands-on, sonification systemization. The result is a somewhat randomized, but intentional, sonified frame of reference, with layers of dreamlike soundscape, accented by peaks and drifts of aural memory. This piece explores the erratic chronicles of the artist's many childhood addresses; each move offering hope for a different future - a stable, secure future, inevitably running up against the challenges of a single-parent income in the capitalist culture of the 1980s. Sonifying the hand-drafted data of each location and address, this work layers emotional intonations with concrete sounds, providing an aural landscape of Matson's FUTURES, PAST.

Presented in a darkened room, with audience members lying in the centre of the space, on cushions, this soundscape will let the listener experience and explore Matson's interpretation of her turbulent youth. Through the collective participation of audience and performer, Matson will transform the physicality of her FUTURES, PAST, inevitably purling it with her future, futures - of which the audience will bear witness to. With the removal of visual stimulation and most of the room's light sources, the listener will be able to suspend their primary modalities of sensory perception, and be folded in to the rich seams of this soundscape's dense schema, ultimately enveloping themselves in the physicality of these meaningful sounds.





A Solo Voice

Odeya Nini - Evelyn's Café, 10:00 AM - 10:45 AM, Sunday

Using the body as a palette and paint brush, A Solo Voice explores the relationship between ourselves and our bodies, our bodies in our environment, and our perception of sounds in space as organized by our mind. A Solo Voice is an investigation of the sound spectrum of physical gesture, vocal expression, and the concentric voice. Via unconventional movements of the body, extended use of the voice, and deconstruction of language, the inconspicuous sounds lying between the cracks of our sonic foreground are surfaced and illuminated, and an invitation to reorganize our aural grammar is offered. A Solo Voice is a series of vocal compositions and improvisations in ritual form, exploring the range of emotions, landscapes, contexts, associations and behaviors which can be deduced from our malleable selves.

Odeya Nini is a Los Angeles based experimental vocalist and contemporary composer. At the locus of her interests are textural harmony, gesture, tonal animation, and the illumination of minute sounds, in works spanning chamber music to vocal pieces and collages of musique concrete. As a vocalist she is devoted to redefining vocal interpretation and song through an exploration of extended vocal techniques and how they communicate in conjunction with the physical body's language. Odeya has collaborated extensively with dancers, animators, film makers and theater directors, including Meredith Monk, Lukas Ligeti and Butch Morris. Her works have been presented at venues and festivals around the US and internationally such as the Whitney Museum of Art in NY, REDCAT, Joyce Soho, Art Basel Miami, and from Tel Aviv to Odessa and Mongolia. Originally from NY, Odeya holds a BFA in vocal performance from the New School for Jazz and Contemporary Music, where she studied with vocalist Theo Bleckmann, and an MFA in composition from California Institute of the Arts.

Odeya Nini is a vocalist and composer of contemporary and experimental music. Her work is an investigation of inner dialogue, polarization, cohabitation and the meaning of validity. As both a composer and soloist, her music acknowledges the arch from silence to noise and all its variant sonic exposures.



ISATMA Conference (Live from CRAIVE Lab)

Jonas Braasch (ISATMA & CCC Director) - CCC, 10:00 AM - 2:00 PM, Sunday

The ISATMA addresses artists and musicians across abilities who are interested in unconventional user interfaces to meet artistic and physical challenges. Talks, technical demos, music presentations, and a panel discussion will lay out the current state of assistive technologies and discuss future needs and trends.

The event will be streamed live at <http://www.ustream.tv/channel/isatma>



Organizing Committee:

Jonas Braasch, Michael DiCesare, Ted Krueger, Pauline Oliveros, Ruud van der Wel, David Whalen

Program:

9-9:20 a.m. | Opening Music (Ruud vander Wel & David Whalen)

9:20-9:30 a.m. | Opening Remarks (David Whalen, session chair)

9:30-10:15 a.m. | Music and Assistive Technology (David Whalen)

10:15-10:30 a.m. | Break

10:30-11:30 a.m. | Talk: technologies for music for artists with disabilities (Ruud vander Wel, speaker)

11:30 a.m. -12:30 p.m. | Virtual Gallery Panel (TedKrueger, session chair)

12:30-1 p.m. | Lunch Break

1-2 p.m. | Performance: Episodic Operator (JonasBraasch & PaulineOliveros, session co-chairs)

See more at: <http://ccc-rpi.org/isatma/#sthash.sHvAq4Vf.dpuf>



Meditation on the Eve of John Cage's 100th Birthday for Five Tuned Gongs

Bill Salak (Performer), Anthony Donofrio (Composer) - Studio 2, 10:30 AM - 11:00 AM, Sunday

I have loved ringing metal for as long as I can remember. As a percussionist by training, I think that part of this attraction comes from the decaying traces of that momentary contact between mallet and instrument—that cymbals and gongs, much more so than most drums or other percussion instruments, sound for long enough that after I strike one, I have the time and leisure to become purely a listener as the sound fades from each stroke.

In 2006, I purchased a large Javanese gong ageng from a gentleman in Arizona—his favorite hobby was listening to gongs, and he would load his gongs into his car on weekends and drive out to a cabin in the Superstition Mountains east of Phoenix to play them. (He was selling the gong ageng because he was not enjoying moving it every week.) I play the gong ageng whenever I feel the need to slow down—its sound is so long that my mind has to slow down to meet it in the moment.

I've known Anthony Donofrio since he joined the faculty at Kent State University in 2011. We became fast friends with common interests in experimental music. One day in September of 2012, I came into work and was presented with the score for this piece. It was a wonderful surprise, and my mind turned right away to which gongs would be best suited for the piece. In addition to the gong ageng, I chose two smaller Javanese gongs and two flat-faced gongs I brought back from a trip to South Korea. Between their fundamental pitches and their varying overtone characteristics, these five gongs produce a kaleidoscope of harmony, and I'm overjoyed that this piece creates a disciplined space for listening, offering those harmonies in nearly every possible combination while forgoing any sort of compositional rhetoric.

It was through Ms. Oliveros and Deep Listening that John Cage came to his definition of harmony: "...the pleasure of making music." It seems especially fortuitous that the Deep Listening Conference might provide a venue for this work—one that delights in the pleasures of listening, and one whose own spectrum of harmonies relies on a construction so directly inspired by Cage's late work (and *Litany for the Whale* in particular). It is our hope that this work can provide a sincere, introspective listening experience that highlights the connections between Ms. Oliveros and Deep Listening on the one hand, and the legacy of John Cage on the other. My realization of the work is 20 minutes long; if accepted, the Deep Listening Conference performance would be the work's world premiere. —**Bill Sallak**



In the fall of 2012, I was introduced to John Cage's Litany for the Whale. I was struck by the utter simplicity of its construction; five diatonic pitches placed in different orders dictated by chance operations, occupying the space of 25 minutes, asking nothing of the audience but to simply listen. On September 4th, 2012, I was contemplating the upcoming Cage centennial and, since it was so fresh in my mind, his Litany. I decided to compose a piece in a similar fashion. Knowing the nature of tuned gongs (long decay time, no two gongs pitched the same, high overtone content, etc.), I felt they would be an appropriate instrument choice for what I wanted to create; a piece for meditating, a piece that would be best performed not in concert halls but in the same cathedrals that Josquin and Ockeghem composed for.

The construction of Meditation on the Eve of John Cage's 100th Birthday is simple: a measure of quiet attacks followed by a measure of silence. The composing process was done through chance operations. A single die was thrown to dictate the number of attacks per measure (1-6), and then thrown again to dictate the order (1-5, 6 equaled a rest) of the gong entrances. The composing process was completed during one full listening of Cage's Litany. The result is a 15-20 minute piece (depending on the performer's taste) that asks of the audience the same of Cage's piece; do nothing but listen. —**Anthony Donofrio**



Trio for 5 Lungs

Jøe Cantrell, Colin Zyskowski, Drew Ceccato - Studio BETA, 10:30 AM - 11:00 AM, Sunday

Trio for 5 Lungs is an improvised performance system that draws focus to the ephemeral nature of the actions of living beings and how they can complicate biological and technical boundaries during long-term meditational activities. The system relies on human respiration to create and affect a bio-technological aural feedback system. Performers wear oxygen masks that transfer their breath to plastic tubing connected to pressure sensors mounted in the project enclosure, which measure the inhalation and exhalation level of each performer. This data is then digitally processed to affect live audio from custom microphones that are affixed discreetly onto the performers, amplifying the internal sounds made by their bodies during the performance. The resultant audio is then routed to several speakers directed at the participants and the audience. In this manner, the performers are affected by the results of their basic biological mechanisms and the ensuing reactions are then re-integrated into the system. During the performance, the participants will enact meditational positions and focus their aural attention on being inside an aural system that is at once artificial, electronic and digital; while simultaneously intrinsically linked with perhaps the most fundamental life-sustaining action: human breath.



Panthalassa

Ben Richter - Studio 2, 11:00 AM - 11:15 AM, Sunday

Composer and accordionist Ben Richter hopes to present the world premiere of a new solo electronically-processed microtonal accordion work, Panthalassa. Emerging from a collaboration with electronic musician and programmer Damon Loren Baker, Panthalassa's real-time processing software allows the accordion to sonically transform into a voice of the ancient Earth-wide ocean. The accordion begins acoustically and



slowly builds layers of itself until it reaches an enormous oceanic mass. The piece continues Richter's exploration of sonic phenomena involving aural destabilization, time distortion, and hypnosis. It will also include an element of interactive vocal participation for audience members.

Ben Richter is a composer and accordionist from New England. His music is concerned with consciousness and transcendence, the intersection of memory and imagination, and the evolution of worlds and beings, focusing on the immersive totality of musical experience. Ben Richter is the founding director of Ghost Ensemble, dedicated to performances of experiential and experimental music. He has composed for the American Symphony Orchestra, Nieuw Ensemble, S.E.M. Ensemble, Ostravska Banda, De Capo Chamber Players, Ensemble Royaal, accordion duo Tæac, and New York Miniaturist Ensemble. He also produces recorded electronic music, film and theater scores, and installation sound pieces, and has performed with the Da Capo Chamber Players, S.E.M. Ensemble, and rock, jazz, and klezmer bands. From 2004 to 2008 he was musical director of New York's Surrealist Training Circus. Ben Richter's principal teachers include Pauline Oliveros, George Tsontakis, Joan Tower, and Kyle Gann. He studied composition at Bard College and received his M.M. from the Royal Conservatory of The Hague with research focused on parahypnotic phenomena in music.



Study no. 50

Ryan Ross Smith - Studio BETA, 11:00 AM - 11:30 AM, Sunday

Study no. 50 will be composed to be performed by the audience. Following a brief introduction and explanation of the animated notation system, the audience, using common items, vocalization and other bodily sounds, as well as any small instruments supplied by the composer, will be performed entirely by the audience. The score will attempt to embrace not only the necessarily visual component of an animated score, but do so in a way that integrates listening as a primary compositional and performance component.

Ryan Ross Smith is a composer, performer, and artist, currently residing in Troy, NY. Smith earned his BM in Music Composition from the University of Wisconsin-Madison, MFA in Electronic Music from Mills College, and is currently pursuing a PhD in Electronic Arts at the Rensselaer Polytechnic Institute. His current work uses animated notation systems to generate malleable, real-time compositional situations.



Mask

Scott Hawkins - Studio 2, 11:15 AM - 11:30 AM, Sunday

Mask is an improvised live para-musical audio performance that explores the re-contextualization of everyday objects and other devices for sound use. It incorporates custom-built instruments, interfaces and sound sources designed and built by the artist who will perform wearing a mask. Orchestrated with reference to dimensions of the partially predictable or partially unpredictable aesthetic, or crookedness and mischief, the artist's thesis, Mask seeks to expose 'use' as a catalyst and to question 'meaning' beyond the design or designer's original intent. Here, the suggestion is that creative action is a channel, node or vertices of the Wyrld



(from the Anglo Saxon) dimension and that knowledge is intrinsically bound to artifacts, including landscape and live action.

Not musical theatre, the title Mask is a reference to the thresholds we encounter during live musical or sound performance, corporeal or imagined, the lifting or wearing of the mask enabling or demonstrating a certain perspective, a level of awake-ness or inquiry, call it consciousness, where considered action and learned practice rules over the unselfconscious to produce magic.

Scott Hawkins is an independent and unsponsored performance artist and designer, a creator of sound systems, vibro-acoustic furniture and sound related products. Originally trained as an aerospace engineer and formerly working as an industrial design lecturer, his interest is with sound and the primitive conscious; hacking solutions, albeit technical, aesthetic, psychologic' or artistic, of interest or benefit to others. Scott is winner of the International Design Research Award (IDRA) 1997, recipient of the British Design Council Millennium Product Award 2000, recipient of NESTA Award 2007, recipient of 4* research rating in UK Government Research Assessment Exercise (RÆ) 2008, recipient of the Worshipful Company of Armourers and Braziers Award, founder of the Experimental Music Collective (EMC) 2001, Director of the symposium on music, alternative and cross-disciplinary approaches in sound (MAXIS) 2002- 2003, member of the Signal Processing and Audio Research Group (SPARG) at Derby University, member of the Interdisciplinary Centre for Scientific Research in Music (ISCRiM) at University of Leeds, member of the Art and Design Research Group (ADRC) at Sheffield Hallam University, 1998-2010.



On Frogs

James Harley, University of Guelph - Studio 2, 11:40 AM - 12:00 PM, Sunday

Laptop performance based on rainforest soundscapes and processed frog sounds. In addition, spoken-word text is added, taken from frog study writing.



Thirteen Improvisations in Seven Senses

Ron Drummond - Lobby, 11:30 AM - 12:00 PM, Sunday

Our link to the world womb is the very thinnest of living threads traveling from the present moment back to the deepest biological time there is: to the 4.5-billion-year-old ocean where life began or was first seeded from elsewhere. For those of us who are human, the first ten thousand generations of that thread form a conduit, a conduit that passes through the women, the mothers, a river of blood connecting us to all the life that preceded us and collectively brought us forth. In the largest possible statistical frame of reference, there is no chance any one of us is alive -- and yet here we are. In a very real sense, it has only been our living improvisations, executed in a myriad given moments' iterations of the endless chain of now, that has gotten any one of our ancestors, any one of us, through the bottleneck and into the only moment that matters, the present moment, the only moment where we can intervene in creation. In my performance, i seek to honor the life and work of Pauline Oliveros as a particularly splendid and profound being in the great chain-and-



ocean of life, and through her all of us present for the performance, and through us all that lives -- and seek in this way to honor the depths of future time, the limitless improvisational horizon.

Ron Drummond is a writer, editor, independent scholar, and futurist. He seeks to celebrate the great artists and lives of time past and time present, to explore the ways silenced or overlooked voices can be heard anew, and how we as a species and an integral part of the Gaian biome might survive, and help Gaia to survive, far into the future. Drummond has published works on the Czech composer and Beethoven friend Anton Reicha, edited numerous books by the living writers Samuel R. Delany and John Crowley, celebrated several times the on-going life and work of Pauline Oliveros, and written about the human future in space in a long essay/fiction hybrid called "The First Woman on Mars", published in issue 13 of the international art journal White Fungus.



Birdsong and Beyond: The Birds of Rensselær

David Arner - Studio BETA, 12:00 PM - 12:30 PM, Sunday

This piece will use birdsong spectrograms as motifs. The spectrograms (and by association the motifs) will be subjected to various compositional techniques- inversions, retrogrades, retrograde-inversions, as well as other mathematical manipulations. For each birdsong there will be its proper spectrogram accompanied by the modified versions. The birds will be those residing on and around the Rensselær campus. The performers will be from conference attendees. Every day I will lead a Deep Listening bird walk open to everybody; but performers in my piece will be required to come at least once. The Deep Listening bird walks will be an important part of the process for the performers, serving in part as a rehearsal. The idea is that the performers are informed by the listening experience in the field as much as from the structural, mathematical graphics of the modified spectrograms. One of the issues I addressed in my presentation last year regarding birdsong and music was the differentiation between imitation and translation. My personal aesthetic is entirely translational, but still rooted in the phenomenon of the birdsong itself and the overall experience in the field. I aim in this score to strike a balance between experience/inspiration and science-driven structure. The score will be modular, and each performer will have one or more birds to work with, based on their experiences. Pauline once said to me, "If you're naming a sound, you're not listening." This is the challenge of birding as a Deep Listening practice. It is an issue I grapple with every time I hear a bird. I believe there is a fine but distinct line between naming & recognizing. Just as I believe there is a fine but distinct line between imitation and translation. "The Birds of Rensselær" will address both of these issues.

David Arner is "an intense, introspective pianist who methodically constructs sound portraits of shattering dimensions," according to Cadence Magazine. He has been a proponent of improvisatory, innovative music since the mid-1970s. Classically trained (Oberlin, Columbia) his wide interests have encompassed bird song, mythological themes and silent film. His music is a marriage of classical and jazz, rooted in tradition as well as the avant-garde. Arner has performed multiple times at the Knitting Factory (NYC), the Center for Performing Arts (Rhinebeck), the New Vanguard Series at the Deep Listening Space (Kingston), The STONE (NYC) and the Whitney Museum. He has also appeared at the Vision Festival (NYC), the National Gallery of Art (Washington DC), the American Museum of the Moving Image (NYC). In 2013 Arner performed with Pauline Oliveros, Doug Van Nort and FILTER at Roulette (NYC). He has 5 CDs under his own name, and a 4-CD boxed set with Connie Crothers, "Spontaneous Suites for Two Pianos" which ranked #2 from Downbeat in the 2012 Rhapsody Jazz Critics Poll. Also that year he performed his "Invocation of Hermes Twice Revealed" for piano and harpsichord at EMPAC in Troy, New York. He has received several Meet-the-Composer grants and a NEA award.



Tasting Sound, Listening to Taste

Ximena Alarcón - Evelyn's Café, 12:00 PM - 1:00 PM, Sunday

Tasting Sound, Listening to Taste is a 15-minute improvisatory telematic performance, created by Ximena Alarcón, Inês Amado and Ron Herrema, that will focus on aspects of relocation and transformation of sound and taste as they are mediated from one environment to another, one location to another location.

What would be the sensation, the perception and the memory of tasting a sound made by the foreign ingredient that helped make that sound? How do we experience the displacement within our improvisation, and how does it sound? How does sound influence taste? And how does taste inform sound? How can we access it via Deep Listening?

Our improvisation will be informed by spontaneous connections that we make in our daily life with taste and sound, and that we are exchanging by texting each other via mobile phones; these texts create the material that will be used in the performance. In addition, we will be including the sounds that have been gathered from our cooking experiences.

We are migrants based in the UK, where people still rely on food from all corners of the world. Our experiences of food are enlarged by the fact that we have been recently identified as being allergic to certain foods, perhaps as a result of global mobility of food, and our bodies' acceptance or rejection of these. Our bodies are silent witnesses of our process of geographical mobility. We intend to create an immersive sensorial experience through our performance; we expect that this experience will open the taste buds of the audience as we manifest the perception, intuition, sensation and feeling of the food we taste and the sounds it makes, while crossing the borders of our bodies and minds.

Ximena Alarcón is an artist who engages in listening to migratory spaces and connecting this to individual and collective memories. She creates sound art works, using networked technologies, derived from listening experiences in interstitial spaces where borders become diffused, such as underground transport systems, dreams, and the 'in-between' space in the context of migration. Ximena has a PhD in Music, Technology and Innovation, from De Montfort University, and was awarded with The Leverhulme Early Career Fellowship 2007-2009 to initiate her postdoctoral research in the Institute of Creative Technologies (IOCT). In May 2012 she obtained a Deep Listening certificate. Since 2011 she has worked as a Research Fellow at Creative Research into Sound Arts Practice (CRiSAP).



Water Birds

Mara Helmuth - Studio 2, 1:00 PM - 1:15 PM, Sunday

Original version created by Mara Helmuth (score, Max Patch and sensor system configuration) and Rebecca Danard (choice of timings and locations of ideas).



Choose an order for performing the following sound-generating ideas. They may be repeated or returned to throughout the piece, and expanded upon freely as a result of deep listening. 4 sensors around the stage will send data to the Max patch to alter processing of the clarinets.

Start playing on bass clarinet. Switch to Bb clarinet at some point during the piece. Move around the performance space, responding to both the processing of the clarinets and the sound-generating ideas.

Mara Helmuth composes music often involving the computer, and creates multimedia and software for composition and improvisation. Her recordings are on Sound Collaborations, (CDCM, Centaur), Implements of Actuation (EMF) Sounding Out! (Everglade), and Open Space 16. She is Professor at College-Conservatory of Music, University of Cincinnati. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. Her software for composition and improvisation involves wireless sensor networks, granular synthesis, Internet2, and RTcmix. She created two installations for the Sino-Nordic Arts Space in Beijing. She is a past president of the International Computer Music Association.



SonicTaiji

Jianyu Fan - Lobby, 1:00 PM - 1:30 PM, Sunday

This piece is performed using a mobile app “SonicTaiji” created by the author. The app sonifies movements of the performer in 24 styles of Taiji in real-time. Each sound is closely related to its corresponding gestures and the meaning of each gesture. This piece can help Taiji performers better achieve meditation and learn Taiji performance using recording samples and various synthesis techniques such as phase vocoder, comb filter, convolution, high/low pass filter, reverb, etc. The piece and performance setup lends itself to performance in spaces—concert halls, school parks, gardens, or similar. For Deep Listening conference, the performance will be adapted to the specific site.

Jianyu Fan is a composer and programmer based in the digital musics program at Dartmouth College. He studied electrical engineering in Beijing. Specializing in Music programming, he created sonification software and mobile music apps. While continuing to develop software and present research related to his research in gesture control sonification and music information retrieval he is writing his Master’s thesis on “Exchanging Influence between American and Chinese Culture and Music”.



Unlock [Six Silver Blankets]

Jeremy Young - Studio 2, 1:15 PM - 1:30 PM, Sunday

Unlock is a piece I wrote in 2012 for 3 reel-to-reel tape players, involving participation and performance. The piece is based on the five movements of Beethoven’s 6th Symphony, also known as the Pastoral Symphony.



There is a clear narrative arc that drives this symphony into conflict and then resolves in a circular manner so I have taken the key signatures of each movement and reduced them to 4 note chordal representations, and dubbed each tone to a tape loop. From this, one can perform this work by introducing each chord of the piece, one note at a time, moving through all of the movements as they lead into each other seamlessly. In other words, tonal oscillations are dubbed and recorded to double-sided tape and cut into six-8 foot loops. Hence the six silver blankets of tones that envelop the room.

There is a warm, passive and “pastoral” effect when listening to tone collages presented on magnetic tape. The natural feedback inside the machines and reverb conditions in the room tend to coll this down and present the listener with a gorgeous entanglement of microtones and delay patterns, constantly swimming up to the surface.

Jeremy Young is an artist and strategist working predominantly within the flexible borders of sound media. His creative work includes compositions for recording and live performance, reel-to-reel tape collage, sound-poetry and audio-visual scoring. Jeremy is increasingly interested in the relationships between sound and text, which has led to the publication of an essay on the triggered soundscape as well as an ongoing exploration of audio-literature through books and podcasts. He has worked as an advisory digital strategist for Club Inégaes, production coordinator for The Vision Festival/Arts For Art and a community engagement intern for Sound and Music. At the heart of his approach is the desire to connect people (practitioners, networks, audiences) and ideas (artforms, communications, theories) collaboratively, and experiment with the unique patterns and values that arise in between. In 2011 he co-founded Palaver Press a craft sound & text publishing imprint and research unit with Catherine Métayer, and co-launched the 308at156 Project Artspace in the Flatiron District of New York City with Michael Yi. In 2014, he was awarded a Media Artists' Grant by Wave Farm (NYSCA) to create 100 unique artist edition loop pieces towards developing sustainable audience engagement with the sonic arts.



RESONANCE

Heloise Gold, Nick Hennies - Studio 2, 1:40 PM - 2:00 PM, Sunday

A collaboration with dancer Heloise Gold and percussionist Nick Hennies. A duet that plays at the intersection where distilled sound and movement meet. The clarity of sound is made visible as it resonates inside, travels through the body, and then expands outward into space.

Heloise Gold lives in Austin. She is a performing artist, dancer, choreographer, T'ai Chi/Qui Gong instructor and co-founding director of Art From the Streets (a project for homeless artists). She has co-led 20 years of Deep Listening Retreats with music pioneer Pauline Oliveros and author Ione since their inception in 1991; and conducts T'ai Chi/Qui Gong Retreats annually in New Mexico. Her performance career traverses numerous paths beginning with childhood appearance with the Bolshoi Ballet (1962) to participating in experimental happening in NYC in the 1970's; to touring with The Deborah Hay Dance Company (1980's) to being a key player in the inventions being spawned in Austin (1980's and 90's) to creating numerous original pieces spanning 30 years. She currently collaborates with performers in Austin, New York, California, and Canada. Her recent show was listed as one of the top 10 dance performances in Austin in 2013. Heloise has received numerous grants from The City of Austin, The Texas Commission on the Arts, and the NEA and has presented work in venues throughout the U.S. Her book “Deeply Listening Body” was published in 2008.

Nick Hennies is a percussionist and composer from Louisville, KY currently residing in Ithaca, NY. His work is primarily concerned with an immersive, psychoacoustic presentation of sound brought about by an often grueling, endurance-based performance practice that Nathan Thomas of Fluid Radio described as, “a highly sophisticated and refined performance technique...that starts and ends with listening and encourages a different way of listening from its audience.” He received his M.A. in percussion from the University of California-SanDiego in 2003 where he studied with renowned percussionist Steven Schick and is also a



member of Meridian, a percussion trio with Tim Feeney and Greg Stuart. Prior to relocating to Ithaca Hennies was based in Austin, TX for ten years where he performed with the Austin New Music Co-op, The Weird Weeds and a variety of other projects.



Lunar Solar Earthen

Anmari Mëtsa Yabi Wili - Studio 2, 1:30 PM - 2:00 PM, Sunday

LUNAR SOLAR EARTHEN for Voice and 4 Things

THINGS: to choose what Things are, to create the list of Things, then to decide if Things are used like solo's or in combinations, these decisions are part of the preparation of the performance.

FOCUS: Focus can be

1. an Object
2. a Musical Term or Activity
3. a Theme or a Word

Every of the 3 points is chosen minimum once, then choose 2 Focus from 13 more , with result to have 5 different Focus

DRAMATURGIE: The object of FOCUS gives the order of the dramaturgie of the piece: through a drawing in context to the object a line of duration, dynamics, pitches, tightness is given and followed during the performance. Duration 16.'

Anmari Mëtsa Yabi Wili: International concerts since 1987 with main content contemporary, experimental music, like Pauline Oliveros, Iannis Xenakis, Conlon Nancarrow, Younghi PaghPaan and others. 1994 in Kaserne Basel 1. performance with her composition: „OhILoveYou“ for performing pregnant Pianist with her amplified voice and different percussioninstruments/toys, which treats as matter the selfliberation of chained situation. more variations of the movement what results out coming of this theme are following, 4th and latest: FOR PAULINE, for performing Pianist with Voice, Audiofiles, LiveElectronics and Video, dedicated to Pauline Oliveros for her 80th birthday, performed in ISSUE PROJECT ROOM Brooklyn 1.6.2012. 1998 she has founded the chamber ensemble LE DONNE IDEALI with projects like the PAULINE OLIVEROS PORTRAIT, KOREA exchange; ScAnDiNaViAn-CoOkIeS...performed in several swiss towns. 2009 she founds drivingsounds&arts, which contents all artistic activities of Anmari Mëtsa Yabi Wili under one umbrellq. She is living and working in her productions place LORIN, her cargo boat umfunctioned by herself.



The Observance of Meng Xiang (Dream City)

Meng Xiang a.k.a. Somma M. Bullist - Studio BETA Dressing Room, 1:30 PM - 5:00 PM, Sunday

If I can imagine my sound is infinite, my presence is my dream. The Observance will span a 3.5 hour duration to take place in a specified space where contributions may be held and honored. Participants are invited



to contribute by just being present and/or by imaginary actions and/or real time actions such as instrumental, vocal, physical movement. The real time actions vivify the imagined contribution by performing the dream or an aspect of the dream. Night dreams and day dreams are invited into The Observance. Once in the vicinity of The Observance participants are welcome to listen, contribute to, or observe, for any duration within the 24 hour period. It is requested that participants observe with mindful awareness the experience of their silent observing through Deep Listening practices of “global and focal attention”. The Observance is primarily a “receiving” experience and the “sending” action or contribution, is a response in relation to the direct “receiving” experienced by the participant on location. A contribution can be any performative action. A performative action is any self initiated phenomenon. It is requested that participants act in awareness of others and the space with an interactive understanding.

Meng Xiang is a developing incarnation initiated by Wendy Renee Fong aka Somna M Bulist as the personification of a dream. Fong’s explorations involve tangible music and intangible sound projects where the harp is a pivotal presence. Fong is currently enrolled in the Deep Listening Certificate training program. She presently lives in rural Central Pennsylvania and continues to perform in the New York metropolitan area under her pseudonym Somna M Bulist.



Within and Without

Michæl Century - Studio 2, 2:00 PM - 2:30 PM, Sunday

Within and Without is a 20 minute composition for accordion and electronics. The piece is in a popular idiom, and its title refers to the Beatles song Within You and Without You, which provides some of the melodic motifs. The electronic modules are the classic filters and samplers that have been around since analogue days, and the central instrumental technique used in the piece is the tremolando effect – shaking the accordion in fast rhythmic repetition – usually synced tightly with the electronic pulsation.

Michæl Century is Professor of Music and New Media at Rensselaer Polytechnic Institute (RPI) America’s oldest technological university, renowned for its programs in experimental music and media arts. A concert pianist, composer, and accordionist, he is also the Director of the Rensselaer Contemporary Music Ensemble, which has performed over sixty 20th century works in programs presented at Rensselaer’s Experimental Media and Performing Art Center since 2008. His academic degrees are in musicology and piano performance, and he also did advanced studies with Nadia Boulanger, electronic music and orchestral conducting. His performances and compositions have been programmed in prestigious festivals and concert series throughout North America.



CESS/POOL

James Perley - CCC, 2:30 PM - 3:00 PM, Sunday

While examining the processes practiced in Deep Listening, I have learned to incorporate the art of listening, in itself, as part of a performance. “CESS/ POOL” is a continued exploration and improvisation of an earlier composition titled “The Sum of All Bent Lines” 2013. The piece performs a sustained G chord bend-



ing in and out of major and minor for an approximate duration of twelve minutes through a series of six electronic synth instruments. The G major scale is one of the most popularized scales in both historical and modern forms of Western Music. Furthermore, I inquire if the key of G could be examined as a habitual and/or even an obsessive mode in traditional composition. In this piece I bend the G chord in and out of major and minor fluctuating the mood, employing the scales in a less conventional compositional structure. “CESS/POOL” is a four channel spatialization, however, can be performed in a two channel stereo configuration. The piece includes previous choir recordings modified in real-time with algorithmic modulation and alternating panning arrangements programmed in Max/MSP. “CESS/POOL” avoids a steady strategic tempo. However, by altering the panning and modulation, arbitrary musical artifacts develop and result in rhythmic patterns that enter and exit throughout. Even though there is a set duration for the performance, the piece evolves and changes every time it is performed. A visual projection of a little stint bird hunting for food in a polluted cesspool is added to the performance. Like the stint, I am hunting for abstract audio occurrences in what at times can be observed as a sonically polluted cacophony. The visual implementation leaves the audience to question how the stint bird interplays with the found audio occurrences; how do they relate, sonically, spatially and conceptually?

“CESS/POOL” was included as part the Northern California Performance Platform Conference at San Francisco Art Institute in March 2014 in collaboration with composer and saxophonist Joshua Marshall, and is scheduled to be performed at Mills College in April 2014 for John Bischoff’s Electronic Music Ensemble Concert.

James Perley: Through multi-medial works, I survey interactivity, immersion, documentation, performance and conceptual design. Within these works, I investigate the commonalities between obsessions and phobias. I encourage an audience to imagine themselves inside each piece — to listen, to feel, experience and examine their own identities and relationships with technology through the filter I have examined my own. I ask both myself and my audience: “How are identities reshaped by the influence of technology?” I research and review the ways in which particular technologies can humble and expose us, producing both phobic environments as well as opportunities to confront our fears and challenge our obsessions. I repeatedly return to the ways in which spectral and absent identities inhabit a space, haunt an experience, and even pervade our imaginations.



When the Water Returns

Matthew Peters Warne - CCC, 2:45 PM - 3:00 PM, Sunday

When the water returns presents a sound recording of the onerous process of refilling a home’s water vessels after they’ve been drawn down by a week-long water outage in Luanda, Angola. Running, filling, and pouring water into a variety of vessels creates a series of long, rising pitches and a meditative rhythm punctuated by stochastic bursts of activity as air trapped in the pipes works its way through a decaying urban delivery system. As the recording plays focused through a single channel, the sound is analyzed and resynthesized into a diffuse series of bell-like tones heard through additional speakers surrounding the listener. Together the sounds create an environment to contemplate the role of city infrastructure in contributing to our sensations of stability and disruption in daily life.

Matthew Peters Warne was born on the rural plains of eastern South Dakota. Before earning a PhD in Computer Music and Multimedia Composition at Brown University he earned the MS in Digital Media at the Georgia Institute of Technology and the BA at



Grinnell College with a double-major in Music and Economics. He has long had a fascination with environmental sounds and his work focuses on the design of electronic and computational processes that amplify some aspect of sounds which might otherwise be considered secondary. Matthew creates electronic instruments and software to manipulate recordings of everyday soundscapes in live performance. His recordings are drawn primarily from Angola, in southern Africa, as part of an effort to understand the intersection between emerging, resource-rich nations and changing global cultures. He currently lives in Syracuse, New York and is Part-Time Assistant Professor in the Departments of Music, Foundation, and Transmedia at Syracuse University.



Tinnitus Études

Daniel Fishkin, Anastasia Clarke, BOOM BAT GESTURE Performance Group
Sixth Floor Mezzanine, 3:00 PM - 4:00 PM, Sunday

Tinnitus Études by Daniel Fishkin, Anastasia Clarke, and Boom Bat Gesture Performance Group investigates the aesthetics of hearing damage through the lens of Fishkin's ongoing Composing the Tinnitus Suites project. "No one else is able to hear my tinnitus, since it is not an acoustic vibration, but a neurological hallucination—the result of my brain attempting to activate my damaged hair cells," Fishkin explains. Tinnitus Études, then, begins with the inescapable subjectivity of Fishkin's tinnitus experience: performers build a situation in which tinnitus can both thrive on its own, and coexist as an equal presence along with music. Consequently, Tinnitus Études presents a hypothesis that the experience of tinnitus is not necessarily one of suffering; and instead casts its unpredictable signals as complicated, suggestive custodians to the act of creation.

Daniel Fishkin's ears are ringing. Composer, sound artist, and instrument builder. Completely ambivalent about music. Daniel studied with composer Maryanne Amacher and with multi--instrumentalist Mark Stewart of Bang--on--a--Can All--Stars. He has performed as a soloist with the American Symphony Orchestra, developed sound installations in freight elevators and abandoned concert halls, and played endless basement punk shows. Daniel teaches courses in analog synthesis at Bard College and classes in electronics for broad age ranges at 3rd Ward and Beam Camp. He is currently pursuing an MA in composition from Wesleyan University. His influences include tinnitus, his ex--girlfriends, and the histories of electronic music. / dfiction.com

Anastasia Clarke is a composer, performer, and sound artist working in Brooklyn, NY. She performs her long--form music for voice, guitar, and electronics as Silent Isle, both solo and collaboratively with percussionist Sandy Gordon. She has also designed sound and composed original music for BOOM BAT GESTURE Performance Group's productions since 2012, including Cthulhu's House of Z, Screen Eyed Baby Ice, and ZOOM Thousand Time. Her work examines aural memory, sound healing, and the human voice. / silentisle.bandcamp.com

BOOM BAT GESTURE Performance Group is a collective of performing artists directed by Jon Burklund, Ilana Stuepner and Niko Tsocanos. They cultivate original works ranging from abstract physical theater and dance, to narrative plays and performance installations. Since initial collaborations at Bennington College in 2010, BOOM BAT GESTURE has developed and produced six works. Recent works in NYC include ZOOM Thousand Time at Incubator Arts Project (2013), Cthulhu's House of Z at HERE (2012), and their ongoing, episodic show, Screen Eyed Baby Ice presented at CPR (2012), Snowballs! (2013), Muchmores (2013), and The Window at 125 (2013). / boombatgesture.org





Collage 3

Juan Carlos Vasquez - CCC, 4:00 PM - 4:30 PM, Sunday

Collage 3 is part of a series of experiments conducted to prove the digital capabilities of tone expansion in a single acoustic instrument. In these particular piece, the composer recorded an original performance of Eugène Ysaÿe's Sonata No. 3 for solo violin, and reinvented the recording by de-constructing the piece as a collage, using different and complex kinds of digital audio processes to create a post-modern version of the work, expanding the usual violin timber into deep and rich atmospheres that uses the entire range of frequencies. No other samples than the mentioned were used in the making of this recording.

Juan Carlos Vasquez: Awarded London-based composer and Sound artist from Colombia. More than 200 performances within the United Kingdom, United States, Austria, Italy, Ireland, Finland, Argentina, Chile, Colombia, Peru, Bolivia and Ecuador). Commissions by the Westminster and Chelsea Hospital (UK) in partnership with Royal College of Music (UK), the Arts Council through the Wiltshire Museum (UK), Polish Artists in London (UK) and the Hilltown New Music Festival (Ireland). Record deals with Important Records (USA) and Ablaze Records (USA / Australia). Other spaces supporting the diffusion of his work include the University of Kent (Symposium of Acoustic Ecology), Wesleyan University (SEAMUS 2014), Leeds College of Music (Festival for Artistic Innovation) and the Miami New Music Festival (Florida International University, USA).



Behind the Tesco

Peter Turner - Studio 2, 4:30 PM - 5:00 PM, Sunday

The submitted stereo file is intended to be a listening exercise. It is a plain, uneffected edit of a field recording involving an extreme ratio of what we can hear in the foreground and in the background. The foreground is overwhelmed by the somewhat ruthless noise of air-vents and power-generators, whereas, at least in the beginning, we don't hear much more from the background than a car passing by. However, if we are willing to devote our active attention to the soundscape, we begin to hear the songbirds of the dawn chorus, and occasionally the calls of some pigeons and seagulls. This might not be obvious when listened through earbuds or laptop speakers. Yet with proper headphones or a decent pair of speakers, the chirping can be picked out at least from the fifth minute. Give it another go, and you'll be able to hear it from the third. Since I have heard it countless times, I know 'where to' listen in the spectral domain, I can hear the birds form the very beginning.

What I find interesting is that as soon as the birds are heard, the focus of the listening shifts towards the spectral regions where the different calls reside. Perhaps as an attempt to get away from the hums of the machines, the listener tries to listen 'through' the thick layer of noise, and discovers that the noise itself is (however faintly, but constantly) coloured by the intermodulation of the frequencies of the birdcalls and of the hums.



Speaking Clock / Floating Sound

Mari Ohno - CCC, 4:30 PM - 5:00 PM, Sunday

This work is an electroacoustic composition created with the recordings of speaking clocks in various sites around the world.

A speaking clock is a tool of sonification of “time”, a phenomenon people cannot hear. It has various expressions of time depending on the country or region. In this work, the music mixes various expressions of time, based on the concept of “the expression of time perception”.

Through this work, I attempt to give listeners curious and unique feelings through the same sound experience depending on their cultural background.

Mari Ohno is an artist, composer and sound designer based in Tokyo, Japan. She was born in 1984. She studies in master's programme of Creativity in Music and Sound at Tokyo university of the Arts, focusing primarily in the areas of sound installation and electroacoustic composition, exploring various dimensions of human perception. In addition to her own work, she has also collaborated with other artists in composition and sound design for films. Her works have been presented at various events in Japan and other countries, including the Museum of Contemporary Art Tokyo, Tokyo Wonder Site, FILE (Brazil), New York City Electroacoustic Music Festival, the Musicacoustica-Beijing, among others. Her works have been broadcasted on TV and radio programs internationally, such as NHK (Japan), Radio France, Stress FM (Portugal), and Radio Adelaide (Australia). She has been selected for prestigious competitions including Japan Media Arts Festival as the jury selection, Tokyo Sonic Art Award as the Grand Prix, the International Composition Competition and Workshop Adelaide (Australia) as one of ten winners, CCMC 2012 (Japan) as a finalist of Le Prix ACSM116, and nominated for the 18th and 19th Campus Genius Award (Japan). In addition, her works have also been selected for participation in Tokyo Experimental Festival, WOCMAT (Taiwan), QUBIT (USA), among others.



“Box” or “Waterphonia”

Jesse Stewart - Studio 2, 5:00 PM - 5:30 PM, Sunday

The piece will be about sonic exploration, about finding unique sounds in unexpected places. In this sense, both pieces would be very much in keeping with the Deep Listening philosophy.

Jesse Stewart is an award-winning composer, improviser, percussionist, visual artist, instrument builder, researcher, writer, educator, and community activist dedicated to reimagining the spaces between artistic disciplines. Jesse lives in Ottawa, where he is an Associate Professor of music in Carleton University's School for Studies in Art and Culture and an adjunct professor in the Visual Arts program at the University of Ottawa. In 2013, he received Carleton University's Marston LaFrance Research Fellowship, the Faculty of Arts and Social Sciences' “senior award, intended for applicants with a very significant track record of outstanding research.” In 2014, he received a Faculty of Arts and Social Sciences “Teaching Achievement Award” in recognition of outstanding teaching.



Four Years in the Mountain River Basin

Amy Reed - CCC, 5:00 PM - 5:30 PM, Sunday

Four Years in the Mountain River Basin is the culmination of video and performance work over a four year stay at what is now called the Yolo Bypass Wild Life Area - a wildlife refuge outlying Sacramento, CA. I returned to the same area again and again - each year - winter, spring, summer, and fall. At least twice a week. These seven edited videos are a culmination and a closure of this time.

Amy Reed is an artist, educator, and advocate in Sacramento. She teaches in communities hit hardest by unemployment and recession. She studied painting with Sarah Flohr at Sacramento State University and also worked for an intensive summer in rural northern France with Sarah Flohr, Robert Reed, and Vladimir Tarasov. She recently brought her student's work to Sacramento State University. Last year she organized to bring youth workshops such as Techne - electronic music for girls - to Sacramento. Amy composes for guitar and voice. Recently, she has worked with Bay Area composer Phillip Greenlief and his large ensemble performing works composed by Pauline Oliveros and Anthony Braxton. She performs solo and collaborates with Sacramento and bay area improvisors. Amy Reed curates Ma Series, a space that supports collaborations and solo performance by women: improvisers, composers, educators, inter-media ,and performing artists. Practicing deep listening is an essential part her work.



FILTER Quintet

Doug Van Nort, Pauline Oliveros, David Arner, Jane Rigler, FILTER
Studio 2, 5:30 PM - 6:00 PM, Sunday

This is a human-machine quintet. The project premiered at Roulette on March 2013 and this would be the second concert (though Oliveros and Van Nort have played together, and with FILTER, many times). This would augment the Roulette performance to include versatile flutist Jane Rigler (who has performed with Oliveros and Van Nort in other improvised contexts). The sonic streams of the four human performers (v-accordion, electronics, piano, flute) are captured by the artificially- intelligent FILTER system and transformed in a machine-improvisational fashion, creating dialogue between human and machine and defining an immersive electro/ acoustic environment. The audio could be projected over stereo speakers, though works exceptionally well in 4-channels.

Pauline Oliveros is a senior figure in contemporary American music. Her career spans fifty years of boundary dissolving music making.

Doug Van Nort is an experimental musician and sound artist. He has been highly active in the performance of improvised electroacoustic music in recent years at venues and festival internationally.

David Arner is a long time proponent of innovative music and spontaneous composition. His wide interests have encompassed the avant-garde, bird song and behavior, mythology, astrology, modern dance and silent film within his musical pursuits.

Jane Rigler, flutist, composer, educator and producer is known for her innovations in new flute performance, techniques and



unique musical vocabulary.

FILTER is the Freely Improvising, Learning and Transforming Evolutionary Recombination system. Following in the tradition of Pauline Oliveros' Expanded Instrument System (EIS) and Doug Van Nort's Granular-feedback Expanded Instrument System (GREIS), FILTER accepts a fellow performers' sound and re-presents this material in a transformed state over the course of a performance. FILTER has been developed with support from the National Science Foundation [#1002851].



Inside the Closet

Will Gluck - CCC, 5:30 PM - 6:00 PM, Sunday

We all have invasive, uncontrollable thoughts. It's the nature of being human. We're conscious of each thought, and luckily every thought that enters our mind is our own, personal item. We can choose to share that thought, or we can choose to keep it to ourselves. Many times, keeping a thought locked up in the internal structure of the body and mind is the socially necessary route to prevent offense or self-alienation. In those instances, however, a snapshot of thought is constricted to our own heads. If we choose to let that thought out and vocalize it, it has usually gone through an editing process for acceptance to the outside world.

A therapeutic way I compose music is by setting up a microphone and recording my stream of thoughts in a clothes closet--a place in my house where, like my own mind, thoughts are only vocalized in the internal structure, safe from the elements and feedback from outside world. Then I edit out the referential and overly emotional material, leaving the listener with only fragments of formerly semantic speech. That referential and overly emotional material? Along with ambient room sounds, It gets processed and edited beyond intelligibility using editing software. The resulting composition is a layer of thoughts I've "taken the time to process" (or processed thought) contrapuntally married to the previous audio journal-style material.

Will Gluck is a composer, writer, singer, and person operating as a student at Mills College in Oakland, California. At Mills he has studied composition and sound art with Chris Brown, John Bischoff, Pauline Oliveros, and James Fei. He often works with computer editing software to create his own interpretation of his acoustic innards and surroundings. Will records everyday sounds, be it a dinner conversation, transit-reliant commute to work, urban acoustic ecology, or a personal conversation with himself. After recording, he edits and processes the sounds to his choosing.



REM: A Dream in Sound

Martha Mooke - Studio BETA, 6:00 PM - 6:30 PM, Sunday

"REM: A Dream in Sound" draws inspiration from the stage of sleep known as REM, characterized by the rapid and random movement of the eyes, the time when dreaming occurs. In this work, the E in REM may be "eye", "ear" or "extrasensory" and the dream may occur during the two phases of REM (tonic/phasic) or



may, in fact, be a lucid dream, where the sleeper is consciously aware of dreaming while in the dream state.

Martha Mooke, composer/electro-acoustic violist, a pioneer in the field of electric five string viola, transcends musical boundaries by synthesizing her classical training with extended techniques, digital effects processing and improvisation. A Yamaha and Thomastik-Infeld Artist, she is a leading clinician on electric and progressive approaches to string playing including the use of electronics, extended techniques and improvisation. Founder and violist of the electro-acoustic Scorchio Quartet, Mooke has played with Elton John, David Bowie, Phillip Glass, Trey Anastasio, Lou Reed, Bon Jovi, Enya, Tony Bennett and toured with Barbra Streisand, Peter Gabriel, Andrea Bocelli and "Star Wars in Concert". She is featured in the award winning documentary, "Inside the Perfect Circle". Mooke has received awards from ASCAP, Meet the Composer and Arts International. She was honored with an ASCAP Concert Music Award for conceiving and producing the new music showcase TRHU THE WALLS featuring boundary defying composer/performers.



Resonance: Two Audio Episodes

Karen Werner - CCC, 6:00 PM - 6:30 PM, Sunday

"Resonance: Two Audio Episodes" is part of an ongoing series of five-minute lyrical audio pieces exploring Resonance from interconnected perspectives- including acoustics, body, mind, and governance. Resonance 1 + Resonance 2 focus on story, voice, and the physics of resonance.

Karen Werner is an audio producer and sonic ethnographer from Montague, Massachusetts, and currently a Hemera Foundation Fellow, supporting artists who bridge Buddhist practice and art. Karen co-organizes Audio Hearth, a quarterly audio listening session in Western Massachusetts, and is on the faculty at Goddard College.



The Ernst Tinaja

Rocket Parlour: Sarah Seelig and Lorin Parker - Studio BETA, 6:30 PM - 6:45 PM, Sunday

We will present a musical improvisation based on mindfulness meditation focusing on the interplay between awareness and the physical remembrance of a specific place. Our instrumentation will include analog synthesizers designed and built by Lorin Parker, and a variety of acoustic instruments. Access to a piano would be preferable but not necessary.

Rocket Parlour, a music-centric performance art duo, is the brainchild of Lorin Edwin Parker and Sarah Seelig. Formed in 2007, their performances feature unique analog electronic instruments which Parker designs and builds. Rocket Parlour has performed at the BENT Festival Los Angeles, the POW! Performance Art Festival in San Francisco, the re:Make It! Festival in Santa Fe, the Bay Area Maker Faire, Il Corral in Los Angeles, the Factory on Fifth and Small Engine Gallery in Albuquerque, and the California Institute of the Arts. Their music has been featured in episodic film "Epic Dust" and Mischa Livingstone's short film "Sunday."



A Walk to the Botanic Gardens

Viv Corringham - Studio BETA, 6:45 PM - 7:00 PM, Sunday

This is the premiere of an improvised solo music performance based on a “phonographic score.” The piece tells the simple story of my excursion to the Botanic gardens in Melbourne, Australia. The score is taken from the sound journal I wrote that day as I walked and listened. It consists of verbal descriptions of sounds heard, plus an attempt to write the sounds using onomatopœia. The performance will include speech, singing, sounds and an excerpt from an audio recording made at the time. There is an interesting circularity in this process. My phonographic writing from that time and place is turned around to evoke sounds that mirror the place in a different way and in a different location. Environmental sounds triggered words and now the words will trigger vocal sounds. I will be listening not only to the sounds I make in the performance, but also to the memory of sounds I heard on the walk.

Viv Corringham is a British vocalist, sound artist and composer, based in New York, who has worked internationally since the early 1980s. She was a McKnight Composer fellow in 2006 and 2012 through American Composers Forum. She has an MA Sonic Art from Middlesex University, London and is certified to teach Deep Listening by composer Pauline Oliveros. She is interested in exploring people’s special relationship with familiar places and how that links to personal history, memory and association. These concerns are at the heart of her ongoing project Shadow-walks, which has so far occurred in 18 places in the USA, Canada, Asia and Europe. Recent work has been presented at SoundOut Festival, Canberra, Australia 2014; Around Sound Festival, Hong Kong 2013; Tempo Reale Festival, Florence, Italy 2012; Soundworks, ICA, London, UK 2012; Her Noise Festival, Tate Modern, London, UK 2012 and Deep Listening Institute, Kingston, NY, USA 2012. Publications include In the Field (UK), Art of Immersive Soundscapes (Canada), Organised Sound (UK), Musicworks (Canada), Playing With Words (UK) and For Those Who Have Ears (Ireland). www.vivcorringham.org



Sonic Constructions

Thomas Ciufo, Curtis Bahn - Studio 2, 7:00 PM - 7:30 PM, Sunday

Sonic Constructions is an improvisational electronic music / sound collaboration by composer- improvisers Curtis Bahn and Thomas Ciufo, who design, build, and perform on computer extended instruments. This performance project has developed around a gestural and sonic language that explores the expressive capabilities of a range of custom build, hybrid acoustic / electronic instruments. Utilizing a variety of physical interfaces and signal processing techniques, these constructed / composed instruments extend acoustic sound sources and location specific field recordings through real-time computer processing and sonic transformation. Custom instruments developed by Bahn and Ciufo include the eSitar, eDilruba, the eighth nerve hybrid electric guitar, as well as a collection of flutes and percussive objects. This project represents the unique intersection of interactive systems design, sensing and listening technologies, computer extended instrument building, location-specific performance, and novel approaches to sound projection, all situated within the context of improvisational performance practice. Our collaboration is a manifestation of the unique formal, sonic, gestural, cultural and human relationships that emerge from interaction with (and through) these new



computer-mediated instruments.

Through Deep Listening and empathetic sounding, we seek to create and explore contemplative soundscapes constructed in real-time. While we often perform in more traditional concert settings, for this performance, we would also be interested in unique locations for creating sounds within (or in relationship to) the EM-PAC complex, and taking advantage of particular opportunities that the conference might make available. Site specificity and custom sound projection comes to the foreground, as we explore and engage the unique potentials in and around the EMAPC complex. The dynamic and evolving soundscapes that we create live somewhere between foreground and background, between action and stillness, between concrete, remembered, and imagined - adapting and responding to the environment and situation at hand. More than anything, these hybrid / constructed sound spaces invite us to listen deeply and to contemplate our relationship to sound, place, each other, and the sound world we inhabit / create.

Thomas Ciufu is an improviser, sound artist, composer, and researcher working at the intersections of electroacoustic performance, interactive instrument design, sonic art and emerging digital technologies. He holds a bachelor's degree in music composition from the University of Northern Colorado and a Ph.D. in Computer Music and New Media from Brown University. International festival presentations or performances include the Enaction in Arts Conference in France, the New Interfaces for Musical Expression conference (Vancouver, Genoa, Montreal and Ann Arbor) as well as numerous conference presentations at the International Computer Music Society. Thomas teaches at Towson University, specializing in the areas of music technology and recording arts, with classes in sound recording and production, acoustic ecology and sound art, as well as electronic and computer music performance, interactive instrument design and sound programming.

Curtis Bahn is an improvising composer involved in relationships of body, gesture, technology and sound. He holds a PhD in music composition from Princeton University, and studies Hindustani classical music as a formal disciple of acclaimed sitarist, Ustad Shahid Parvez Khan. His music has been presented internationally at venues including Lincoln Center, Sadler's Wells - London, Palais Garnier - Paris, Grand Theatre de la Ville - Luxembourg, as well as numerous festivals, small clubs and academic conferences. He has worked with the Trisha Brown and Merce Cunningham Dance Companies. Curtis recently was named the "Ralph Samuelson fellow" through the Asian Cultural Council, receiving a grant to study and collaborate with artists in India. Curtis is Assoc. Prof. and Graduate Program Director for the Arts at Rensselaer Polytechnic Institute in Troy New York.





Festival Schedule



SATURDAY	STUDIO 2	STUDIO BETA	CAFE	CAFE	CCC	CLOSET
19:00		<i>Listening Around EMPAC</i> Tom Stoll				
19:30	<i>Sonic Gems</i> Deep Listening Band					
20:00						
20:30						
21:00						
21:30						
22:00		<i>Cistern Dreams: An Overnight Concert for Deep Listeners</i> IONE				
22:30						
23:00						
23:30						
SUNDAY	STUDIO 2	STUDIO BETA	LOBBY	CAFE	CCC	CLOSET
0:00		<i>Cistern Dreams (cont'd)</i>				
0:30						
1:00						
1:30						
2:00						
2:30						
3:00						
3:30						
4:00						
4:30						
5:00						
5:30						
6:00						
6:30						
7:00			<i>Bird Walk</i> David Arner			
7:30						
8:00						
8:30						
9:00						
9:30						

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Festival Schedule (continued from inside back cover)

SUNDAY	STUDIO 2	STUDIO BETA	LOBBY	CAFE	CCC	CLOSET
10:00		<i>Futures Past</i> Julie Matson	<i>A Solo Voice</i> Odeya Nini		<i>ISATMA Conference</i> (live stream from CRAIVE) ustream.tv/channel/isatma	
10:30	<i>Meditation on the Eve of John Cage's 100th Birthday</i> Bill Sallak	<i>Trio for 5 Lungs</i> Joe Cantrell, Colin Zyskowski, Drew Ceccato				
11:00	<i>Panthalassa / Mask</i> Ben Richter / Scott Hawkins	<i>Study no. 50</i> Ryan Ross Smith				
11:30	<i>On Frogs</i> James Harley		<i>Thirteen Improvisations in Seven Senses</i> Ron Drummond			
12:00		<i>The Birds of Rensselaer</i> David Arner		<i>Tasting Sound, Listening to Taste</i> Ximena Alarcón		
12:30						
13:00	<i>Water Birds</i> Mara Helmuth		<i>SonicTaiji</i> fan			
13:15	<i>Unlock [Six Silver Blankets]</i> Jeremy Young					
13:30	<i>RESONANCE</i> Heloise Gold (13:40)			<i>Lunar Solar Earthen</i> Anmari Mëtsa Yabi Wili		<i>Dream City</i> Somna Bulist
14:00	<i>Within and Without</i> Michael Century					(in Studio BETA dressing room)
14:30					<i>Cess/Pool</i> James Perley	
14:45					<i>When the Water Returns</i> Matthew Warne	
15:00		<i>Adaptive Use Musical Instrument (AUMI) Sound Lab</i> Leaf Miller & Friends	<i>Tinnitus Études</i> Daniel Fishkin, in collaboration with Anastasia Clarke and Boom Bat Gesture Performance Group (6 th Floor Mezzanine)			
15:30						
16:00					<i>Collage 3</i> Juan Vasquez	
16:30	<i>Behind the Tesco in Bruntsfield, Edinburgh</i> Peter Turner				<i>Speaking Clock / Floating Sound</i> Mari Ohno	
17:00	<i>Box or Waterphonia</i> Jesse Stewart				<i>Four Years in the Mountain River Basin</i> Amy Reed	
17:30	<i>FILTER Quintet</i> Oliveros/Van Nort/Arner/Rigler				<i>Inside the Closet</i> Will Gluck	
18:00		<i>REM: Dream in Sound</i> Martha Mooke			<i>Resonance: Two Audio Episodes</i> Karen Werner	
18:30		<i>The Ernst Tinajas</i> Sarah Seelig				
18:45		<i>A Walk to the Botanic Gardens</i> Viv Corringham				
19:00	<i>Sonic Constructions</i> Thomas Ciufu, Curtis Bahn					
19:30	<i>Illajawab (beyond description)</i> Curtis Bahn, Steve Gorn					
20:00	End of Festival					