

**Jacquard - Christopher Burns**

*Jacquard* integrates elements representing three time periods in the history of computation. The layered patterns of the music speak to nineteenth-century precursors of computing, especially the mechanical Jacquard looms which used punched cards to control complex weaving patterns for textiles such as brocade and damask. The vacuum-tube era of computing manifests in the sound of overdriven tube distortion, shaping the electric guitar sounds which supply the primary sonic material of the work. And our current era is reflected in the emphasis on audio fragmentation and glitchy digital aesthetics.

**Christopher Burns** is a composer and improviser whose work emphasizes directionality, layering and intercutting a variety of trajectories to create form. A committed educator, he teaches music composition and technology at the University of Wisconsin-Milwaukee. Christopher studied composition with Brian Ferneyhough, Jonathan Harvey, Jonathan Berger, Michael Tenzer, and Jan Radzynski.

**Duo - Jef Chippewa**

A screaming, ripping, convulsing, thrashing, contorting, thrusting, tender, grinding, oozing discharge of multiple orgasms shared between an aries analogue modular synth and an alto sax. *Duo* was composed in the Concordia University electroacoustic studios in 1997–98. Thanks to Yves Charuest for the sax materials.

Canadian composer jef chippewa is particularly interested in questions of cultural awareness and identity in regards to the composer's responsibility in inheriting or appropriating cultural heritage. Understanding the impossibility of definitive articulation or comprehension of cultural identity does not justify conscious ignorance of any of its aspects. Nor does it excuse irresponsibility in cultural appropriation, and this applies equally to the appropriation of one's "own" culture (cultural heritage) as to that of another culture or sub-culture ("external influences").

His compositions have been heard in such concert series and festivals as EuCuE, Darmstadt, FUTURA, Inventionen, ISCM, MANTIS and Visiones Sonores, and performed by groups such as ensemble recherche, Trio Nexus, LUX:NM and asamisimasa. His work can be heard on CD, notably on Cache 2000, a compilation of the top works in a competition organised by the Canadian Electroacoustic Community (CEC). He recently completed 17 miniatures (2012), for flutes, extended piano, drumset and several dozen sound-producing objects, commissioned by Berlin-based Trio Nexus, and "... unless he senses when to jump" (2012), commissioned by Berlin's LUX:NM ensemble with the support of the Canada Council for the Arts. Since 2005, jef chippewa is the Administrative co-Director of the Canadian Electroacoustic Community, Canada's national association for electroacoustic music, as well as Coordinating Editor for the CEC's quarterly journal for electroacoustics, eContact!

**Vocal Mutations - Gabriele Paolozzi**

*Vocal Mutations* is built on the elaboration of vocal material of varied origin, from white voices to gregorian singers, through tibetan monks up to deep russians bass. The song is characterized by timbral variations, overlays and textural juxtaposition of vocal fragments that mark an evolutionary itinerary which goes through the different registers. Extra-vocal elements are water and bells that create a unique evolutionary sound with the vocal material.

Born in 1988, graduated in Electronic Music in March 2011 at the Conservatory of Frosinone, where he recently got the second level academic degree in digital audio-visual composition. Meanwhile he obtained several selections with his compositions: Vocal Mutations 2010, which ranks third in Premio Nazionale delle Arti 2010, then with the electroacoustic soundtracks for silent films Kinoglaz 2011 and Il Piccolo Garibaldiino 2012 (commissioned by the Ass.Nuova Consonanza), both composed with the collective Heka.

**Black Sand - Novellino|Panico|Rosi**

December 17, 2010, Sidi Bouzid, Tunisia. Mohammed Buoazizi sets himself on fire in front of the Palace of the Governorate. In the heart of the North African's winter that flame turns on the "Arab Spring." Images, sounds, emotions: an unstoppable flow of illegal emissions spreads rapidly through the ether and hits the West as a "Black Sand" storm. Here the magma of indistinct sounds, noises, voices and beats from which "Black Sand" draws life. In the track, the different sound sources used like guitar, organ, field recordings are isolated, deconstructed and altered through a variety of digital treatments and analog-tape-delay, in order to evidence, in the act of composition already, the iridescence. The overlap and the subsequent redial into a "natural harmonic system" is achieved through the slow flow of the reels. A process indeed not new in experimental music-think to isolationism sound, Jentsen and the north-european school-but that well translates the sense of making electronic music starting from a fragment-sound and then losing it in the process of handling and in its organization. A sound is a truth, more sounds are more truth. The stereo requires a decision: what donate to listener? In the reshuffle the polarity through the use of magnetic tape, the unexpected discovery of a "winter resounding" hidden inside the 800 Hz: finally, additively "Black Sand" gets its definitive form.

**Atilio Novellino** is an italian sound artist who works in the field of experimental music, born in Catanzaro, south Italy, in 1983. His music aims to induce a specific phenomenal state, in which the solem weightiness of sadness meets the fog of a melancholic joy and to build a psychoacoustic and chaotic dimension, a kind of hidden world created by the subtle perception of the "feel". He explores the intersection between dissonance and melody by using analog and digital instruments, field recordings, harsh distortions and white noise. Over the last years, Atilio Novellino has released solo albums for labels like Valeot(au) and Small Doses(usa) and he has promoted collaborative works focused on field recording and soundscape composition. He is member of the band Sentimental Machines and AIPS – Archivio Italiano Paesaggi Sonori. He has performed at festivals and art events such Invisible\_Show(Brgamo), Flussi and Interferenze-Farm(Avellino) and Diagonal Jazz/Diagonal Visual(Marca Museum - Catanzaro), as a duo with his live partner Leastupperbound and solos set in places like Rhiz in Wien, Madame Claude in Berlin, The Burlington in Chicago, Café OTO in London.

**Gabriele Panico** (1973) is a composer, producer, performer and researcher of contemporary music. In 1998 he founded the network LARSEN, dedicated to research in electronic music. In 2004 he published a study about the music and philosophy of composition of Luigi Nono, for the Archive of Nono in Venice. Since December 2005, his catalog of works is included in the database of the Italian Composers AMIC and began his collaboration with RAI Radio 3 and CID-IM. In the same year he edited the "Seminar on the music of the '900" and the course "Musical Revolutions of the Second 900" for the University of Bari. He has signed numerous soundtracks for documentaries, cinefiction, institutional spots, commercials, and video art.. In November 2011, the Stinging International Festival of Contemporary Music in Bari commissioned him a special tribute to Gustav Mahler, on the occasion of the centenary of the death of the Viennese master: "Der Abschied retape" (2011) was performed on 24.11.2011 at the Palazzo Ateneo, University of Bari, broadcast live by RAI Radio 3 and SKY Classic Radio. In March of 2012 he releases a new album *Soundcarraldo* on CD and Digital for Pocket Panther Records and promoted by Puglia Sounds, distributed by Goodfellas. In July of 2012 he opens the IX Edition of the "Cinema del reale Festival", with the live "Play De Seta," a live soundtrack of *Isole di Fuoco* (1954) by italian director De Seta, and in December of the same year is host of the X Edition Avvistamenti Festival with the live "Play Marker", live soundtrack of *La Jetée* (1962) by French director Chris Marker. the same month, he performed the world premiere of his "Leviathan" at the Fondazione Casa Piccinni in Bari (event organized by the Music Conservatories of Bari, Monopoli and Lecce) and he signed the original soundtrack of the new commercial officer Max Mara - Weekend Collection , Spring / Summer 2013 (prod. USA / Fra / Ita).

Leastupperbound is the project of **Saverio Rosi** whose main purpose is to experiment with new silences. His personal research moves from the suggestions that feed the contemporary music scene so-called "other" (glitch, drone, ambient, avant, etc ...) in an attempt to arrive at a synthesis that is substantially reduced-subtraction of the sound material. A palindrome sound that proceeds by repetition and reversal emerges from this process. Inside the plots of his textures, in this dogged pursuit of the perfect suspension, the listener can see the sign of a feel right. He released work for the label Laverna net-label, Discreet Records and Ephre Imprint.

PIARS – Sonic Arts Award – has awarded the first prize to "Black Sand" by Novellino/Panico/Rosi for Experimental Music in 2012 Jury: David Toop, Gunter Muller, Rhodri Davies.

**Tom Erbe - "Sweet Thunder Listening Room" curator**

**Tom Erbe** has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. He studied computer science and music at the University of Illinois, Urbana-Champaign, and got his initial audio engineering experiences by volunteering at WFT, WPGU, and Faithful Sound Studios. After graduating Tom became the Technical Manager of the Computer Audio Research Laboratory at the University of California, San Diego. There he was involved in the development of an electronic violin, a DSP based sound processor and an early computer music production workstation.

As the Technical Director of the Center for Contemporary Music at Mills College, he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. His research work at CCM included the program SoundHack, and the design of a DSP based sound processor for use with the language HMSL. During this time he also developed a 4-channel spatial audio processor for the NASA Ames Research Center. Joining the faculty of the California Institute of the Arts as Technical Director of the computer music studios in 1993, he continued his work with SoundHack and spectral techniques, teaching courses in computer music, programming and audio engineering. Tom also directed the design and construction of CalArts' Dizzy Gillespie Recording Studios. He rejoined the faculty of UCSD in 2004 in its Department of Music and serves as Studio Director. Most recently Tom has released SoundHack Spectral Shapers, the first of a planned set of three plugin bundles to bring extreme spectral processing to the VST, AU and RTAS formats. He has recently been named the President of the International Computer Music Association.

**ACKNOWLEDGMENTS**

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow - Curators  
Steven Schick and Rand Steiger, Co-Curators

# SWEET THUNDER Listening Room

CONCERT: D  
Thursday 4pm | Saturday 2pm

*Poetica micro-mix* (0:07:59)  
Svetlana Maras

*Tom Kha Gai* (0:05:20)  
Simon Jones

*The Red Isle* (0:09:08)  
Salvador Torré

*Piano Simulacrum*  
Nicola Casetta

*Tranquility* (0:07:00)  
Kyong Mee Choi

*‘Aphâr* (0:11:00)  
Joao Pedro Oliveira

*Itinéraires (pour Edgar Varese)* (0:12:48)  
Francesco Galante

*Capsicum Fever* (0:10:58)  
Diana Salazar

*Hospício É Deus: Eternidade* (0:09:16)  
Timothy Ernest Johnson

*Vélo* (0:09:51)  
David Ikard

*Jacquard* (0:04:24)  
Christopher Burns

*Duo* (0:02:43)  
Jef Chippewa

*Vocal Mutations* (0:08:46)  
Gabriele Paolozzi

*Black Sand* (0:08:46)  
Novellino|Panico|Rosi

# APRIL 24-27, 2014

Fort Mason Center, SF

***Poetica micro-mix - Svetlana Maras***

*Poetica micro-mix* was composed in 2011. It was commissioned by the PhonArt - the Lost Languages of Europe project, and it had a premiere on April 17 in the radio show by Kunstratio-Radiokunst. The piece was made by using the technique of micro cut-ups - combining the existing recordings of exclusively vocal music (vocal improvisation, sound poetry and contemporary music), their smallest bits and fragments, composer made original piece of complex texture and constructed new melodic and harmonic patterns using the existing recordings. Borrowing the idiom of Dj mix, this piece needs to be followed by the list of compositions that were used in the piece. These original works can be recognized, but they are not to be followed chronologically: *Cappa* (Five man singing) - Jaap Blonk, Koichi Makagami, Paul Dutton, Phil Minton, David Mos; *Quiet neighbors moaning* (Five man singing) - Jaap Blonk, Koichi Makagami, Paul Dutton, Phil Minton, David Moss, Amanda Stewart; *Body* - Ania Walwicz; *Public announcement* - Chris Cheek; *Emmu* - Ide Hintze; *Object / subject* - Lily Greenham; *Underground* - Lily Greenham; *Advert* - Phil Minton; *Qzab II* - Schipper Elke Oslo 1 (Improvisers) - Maja Ratkje & Jaap Blonk Sequenza for voice - Luciano Berio Nouvelles Aventures - Gyorgy Ligeti Kassandra (Orestia) - Iannis Xenakis O superman - Laurie Anderson Dolmen music - Overture - Meredith Monk It’s been a honeymoon (City life) - Steve Reich Tell it like it is - Christopher Knowles Vocalise - Trevor Wishart Atomic alphabet - Chris Burden Interview with Cathy Berberian (Ode to gravity) Stripsody - Cathy Berberian

**Svetlana Maras** is composer and sound artist from Serbia. She studied music at Belgrade University of Art (Composition department). She studied with some of the most prominent American composers of today such as David Lang, winner of the Pulitzer prize for music and teacher of composition at Yale University, Julia Wolf and Michael Gordon, who established Bang on a Can Festival in MASSMoCA (Massachusetts Museum of Contemporary Art), where Svetlana had a fellowship in composition, being the first composer of Serbian nationality who participated in this prestigious event. Svetlana also practiced her composition-al and artistic skills at Mozarteum Summer Academy, Columbia University (The School of the Arts) and KlangKunstBuhne International Summer Academy at University of Art in Berlin. Two times, she was awarded a scholarship from the Serbian Government (Young Talents Funding) for studies abroad. She did her MA at Media Lab of Aalto University in Helsinki at Sound in New Media department. She was employed at the same department as a Research Assistant, designing the soundscapes for interactive, virtual reality simulation. She graduated with a theoretical work, a research titled: Embodied composition – Treatment and meaning of physical object in experimental music and sound art, for which she was awarded grant by the Media department of Aalto University.

***Tom Kha Gai - Simon Jones***

**Tom Kha Gai** was commissioned by Deep Hedonia for a concert at the Bluecoat Arts Centre in Liverpool. The piece explores the link between experiences of sound and taste, examining the whole experience of eating, from the preparatory sight and smell, to the texture of the food and its taste, and finally swallowing and the effects of the food on our physical sense of being. The name comes from the Thai coconut soup the composer was drinking when the piece was inspired. In terms of surround sound, Simon’s approach was to eschew much of the stock-in-trade of surround effects that have now become standard fair. Instead the quadraphonic set up is used to create often subconscious effects that emphasise the musical development of the piece. Simon is currently creating a video for *Tom Kha Gai*, working with visual collection, the Drawing Ensemble.

**Simon Jones** is a composer, performer and multi-sensory artist based in Liverpool. In his sound work, he explores the inner life of the sounds around us, creating acousmatic pieces that utilise sound-colour melody, as well as our subjective perception of sound in acoustic spaces. Much of his work is site-specific or involves holistic multi-sensory presentations and installations. Simon’s current projects include a quadraphonic sub-bass bouncy castle, a range of ‘sonic perfumes’ that recreate a musical journey in smell, and a psychological experiment based 18th Century ‘vitalist’, Franz Mesmer.

***The Red Isle - Salvador Torre***

This is a piece that came from a collective project RedAsla (Latin-American Sound Art Network). Members had contributed with several small fragments of 15 seconds. The material I found was very interesting, hence I took two of them, Alejandro Albornoz and Julio Shalom, whom I thank for the raw material. First, I transform the material in even more fragmented particles of less than a second, then “re-read” differently, lengthening, multiplying, accumulating spatializing, massing the material in an 8-channel, always bearing in mind the musical form. There is a wink and of course a tribute to a group, one of their albums that I admired and listened to infinity in the ‘70s, Yes.

**Salvador Torre** is a composer flute concert player and professor. He graduated from the National Music Conservatory in Mexico City, Boulogne and Pantin in France with the highest grades in composition, flute and chamber music. He also own diplomas for Electro-acoustic music composition and music professor, finally he studied a doctorate in Paris-Sorbonne. He also participated in the activities at the “IRCAM” (Acoustical and Musical Research Institute, Paris). The works of Salvador Torre have been premiered in many countries, in London by the London Schubert Players, in Paris (Georges Pompidou Center), Germany (Darmstadt Festival), Canada, Japan, Holland, Slovenia, Chile, Mexico (Cervantino Festival and Manuel Enriquez International New Music Forum). These works have been recorded through a dozen of CD’s. Salvador Torre as represent Mexico at UNESCO International Rostrum of Composer in Amsterdam and at the “World music Days” festival in Japan, and in Slovenia. He is a Professor at the National Conservatory of Music in Mexico City and also a member of prestigious Mexican distinction “The National Creators of Art System”.

***Piano Simulacrum - Nicola Casetta***

The piece is a tribute to the modern instrument par excellence, sound-symbol and reflection of the Western decline. The piece is an investigation inside the sound rather than of the sound. The raw material was recorded experimenting directly on strings and soundboard. Subsequently the material was digitally processed. The form is a sequential process inspired by the intrinsic characteristics of the starting material and by the result of the signal processing.

**Nicola Casetta** is a musician based in Italy. His current work is split into two avenues: Studio Music; largely concerned with transformation of mostly acoustic and electronic materials via Musique Concrète techniques. Live Electronic Music; largely improvised and/or performed in loose, with a custom modular laptop instument based on live sampling. Nicola graduated in Flute and Electronic Music and erved a BA in Music Technology. Currently he’s earning a Ma in composition with M° L. Ceccarelli.

***Tranquility - Kyong Mee Choi***

This piece is inspired by the image of a tranquil pond at dawn. It starts with mystic and hazy scenery of the pond represented by a relatively wet sound. Gradually, dry and more transparent sonic material is introduced. While the essence of the piece, tranquility, is presented, subtle tension is still achieved through dynamics and articulations of sonic gestures. The majority of sound samples are processed by CLM (Common Lisp Music); utilizing instruments such as expandn, grani, expsrc, ring-modulate, vkey, fullmix, and nrev.lisp.

**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, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d’Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest “Citta’ di Udine and Concurso Internacional de Composicaí eletroacoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. 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.

***Aphâr - Joao Pedro Oliveira***

‘Aphâr is a Hebrew word that means “dust”. This piece is inspired on the dream of Jacob, described in the Old Testament (Genesis Chapter 28):

“Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. I will give you and your descendants the ground you are lying on. Your descendants will be like the dust of the earth.

To climb Jacob’s ladder is a very difficult process. Each step you take is harder than the previous one and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. If you reach the top of the stair, everything else is gone, and a door closes to the rest of the world, you have reached infinity. *‘Aphâr* was composed at the composer’s personal studio and at the Electroacoustic Music Studio of the University of Aveiro. It received the first prize in Yamaha-Visiones Sonoras (Mexico) competition in 2007.

**João Pedro Oliveira** completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal).

***Itinéraires (pour Edgar Varese) - Francesco Galante***

*Itinéraires ( pour Edgar Varese)* is an acousmatic piece based on FM synthesis. The piece is composed in memoriam of Edgar Varese, in the occasion of 130 anniversary of his birthday. The musical strategy is based on a vertical and horizontal distribution of 240 events ( an outside time organization ). A sort of graphic object, a map on a sheet, without time and no sound. A graphical material on which I worked by experimenting different mode to play (by playing single parts or groups of events, by reverse mode, or by stretching the global durations) and I investigated the different sound reactions by using FM morphologies. The general form of the music is composed of 6 movements, and it was derived from these temporal and sound reactions The sound morphologies were generated by using a network of 8 simple FM engines, but they are added in a very particular mode. In this music piece he focused on the crossing of ambiguous semantic and hearing perception of the sound morphologies, and to search gestural profiles in the composition of acousmatic music

**Francesco Galante** (1956, Rome) is an italian composer of electroacoustic music, and in addition he is writer, researcher, professor of electronic music at the Conservatory of Music of Cosenza City. During the 70s he studied electronic music in Italy and France. He was co founder of SIM - Society of Informatics and Music in Rome (1982-1990). His practice focuses on acousmatic music composition. In 1997 he was “composer in residence” at the IIME of Bourges. ( France) He have realized conferences on electronic music and the new technologies. In particular at Instituut voor Sonologie, Utrecht (1982), IRCAM-Paris ICMC1984, Royal Conservatory of Music, Den Haag, Netherland ICMC 1986, Colloquio di informatica musicale, Rome 1988, ISA- Istituto Superior de Arte de Habana (1990-1993), Fundacio Juan Miró Barcelona, Spain (1991), University of Cuenca city (Spain ) 1993; Faculty of Architecture - Bovisa Milan 1998, EMUFEST S.Cecilia Conservatory of Music Rome 2012, MACRO-CDAV - Center for the Documentation of Contemporary Arts, Rome 2013, and so on. At the Teatro alla Scala in Milan, together with Prof. Luigi Pestalozza he have organized the biennial cycle of electroacoustic music concerts titled Metafonie and an International Symposium titled Music and Technology, Tomorrow (1999). His music is performed worldwide and it has been published on Cd by various discography labels. Some of his acousmatic pieces were selected in occasion of ICMC2005, ICMC2012, ICMC 2013. He is co author of two books devoted to the history of electro-acoustic music, titled Musica Espansa and Metafonie, and both edited by RICORDI LIM eds.

***Capsicum Fever - Diana Salazar***

*Capsicum Fever* is a sonic exploration of the taste experience of capsaicin, the compound that produces a ‘burning’ sensation when eating chilli peppers. Closely recorded sounds of chopping, slicing and deseeding pepper flesh are gradually transformed into harsher textures and glitches. These scattered hisses, scratches and clicks are presented in tangled rhythms and frenzied textures to evoke the fiery explosions of intense capsicum heat. The work was composed in the music technology studios at Kingston University, London.

**Diana Salazar** (b. Glasgow, 1982) is a composer and sound artist based in London. She studied at the Royal Scottish Academy of Music and Drama followed by the University of Manchester, where she was awarded her PhD (supported by the UK Arts and Humanities Research Council) in 2010. Her compositional output ranges from acousmatic work to music for instruments with live electronics, laptop improvisation and cross-disciplinary collaborations. Her works have been performed and broadcast throughout the UK and internationally, with recognition in international competitions including CIMESP (International Electro-acoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007), the ‘Space of Sound’ (L’Espace du Son) Diffusion Competition (2nd prize, 2008), Prix Destellos (1st prize, 2009), Música Viva (Prize-winner, 2009), and Musica Nova (Honorary Mention 2011). Selected works have been released on the Studio PANaroma, Discparc, SCRIME, Drift Station and Elektramusic labels. Diana is currently a Lecturer in Music at City University London.

***Hospício É Deus: Eternidade - Timothy Ernest Johnson***

*Hospício É Deus: Eternidade* 8 (eight-channel fixed media, 2011). This work is from a series of works inspired by the writing of Brazilian author Maura Lopes Cançado, specifically her book *Hospício É Deus (Diário I)*. The title of this book translates to “The Asylum is God.” It relates her experiences while interned at the Gustavo Riedel psychiatric hospital in Rio de Janeiro in the years 1959 to 1960. The concept of eternity occurs as a recurring theme. Cançado writes “It is only in front of the insane that I have experienced the sensation of eternity” and “what haunts me about the insane is the distance—the insane appear eternal...eternity is insanity.”

Composer **Timothy Ernest Johnson** is known for music that integrates disparate materials into a multiplicity of expressive dimensions, most recently in a series of works partially based on historical chess games. His large ensemble work *Kasparov vs Deep Blue* was a finalist in the 2008 Alea III competition and Morphy vs Brunswick and Isouard won the 2004 University of Illinois Symphony Orchestra prize. His co-commissioned electronic work Tenseig Strength received a prize in the 2008 International Electroacoustic Music Competition “Musica Nova” in the Czech Republic, and has been featured on two recordings. Johnson has had numerous other works performed in his native Chicago and abroad, and remains active as a classical guitarist, with recent recitals in South Korea and Chicago. As a theorist, Dr. Johnson’s most recent presentation was a 2013 guest lecture at the University of Illinois entitled “Ben Johnston’s Compositional World: 13-limit Extended Just Intonation.”

***Vélo - David Ikard***

*Vélo* 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.

Composer and conductor **David Ikard** is currently pursuing a DMA in composition from the University of Oklahoma. Recent and upcoming performances include the Toronto Electroacoustic Symposium, Sound Travels sponsored by NAISA, ICMC, the Sonorities music festival at the Sonic Arts Research Center in Belfast, the Global Composition conference in Darmstadt, the Music Since 1900 conference at Hope University in Liverpool, the Symposium on “Water Memories and Tomorrow’s Landscapes” with a live broadcast in Tunis, Brisbane, Byron Bay, Hong Kong, Northampton, Keene and Buenos Aires, NAISA in Toronto, Canada, SEAMUS, Electronic Music Midwest, as well as national and regional conferences of the Society of Composers Inc. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others. Mr. Ikard’s work is published by Media Press Inc. out of Chicago Illinois.