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***Impromptu for Yang-chin* - Chuang Se-Lien**

Impromptu for Yang-chin (2013) is an 8-channel electroacoustic composition. The composition makes use of the digital transformation of the instrumental sounds originating from a recorded Yang-chin improvisation, complemented by the sounds of the clarinets and a prepared piano. With respect to the multichannel spatialisation and the compositional aesthetics within an electroacoustic and acousmatic connotation I use the stereo grouping positioned in a circular arranged loudspeaker for the static impact on the one hand, and the migration of the sounds taking place between the loudspeakers dynamically assembles the circle on the other hand. The piece was realised during a composer in residence in NOVARS Research Centre for Electroacoustic Composition, Performance and Sound-Art, The University of Manchester, UK in July, 2013. Yang-chin (also Yangqin) is a traditional chinese instrument, which looks like a trapezoidal hammered dulcimer. The playing technique of the Yang-chin is alike the hammered dulcimer, although Yang-chin sounds softer and much caressing.

Chuang Se-Lien is a composer, pianist and media artist. Born in Taiwan in 1965, he has been a resident of Austria since 1991. The artistic emphasis ranges from contemporary instrumental composition/improvisation, computer music, electronic sound processing up to audiovisual interactivity. Studies in composition (Beat Furrer), music and media technology (Karlheinz Essl), piano/recorder, electroacoustic music in Austria. International production, research stays and lectures as well as numerous representation of compositions in Europe, Asia, North- and South America: Salzburger Festspiele, ICMC Perth/Ljubljana/Huddersfield/NYC/Belfast/Copenhagen, NYCEMF NYC, SICMF Seoul, NIME New York, ISEA Singapore/Nagoya, IAMAS Japan, Ars Electronica Linz, SONORITIES Festival Belfast, among others. http://avant.mur.at/chuang

***Irama* - Felipe Otondo**

In Javanese gamelan music 'irama' has the general meaning of time interval between two successive sounds or actions. The term can also be used to refer to temporal relationships between any of the subdividing parts in gamelan performance as well as tempo in general. The work explores notions of pulse and micro-rhythmic structures using as a timbral framework a set of recordings of various types of Javanese gamelan orchestras. The purpose of the piece was to investigate distinctive rhythmic features of traditional gamelan music using the unique timbral explorations of electronic music and spatial design tools to create a sense of distance and perspective in the mix. The work is inspired on various rhythmic and timbral relationships between subdividing parts of the gamelan orchestra and structured as a surreal journey across distant lands where the gamelan plays an important religious role. More information at: http://www.otondo.net

Felipe Otondo, born in Santiago, Chile, studied acoustics in Chile and perception of sound in Denmark, where he worked several years as a researcher in the field of musical acoustics and computer music. He studied composition in Copenhagen with Anders Brødsgaard, completed a PhD in composition at the University of York with Ambrose Field and Roger Marsh and since 2008 works as lecturer at the Lancaster Institute for the Contemporary Arts of Lancaster University. His music has been played in festivals in Europe, Asia and the Americas and has received composition prizes in Brazil, Bulgaria, China, France and Italy. Felipe's new monographic CD entitled Tutuguri has recently been released by the British label Sargasso.

***Casi Nada* - Manuel Rocha Iturbide**

This was originally a 20-track soundscape composition made for the "Espacio de experimentación sonora" (Experimental sound space) in the MUAC Contemporary Art Museum in Mexico City in March 2012 - a space allowing the spacialization of sounds in 3 vertical levels and 360 degrees. This quality was ideal to create a virtual soundscape from different kinds of sound recordings, enhancing the idea of chance and the unexpected. I did not want to do a formal composition, where form and structure were the essential elements, but to create a situation of privileged listening that can't exist in the real world. The central theme of this work has to do with the virtual and metaphoric recreation of soundscapes that we listen clearly, far away, in the room of our house through an open window, in an isolated park in the middle of the city, etc. But the idea here was to replace some of the common soundscape sounds with instrumental and electronic sounds, mixed up with daily concrete sounds, like the telephone ringing, bells in a temple in India sounded by the worshipers, etc. In this way, these different sound worlds mix up, recreating interesting soundscapes that interact with each other, and offering in this way a new realm where the sounds are different in color from those in reality, but at the same time, a realm that benefits from the structural and textural complexity of the real world, because our goal was to create these new processes by imitating it. Linear and non linear listening is the most important element in the piece, as well as the relation of continuity with discontinuity, the different changes in density, and going from Casi Nada (almost nothing) to a medium and high density, and then again at the end to almost nothing (presque rien, a term invented by French Composer Luc Ferrari). The composition ends with a real soundscape that was recorded in a bird sanctuary in India, a Presque Rien recording which after listening to the coloristic complexity of the work, becomes more vivid. Also, after coming out from this experimental multi track space, it was amazing how we would listen the outdoor sounds of the museum in a complete new way. That was my aim.

Born in 1963 in Mexico City, **Manuel Rocha Iturbide** studies composition at the Escuela Nacional de Música at UNAM. He finishes an MFA in electronic music and composition at Mills College. In Paris, he finishes a PHD in computer music at the University of Paris VIII in 1999. He has worked at different studios like UPIC, GRM, IRCAM, LIEM, BANFF, IMEB, in order to produce works. He worked as a researcher at IRCAM developing GiST (1994-95) and later as a professor at the University of Paris VIII (1995-96). He has received prizes and honorific mentions from different international contests like Bourges, Russolo and the Schaeffer Prize. His music has been performed all around the world. He is also a sound artist and his work has been showed at important galleries and museums as "Artist Space NY 1997", "Sydney Biennale 1998", "ARCO 1999". He has produced works with the aid of important grants and fellowships such as "Japan Foundation Fellowship", "Sistema Nacional de Creadores", Banff Center for the arts, etc. He currently lives in Mexico City working as a composer and sound artist and where he is professor at the National School of Music in de Universiy o Mexico (UNAM).

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***drop - one drop* - Pierre Thoma**

drop - one drop is realized with only one water drop, a third of second lasting sound material. There is no other sound processing than cutting, copying and mixing. The sounds are sequenced by a probability alg rithm made by the composer.

Born in 1949. Lives in Geneva (Switzerland). Degree in sociology at the University of Geneva. Music diploma (theory and percussion) at the Geneva Conservatory of Music.

***OSCines* - Benjamin O'Brien**

OSCines focuses on the process of translating melodies found in birdsongs. The nightingale belongs to the clade Passeri also commonly known as Oscine, from the Latin root oscen meaning "a songbird." Its birdsong is composed of a wide range of whistles, trills, and gurgles, which create a rich and vibrant melodic contour. Nightingale and clarinet samples serve as source and target materials (interchangeably) for spectral information collected via signal-processing detection systems. *OSCines* explores the alignment and collisions of distinct timbre features and melodic topologies within the virtual aviary of the stereophonic speaker space.

Benjamin O'Brien composes and performs acoustic and electro-acoustic music. He is currently pursuing a Ph.D in Music Composition at the University of Florida. He holds a MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and Paul Richards. His compositions have been performed at national and international conferences and festivals including ICMC, EMS, NYCEMF, TES, SCI National Conference, and SuperCollider Symposium. He received the Elizabeth Mills Crothers Award for Outstanding Musical Composition and is a WOCMAT International Electroacoustic Music Young Composers Awards Finalist. His compositions have been published by SEAMUS and Taukay Edizioni Musicali. He performs regularly with the international laptop quartet Glitch Lich.

***Canaja Canaja (rougue rougue)* - Antonino Chiaramonte**

Canaja Canaja is part of a trilogy, which also includes *Moroloja* and *Envoys*, inspired by the traditional popular music of Salento, the Southern area of the Apulian region. These three works share the great author's passion for this music, that has influenced the composer's creativity for a long time. *Canaja Canaja* is an electroacoustic song, it is based on a traditional chant dated on the first years of the 20th century. The original song is a detention song and it is presented in its uncut version, but the monodic singing voice is strongly processed in order to originate all the background sounds in addition to a second voice which duets with the original one.

Antonino Chiaramonte is an eclectic italian musician, internationally acclaimed electroacoustic composer, sound designer, live electronics performer and flautist. His music production is oriented towards the research and experimentation on new expressive abilities which arise from the interference between different music languages and technologies applied to arts. His attention is focused on intermediality, live electronics and performers' interaction, in a continuous dynamic exchange between gesture/improvisation and control/composition. He graduated in flute at "St. Cecilia" Conservatoire of Rome. He studied composition with Mauro Cardi, focusing on electroacoustic music and on music and the moving image interaction. He obtained a First-class Diploma in Electronic Music Composition at Perugia Conservatoire with Luigi Ceccarelli. His piece *Riflessioni* won the first Prize at the 34th International Competition of Electroacoustic Music - Bourges 2007 and was also selected within the 3rd Federazione CEMAT call for Electroacoustic Music works CD production. His piece *Envoys* was finalist at the "European competition for live-electronic music projects" organized by ECPNM (European Conference of Promoters of New Music), and hosted by the International Gaudeamus Music Week 2007. He has been collaborating since 2007 with the dancer and choreographer Francesco Scavetta, producing the sound design and the live electronics music for the piece *Sincerely yours,* premiered at Full Moon Dance Festival, Pyhäjärvi - Finland. Recently he produced the multichannel sound design of Scavetta's last piece *On the Moon and the day after*, performing the sound diffusion and live electronics during the premiere at Dansens Hus, Oslo (NO), March 2013. In 2009 he has established, together with Anna Troisi, a new project called ..::Electroshop::.. He currently is the artistic director and conductor of FLEE (Frosinone Laptop & Electroacoustic Ensemble). He is professor in Electronic Music at the Frosinone Conservatoire and Honorary Research Fellow in Electronic Music Composition in the Faculty of Arts, member of the ICCMR (Interdisciplinary Centre for Computer Music Research), University of Plymouth (UK). He is also active as a movie soundtracks composer. His works have been successfully performed in Italy, Switzerland, U.S.A., Canada, Belgium, The Netherlands, China, France, Finland, Japan and U.K.

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 WEFT, 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.

SWEET THUNDER
Listening Room

CONCERT: C
Thursday 2pm | Saturday 12noon

Angry Young Man (0:04:42)
Thomas Rex Beverly

Sandy (0:09:01)
Steven Tunnicliffe

Megas Diakosmos (0:08:46)
Stelios Manousakis

Tim(br)e 2 (0:08:26)
Michael Clarke

sys_m1 (0:08:08)
Louise Harris

Fontana Mix (0:05:13)
John Cage (Realization by Frank Spigner)

Growing Verse (0:04:25)
Junya Oikawa

Listening Beyond... (0:08:19)
Elainie Lillios

Impromptu for Yang-chin (0:06:00)
Chuang Se-Lien

Irama (0:09:33)
Felipe Otondo

Casi Nada (0:10:48)
Manuel Rocha Iturbide

drop - one drop (00:07:14)
Pierre Thoma

OSCines (0:06:08)
Benjamin O'Brien

Canaja Canaja (rougue rougue) (0:05:51)
Antonino Chiaramonte

APRIL 24-27, 2014

Fort Mason Center, SF

Exploring Spaces **- Dan Tapper**

Exploring Spaces is a piece created with the aim to create a sense of space/movement through using binaural audio, alongside doppler effects and inter-aural intensity difference.

Dan Tapper is an experimental sound artist whose work is informed by a desire to explore the relationships between sound, art, science and nature. Hailing from London, with a degree in Creative Music Technology from Bath Spa University Dan uses field-recording techniques to reveal hidden sounds. These hidden sounds span from picking up unheard spectrums of sound such as the Very Low Frequency (VLF) band - an area of the electromagnetic spectrum, to recording sounds in our natural environment that people normally don't notice such as tunnel ambiences and cityscapes.

Angry Young Man **- Thomas Rex Beverly**

Angry Young Man was composed shortly after a shocking event in my life. These are the sounds of an Angry Young Man.

Thomas Rex Beverly, born 1988, is a native of Bellville, Texas. He is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in fall 2008 in Prague, Czech Republic. There he studied composition with the Czech composer Michal Rataj and researched contemporary Czech music. He completed a Master of Arts in Teaching for Music Education at Trinity University and for the past two years he has taught as the Band and Choral Director at KIPP Aspire Academy in San Antonio. He has had pieces performed at the SCI Region VI Conference, the Electroacoustic Barn Dance Festival, the CFAMC National Conference, and Contemplum New Music Festival. In fall 2013 he will be returning to graduate school at Bowling Green State University to begin their Master of Music Composition degree where he will be a Music Technology Teaching Assistant.

Sandy **- Steven Tunnicliffe**

Conceived in the United States during the wake of Hurricane Sandy, this acousmatic piece explores the relationship between nature and man through a discourse of raw, environmental sounds and those coaxed from a prepared piano and numerous 'homemade' instruments. At times, the natural and human sounds coexist in relative consonance, while at others interrupting one another in competition for supremacy of the sonic space. The sound materials for 'Sandy' include environmental recordings collected while touring the United States, along with those made during numerous studio sessions. The piece was composed and mixed at the composer's studio.

Steven Tunnicliffe is a composer, instrumentalist, and sonic artist, from Staffs, UK. Since completing his initial musical training in classical guitar, Steven has developed a wide range of interests, including cinematic composition, late-Romantic and post-Romantic piano music, and electroacoustic sound art. In 2010 Steven was awarded a Master of Music degree with a focus on electroacoustic music composition and creative music technology. Steven is currently working towards a Ph.D. in electroacoustic music composition under the supervision of the distinguished British composer Andrew Lewis.

Megas Diakosmos **- Stelios Manousakis**

Megas Diakosmos ('Μέγας Διάκοσμος', roughly translating to 'The Great Order of the Universe') takes its name from a lost cosmological treatise written by Leukippos, an ancient Greek natural philosopher of the 5th century BCE. In this treatise, Leukippos introduced for the first time an Atomic Theory of cosmology, surprisingly comparable to contemporary cosmological theories. Very little is known about the work, but according to remarks of other ancient writers, Leukippos postulated that the universe consists of tiny, invisible, indestructible, unchangeable and indivisible 'Atoms' (the 'Being') differing only in size and shape, and of 'Void' (the 'Non-being'), that exists in-between atoms and has also material properties, although different (anti-matter?). This infinitely expanding and contracting void allows atoms to move and collide eternally, creating and destroying matter, new bodies, and our world, but also a vast number of other worlds in the universe, some inhabited some not.

Leukippos' atomic theory and turbulent cosmogonic vision form the conceptual and experiential starting points for the composition, its sonorities and their development throughout the piece, as well as for the system and sound synthesis methods used. The system is a cybernetic model based on digital feedback and implemented as a sonic complex dynamical system – mathematically similar to a cosmological entity or universe in motion. This sonic universe is defined by the sample-by-sample interactions of a single binary digit (One, or 'Being') moving incessantly within a world of Void (Zeros, or 'Non-being'). This digit floats and collides, is fused and split from delayed copies of itself, thus creating countless sonic bodies in states of equilibrium, oscillation, chaotic behavior, noise and silence. Although Megas Diakosmos is a fixed medium piece, all the different 'worlds' (layers and sections) were performed in real-time using a hands-on, live electronics version of the system to maintain an aspect of 'in-time' timelessness, and to accentuate the primal and visceral character of the composition.

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Tim(br)e 2 **- Michael Clarke**

On one level *Tim(br)e II* is a meditation on the timbre of the oboe and its transformations. All the sounds in the work are entirely derived from a single 13-second sampled oboe phrase (recorded by Jinny Shaw), a complete version of which appears (transformed) only at the very end. The title refers to the way this work, like the earlier composition in the series, explores the ambiguous boundary between events perceived separately in time and sonorities that fuse into textures or timbres. On another level Tim(br)e II is a study in stasis and movement. Some aspects of the work are outwardly static, focusing on subtle internal changes within timbres or textures. This contrasts with more dramatic gestural events, enhanced by 3D spatialisation. Ideally it is performed over 8 or 16 loudspeakers arranged in a cubic formation. Twenty-four layers of material (of which up to 16 play simultaneously) each have their own space and movement and these spaces are counterpointed with each other. Tim(br)e II was commissioned by Musicon in 2009 and substantially revised in 2013. It was the first new work completed in the SPIRAL studio in Huddersfield.

Professor **Michael Clarke** is Director of the Electroacoustic Music Studio at the University of Huddersfield, and Director of Research and Graduate Education for the School of Music, Humanities and Media. He studied as an undergraduate and postgraduate at Durham University and holds a PhD in composition. Clarke's work as a composer and programmer has resulted in extended visits to major studios abroad. These include eight months at EMS, Stockholm, five months at IRCAM, Paris, and one month each at Simon Fraser University in Vancouver and, most recently, SARC, Belfast. From 2000-4 he was Music Coordinator of International Computer Music Association. He served on the AHRC Research Panel 7 for three years and is currently a member of the AHRC Peer Review College. He also served on an interdisciplinary panel for the EPSRC.

sys_m1 **- Louise Harris**

sys_m1 is an eight-minute electroacoustic composition realized using systemic, a system I constructed for real-time composition, performance and sound spatialisation controlled via a physics-based visual environment. In systemic, physics-based algorithms govern the behaviour of objects in a visual system (triggered by a human user), and the movement of those visual objects controls the spatialisation, via vector-based amplitude panning, of corresponding sound objects over an 8-channel circular speaker configuration (it is worth noting that this work has been realised in eight channels, but the system is customisable to accommodate a range of multichannel configurations). These sound objects can be either synthesized in real-time via the software controlling the sonic trajectories (puredata) or can trigger the playback of pre-composed sound objects. *sys_m1* is composed from a number of recordings taken from systemic. The sonic material is a combination of pre-composed sound objects and real-time synthesized sound, with Doppler shift added according to speed and trajectory. By utilizing a physics-based visual system to control the spatialisation of sound, I am effectively removing decision-making from the spatialisation process, often seen as an extension of electroacoustic composition. Here, spatialisation of objects is aleatoric, raising questions about the nature of the diffusion process more generally. *sys_m1* won the electroacoustic competition musica viva 2011.

Please note - the online version is a stereo mixdown of the 8 channel version. The individual channels can be downloaded here: https://dl.dropboxusercontent.com/u/23434954/sys_m1.zip

Louise Harris is an electronic and audiovisual composer and Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. She was a Lecturer in Music and Creative Music Technologies at Kingston University from 2010-2013. Louise specialises in the creation of audiovisual relationships utilising electronic music and computer-generated visual environments. She completed her PhD in music composition at Sheffield University and previously studied composition at York with Nicola LeFanu and before that at Oxford with Robert Saxton. Louise's audiovisual work has been performed and exhibited nationally and internationally, including at the AV Festival, Musica Viva Festival, International Computer Music Conference (ICMC), Naisa SOUNDplay festival, Strasbourg Museum of Modern Art, Piksel Festival and the International Motion Festival

Fontana Mix **(John Cage) - Frank Spigner**

My practice utilizes a wide range of media and techniques. I am a composer, electronic artist, installation artist, and sculptor. I use sound and chaotic or subtle media as concrete, tangible, and sculptural materials. I use methods, such as feedback mechanisms and iterative processes to abstract from, and create a "caricature" of a process or medium. I explore the subtleties and physicalities of the material and allow a kind of "self-amplification" or impression that the medium is developing a consciousness of its own. Even early on, I had an almost compulsive fascination with the organization of hierarchies in nature and the micro- and macrocosmic relationships between all things. The patterns and archetypes that are found throughout nature such as the golden ratio and the Fibonacci Sequence, algorithms and cellular automata, fractals and L-systems, and how these trends apply to art and my aesthetic language was also of great interest. Since then, I have also been greatly influenced by such subjects as media theory, especially the work and philosophies of Marshall McLuhan, as well as Eastern philosophy, for example forms of Buddhism and meditation as a spiritual and mental discipline.

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Frank A. Spigner (b. New York, NY, 1990) is a composer, multi-instrumentalist, and artist who has begun to realize professional recognition, creating an evolving array of works at the conservatory level, at music and art festivals, and at various concerts and exhibitions over the last several years. He has actively studied piano, composition, and theory since the age of 5, with over ten years of study under New York City-based composer-pianist and co-director/founder of the Composers Concordance, Dr. Joseph Pehrson. He studied theory and composition under Inés Thiebaut at the Queens' Center for Preparatory Studies in Music, an annex of the Aaron Copeland School of Music at Queens College at CUNY and jazz guitar with Nate Radley, as well as jazz theory and performance with Kris Davis, JC Sanford, and Shane Endsley. He has also studied composition under Edward Smaldone, David Ludwig, Adam Silverman, Vivian Fung, and Daniel Ott. Spigner is a recent graduate of SUNY Purchase College where he had been developing his skills as a composer and artist under Liz Phillips, Du Yun, Joel Thome, Eric Wildrick, and others, in order to cultivate a unique aesthetic language and conceptual approach. The majority of his creative output takes the form of concert music, sound art, electronic media, installation, sculpture, and metalwork. Web: frankspigner.wordpress.com

Growing Verse **- Junya Oikawa**

This work is made up of organic combination of acoustic phenomenon structure, which consists of a number of parts triggered by composer's voice. Sound materials were taken from the my installation work "Body of Forest" (2010) and were composed anew as electro-acoustic work for concert. Sound and words (voice materials), acoustic motion in space and images generated from it have something in common with imagining spatial balance of character gap, fragmented segments and sentence syntax in the context of character arrays in "contemporary poetry". Sound and text expression derived from activities by Henri Chopin(1922-2008), Isidore Isou(1925-2007), Brion Gysin(1916-1986), Joseph Beuys(1921-1986) and is developed in many ways in the field of music / performance-art today, such as storytelling in radio play, recitation of text as randomized prose, body performances pursuing the voice generation meaningless as a language, and so on. In this work acoustic texture and movement are represented graphically as acoustic scenes, creating whole view of the world very original. As if sounds constantly transform themselves and emerge as series of images in the space as words, phrase, punctuation and interval. And haptic, literary abstract sensation that can be experienced with their transformation will construct prosody with acoustic texture and compose new language and phrases (poetry song). And all Voices heard in the work (including voice of creatures) are recorded voice of the composer. The process of manipulating voice and deleting its personal identity and using them as organic sound material is to integrate eloquent acoustic expression that belongs to no one into the electronic sound structure as a message having no specific meaning.

Junya Oikawa (b.1983 in Sendai, Japan) lives in Karlsruhe Germany, currently staying at ZKM as a guest artist and working on his creative activities. His compositions deals with the question of how natural sounds and his voices in acoustic structures can be mapped and how concrete and synthetic sounds can be integrated by phonological effects. His works have been introduced in 14 countries worldwide, at international festivals, museums and also in web-radio including the "Transformation" (Museum of contemporary Art Tokyo, Japan), ZKM (Germany), File Festival (Brazil), Radio France/Ina-GRM (France), and European Church Music Festival (Germany). In 2013, he is the winner of the Qwartz Music Awards 9 in the Experimentation category (France).

Listening Beyond... **Elainie Lillios**

Listening Beyond… explores the relationship between sound and silence and their intersection in space while simultaneously merging my interests in Deep Listening, Ambisonics, and electroacoustics. *Listening Beyond…* was realized in 2007 at the Electroacoustic Studio of the Center for Computation & Technology, Louisiana State University in Baton Rouge (LA, USA), and premiered on December 3, 2007 during the High Voltage concert in the Recital Hall at Louisiana State University. The piece was commissioned by Louisiana State University's Center for Computation & Technology. Thanks to Stephen David Beck, Michael Thompson, Corey Knoll, Megan Bell, and Elizabeth Hanson for technical assistance and support.

Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her music explores many sound worlds; sometime referential ones such as the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow or pebbles shuffling in water. Her compositional output includes electroacoustic and acoustic works, music for instruments with live interactive electroacoustics, and collaborative immersive multimedia audio/visual installation environments. Her research interests include sound diffusion as the performance practice of electroacoustic music, audio spatialization employing Ambisonics (3D audio), critical listening as a creative aid and Deep Listening.