*June 3-5*

# ELECTRO-MUSIC 2005

## Welcome to electro-music 2005

Electro-music.com started out as an experiment a little over two years ago. The objective in starting the web site was to create an international community of musicians working in the field of experimental electro-acoustic and electronic music. The site is based on two concepts.

The first concept was that most significant artistic movements originated in a small but vibrant community of artists (impressionists, serialists, modernists, expressionists etc). In the past these communities were usually centered geographically (Paris, Vienna, Rome, etc). In the 21st century, it is possible for artistic communities to exist globally because of the development of the Internet.

The second concept involves the advent in recent years of universal access to fabulous new technology for creating electronic music.  Today, even young children have available on their home computers tools that provide the capabilities for music production that less than 20 years ago were only available in the most elite corporate and academic studios. Now electronic music technology is as ubiquitous as pianos or guitars.

In our first two years of existence, electro-music.com has grown impressively. We now have about 1500 registered members and our site gets over 400,000 page views per month. Our CD store carries more than 40 CDs. On our forums we have discussions on many topics, from music composition to music technology, instruments and software. Electro-music.com has indeed provided a seed that has brought together a vibrant and vital international musical community.

For an artistic community to be successful, the members must support and nurture each other as they explore new ideas and develop their music. In most new artistic movements, the first audiences are the artists themselves. Only after they have established, developed and defined their art for themselves can it be experienced and appreciated by the public at large. After these two exciting years we see that there is much development and definition yet to do, but it has become clear that the creators of our music, electro-music, share a profound love for the unique and expressive timbres of electronic sound, and they make their music simply for the joy of creation, not for popularity or financial gain.

Electro-music 2005 is our first physical meeting. We have musicians here from the USA, The Netherlands, England and Germany. In organizing this event, we have tried to give opportunities to participate and perform to as many people as we can. In order to accomplish this, music and seminars will run almost continuously without breaks. Several events have been scheduled to run simultaneously.  It will be impossible for anyone to see and hear everything. A primary purpose of this meeting is to make new friends, to share ideas and experiences - to network. We expect that people may not attend all of the sessions as they take opportunities to participate in jam sessions, or just to schmooze.

We hope that electro-music 2005 will be a positive and fulfilling experience for all who attend. Everyone working on this event is a volunteer. All of the performers, speakers, the graphic artists, and the event staff are contributing their time, skills and resources because they believe in our community and they want to be a part of it. We can't possibly thank you enough. This is indeed a community event. Thanks to everyone, we will all be stronger for it.

- Howard and Greg

# ARTISTS and SPEAKERS

## Ace Paradise
Ace Paradise is the musical persona of Audubon, New Jersey native **Ed Aceto**. His long time fascination with Electronic Music has led him to a number of diverse situations. From the nightclub and rave dance floor as veteran Techno DJ to the deep space chill of STAR'S END as live performer, Ace Paradise understands and embraces the many genres of EM. Using his influences and inspirations, Ace Paradise creates music which is at once cerebral yet accessible.

Music from *Electro-Statica* has been featured on STAR'S END. The dense drones and ethereal effects - cycling patterns of interlocking multi-layered modulated tones and pulses of electronic percussion - combine to make this effort a worthwhile addition to the radio program and, along with Ace's creative energy, the area electronic music scene.

## Amaranth Signal
The Amaranth Signal is a live performance ambient trio founded two years ago in upper East Tennessee. Their self-released CD, "penumbra" was named by Wind and Wire's Bill Binkelman as one of the top 10 releases of 2004, and has received airplay on several radio stations including Stars End as well as Wind and Wire. Using hardware as well as soft synths their music takes the listener through a journey with many twists and turns. No matter how far their vision wanders in its winding path, The Amaranth Signal retains the essence of musicality.

Two of their members will be performing at the Electro-Music 2005 conference: **Mark Mahoney** and **Michael D. Peck**. Mahoney was also on Binkelman's top 10 ambient list with his first CD self-release, "if dreams were clouds". Writes Binkelman, "By combining retro EM and classic space music elements with a contemporary view of drone, ambient, and textural music, Mahoney has created an alchemical heady brew that entices and draws you in, seducing you with warmth while bathing you in shadow."

Michael D. Peck is also known as the solo artist, REDFADESBEFOREBLUE. His solo release "Compendium" is on the Gears of Sand Label and has been receiving great reviews. It has received airplay on WXPN's Stars End radio program as well as other stations around the country. Peck has the uncanny ability to create unique and very visual soundscapes with ingenious sound design talents. Like Mahoney, Peck has been greatly inspired by Steve Roach and Robert Rich.

http://amaranthsignal.com/

## Ambiguous Nouns
The Ambiguous Nouns are a cryptic combination who are centered around bringing dynamic electronic rhythms and textures to a live, improvised setting. The Noun's music is strongly based on a full electronic drum set, performed in real-time by rhythm-wise **Kevin Beyer**. The sounds and free-form beat structures produced by Kevin are then manipulated and accompanied by **Travis McDemus** on the Nord-G2 and other control devices. The result is eclectic, full, and fluidly improvised electronic music that is also rich in real-time musical gestures.

## Diana Behlke
Diana Behlke utilizes custom built instruments in conjunction with traditional electronic and acoustic instrumentation for improvised live excursions.

"Ranging from brittle soundscapes to loud, crashing noise avalanches, the group's performances envision a more open musical spectrum built on texture and mood rather than hook-based song craft."

http://dianabehlke.com/

## Electrobunny

**Nick Sutton** is a 20yr old student from the south west of England, studying 'Creative Music Technology' at Bath Spa University. Following 10 years of a formal classical training in viola, piano and composition, he moved into the field of electronic music. His work is dance music based, although he has written acoustic works for many groups including the Institute of Contemporary Arts (London) and Bristol's 'Madrigal Society' and 'Chamber Choir'.

After some time experimenting with live performance as 'Little Rabbit' He released a limited 5 track E.P on the independent label 'Studio 6', before being asked to join the Bristol based 1Man Army Records under the name Electrobunny.

www.electrobunny.co.uk

## William Fields

William Fields (b. 1977) is a musician, composer, and sound artist currently based out of Wilmington, DE. He has been experimenting with electronic music for over 10 years, writing his first piece at the age of 16. His style has evolved in sophistication over the years, his most recent work exploring the possibilities of live performance and improvisation in the realm of electronic / laptop-based music. Inspired by his love of Jazz, he has designed and programmed a one-of-a-kind performance environment which allows for spontaneous control of song structure, melody, rhythm, and timbre. This tool gives his recent work a unique, dynamic, and improvisational sound. His work straddles the boundary of traditional melodicism and modern abstraction.

He has performed throughout New England and the Mid-Atlantic at events of various scales: from small club settings to festivals with thousands of people. His first major performance was at a Cloudwatch event in Baltimore, MD, opening up for Pete Lawrence (of The Big Chill) and Tom Middleton (of Global Communication). The event was a success and led to his joining Sonic Soul Productions under the name "Asoka". As Asoka, William Fields has performed at events such as Ultraworld's legendary Sunrise festival and the New Years Gala at Buzz in Washington, DC.

William Fields has since parted ways stylistically (and in name) from his days at Sonic Soul Productions. He has moved on to release music with tbtmo records in Philadelphia and perform at MIT, Brown University, and various venues throughout Philadelphia. He also collaborates with Mike Henderson (Nintariman) and Matt Tuozzo (Cerebral) as the band Team Techno.

http://bill.teamtechno.com/

## Fringe Element

Fringe Element is a quartet of electronic musicians that have been playing together since January of 2003. Their goal is to explore the use of electronics to create organic, expressive music. All of their music is created in the moment, combining experimental and conventional structures. The spontaneous and interactive nature of their collaboration creates a style that is uniquely vibrant, diverse, and evolving.

The members of Fringe Element are **Michael Victor**, **Greg Waltzer**, **Jose Murcia** and **James Lacey**. In various combinations they have performed in the Philadelphia and New Jersey area, as well as other locations around the U.S. Their two CDs, *Rampant Biology* and *Organic Chemistry* are available at electro-music.com.

http://fringe-element.com

## Glaive

**Scott Kellogg** and **Joseph Donnelly** have been making music together for over ten years, crossing genres and erasing boundaries. Glaive brings them together improvising abstract electronic soundscapes using synthesizers,

samplers, and outboard control surfaces.  Searching for the sound of the
moment, sequences and timbres are created, morphed, and destroyed live,
insuring that each performance is a unique musical event.

## Goodnight Stars Goodnight Air
**David Kresge** from Allentown, PA.

## Homage to Ohm
For the most ambitious project of his wildly eclectic 20+ year career, **Patrick Stacey** has
constructed a one of a kind sound control station, painstakingly sampled the pioneers of early
electronic music and created an experimental audio abstraction unique in its history, form and
presentation: Homage to Ohm.

Now in its second year, Stacey started this project by delving into the roots of his life long passion,
electronic based sound. His research turned up a recent three disc compilation released by
Ellipsis Arts entitled "OHM: the early gurus of electronic music." Using computer based digital
signal processing technology, he methodically extracted hundreds of sound bites from throughout
the collection. After loading all this raw source material into a performance based application from
Ableton software called "Live," Patrick slowly put together a piece that is at once an improvisation,
a tribute, a science and an art.

www.neverglades.com/ohm

## Rob Hordijk
Next to composing electronic music and his artistic work as a sculptor **Rob Hordijk** has been a
specialist in both analog and digital sound synthesis for over 25 years and on occasion a
consultant to the industry.

http://www.xs4all.nl/~rhordijk/

## Mark Jenkins
Mark Jenkins has been at the leading edge of the UK's electronic music scene for almost 25
years. Reviewing almost every new electronic instrument as it was launched for international
music magazines, he recorded and performed with members of Can, Gong, Tangerine Dream,
Heldon and Van Der Graaf Generator.

Mark's concerts at venues including the London Planetarium, the Royal Festival Hall on London's
South Bank and at the Teatro Nacional in Brazilia have been widely acclaimed for their fusion of
electronic, ambient and rock music with spectacular visuals.
With almost a dozen CD's on release, Mark has had his music favorably compared to that of
Jean-Michel Jarre, Jan Hammer, Steve Roach, Klaus Schulze and Tangerine Dream.

www.markjenkins.net

## KataStatik
**Chris Mandra** has been creating electro-acoustic music since the early '80s, began writing music
integrating orchestral instruments and interactive computer technology in the '90s, all while playing
in various bands, writing music for theater pieces, indie films, installation art projects, and having
music played at conferences in exotic locations. In the fall of 2004 he was awarded a fellowship to
STEIM in the Netherlands, and he's just completed a three week east-coast tour that took him
(and other Unschooled Records label mates Doofgoblin and Plat) over 6000 miles from as far
north as Providence, Rhode Island, as far south as Miami, Florida and as far west as Chicago,
Illinois. He lives in Maryland, between Baltimore and Washington, DC.

http://defdumbandbass.com/

## Roland Kuit

Roland Kuit is presently teaching at the electronic sound laboratory affiliated to the Koorenhuis and teaching audio sculpture at the Vrije Academy in The Hague.
He teaches digital modular synthesis at the Centre for Electronic Music(Amsterdam) and the SAE Institute(Rotterdam).

Roland Kuit has, from the beginning, been fascinated in the interaction between sound and surroundings. Defined by, and necessary to these surroundings, he uses sounds of acoustic instruments, but also those of a city, objects such as paintings and sculptures, films and video images and literary works. Roland Kuit creates a  completely new and original world using computer techniques. These techniques give familiar acoustic and electronic sounds an abstract quality. By placing the sounds into different spatial frameworks, surprising and impressive audio sculptures are created, which take a very special place in today's art world.

## Max Lord

Max Lord has been playing and recording experimental noise and electronic music in Boston since the mid nineties. He played drums with the avant-rock group Bitchhiker while studying architecture at MIT, and then became half of Lord and Karlheinz with noise artist Karlheinz.

Lord then left to concentrate on his own electronic experiments, beginning to work more with synthesizers and giving solo laptop performances. During this time he released a steady stream of recordings as Max Lord and the Reprobates, all posted as free downloads on the website reprobate.pair.com. These records saw Lord developing an irrational aesthetic that combined bizarre rhythms, thick drones, large swaths of noise, and occasional excursions into deep dubs. His current work is a departure from the power book madness: atmospheric abstractions of free drumming and intricate analog synthesizer improvisations.

Eventually Lord took a break to build Wire Sounds, when collaborative projects required a room to work out of and he ran out of space in his loft for the piles of antiquated synthesizers. Now working out of the studio in South Boston, Lord also began engineering for local indie and noise acts, as well as continuing to crank on his own productions.

During daytime hours, Lord works at Berklee College of Music where he helped to design and build the first online music school at Berkleemusic.com.

http://wiresounds.com/index.html

## Eric Lyon

Eric Lyon is a composer and developer of computer music software. He is a co-founder and core composer of the Bonk Festival of New Music. His theoretical writing includes papers on the music of Aphex Twin and XTC. Lyon has composed a large number of works for various instrumental combinations, computer-generated music, and hybrid works combining pre-recorded or live computer music with live performance. He has taught computer music at Keio University and The International Academy of Media Arts and Science (IAMAS) in Gifu, Japan. Lyon is currently a member of the faculty at Dartmouth College, teaching in the music department and electro-acoustic graduate program. More information about his work may be found at http://arcana.dartmouth.edu/~eric.

## Rebecca Mercuri

Rebecca Mercuri, a computer scientist and founder of the consulting firm Notable Software, Inc., is a specialist in digital real-time systems, computer security, and computer public policy. She has conducted research related to electronic voting issues since 1989 and is recognized internationally as one of the leading experts on this subject.

## Kurt Michaels

Michaels' thirty-five year musical career has allowed him to share the stage with many of his jukebox heroes, including Chuck Berry, Spencer Davis, and Otis Day, not to mention Wolfman Jack, Badfinger, Bobby Vinton, the Marvelletes, and the Chiffons. "It was a surreal, cartoonish experience, like scenes out of some Fellini movie. But in the end, what I got out of the experience was just that; out." "Out" meaning the development of a harmonic palette that unabashedly defies conventional parameters.

Described as "Olias of Sunhillow meets The Prisoner," Michaels provides a roller coaster of sensory delight, ranging from audio adrenaline to the strangely sublime. Michaels refers to his creation as "music by accident".

In creating his CD "Inner Worlds Part One," Michaels tapped into a muse that in turn tore into his brain with a vengeance. He built a laboratory of sound within his Chicago-based headquarters and set himself loose upon it. Michaels describes his venture into "Inner Worlds Part One" as a "schizophrenic mess that turned into a happy accident".

http://kurtmichaels.com/

## Mikronesia
MIKRONESIA is a Philadelphia based electronic musician, composer and producer. From 2000-2004 he was the producer / keyboardist and band-leader for Robots in Disguise. Robots was founded in late 2000 as a live based outfit that performed experimental hip-hop, dub, drum & bass and other forms of live electronic music. Mikronesia is continuing his solo ambient / electro-acoustic type of computer based music that he started in 2003.
http://www.mikronesia.com/

## Robin Miller
Robin Miller is an inventor, orchestrator, and filmmaker recognized by 53 awards including The Peabody.  He has more than 40 years experience in music recording, and mixing films, television specials, and live broadcasts.  He has patented a system for "High Sonic Definition 3D" surround sound for reality simulation and home theater.
http://filmaker.com/

## Howard Moscovitz
Howard Moscovitz has been involved in electronic music since 1967 when he started making tape music using a short wave radio as a sound source. Never satisfied with commercially available musical instruments, Howard began designing his own while studying with Robert Ashley at Mills College. After working with his mentor, Stanley Lunetta, designing some of the very first digital synthesizers, Howard worked with Donald Buchla on the infamous Electric Symphony Orchestra which gave its one and only performance in 1974 at Berkeley, California. He has designed several unique electronic instruments, including signal processors and sequencers. Some of these were manufactured by Electronic Music Associates in the 1970's, and are highly desired today among collectors.

Howard was on the design team at Bell Laboratories which developed the first Digital Signal Processor (DSP) chip. These chips are now found at the heart of virtually every electronic musical instrument or signal processor in use today. He retired from corporate America in 2002 and is now devoting his time to composing and music performance. In 2003 he founded electro-music.com an interactive web site dedicated to furthering the art of electronic music.

## My Evil Twin
What happens to an audio engineer when he likes the noises the board makes better than the recorded music? My Evil Twin (**Bernard M. Cox**) mixes noise with classical, jazz and other motifs producing swelling crescendos and delicate abstract passages all aimed at creating dark emotive soundscapes.  The artist also avoids the use of sequencers in order to yield an organic sound from what looks like a bunch of knob turning.

## Amy X Neuburg

Amy X Neuburg lives in Oakland, California, and is an established figure in the Bay Area and New York new music scenes. She has performed her "avant-cabaret" works for voice, percussion and live electronics throughout the U.S. and abroad, and has recently begun working with chamber ensembles. Recent highlights include a 2-week New Zealand tour, the Other Minds and Bang on a Can festivals, commissions from New Music Works (Santa Cruz) and Present Music (Milwaukee) ensembles, and the April debut of her new songs with electronics and cello trio. Before embarking on a solo career she spent ten years with her electronic band Amy X Neuburg & Men. Amy also composes for dance, theater and visual media -- she was ongoing composer for Mondomedia's "Piki & Poko" web animations. As a vocalist she has toured long-running shows with Robert Ashley's opera company (Europe, Japan) and Culture Clash comedy theater, and frequently performs new works by contemporary composers. She has received grants from Arts International and the U.S. Embassy as well as numerous artist residencies. Her fourth CD "Residue" was released in 2004 on Other Minds records.

www.amyxneuburg.com

## Joker Nies

Born 1958 in Dortmund, Germany, Joker lives and works in Cologne, Germany, as a musician, sound-designer, sound-engineer, and technical editor for the German Keyboards magazine.

Since the early 80´s, Nies experiments with all kinds of electronic sound-sources, like modular-analog synthesizers, individually designed electronic devices, DSP-based systems (like Kyma/Capybara) and software based sound-sources. During the early 90´s, modifying the Omnichord became his initiation to what is known as circuit-bending. Since that time a steadily growing number of devices has been converted from simple toys into alien sound devices. Recent activities include software synth-design in MAX/MSP for the German Keyboards magazine, and production and sound design for radio-plays. Nies also holds workshops and tutorials about circuit-bending and synth-design in MAX/MSP.

His musical activities are centered around an improvisational approach, though he also cooperates in composition-based projects like the activities of the multimedia project REALTIME-RESEARCH and QUANTUM QUASI dance-projects.

http://www.klangbureau.de/

## Orbital Decay

Orbital Decay was originally formed back in 1979.Influenced by such bands as Tangerine Dream, Klaus Shulze, Pink Floyd. And a great local public radio program "Stars End"from WXPN in Philadelphia, which featured many other artists of this type of music. Orbital Decay set out to create a unique sound in electronic music from the "Philly" area. The main objective was to be a "live" band playing electronic music. Featuring **Scott Watkins** on guitar and synthesizers, and **Terry Furber** on synthesizers, Orbital Decay is once again making unique electronic music and delivering it to the public. They have produced four self released CDs. These CDs feature Orbital Decay's ability to blend together the different styles of standard electronic space music with the improv and energy of fusion styles from the 70's, finding a balance somewhere in between.

http://geocities.com/sunsetstrip/frontrow/4877/

## Dave Peck

Dave has been composing, performing and recording electronic music since 1972. He survived the '80s while playing synths in various big-hair metal bands in Hollywood and went on to build a career in the pro audio industry. He has designed various electronic music products and instruments, and is the co-creator of the MOTM-compatible "Universal Event Generator" module from Encore Electronics. His CD of original electronic ambient music, "Endo-Spectra" is available

from Electro-Music.com, and he created several of the factory patches for the Nord Modular G2.

## Project Ruori
Project Ruori is a performance-artwork collaborative, engaging in adventures such as modern instant messenger-based operas, songs for a chorus of answering machines, and musique-concrete-meets-70s-space-rock albums featuring Neurotic Narration™. This weekend, they will be premiering their new piece, "Constant of Change," which involves interactive multichannel Vivid Video™, semi-improvisational Atomic Electronic™ music performed live on an array of synthesizers, electric string instruments, laptops, and Custom Controllers™, and a healthy dose of that classic Neurotic Narration™.

http://ruori.org/

## Jan Punter
I started in electronic music from a technical side, building small electronic circuits that either generated or modified sounds. Later the circuits became real synthesizers and soon after I started experimenting with self playing systems. At first I used self made computer programs and MIDI for this, but when I got my first modular synth (a Formant) I realized that everything needed could be done by the synth itself if only it would be complex enough. The complexity requirements got fulfilled with buying a Clavia Nord Modullar synthesizer and for the past six years I've been exploring several techniques to make noodles. The patches I made for Noodle Radio feature some of those techniques.

## Recompas
Recompas' most recent performances encompasses subtle ambiance, thick organs, crunchy trash can beats, whirring analog circuitry, 8-bit video game tones, and modulated and distorted free jazz sax: Thick, beat heavy arrangements, with distinct leads and hooks. His new CD "Definition" on Nophi Recordings offers a subtle combination of dub, ambient, jazz and noise elements that evokes elements of Plaid and Boards of Canada, Dub
greats King Tubby and Up Bustle & Out, and prog giants, Faust. Recompas, aka **Travis Thatcher**, exists in the spaces between Atlanta's electronic and experimental noise communities. He also works in The GA Tech Music Technology department developing interactive musical systems. He hosts The Mobius, a weekly two hour radio show on WREK radio.

http://www.recompas.com/

## Kip Rosser
The theremin: the world's first electronic instrument, was invented in 1919. Kip Rosser, of Morrisville Pennsylvania, while working as a graphic artist, playwright and director for the stage, has practiced this grandfather of electronic music for the past seven years. With all of his formal training in Theatre, Rosser's appearances often go beyond a standard recital format, making for a unique event that combines genre-hopping music (from classical to jazz to popular and back again), stories, performance art, and even audience participation. Last year saw Rosser playing an acclaimed two-hour concert at Trenton's Mill Hill Playhouse as part of Passage Theatre's *Solo Flights* series. Since that time he has been making more frequent appearances, the most recent of which was the evening of January 2, when he joined two other musicians for *Every Song Ever Written*, an evening of jazz at Manhattan's famed Cornelia Street Café.

http://www.umbradesign.com/theremo.html

## Chet Singer
Chet Singer is an amateur musician and synthesist.  His interest in synthesis began 30 years ago when he discovered ARP synthesizers in a local music store.  His interest in physical models began when he heard the introduction to Stairway to Heaven played using a Karplus-Strong guitar algorithm.  Since then, he has developed a variety of physical models for NI Reaktor and the Clavia G2.

## Sputtering Kettle

Sputtering Kettle is a West Philadelphia improvising trio that combine hip hop, jazz and traditional Indian Ragas with noise, IDM, free jazz and freakout. Expect radios to be placed in the audience and band members to join the audience in singing, chanting, stomping or calisthenics. Ladies, gentlemen, walruses...this is experimental improvised electro-acoustic ethnic sounds with field recordings, tabla, synths, circuit-bent oddities, chattering radios, flutes, guitar, drums, 23 pedals, junk percussion and hand-operated theremin-like effects processors. And while sounds cook on stage, the kettles join the audience in performing this barrage with them. You'll have to hear it to believe it. When our powers combine, we are Sputtering Kettle!

http://www.myspace.com/sputteringkettle

## Stares to Nowhere

Stares to Nowhere is a collaboration between **Bill Fieger** and **Heather Lind**, both multi-instrumental artist that have been playing together Since April 1999.  Although 15 years of age separate them, the chemistry between the two is unreal, resulting in a music that is magic. Bill primarily plays synthesizer, while Heather plays electric and acoustic guitars, drums and electric organ, they both play a number of other instruments including but not limited to Mandolin, Zither, Steel Guitar, Flute and Percussions. They make use of sound, organic and otherwise in their music, much like Edgar Varese and Pink Floyd. The music of Stares to Nowhere is composed, preformed and produced by the duo and is highly improvisational in nature. Described by many listeners as a soundtrack to a movie that doesn't exist. Their music is ambient, experimental, electronic, tribal and at times unpredictable, reaching from the ancient past out towards the distant stars.

## Dean Stiglitz

Dean Stiglitz, from Leominster, Massachusetts, has been active in many aspects of electronic music. He plays theremin with The Lothars and is now developing a system for electronic flute.

## Ben Stohr

Ben Stohr, from Orlando, Florida, uses MIDI guitar and Chapman Stick interacting with a laptop computer to produce creative, original electronic music that is dark and ambient.

## Tim Thompson

Tim Thompson has been a programmer for over 30 years (much of that at AT&T Bell Labs), and a musician by avocation for over 40 years.  He was delighted when his two passions collided and produced MIDI. His web site (http://nosuch.com/tjt) has, among other things, a collection of web-based algorithmic music toys.  KeyKit is freely available at http://nosuch.com/keykit.

## TouchXtone

**Michael Thomas Roe** is one half of ambient drum 'n' bass duo TouchXtone.  In addition to TouchXtone activity (a string of live performances and over 12 CDs to their credit) has recently contributed to "Mi.T.-CON 04", a collaboration with Conrad Schnitzler, the legendary founding member of Kluster and Tangerine Dream. Previously enjoyed a stint as "new age" composer "Michael Thomas" for Rising Star Records, based in Atlanta.  Has contributed to "tribute" CDs for Vangelis and Bill Nelson.  Has also scored for radio, television, theatre and film.

**Jim Combs** began his musical forays in the early 70s both playing piano and manipulating tape machines while recording feedback. Synthesizers entered his life in 1974 with a PAIA synthesizer kit and Rick Wakeman LP. His love of electronics and creative arts led him to a BA degree in Journalism: Radio, TV, Film from the University of Oklahoma (with many semesters spent in the School Of Music¹s Electronic Music lab) and a Masters in Interactive Telecommunications from NYU¹s Tisch School of the Arts. Jim has numerous independent record production credits to his name. Most recently, as part of TouchXtone, Combs has returned to his first true musical love,

making beautiful noise with synthesizers.

http://touchxtone.com/

## Trioizm
Forged in Chicago at the close of 2003, Trioizm performs live modern jazz breakbeat. Trioizm incorporates a fusion of past and present to reverberate the urban sound of Chicago. The line-up is **Joe Grez**, tenor saxophone/effects, **Felix Moreno**, electric bass/loops, and band leader **Dave Z. Marsalek** on the drum set.

## Vostek
Vostek (AKA Variable Oscillating Sensory Technology) is the creation of **Cliff Winton**, a twenty-two year old audio-visual artist from Newark, DE.  For seven years, Cliff has tirelessly explored the depths of electronic music, producing nine albums to date. While his music is far from amateur, his video experiments are what really stand out from the crowd. Utilizing computer-generated fractals, time-lapse photography, real-time digital effects, and a synaesthetic approach to synchronizing audio and video, Cliff creates a neo-psychedelic multimedia experience unlike any other.

## Vytear
As Vytear, **Jason Begin** has released 2 records with the g25productions label: 2003's "The Great Rubber Audio" and 2004's "Breaks". Both records exhibit Vytear's tendency towards high speed trickery and melodic sensibilities. The more recent "Breaks" is Vytear's take on the deconstruction and reassembling of classic drum breaks. As Black Unicorn, Jason has two records waiting in the wings with Bumpy Records of Ithaca New York. The Black Unicorn material represents Jason's more unicorn like compositions; fast and dark. Before Jason's first computer, he spent most of his time hunched over a guitar or synthesizer with various bands. As time wore on, Jason found himself needing to realize faster, tighter and more alien arrangements. As the bands dissolved, Jason's collection of sound gadgets and computers grew larger. He is now in desperate need of sunlight.

## Greg Waltzer
A native of the Philadelphia area, Greg's interest in electronic music dates back to 1981, when he acquired his first synthesizer, a Korg MS-20. After a 20 year career as a data communications systems engineer with Bell Laboratories, he retired in 1999 and began to pursue music full time. Greg has been an ardent student of the creative process in both art and music, developing theories of structured randomness, improvisation, and algorithmic techniques. He is also a music technology enthusiast, with a particular appetite for synthesizers, arpeggiators, sequencers, and analog noise machines. He operates the Cloud Chamber emusic studio, where the music of various local artists has been produced. Since 1999 he has performed and recorded with Mutation Vector (demented retro European style electronic music),  Xeroid Entity (electronic chamber music), Fringe Element (spontaneous organic chaos) and Holosphere (electronic space music). He is also a member of the folk improv ensemble New Atlantis.

## Wave World
Wave World is a synthesizer and computer based musical project including Dutch members: **Gert van Santen**, **Harry Kessels** and **Rolf van Slooten**. Their style of music is decidedly in the post-New Age Ambient sphere and remarkably well suited to the wide screen computer-generated film it accompanies in the live medium. The combination of solar system fly-bys, virtual pollen sprays and some very psychedelic alien landscapes is breathtaking. Wave World offers an incredibly dynamic live show. Kessels and van Santen's music travels easily between rich textures of floating synth harmonics and infectious electronic rhythms and melodies, all in coordination with van Slooten's brilliant, big screen 3D computer graphics. Performances have been well received at Europe's most prestigious electronic music festivals where audiences have witnessed Wave World's unique audiovisual experiences and unparalleled stage presence.

## Xeroid Entity

Xeroid Entity is constantly exploring new musical territory by going beyond the barriers of standard conventions while still drawing upon classical influences. Their music ranges from light and whimsical to dark and aggressive, often within the same piece. Much of it is ambient in nature; without a discernible beat. When they do play rhythmically based music, there are often complex counter rhythms giving the music a poly-rhythmic flavor. The results can be subtle and spacey without being boring, noisy without being harsh, dynamic yet continuous.

The members of Xeroid Entity are **Howard Moscovitz**, **Bill Fox**, and **Greg Waltzer**. Combined they have more than 70 years of experience making electronic music. They all program their own sounds, and refuse to be bound by conventional scales or rhythms. The parts are freely improvised, though they occasionally have structures based on the concerto forms of Mozart and Bach. This allows for maximum expressiveness and interaction between group members, while avoiding predictability.

http://xeroid-entity.com/


## SEMINARS

### Rob Hordijk – Analog Circuit Emulation Techniques
Rob's talks are in general on the subjects of sound perception and on implementing various ACE (=Analog Circuitry Emulation) techniques on digital modular synthesizers. Undoubtedly he will have an interesting subject tailored for the occasion.


### Mark Jenkins – Buying and Maintaining a Large Collection of Analog Synthesizers
Mark Jenkins has been collecting, performing, reviewing and recording with synthesizers for over 25 years. Building one of the largest keyboard collections in the UK, he has a wealth of tips about the care and feeding of a huge range of electronic instruments...

### Rebecca Mercuri – History and Architecture of the RCA Synthesizer
The RCA Synthesizer was invented by the electronic engineers Harry Olsen and Hebert Belar, employed at RCA's Princeton Laboratories, as a way of electronically generating popular music. Although it never fulfilled its inventors expectations it's novel features were an inspiration for a number of electronic composers during the 1950's.

### Robin Miller – Rediscovering Spatiality: New Science and Technologies for Music Reproduction
In traditional music reproduction, we can easily discern a live performance from a recording. Always "reproduced," electronic music may have even more to gain from understanding how our incredible human hearing perception works - and how to achieve "High Spatial Definition," where we are again at the center of the full sphere of sonic "realism."  Subtopics include: Preserving tonality, compellingly recording content, they are here vs. you are there, and the need for stereo subwoofers.

### Steve Mokris (Project Ruori) – Kineme – Opensource Interactive Distributed Media Sequencing
Kineme is a new opensource interactive distributed media sequencing software.  It allows one to aggregate resources from a cluster of "normal" computers to interactively process and blend stills, video, and audio, both from disk and streamed from live sources.  See http://kineme.net/ for further information.

This presentation will include a brief history of the project, an overview of the goals and architecture, discussion of similar (open source and commercial) technologies, and a demonstration of the system.

**Howard Moscovitz – Keynote**

**Amy X Neuburg - Technology and the composition process**
Amy discusses approaches to the "music" side of electronic music, using her own composition and live performance techniques as examples.

**Joker Nies – Circuit Bending**
Circuit bending is the attempt to modify the circuitry of any device that produces sound, so it is capable of altered or new sounds, that are often very different to the sounds that these machines where designed to produce. One doesn't need to know how a circuit design works, to modify it in a creative way. Chance can be used as a source of artistic creativity. Everyone can do bending, with a minimal knowledge of electronics. Popular circuit bending targets are:Texas Instruments Speak&Spell series, Casio SA-2, SK-1, SK-60 and MT-140, any cheap keyboard or electronic toy-instrument preferably from the 80s, and the Suzuki Omnichord.

In addition to his introductory talk on Saturday, Joker will lead a circuit bending workshop on Sunday afternoon.

**Dave Peck, Rob Hordijk, Greg Waltzer – Noodles – Teaching your Synthesizer to Create Music**
Noodles are a form of generative or algorithmic composition, popularized as self-playing patches within the Nord Modular community. Three composers will give their perspective, with examples from the Nord Modular. The concepts are applicable to computer based or other algorithmic music.

**Chet Singer – Physical Models for Music Synthesis**
This will be an introduction to physical modeling synthesis.  It will concentrate on waveguide synthesis, as found in the Yamaha VL1 or the Korg Z1.  Algorithms will include the plucked string, the blown pipe, reed woodwinds, and brass horns.  After the basic algorithms are shown, improvements and enhancements will be discussed.  Real-time models will be demonstrated using the Clavia G2.

**Dean Stiglitz – New Designs for Electronic Flute**

**Tim Thompson – Keykit: 20 Years of Toys and Tools for MIDI**
KeyKit is a programming language and graphical environment for algorithmic and real time MIDI experimentation. This talk will be filled with many examples of its use, including unusual controllers (wireless joysticks, dance pads, web cams, gesture pads), inputs (images, L-systems), and outputs (relays, graphics).

## DEMONSTRATIONS

**Tony Amendolare (ElectroKraft) - The Space Axe: A New Synthesizer**

**Ranjit Bhatnagar - Lev, the Theremin-Playing Robot**

**Eric Crawley - Buchla Music Easel and Other Vintage Synths**

**Terry Furber - Analog Monosynths**

**Scott Kellogg - A Tour of the Elektron Monomachine**

**James Lacey - Portable Noise Machines**

**Chris Mandra** - New Performance Interfaces: the manDrum and More

**Robin Miller** – Rediscovering Spatiality

**Howard Moscovitz** - The Moog Modular 3C

**Jan Punter** - Noodle Radio

**Kip Rosser** - How the #!&@$? Do You Play a Theremin?

## VOLUNTEERS

**Howard Moscovitz**   organizer
**Greg Waltzer**   organizer
**Bill Fox**   sound coordinator
**Jeremy Dziedzic**   artwork
**Hong Zhang**   reception, photographer
**Juli Moscovitz**   reception
**Genevieve  Moscovitz**   reception
**Leigh Anne Moscovitz**   reception
**Aimee Jo Bartholomew**   reception
**Chris Giordanni**   reception
**Marcus Balum**   reception
**Mark Mahoney**   videographer
**David Rinck**   videographer
**Scott Kellogg**   visual and demo coordinator
**Jim Combs**   jam coordinator
**Jack Tamul**   stage manager
**Dean Stiglitz**   sound engineering
**Travis McDemus**   sound engineering
**Mark Andrews**   sound engineering
**Matt Simpson**   sound engineering
**Joker Nies**   sound engineering
**Jon Almeleh**   internet streaming
**Dave Peck**   lighting
**James Lacey**   lighting

Catering by **Chef Jeff.**
Special thanks to **Patty Castner** and the **Cheltenham Art Center.**