

electro-music 2006

June 2-4, 2006

Cheltenham Art Center

Cheltenham, PA

Welcome to electro-music 2006

Electro-music.com started out as an experiment a little over three 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 three years of existence, electro-music.com has grown impressively. We now have over 3200 registered members and our site gets over 1,200,000 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 three exciting years we see that there is much development and definition yet to do. However, 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 2006 is our second physical meeting at the Cheltenham Art Center in Philadelphia. We have had musicians participate from the USA, The Netherlands, England, Sweden, 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 renew old friendships and make new ones, 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.

The musicians presenting at electro-music 2006 are generously sharing the gift of their music. But live music involves both the performers and the audience, and it is important to point out that there is generosity in being a listener too, especially when the music is experimental and not commercial. For the most part, the music presented in these three days is not an industrial product to be purchased and consumed, but rather a personal expression done strictly for the joy of it. At this event, all of the performers are also listeners, and listening is just as important as performing.

We hope that electro-music 2006 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. Every piece of equipment we used is loaned as well. We can't possibly thank you enough. This is indeed a community event. Thanks to everyone, we will all be stronger for it.

Finally, thanks to the staff of the Cheltenham Art Center for their support and encouragement.

- Howard and Greg

ARTISTS and SPEAKERS

Ace Paradise

Ed Aceto – New Jersey

Ace Paradise is currently a Freelance DJ, Musician, Remixer, Recording Artist and Producer, specializing in the production of Electronic Music. He enjoys working and collaborating with other DJ's and musicians to preserve and promote many genres of Electronic Music. Ace approaches Electronic Performance, from the angle of his many years spent as a DJ. He has developed his own technique for combining and mixing an eight channel programmable sequencer and two synthesizers, using two DJ mixers and a Master effects controller. This technique has enabled Ace to simultaneously combine, up to 10 different elements, Live, creating a spectacular and unforgettable sound.

Ace Paradise is currently working on a new group collaboration titled, (Autobahn), with long time friends and band mates, Warren Seddon and Jeff Mitchell. Together these musicians have assembled a new CD due for release very soon, titled Ace Paradise & Autobahn - Stratosphere. They will be performing out in the local Philadelphia area soon, so be sure to keep an eye out for them. It will be a performance not to be missed.

<http://www.starsend.org/aceparadise.html>

Ambiguous Nouns

Travis McDemus - Allentown, PA

Astrogenic Hallucinating

A Houston percussionist creates /Astrogenic Hallucinating/. Ambient tracks pushing the boundaries of the definition of music.

Astrogenic Hallucinating aka SPIKE the Percussionist is a multimedia engineer by day and a percussionist and composer of noizology by night. The name is fitting for the images conjured up while listening to his creations. In his own words: "Astrogenic Hallucinating is a dark ambient noiz generator. At times harsh and at others a wash of drones. Hear some of this existence through my eyes..."

Layers of synth beats with abstract and often changing tempos can make your listening experience change from a feeling of relaxation to a feeling of anxiety and tension. These tracks are suited for an online game of Quake or Everquest, but capture the ear because they are so abstract, far out, and quite frankly, disturbing!

If you're looking for music with a good beat, good lyrics, or good hooks, this isn't it...but if you're looking for music that pushes the boundaries of your mind and makes you think differently about how to use ambience in recording situations, listen to Astrogenic Hallucinating.

<http://manipulate.net/skan/>

Audio Acrobats

Audio Acrobats is an ongoing, intentionally ambiguous exploration of electro-acoustic sound and possibilities that began in 2002. Several incarnations of the audio acrobats have existed since then, consisting of many people, but more recently there has been steady output from collaborations between **Seth Kolon** and **Donovan Corey Lyons**, who both create music on their own as sonifr and OAO, respectively. Every AA production has come out of different means, including intensive production in Logic or similar programs, generating/playing live music out of synthesizers, or completing tracks across state lines via swapping flyers or simply traveling the distance. Lucky for experiments that required the latter technique, both Seth and Corey now reside in Chicago, where either impromptu and planned sessions can frequently occur. As sonifr, Seth has always been an experimentalist tinkering with samples and soundscapes, while Corey regularly performs minimal/idm/ambient music in Chicago and elsewhere as OAO in addition to

running the team:abunai art collective.

The more recent material to come out of these acrobatic sessions has maintained a focus on creating unique and completely live improvised electronic music, full of experimentation and exploration.

<http://teamabunai.org/audioacrobatics/>

David Bartel

Deep Sound Channel is born out of 3 guiding principles:

- 1) Revisit the idea of musical collaboration
- 2) Free audio results from existing formulated genres of electronic music
- 3) Share musical experiences with other medias - visual arts, words, events.

The adventure started in late 2005 and has used Internet as a source of contact and actual collaboration a via remixes, file exchanges etc. across continents. The result while always in-the-making, is a sound-world at the confines of art, ambient sound scapes, extremely composed structures and improvisation. While reflecting the sound worlds of David Bartel, DSC is bound to take a life of its own as musicians and other artists bring their views to the mix.

David's music has been performed by chamber ensembles around the world. He has also been playing at electronic music events from New York to Paris. Two of his interactive art pieces have been particularly noted (Arrangements - Minneapolis Walker Art center digital collection and Quatuor a Codes with Yves Seban, a version of which will be on display for you to play with). Electro Music is the first official live public appearance of DSC with impromptu audio performances, guests and.. well we'll see!

Visit www.deepsoundchannel.com for current audio journal, excerpts and more.

The Bemus Point

The Bemus Point is an improvisational electronic music duo based in Ithaca, New York.

Thereminist and laptop artist **James Spitznagel** is known for his loop-based computer music, released under the Level Green and Bomba labels. Synthesist and guitarist Inverse Room is the musical alter ego of the novelist **J. Robert Lennon**; he also designed and built the PHOTOSYNTH glitch box, which Spitznagel plays live. The first BEMUS POINT album, INFRA DIG, is available at www.levelgreen.com

Steve Bowman

Steve's musical philosophy can be summed up in Duke Ellington's quote, "There are only two kinds of music - good and bad." He's a prodigious fan of all music (except polkas, Baroque opera, and Dvorak). His love affair with electronic music and art noise dates to the late '60's when he first composed blips and farts on a patch-cord Buchla at Harvard. His Harvard degree actually says Music, but the frustrations of being a composer deflected his time and efforts to more life-sustaining occupations. The irony now is that digital technology has eliminated most of the things that made composing so frustrating 40 years ago, and created an audience and e-music community at the same time. Steve is now re-committed to realizing his musical imaginings and trying to carve out enough time to catch up with musician friends who have their acts and racks together.

In addition to composing, Steve has an active interest in the history of Western music, which for him begins with the emergence of sacred polyphony in the 11th Century and ends with the death of Jerry Garcia. His view is that changes in technology and social structures throughout history always drive changes in the form and content of music. Now that digital technology has rewritten the rules more completely than ever before, what can we induce about the future and potential of electro-music by looking at it in the context of everything musical that's gone before? And what does it mean for how we approach our own art?

Steve is principal of the communications consulting firm, BizClarity. He lives with his wife in their 18th Century farmhouse in Media, Pennsylvania.

steve@BizClarity.com

Brainstatik

New Jersey-based Brainstatik is best known for their completely-improvised live concerts, where they perform long-form jams combining ambient, world, progressive rock, and space music, liberally shifting and mixing genres within each piece. Every song is a spontaneous exploration of diverse musical themes, with nothing rehearsed or planned beforehand, so Brainstatik always sounds completely different each time they play.

Brainstatik has been together for 11 years and performs smaller shows in galleries as a duo or trio, or in larger concerts with the current full lineup of six members. Everyone in Brainstatik is a certified electronic gear junkie, each choosing from a huge sonic palette from which to make sounds. Armed with this complex musical toybox, guitars can sound like drums, keyboards can make guitar sounds, and drums can play keyboards, which often can confound audience members (and sound engineers) who can't quite tell who's playing what part. Brainstatik's current lineup of multi-instrumentalists includes founding members **Robert Burger** and **Ken Palmer**, along with **Mike Hunter**, **Glenn Robitaille**, **Jim Silvestri** and **George Mahlberg**.

The music heard at their live shows is always organic, with each piece constantly evolving and morphing into something new. Brainstatik can sound ethereal and quiet, complex and orchestral, or experimental and edgy. The resulting performance often sounds rehearsed and composed, but in reality the band has no explanation for where the music takes them at any live show... it all just happens at that moment, almost beyond their control. The risk of a creative "train wreck" is always there, but the members of Brainstatik thrive on taking their music right to the edge every time they perform. They'd be quickly bored doing it any other way.

<http://www.brainstatik.com/>

Seth Brown

Seth Brown has been studying the history of recorded sound for 6 years. He began his search with the simple question, 'who is the first dj?' What began as a question became a pursuit and ultimately a duty.

After researching the history, Seth set out to speak to current innovators in the field. Fortune smiled on this young historian and he was blessed with the opportunity to speak to some of the men and women who transformed the auditory life of the 20th and 21st centuries.

The words of these kind people who took their time to speak to him have provoked a simple search for the 'first dj' into a life's work tracking the significant movements and events in recorded sound art.

<http://www.evolutionofsound.org/>

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 songcraft."

<http://dianabehlke.com/>

A Distant Signal

Dan Serin – Keyboards, Sequencer Programming; **Charles Joseph Smith** – Electric Bass
American synthesist and composer Dan Serin has been creating progressive instrumental electronic music as "A Distant Signal" since first being introduced to synthesizers in the late 1980's. The core of music composed by A Distant Signal is based around traditional or "classic electronic music" with its focus centered on lead melodies, chord progressions and arpeggio

sequences which merge with progressive rock rhythms and song structures.

The music of A Distant Signal may bear several different labels depending on the listener's interpretation including electronic, progressive, avant-garde, symphonic, berlin school, new age, ambient, electronica and/or space rock. Even within the context of an individual piece of music, these influenced sub-genres of electronic music are blended in combination.

Compositionally and stylistically, A Distant Signal explores and merges these sub-genres of electronic music past and present to create music with a definitive sound all its own, offering the listener a broad range of composition and musicianship under the wide umbrella of electronic music. Further stylistic comparisons can be made to such electronic music mentors and pioneers as Tangerine Dream, Jean Michel Jarre and Synergy (Larry Fast) and progressive rock artists such as Rush and Yes.

<http://www.adistantsignal.net>

Doogie

Nathan McLaughlin

Born in the backwoods of Maryland and escorted up north to the mean streets of central PA. Sounds of the digital age reprocessed to sound like nature and in the other direction too. Influenced not only by the rich guitar playing of Nick Drake and John Fahey but equally by the reverb explorations of Marc Manning and Neil Halstead. New projects include homemade synthesizers and effects which will be in use today. Also known to do production work on other guitar based ambient albums for friends releasing with the pa/md/dc label known as the fuzzy panda recording company. The latest album OUT showed a first step towards the real organic songs the project has been after since its inception 6 years ago. The live set will be split evenly between improvisation and structure.

<http://www.fluxed.net/>

Doctor T

Doctor T (**Emile Tobenfeld**)'s artistic sensibility is strongly influenced by his education (Ph.D in Physics), and his fascination with improvisation in all forms. His sonic and visual experiments apply a scientist's and photographer's eye for texture, geometry, form, and the interaction of light and surface, a strong sense of collage, and an abiding curiosity about technology's use in creating music and visual art.

He performs frequently as a 'VJ' doing improvisational live mixing and processing of source materials that he creates from still images, video and computer graphics. He first performed visual improvisations with live music in 1973. He performs regularly with an ensemble called "Immersion", an ensemble with rotating personnel, anchored by Doctor T and Dean Stiglitz on Electro Flute. His most recent releases are two DVD-R's, The Space Broom Experiment, recorded live with The Lothars in Nov, 2005, and Immersion 2005, culled from three live performances from 2005.

Previous releases include Eyewash, May 11, 2005), recorded live in New York with Dean Stiglitz and dancer Claire Barratt, Video Mandalas (A DVD_R reissue of a 1996 studio video based on symmetry, and a CD-R (Data from Recent Experiments), recorded live in the studio primarily in 2001 and 2002.

Doctor T is best known for the innovative sequencing software he wrote for Dr. T's Music Software (one of the first music software companies. His current 'day job' is writing video effects software for Boris Fx, much of which he uses in his own video work.

<http://www.foryourhead.com/>

Robert Edgar

Robert Edgar is a musician and digital media artist. Robert studied electronic music at Syracuse University for five years, and has produced and performed worldwide with Living Cinema (1988), Sand (or How Computers Dream About Truth in Cinema)(1994) and his early interactive computer

work Memory Theatre One (1985). Robert has been playing South Indian and crossover music with RagaPhonia (www.cdbaby.com/cd/ragaphonia) since 2000, and electro-acoustic performances since 1994. At Electro-Music 2006 Robert will perform "The Duchamp Examination" for solo guitar, voice, computer and electronics.

www.robertedgar.com

Electric Diamond

Stuart Diamond – Lyricon Wind Synthesizer, **Don Slepian** - keyboards

ELECTRIC DIAMOND is a unique one of a kind ensemble, dedicated to presenting live electronic classical music concerts. With a blend of electronic and acoustic instruments ELECTRIC DIAMOND revolutionizes the classical music concert scene with exciting new contemporary sounds that appeal to a wide variety of audiences.

ELECTRIC DIAMOND's repertoire covers the entire spectrum of classical music, from the Middle Ages to the Contemporary. It uses the latest breakthroughs in music technology to present performances that are true to the expressive intent of the composers, while coloring the music in exciting new sounds. From a performance at The Rainbow Room at Rockefeller Center, New York City. The music of ELECTRIC DIAMOND includes works by J.S. Bach, Benedetto Marcello, Antonio Vivaldi, Muzio Clementi, G.F. Handel and Modest Mussorgsky. The ensemble performs a range of new music. Besides their own evocative original scores, ELECTRIC DIAMOND plays music based on innovative sources, including the royal courts of medieval Europe and the melodies of Native American Indians.

ELECTRIC DIAMOND's performances are truly "live", without the use of any computer sequencing or multi tracking techniques. The results are performances of immediacy, power and authentic feeling. ELECTRIC DIAMOND's music appeals to a tremendous range of audiences, receiving standing ovations at such venues as Steinway Hall, the Academy of the Arts in Philadelphia, M.I.T. and New York's Federal Hall, as well as the Rainbow Room at Rockefeller Center.

<http://electricdiamond.com/>

William Fields

William Fields (b. 1977) is an electronic music composer and performer currently based out of Wilmington, DE, in the suburbs of Philadelphia. He has been writing music and experimenting with sound since 1993. His work covers a wide range stylistically, from textural ambient to beat-heavy IDM, but is always warm and melodic.

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. He has released music with tbtmo, Hippocamp, and Audiobulb Records. He is currently working on an album of new ambient music for the Gears of Sand label.

<http://bill.teamtechno.com/>

Ben Fleury-Steiner

Ben Fleury-Steiner is a Wilmington, Delaware/Philadelphia (U.S.A.) based electronic musician. Inspired by Buddhism and the friendly noises in his head, Fleury-Steiner's music defines a unique and dramatic style of sonic meditation and collage. In addition to an ongoing series of solo works, collaborations with Italian ambient-drone composer Oöphoi is set to be released on Umbra Records. Fleury-Steiner also performs dark, isolationist works under the alias Paradin and industrial-glitcsapes under the alias Lychem. Recordings have appeared on Umbra Records (Italy), Mystery Sea (Belgium), Dissonance Records (Maryland, U.S.A.), and his own Gears of Sand label (Delaware, U.S.A.).

<http://www.gearsofsand.net/bfsportal.html>

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>

Goodnight Stars Goodnight Air

David Kresge from Allentown, PA.

<http://www.myspace.com/goodnightstarsgoodnightair>

Bill Harrington

William C. Harrington was born January 10th, 1952 in Yonkers, New York. While he was a sophomore in high school, he was working as a professional musician playing parties, roller-skating rinks, and more. At Cal State Dominguez Hills (now UC Dominguez Hills) he studied composition, performance, and electronic music with Richard Bunker, author of the classic book on John Cage, "The Well Prepared Piano". He was also influenced by seminars with several composers including Nicholas Slominsky. After leaving college he worked in the wholesale record industry for two years before going on tour. He worked for several bands including Gentle Giant, before beginning a three year working relationship with Frank Zappa. (This included three America tours, two European tours, spending several months in the studio working on the album "Baby Snakes" and making a brief, credited appearance in Zappa's movie, "Baby Snakes"). He was with Zappa in Paris when Pierre Boulez first visited.

Upon returning to LA he attended the UCLA Extension Music Business course where he was awarded two NARAS scholarships. He studied record production with Nick Venet - producer of The Beach Boys, Creedence Clearwater and many others. In the 80s he became the Supervisor of Operations, Videotape Operations, Paramount Pictures Corp. In that capacity, he received four ATAS Emmy certificates for contributions to sound for Cheers, one for The Arsenio Hall Show, plus one for best sitcom, again, Cheers. In 1990 he became a freelance videotape engineer - doing videoassist, 24 frame playback - and acting as a technical director.

<http://myspace.com/williamcharrington>

Matt Herman

Matt performs improvised soundscapes on Chapman Stick, using delay and looping. He's played at experimental music festivals in Northern California while a resident there, and has since played at various venues in Philadelphia.

funender.com/music/herman

The Jambient Project

Dean Stiglitz, Ramona Herboldsheimer, Doctor T (Emile Tobenfeld) - Boston, Massachusetts

The Jambient Project has been performing in various configurations, and also under the names "Rishathra" and "Art Official Overtones" since 1997. More a collective of like minded improvisatory musicians than a band, their performances at raves, nightclubs, outdoor festivals, and art galleries throughout New England are legendary. Encompassing elements of dance, classical, rock and jazz musical styles as well as ambient soundscapes, The Jambient Project mixes musicianship with electronic precision, creating genre busting grooves, textures and harmonies. Doctor T brings his unique video improvisations to the band, which is by no means "an accompaniment" to the music; it is an integral part of the improvisation and mood. Using all of his own source material, Emile mixes the organic, urban, and digital into sights that both move and move with the music.

<http://www.thejambientproject.com/>

Mark Jenkins

Mark Jenkins has been a leading figure in the UK's electronic music scene since the 1980's, organising multi-national festivals and working with members of Tangerine Dream, Heldon, Van Der Graaf Generator, Gong, Can and Emerson Lake & Palmer. He has performed in venues including the London Planetarium, Royal Festival Hall London, National Theatre Brazilia, the Franklin Institute Planetarium in Philadelphia and the Carnegie Science Centre Planetarium in Pittsburgh.

Mark's music has been favourably compared to that of Jan Hammer, Klaus Schulze, Yanni, Tangerine Dream and Jean-Michel Jarre, and he launched the latest of his dozen or so CD releases "If The World Were Turned On Its Head, We Would Walk Among The Stars", which combines the use of classic synthesizers with the latest virtual sound synthesis techniques, at Electro-Music 2005. This year he will be performing at the Moog Night tribute concert in London as well as launching a new double CD "Live In The USA".

www.markjenkins.net

www.myspace.com/markjenkinsmusic

David Jensenius

David Jensenius is currently working on his masters degree in music composition at Wesleyan University with Anthony Braxton, Alvin Lucier, Ron Kuivila, and Neely Bruce. His main musical interests lie in sound installations using real environments to control the sound or works for performers using artificial intelligence environments to determine what is played.

<http://david.jensenius.org/>

Kaiser / McNalley

Jeff Kaiser is a trumpet player, composer, conductor and private music instructor living in Ventura, California. He holds a Bachelor's Degree in Music Composition from Westmont College and a Master of Music in Choral and Orchestral Conducting from Azusa Pacific University. He has played professionally with many different groups and individuals on television, film, radio, and in concert halls throughout the United States. His music has been performed around the world. He is the recipient of numerous grants, honors and awards. He is a twelve-time recipient of the Individual Artist Fellowship from the City of Ventura and a three-time recipient of the Forum of the Arts Grant administered by the Ventura County Museum of History and Art. He has received critical praise in the Los Angeles Times, Ventura Star, The Santa Barbara Independent, Cadence Magazine, The Wire, Signal-to-Noise, The Reporter, L.A. Weekly and numerous other publications throughout the world. In addition to composing, he is well known in creative music circles as a trumpet player, performing with Eugene Chadbourne, The Michael Vlatkovich Brass Trio, Brad Dutz, The Motor Totemist Guild, Headless Household, The Vinny Golia Large Ensemble, Dan Plonsey and the Human Behavior Orchestra, The Los Angeles Trumpet Quartet, The Kreative Orchestra of Los Angeles, as well as his own ensembles including his large group: The Jeff Kaiser Ockodektet. He is the founder and co-director of the Ventura New Music Concert Series (internationally acclaimed concert series), founder and co-editor of the NewCreativeMusic.com, and owner of the pfMENTUM record label and its subsidiary Angry Vegan Records. He has released nine CDs as leader/co-leader and has also appeared on CDs by Headless Household, The Motor Totemist Guild, Eugene Chadbourne, The Gove County Philharmonic, The Vinny Golia Large Ensemble, and others. He did the musical score and sound effects for the award-winning independent film by Ted Mills, Nowhereland. Nowhereland has been featured at film festivals in Iceland, Poland, Russia, Ukraine, England, Canada and festivals throughout the United States. The title work of his CD Ganz Andere was performed at the opening concert of the 1999 National Conference of the Society for Electro-Acoustic Music in the United States at San Jose State University. Templum-Tempus, also on Ganz Andere, was a runner-up in the PALMARES du 26e Concours International de Musique Electroacoustique, Bourges, France - 1999. Television trumpet performance credits include the HBO series Deadwood. Recent film performances include The Cave. He has been a private teacher since graduating from college. He has coached brass, led seminars, and been a guest lecturer at numerous middle schools, high schools, and colleges, including visiting artist/lecturer positions at Roosevelt University (Chicago, Illinois), Westmont College (Santa Barbara, CA), California Institute of the Arts (Valencia, CA) and California Lutheran University (Thousand Oaks, CA). He has taught workshops at various

locations including the Museum of Contemporary Art (San Diego, CA). He is a former music director for the Ojai Camerata. He is one of the founding (and current) members of the Los Angeles Trumpet Quartet. He is a published writer on music and art, with an essay about experimental music in an upcoming book by the Hertz-Lion Foundation. He is a member of the International Trumpet Guild, The Society for Electro-Acoustic Music in the United States, and the American Society of Composers, Authors and Publishers.
<http://www.jeffkaisermusic.com/>

Recently relocated to Los Angeles, guitarist **Tom McNalley** has been recognized as a major force on the creative music scene, working as both a sideman and a leader. He has performed (and can be seen) with a wide variety of musicians, including Rob Blakeslee, Michael Vlatkovich, Rich Halley, Nels Cline, Bert Turetzky, Mark Dresser, Jeff Kaiser, Alex Cline, Bert Wilson, Adam Diller, Tad Weed, John Stowell, John Gross, Jason Mears and John Zorn, as well as with his own groups. Upcoming releases include his new trio with bassist Joe McNalley (uncle, not dad) and Alex Cline, as well as a quartet project with John Gross, and a duet with Jeff Kaiser.

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.
<http://www.koorenhuis.nl/soundlab/>

Mahoney and Peck

Noted for both their solo efforts and as founding members of The Amaranth Signal, **Mark Mahoney** and **Michael Peck** weave deep space and dark ambient soundscapes to sculpt austere visions derived from sound. Forming an even, balanced union of shape-shifting rhythm patterns and melodic transformations, the music is ambivalent yet accessible; weaving in and out of the subterranean, they have forged a sound that is truly genre defying.

Based in Northeast Tennessee, Mahoney and Peck have been working their way up through the ranks to receive several favorable reviews as well as airplay on radio stations worldwide. With The Amaranth Signal having run its course, in 2005 Mahoney and Peck emerged as a duo gaining invitations to perform at both the Electro-Music.com Festival in Philadelphia, PA. and the Midwest Electronic Music Symposium held in Indianapolis, IN. Incorporating both analog and digital synthesizers, software based instruments and theremin, the two are as comfortable in the studio as they are on the road performing in front of live audiences.
<http://www.limitedwave.com/subterraneous/about.html>

Rebecca Mercuri

Rebecca Mercuri <mercuri@acm.org> is a forensic computer scientist who performs investigations and provides expert witness testimony that often involves interactive, real-time systems and/or digital multimedia. A board member of the Delaware Valley Acoustical Society and the Philadelphia Audio Engineering Society, her interests in electro-music have included: owning a vintage RCA theremin; presenting history talks about music synthesis; hobby and emergency activities in amateur radio; research in directional hearing and room simulation; development and marketing of interactive software in music education for her own company, Notable Software, Inc. <www.notablesoftware.com>; and occasional assistance in live sound reinforcement with her

brother's company, Keystone Studios. Dr. Mercuri holds various degrees in engineering and computer science from the University of Pennsylvania, Drexel University and Penn State, as well as a B.Mus. in classical guitar from the University of the Arts.

Mikronesia

Mikronesia is a Philadelphia based producer, composer and musician. Since 1999 he has been playing theaters, clubs, raves and galleries around the city both as a multi-instrumentalist, laptop based performer and DJ. From 2000-2003 he was the leader, producer and keyboardist for the Philadelphia based live electronic ensemble Robots in Disguise. Post-Robots, Mikronesia has been doing collaborative production and performance, concentrating on lending his ambient and glitch skills to artists from all musical genres including Gemini Wolf, Sleepers, Awake!, Kilroy, Silent Assassins, The New Millionaires, Jalima Shani, Spenser Michaels and Bilwa. As a solo artist Mikronesia's work falls mostly in the ambient / experimental realm, his most recent album, Tissue Paper Ghosts (Gears of Sand), was released in February 2006.

<http://www.mikronesia.com>

Modulus

MODULUS is the experimental and avant-garde music project of Mark Jenkins, who has been a leading figure in the UK's electronic music scene since the 1980's. In collaboration with other instrumentalists using sound sampling, guitar, voice or other instruments, performances have been staged at many London venues including theaters, improvised music festivals and art galleries. This is the first Modulus performance in the USA.

This concert set includes the first ever USA performance of Terry Riley's legendary "A Rainbow In Curved Air". One of the first multi-track instrumental albums, this epic minimalist piece gave the name to the band Curved Air, inspired The Who (on "Baba O'Reilly") and was a major influence on Philip Glass and on Mike Oldfield's "Tubular Bells". Since its release in 1969 Mark Jenkins is the only artist to have arranged this entrancing and hypnotic piece for live performance.

www.myspace.com/modulusmusic

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 as an interactive web site dedicated to furthering the art of electronic music.

Oblivious Solitude

I want to create a mysterious kind of music. My name is **Bill Fieger**. I'm 41 and I've been into art and music all my life. In late 1997 I started to make music under the name Oblivious Solitude. I chose that name because I didn't think anyone else would be interested in listening to this stuff. I'm inspired by composers like Edgar Varese and Iannis Xenakis, artists Salvador Dali, HR Geiger, and the science fiction writings of HP Lovecraft. Electronic and experimental in nature, this non-octave music is a journey into the surreal and supernatural. A soundtrack for exploring ancient cities beneath alien oceans.

www.oblivioussolitude.com

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/>

Dale Parson

Dale Parson is a computer scientist working in Bell Labs, now Agere Systems, since 1979. He holds a Ph.D. in Computer Science from Lehigh University, but more important, he has held many five-string banjos since his girlfriend took him to the Philadelphia Folk Festival in 1971. The music of that weekend inspired him to cut the two bass strings off of his electric guitar and tune the remaining four so he could learn banjo chords until he could save the money to buy one. Since 2000 he has been heavily into composing hybrid modal folk / modal jazz tunes, using a playing style based on intervals-over-drones for the left hand, and pickless up-picking on the right with swing timing derived from bluegrass picking patterns. In 2005 he bought his first electric guitar in 34 years, a MIDI-capable Godin, that he is using to drive the software discussed in this talk.

Trevor Pinch

Trevor Pinch is the co-author (with Frank Trocco) of *Analog Days: The Invention and Impact of the Moog Synthesizer*. *Analog Days* won the Foreword Magazine silver prize for Popular Culture Book of the Year. Trevor built his first synthesizer in 1972 and has been interested in the field ever since. Trevor teaches science and technology studies and sociology at Cornell University. Praise for *Analog Days* has come from such notable figures as George Martin, Keith Emerson and David Toop.

<http://www.hup.harvard.edu/features/pinana/>

Project Ruori

Project Ruori is a performance-art collaborative, engaging in misanthropic misadventures such as instant messenger-based operas, songs for a chorus of answering machines, and musique-concrete-meets-70s-space-rock albums featuring neurotic narration.
<http://ruori.org/>

Romannis Motte

Chad Davis – North Carolina

Flowing and astral, retro but modern electro synth music.

<http://www.myspace.com/romannismotte>

Kip Rosser

The theremin: the world's first electronic instrument, invented in 1919. Kip Rosser, of Morrisville Pennsylvania, while working as a graphic artist, playwright and director for the stage, has performed on this grandfather of electronic instruments for over eight years, delighting people of all ages.

Rosser's acclaimed two-hour concert at Trenton's Mill Hill Playhouse as part of Passage Theatre's *Solo Flights* series put him officially on the boards. Since that time he has been making more frequent appearances, notably when he joined jazz pianist William Zinsser and cartoonist Arnold Roth (on sax) for *Every Song Ever Written*, an evening of jazz at Manhattan's famed Cornelia Street Café. He makes regular appearances at Princeton's Sarnoff Center. Audiences at the 2005 New York International Fringe Festival saw his critically praised, full-length performance,

Unholy Secrets of the Theremin. Most recently he appeared with William Zinsser at the exclusive Coffee House in Manhattan.

For Electro-Music 2006 he is performing selections from his upcoming production, *Professor Leon's ThereMandalas*.

<http://www.performancekr.com/>

R-Tronika

The New York based band, an Electronic Underground music project. Politically conscious and multi-lingual sound, with an emphasis on techno, punk and electronica. R-tronika has performed extensively in concerts and festivals throughout New York, including a Memorial Day homage to Sacco and Vanzetti, a Labor Day procession, at the Nuyorican Poets Café and S.O.B.s, and in the New York Rocka Festival 2 , the Local Project Music Conference and The Resistance Music Festival.

RENZO TRONIKA - **Renzo Ortega** (Peru/New York) is a visual artist and underground musician who has exhibited and performed widely in New York and in his native Peru. He had a solo show in 2003 called Paintings Paintings at Local Project, a non-profit art organization in Long Island City. He produced a politically-infused installation at Charas Community Center in the Lower East Side entitled "Join Us" in 2001. His work was included in a group show organized by the Bronx Council on the Arts on emerging Latino artists called Post Platano at the Hostos Community College gallery. He has also done video projections and scenography at music festivals as "Reality of Ciudad Juarez" at Don Hill's/NY and RHYMEX Mexican Hip Hop Across Borders at The Heckscher Theater-Museo del Barrio/NY. Renzo since 2003 is an active member of Local Project, a not for profit art organization based in Long island City, Queens New York.

<http://renzoortegaprojects.com>

<http://www.localproject.org>

CARLOS ATMOSPHERE - **Carlos Huby** was born in Lima - Peru on 1981. He formed Ayahuaska in 2002, his first band/project, which was a blend between ambient, new wave and experimental guitars. The group disbanded in 2005 after a scarce amount of performances across NYC such as in Rocka II festival, Terraza cafe and Glass House Gallery. Carlos' admiration goes out to all the artists whose creativity has extended beyond the preposterous parameters set by the few that mislead the many. Among these men are all his fellow musicians, the Cocteau Twins and Eno.

RV

Micheal Victor and Rock Robertson - Abington, PA

Jonn Serrie

"I envision a certain depth, an experience of sound that gives space for the listener to repose. My goal is to combine the elements of space and romance, creating a delicate backdrop to the soul." It is in keeping with this philosophy that has propelled composer/producer Jonn Serrie to the forefront of the contemporary instrumental and space music field.

Jonn's premier release, *And the Stars Go With You*, is a journey into the depths of deep space. Over the years, it has become a classic space music recording, selling over one hundred fifty thousand copies. Serrie was selected by the planetarium industry to compose the music for NASA's *Teacher in Space* program of the mid-80's. Jonn created the album to honor the courageous individuals who perished on the program's inaugural mission. His music was specifically featured for the premier show at the opening ceremony for the *Christa McAuliffe Planetarium* in Concord, New Hampshire. Serrie's recorded works include a double CD retrospective of his years at the top of the space music universe called *Century Seasons*. More than two hours in length, it celebrates the long form musical journeys taken from his catalog of previous releases.

Serrie's list of achievements and contributions is both diverse and esteemed. He was commissioned to compose the music for the world's first interactive domed theatre production

with *George Lucas* and the *Hayden Planetarium* in New York City. His music has been heard in literally hundreds of theatres worldwide including London, Munich, Sweden, Japan, China, Canada, South America and Australia. He recently completed a project with *IMAX Corporation* and the *Space Telescope Science Institute* on a feature film about the discovery of Deep Field galaxies beyond the known universe. The film won first place in the *Large Format Film Festival* in Los Angeles. Jonn's music is also featured in the new planetarium theatre on the *Queen Mary 2*, the world's largest and most advanced luxury cruise ship in the world.

The music of Jonn Serrie embraces the expansiveness of space with the intelligent use of melody. He has made space understandable and the soul accessible.

"My music exists to help us explore a sense of ourselves and our place in the universe".

<http://www.jonnserrie.net/>

Don Slepian

One day in 1960 my father brought home "Music From Mathematics", the first Bell Labs computer music record. From that moment, even though I was only 7 years old, I knew that Electronic Music was what I wanted to do. Twenty years later I was Artist in Residence at Bell Labs and produced some of the first ambient electronic space-music, the 1980 release "Sea of Bliss". I was a hardware hacker with the Casio M10 and Ensoniq Mirage digital sampler and worked with the ARP and MOOG modular systems as a teacher and composer. I currently improvise ambient stream-of-consciousness music in a variety of styles using the Kurzweil keyboard instruments. I interview and promote many musicians on my "ArtMusic Coffeehouse" webcast show.

<http://DonSlepian.com>

Ben Stohr

A Chapman Stick & MIDI-guitarist born in Cincinnati, Ohio, Ben has played solo & in various groups in Cincinnati, San Francisco, Columbus (OH) & Philadelphia. Most notable was The COBRA Ensemble, in 2000, which developed around a Jonathan Zorn improvisation system and enjoyed modest success in the Cincinnati area. He spent part of 2002-2003 near Oslo, Norway recording his first solo CD, studying the Chapman Stick and further developing his music as a solo act.

Ben currently lives in Lovejoy, Georgia. With modular software like Reason & Reaktor, he uses MIDI interaction to create a unique style of layering sounds and improvisation. Both the MIDI-guitar and the Chapman Stick utilize the 13-pin guitar-synth system. Mixing together the actual instrument noise with synthesized, computer-generated sound produces the rich, enjoyable music of his expression. Ben will demo this MIDI-guitar and Chapman Stick setup on Saturday afternoon.

<http://www.myspace.com/benstohr>

Symmetry

A native of Argentina, **Jose Eduardo Murcia** (a.k.a., JEM) migrated to The Bronx, New York with his family in 1969. Although he was interested in fine Arts at an early age, he gradually came to the realization that his creativity was driven by music. He majored in Art at the La Guardia High School of Music and Art where he developed the concept of Symmetry while studying Geometry, the surrealist paintings of Giorgio DeChirico and listening to the music of Synergy.

Music has become the ultimate phase in JEM's artistic development in that he now paints with sound instead of watercolors. The images are provided by the subconscious minds of his listeners, thereby, creating an intimate interaction unique to every individual.

He has created live electronic music presentations for the AT&T InfoQuest Center, The New York Hall of Science and the Museum of Holography. Most recently, JEM has co-produced music with the Offbeat Oscillators Orchestra, Holosphere and Fringe Element.

Synthetic Block

Jonathan Block has been recording and releasing electronic music for over 20 years. He created the term "progressive ambient music" to describe his explorations of the ambient, space and progressive domains. Block founded the musical collective the Objective Music Coalition in 1983 with other musicians who were interested in developing an applied creative practice without regard to genre. He joined the emerging ambient/space music scene of the early 1990s, releasing a number of cassettes under his own Ironing Board Recordings imprint.

Block's first CD, *Synthetic Block*, was released on Mindspore in 1998. Subsequent CDs have been released on labels such as Gears of Sand and Hypnos/Binary. His music has also appeared on numerous compilations, and has been featured on many radio shows, including Echoes and Star's End.

<http://www.synthblock.com/>

Utenzil

Computer-based electronic music featuring algorithmic rhythms and intertwining melodies flowing over, around and through an eclectic mix of pulsing effects and percussive eruptions.

Mike Mc Morris comprises Utenzil, based in Montgomery County, Maryland, Utenzil is an independent recording project that performs in the MD/DC/VA area and also collaborates via the internet, providing music for independent film and video projects. Having played off and on in bands for years, Mike has a background in computer science and musical training. These characteristics, coupled with an introverted geekiness, aversion to lugging amplifiers and the ever-rising cost of travelling to practice with actual humans facilitate his adaptation to computer-based electronic music.

Conflicted and unsure of whether or not to finish this portion of the bio with something 'industry sounding' at the risk of sounding like taking himself too seriously, he will type a period now.

Utenzil composes, performs and produces computer-centric electronic music incorporating live vocals, guitar, keyboard and digitally recorded live ambient samples. Utenzil uses Ableton Live, Propellerheads Reason, Sony mics, Audio Technica mics, M-Audio mics and interfaces, Marshall mics, Tascam interface, Alesis effects and drum machine, Ibanez Guitars, Peavey and Mesa Boogie amps, Korg effects, and an aging Casio (that's right, Casio) CZ-5000 synth.

<http://utenzil.com/>

Vostek

Vostek (Variable Oscillating Sensory Technology) represents the process of digitally synthesizing and manipulating streams of light and sound information. Vostek utilizes a variety of common techniques, such as repetition and recursion, to influence awareness and relate to the vibrations of the observer. Vostek is not exclusive. Vostek is simply referencing the fundamental wave interactions that underlie all events in the known Universe, that of a constantly modulating interconnected energy field.

Clifford Winton, a native of Newark, Delaware, is currently living in Tucson, Arizona, where he furthers his studies in art, cognition, spirituality, wave physics, philosophy, and computer science.
<http://www.vstk.org/>

Vytear

A long time creator of various types of music, **Jason Begin** (Vytear, Black Unicorn, Ice Castles) has steadily been composing and arranging a myriad of styles and sounds for a decade or more. Currently residing in Philadelphia, he lived most his life in rural Vermont and New Hampshire, famous for maple syrup, lush foliage and snowmobiles. Jason credits wood-working (an accomplished luthier in his own right), seasons, technology, forests, and delicious local produce, as being his earliest and perhaps only influences for all things; music, design, health, and humor.

Jason's first 2 albums (as Vytear) were somewhat quick to be grouped into the breakcore sound, though couldn't fit comfortably there due to a strong sense of melody and intricate programming found within the songs on both albums. Even the self-proclaimed rave anthems of his yet to be released Black Unicorn EPs are likely to drift away from any dreaded pigeon-holes that haunt the

modern electronic music dictionary these days. And then there's the crisp melodic pop lushness of Ice Castles, a veritable monster of guitar/synth driven hot licks and tongue in cheek (are they?) lyrics.

Playing regular gigs throughout the major cities of the Northeast, Vytear has made many an audience sweaty with his attention to aural detail and hyper-kinetic delivery. Not one to sit quietly behind his gear while absorbing the cold blue haze of a laptop monitor, Jason brings the ruckus, himself known to rave wildly while rhythms and sounds ricochet around the venue. Vytear has shared the stage with 8fm, Drop the Lime, DuranDuranDuran, End, William Fields, and Nintariman amongst others.
<http://myspace.com/vytear>

Xeroid Entity

Howard Moscovitz, Greg Waltzer – Eastern PA

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/>

VIDEO ARTISTS

Doctor T (Emile Tobenfeld)

Project Ruori

Hong Waltzer

Cliff Winton

Ian Couch

Roland Kuit

SEMINARS

Compose This! – A Symposium on Composition and Electro-Music

Moderated by **Steve Bowman**, this symposium features a panel of five composers: **Howard Moscovitz, Don Slepian, Stuart Diamond, Robert Edgar, and Art Cohen.**

Seth Brown – Evolution of Recoded Sound

From Edison to my Bob Marley ring tone, a brief look at the history of recorded sound from an artistic perspective.

This talk hopes to provide the audience with an understanding of how our use of recorded sound today grew from the first recordings made by Thomas Young. The static medium of recorded sound stands as the first storage medium of the Information Age, some may argue it continues to be the most dense medium of information storage available to man.

What happens when an integral part of our experience, sound, is transferred to a fixed object? Which artists and inventors are responsible for the changes that bring us recorded sound in its current state? How has recorded sound influenced the development of music in the 20th and 21st centuries? These questions and more will be addressed and time will be provided for an open Q and A session. A talk is best when its a conversation.

Jeff Kaiser – Moving Away from Hardware Based Electronics

Moog Music – New Product Demonstration

Mark Mahoney will demonstrate the current line of Moog products.

Rebecca Mercuri – A Brief History of Multiphonic Recording and Playback

This lecture will cover such topics as microphone techniques, recording styles, standards, playback and broadcast modes. Industry and technology influences on performance customs and listener expectations will be overviewed, along with issues such as phase cancellation and simulated source placements. Of particular note will be some research she has uncovered that indicates that a certain key patent may have been long predated by another inventor's prior art. The talk will include a mix of historical information and examples, with a smattering of tech-info, such that it should be accessible by (and of interest to) a broad audience (composers, teachers, performers, engineers, and so on), and especially insightful for those artists currently (or planning to be) involved with the recording process.

Howard Moscovitz – Keynote

Dale Parson - Real Time Detection of Finger Picking Musical Structures

The software is a pipeline of threads that 1) builds a map of the state of a stringed instrument over time in its first stage, 2) extracts meter, tempo, accent, scales, chords and drones using bit-oriented pattern matching in its second stage, 3) matches the current extractions of the second stage to practice-derived composition maps learned from previous stage 2 traces in its third stage, and 4) feeds this data to accompaniment agents in its fourth stage, which in turn send output MIDI to software or hardware synths. The central idea is a probabilistically predictive, partially-bound score that becomes concrete only when a guitarist/banjoist interacts with the pattern matching pipeline for a composition. The talk will include brief demos on acoustic banjo and MIDI guitar + software.

Roland Kuit - Video Synthesis

Don Slepian – Live Performance Techniques

We will explore the dynamic voice allocation features of the Kurzweil K2600R and its application to layering multiple contrasting timbres in live performance. We will explore techniques where

keyboards shape sound.

Dean Stiglitz – Free Music

A discussion of the concepts and techniques of free improvisation.

Doctor T - Video Improvisation Methods and Philosophy

SOUND INSTALLATIONS

David Jensenius - Satellites Over Philadelphia

This work is part of the Satellites Over... series of location-specific installation works. This continues my work with translational pieces by focusing on satellite data. Monitoring the orbital track of over 1200 satellites, this installation allows the listener to hear in real time what is happening above them. As satellites come and go they are spatially represented in this multi-channel installation. Each unique group of satellites is given their own sonic identity. With different satellites present at different times the sonic structure and space of this piece will hopefully be engaging to the listener.

David Bartel - Quatuor a Codes

360 barcodes each triggering it's own sound/sound process. Scan the four banks of 90 sounds with two scanners to engage in playful, subversive and ever changing barcode jam. Quatuor a code is a visitor-triggered sound installation extravaganza. Barcodes as artistic conduits? Who would have thought...

DEMONSTRATIONS and VENDORS

Moog Music

<http://www.moogmusic.com/>

Nord USA

<http://nordusa.com/>

Gears of Sand

<http://www.gearsofsand.net/>

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

<http://electrokraft.com/>

Bill Feiger - Analog Synthesizers

Chad Davis – Analog Synthesizers

Trevor Pinch - "Analog Days" book signing

Tracing the development of the Moog synthesizer from its initial conception to its ascension to stardom in *Switched-On Bach*, from its contribution to the San Francisco psychedelic sound, to its wholesale adoption by the worlds of film and advertising, *Analog Days* conveys the excitement, uncertainties, and unexpected consequences of a new technology that would provide the soundtrack for a critical chapter of our cultural history.

Ben Stohr – Stringed Instruments as MIDI controllers

Ben Stohr will demonstrate the Roland Gk-2a pickup on the melody side of the Chapman Stick and the Brian Moore Guitar with built-in Roland ready 13-pin system. The demonstration will show the interaction the instruments with software like Reason, Reaktor and Max-MSP through a common USB MIDI interface on a PC laptop.

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

VOLUNTEERS

Howard Moscovitz organizer

Greg Waltzer organizer

Jeremy Dziedzic artwork

Juli Moscovitz beverages and snacks coordinator

Genevieve Moscovitz staff coordinator

Leigh Anne Moscovitz catering coordinator

Hong Waltzer photography

William Manganaro sound engineering

Ed Aceto sound engineering

Dean Stiglitz sound engineering

Steve Mokris sound engineering

Robert Vance sound engineering

Bill Fieger sound engineering

Jose Murcia sound engineering

Kip Rosser sound engineering

James Lacey lighting

Agnes Wajdyk reception

Tickey Makelopela reception

Fish reception

Thanks to everyone who helped with their time, equipment, and enthusiasm!

Special thanks to **Patty Castner** and the **Cheltenham Art Center**.