



June 1-3, 2007
Cheltenham Art Center
Cheltenham, PA

Welcome to electro-music 2007

Electro-music.com started out as an experiment a little over four 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 four years of existence, electro-music.com has grown impressively. We now have over 6000 registered members and our site gets about 1,800,000 page views per month. Our CD store carries more than 50 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 four 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 2007 is our third physical meeting at the Cheltenham Art Center in Philadelphia. We have had musicians participate from the USA, Canada, 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.

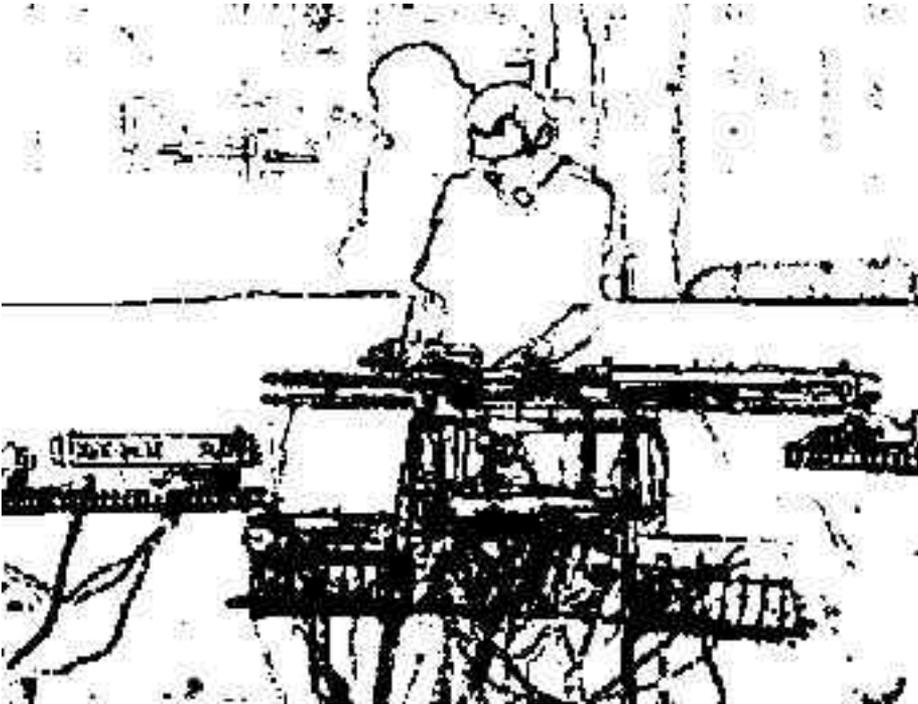
The musicians presenting at electro-music 2007 are generously sharing the gift of their music. But live music involves both the performers and the audience, and it is important to point out that there is generosity in being a listener too, especially when the music is experimental and not commercial. 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 2007 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 use 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

Ambiguous Nouns

Travis McDemus

Astrogenic Hallucinating

Metallic, deep, thick. Like a large pipe with a decent charge running through it. Cold. Steel. Filled with liquid. Communicating or picking up signals from a satellite, or tapping into your neighbors hacked cable signal. Almost like you're hearing something you weren't meant to hear, like a new sense or gaining the ability to hear beyond the normal human range. A video game laser assault. An electrographic workout, post-apocalyptic, static, buzz-saw jam. The first expectation is that you will be voyaging through the stars, hitting some brave new worlds, etc. This is darker, with a healthy shot of hard-nosed industrial intent for effect. Grind to kill rather than a flowery hippy voyage through the cosmos. Like a slow-motion heart attack. Pulsing, slow and unnaturally steady. Suspended a thousand miles above the North Pole during an aurora, without a space suit, the instant of your death casually drawn out for a few minutes. Remember. the universe is eternal and it's got all day. You're but a proton, friend.

ASTROGENIC HALLUCINAUTING is SPIKE the Percussionist as a noizician. A classically trained percussionist with a deep pool of electronic mayhem. SPIKE is also the percussionist and noizician for the band Morgue City as well as the music director for the world's first theatrical flesh suspension group Constructs of Ritual Evolution - CoRE. Based out of Houston, TX. SPIKE is contantly generating noiz in TX as well as the expanded chapters of CoRE. CoRE is based in Houston and L.A. This is ASTROGENIC HALLUCINAUTING's second appearance at the electro-music festival.

www.manipulate.net

www.myspace.com/astrogenic

Available Space

Both Art Cohen (guitar) and Steve Bowman (synths) love to argue about what makes good music-with each other and with anybody else who feels as passionately as they do. Through Available Space, they make their arguments in sound.

When Art and Steve disagree with each other, it's a consequence of their divergent musical backgrounds. Art is rooted in psychedelic guitar, Berlin-school spacemusic, and American folk. He's been a fixture on the Philly music scene for 25 years-you may know him as half of the duo The Ministry of Inside Things (with Chuck van Zyl). Steve has a musty degree in Music from Harvard, where he first encountered the Buchla in 1972. He draws his influence from classical music and radical composers like Ives, Stockhausen, Subotnick, Monteverdi, Bach, and Ligeti. (Their musical tastes do overlap with the Grateful Dead and Captain Beefheart). Art pushes Steve to let the music be clear and simple and to groove on the repetition. Steve pushes Art to surrender to his weird side and luxuriate in the complexity of counterpoint and the thrill of abject dissonance. Playing together off and on for 17 years, Art and Steve have managed to merge their stylistic differences into a novel musical language that is Available Space.

Art and Steve do concur on their fundamental approach to music. They agree that live music should be truly live, so Available Space performs without the help of computers, samplers, recorded tracks, or sequencers. All sounds originate from

fingers on strings or keyboards (liberally enhanced by loopers, delays, effects, and an arpeggiator). They subscribe to the paradox that to play freely in the flow of the moment - the highest experience for performers and audience alike - requires structure and discipline. All Available Space compositions are carefully planned frameworks for constant improvisation.

They agree emphatically on the ultimate goal of performance-to create a transcendent experience for the audience. Available Space tells stories in sound, leading the listener through extremes of sentiment ranging from delicate to monstrous, and employing musical devices ranging from open modal harmonies and shining melodies to extreme dissonance and brute cacophony.

Audiences share in the musical adventure as Art and Steve reach for the ultimate agreement-the magical space where two prepared and practiced musicians connect in musical conversation.

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

Lynn Bechtold

Violinist Lynn Bechtold has appeared in recital throughout the U.S., Canada, Holland, and Switzerland. An advocate of contemporary music, she has worked with composers such as Gloria Coates, George Crumb, John Harbison, John Heiss, and Alvin Lucier, and has premiered works on the Princeton Composers' Series and Composers Concordance. She has performed with ensembles such as the Absolute Ensemble, the East Village Opera Company, the SEM Ensemble, and the Paul Taylor Dance Company, among others, and at such diverse venues as Alice Tully Hall, the Blue Note, the Frick Museum, the Harvard Club, Joe's Pub, and Weill and Zankel Halls.

She takes a special interest in performing and premiering works for violin with electronics. Her performance at Electro-Music 2007 includes 3 works written for her by composers Alvin Lucier, Dan Cooper, and Gareth Flowers, plus the landmark 1961 work for an acoustic-electric combination: "Gargoyles" by American electronic music pioneer Otto Luening.

www.violynn.net

The Bemus Point

Members: James Spitznagel and J. Robert Lennon

The Bemus Point is a collaboration of two musical entities, SPITZNAGEL and INVERSE ROOM (J. Robert Lennon). Their free-form electronic opuses are imparted with dream-like cohesion. The instruments they use include (but are not limited to): synthesizers, theremin, guitar, laptop computer and many DIY and circuit-bent devices.

"The Bemus Point are an electronic duo operating out of Ithaca, New York. Their first album, "infra dig", recreates the same sense of space and dissonance that their live set engenders. Using a theremin and a variety of electronic processing devices and synths (some homemade) they produce atmospheric electronic soundscapes filled with the grungy cries of the electronics being pushed, one more bend beyond their designs. Distorted guitars, sequenced drum patterns and heavenly glissandos creep into the circuits of your brain. Its some of the most beautiful and surreal music around." - TREVOR PINCH, co-author of "Analog Days"

<http://www.thebemuspoint.com>

Jonathan Block

Jonathan Block has been recording and releasing electronic music for over 20 years, often under the name Synthetic Block. He created the term "progressive ambient music" to describe his explorations of the ambient, space and progressive domains. Block was a founding member of the musical collective the Objective Music Coalition in 1983 with other musicians who were interested in developing an applied creative practice.

CDs by Block have been released by Gears of Sands, Hypnos/Binary and Mindpsore. His music has also appeared on numerous compilations, and has been featured on many radio shows, including Echoes and Star's End. In addition to his solo works, Block has performed and recorded with Dave Fulton, APK and Ben Fleury-Steiner. He is also a published poet, with more than 50 poems that have appeared in journals around the world, including Phoebe, The NRG Anthology and Chiron Review.

www.synthblock.com

John Boehr and Jack Tamul

Pahayokee: A Plea for Life will be a song cycle about the Everglades and will feature the music of Jack Tamul and the singing of Baritone John Boehr with piano by David Boehr and lyrics and ambient recordings of the glades by James T. Miller.

Pahayokee: A Plea for Life will be a narrative musical piece that combines sacred hymnal forms of music with dramatic singing that is a plea for the world to save the Everglades. The piece will also feature sampled natural sounds integrated with piano and voice. The intent of the piece is to present a new form of music - a nature opera where nature, the Everglades, is the main character of the work and natural sounds and rhythms form the foundation of the music.

www.evergladesmusic.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 12 years and performs smaller shows in galleries as a duo or trio, and 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 toolbox, 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.

www.brainstatik.com

C.A.R. Victor

RV is now C.A.R. Victor

C.A.R. Victor is a duo from the Philadelphia PA area. Combining DJ style and avant garde with visuals, C.A.R. (Charlie A. Robertson) and Victor (Michael Victor) have been collaborating on and off together for some 20 or more years. All of the performances are free form improvisations so the listener and performers never know what they will hear from minute to minute. 30 minutes of ????????????

Graham Coleman

Last year I began creating and improvising procedural music in ChuckK. It could best be described as cheesy pop for electronic music nerds. I've had the honor of performing live at Nophest #1 <http://cola-fan.livejournal.com/115343.html> (an electronic-eclectic music festival), the Atlanta Laptop Battle Finals <http://zeroplate.com/laptop/>, and on college radio WREK Georgia Tech, the Mobius). In an attempt to share my knowledge I've written a popular music tutorial in ChuckK <http://ravelite.org/chuck-notes/tutorial.html>, and given talks to dorkbot-atlanta and a computer audio class. Along the way I've been able to develop minor extensions to the language, and have undertaken other projects such as embedding the engine in firefox and games.

Mark Luffel and I are creating performances in tandem with other realtime performance languages (he uses nodebox to provide visuals).

<http://ravelite.org/>

Electric Diamond

"Electric Diamond," primarily a duo with Stuart Diamond and Don Slepian, has been performing continuously since 1979. It is perhaps the only ensemble dedicated to presenting live classical electronic music concerts, with a repertoire covering the entire spectrum of classical music from the Middle Ages, Baroque, Classical, and Native American music. The ensemble has premiered many of Mr. Diamond's original works, including the fantasy tone poems Lyric Images, Dances of Merlin and Beauty and the Beast. The National Parks Service produced a series of concerts by "Electric Diamond", including a special pre-fireworks 4th of July concert at Castle Clinton that was sponsored by Atlantic Records. "Electric Diamond" has appeared at a variety of other venues, including Carnegie Hall, Symphony Space, the Guggenheim Museum, the International Conference of Computers in the Arts, Stanford, Berkeley, MIT universities, and the Rainbow Room at Rockefeller Center.

"Electric Diamond" has been heard on nationally syndicated radio shows, such as "New Sounds", "The Hearts of Space", and locally on Robert Sherman's "The Listening Room" and at the Liberty Science Center for its Geraldine R. Dodge lecture series.

Electric Diamond will perform several improvisations, as well as selections from Modeste Mussorgsky's "Pictures at an Exhibition".

Originally for piano solo and written in response to the death of close friend Vikto Hartman, Mussorgsky's masterpiece has inspired countless orchestrations and arrangements, including over 20 orchestral versions (the best known are by Ravel and Stowkoski). The work has also many other incarnations, including versions by

Emerson, Lake and Palmer, Tomita and even one by heavy metal band Mekong Delta.

Electric Diamond performs "Pictures" directly from the original piano score.

<http://electricdiamond.com/>

Fluorescent Grey

Northern California based producer Robbie Martin began making and performing electronic music at age fifteen with nothing more than a 486 pc, visual basic programs, record players and a homemade acoustic drum machine utilizing toy car motors and pulleys. Since appearing on RRR and Ovenguard Records compilations; his style has evolved over the years from what could be described as experimental noise to a more rhythmically cohesive, collage of sounds. Drawing inspiration from artists such as Farmer's Manual, Zoviet France, Coil, Art of Noise and Bartok; Robbie's audio experimentation has expanded to include custom made software, surround sound field recording, conceptual patchwork video sampling, and visual synthesizer art.

As Fluorescent Grey, he has created an unclassifiable catalog of music, released online and on CDR, as well as appearing in several collaborations on his own "Record Label Records". Currently, he teaches electronic music making techniques at schools in the Bay Area as well as in online tutorials.

www.recordlabelrecords.org

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.

www.fringe-element.com

FULCRUM

FULCRUM aka Ajax Beatphreaker, is a live electronic artist (PA) from the NYC area residing in the Harrisburg, PA area whose music covers practically all of the electronic music genres - electro, techno, dance, drum and bass, ghettotech, hardcoretech, IDM, glitch, illbient, industrial, EBM, experimental, freestyle, house, hip-hop, trip-hop, rave, trance, ambient, breakbeat, minimal, loops, noise, downtempo, broken beat, synthpop, new wave, etc...Armed with drum machines and synths, those who are in the know will hear all of these elements and unexpected combinations of genres in his sometimes minimal compositions performed live without a laptop computer.

www.myspace.com/fulcrumthebeatphreaker

www.ArtistServer.com/FULCRUM

gEars

gEars is Scott Caligure, creator of electronic music for many years under many guises. One may expect a myriad of sonic styles running the spectrum of electronic music. "Techno, electro, idm, braindance, ambient, noise, breaks, hip-hop, electronica... blah blah blah blah blah.... etc.. etc... It's all electronic-techno-music to me. I use the gear that I can afford, a modest set up of analog and digital hardware, as a means to an end. The end is a music of sorts, achieved through the interaction of my gear and me." Expect a very large and warm sound.

www.myspace.com/masterdome

Gemini

Gemini formed in 2005 as an improvisational live jazz-tronic band w/ DJ sensibilities and instrumental proficiency. Their unique approach to improvisation blurs the lines between the live musician, the composer and the dj. Gemini begins improvising then loops real and virtual instruments in real time, mixing and manipulating the loops as a dj would and then improvises on top of the spontaneous composition just created. Their grooves have similarities to early 70's Miles Davis and late 90's Squarepusher/Aphex Twin but what's on top of those grooves also explore the completely random and eccentric possibilities of modern electronic music.

Members:

twin:72 - (Oxygen Ensemble, Pi, addj)

bass / keyboards / laptop

gj:Rvus

electronic drums / laptop

david casT - (John Zorn, Dave Matthews, Bad Brains, P-Funk)

soprano & tenor sax, bass clarinet, keyboards

www.myspace.com/gemini duo

I Eat Zeroes and Ones

I Eat Zeroes And Ones is the electronic moniker of Christopher McNulty from Philadelphia Pennsylvania. Throughout his musical meanderings in folk, rock, punk and metal, Chris has always found a foster home in electronic music. Both creatively and sonically, he finds the genre's possibilities limitless and ever-inspiring. Chris' electronic influences include artists such as Kraftwerk, Afrika Bambaataa, Zombie Nation and Autechre.

www.ieatzeroesandones.com

Immersion

Immersion is an intermedia improvisation ensemble built around the core of Doctor T (Video), Dean Stiglitz (ElectroFlute and Electronics) and Ramona Herboldsheimer (Hammered Dulcimer and Other Things) with guest musicians and sometimes dancers or other visual artists. The performance is a dialog between music and imagery, with the performers in each medium reacting to the other. We will present a mix of free and structured improvisation, with the structures loosely based on the imagery.

www.electroflute.com/immersion

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.

This year Mark will present his newly published book, "Analog Synthesizers."

www.markjenkins.net

www.myspace.com/markjenkinsmusic

Kevin Kissinger

Kevin Kissinger utilizes Theremin, synthesizers, and computer-based techniques to create musical compositions. Kevin's interest in electronics and music started nearly 40 years ago with a Hammond organ, 50-in-1 electronic project kits, and classical piano and organ training. Kevin's equipment includes a vintage Aries Modular Synthesizer (which Kevin built in the 1970s), the remarkable Kurzweil K2600 synthesizer, Etherwave Pro Theremin, and modern recording facilities.

Kevin will present his set in surround-sound. The surround-sound format envelops the listeners and is well-suited to Kevin's intricate counterpoint and live looping techniques. Two never-before-heard works will be presented: One of them consists entirely of Theremin with real-time loops and the other features live loops synchronized with Kevin's synthesizer tracks.

Kevin is an accomplished Thereminist and a member of the "Spellbound" artist list. Kevin's works for theremin have received recognition from the Thereminworld community and the "Spellbound" program. Kevin's "Meteor Mallets" received recognition as Spellbound's "Best Neo-Classical Composition of 2006".

Kevin earned his Bachelor of Music Degree with a major in Pipe Organ Performance from the University of Missouri at Kansas City -- Conservatory of Music. Besides his electronic music work, Kevin holds the AAGO (professional organist) certificate and is in high demand as a professional organist.

www.kevinkissinger.com

www.myspace.com/kkissinger

Roland Kuit and Matty Ross

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. He 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.

Matty Ross (Spaceboy) started at the age of 13 playing the guitar and experimenting with drumcomputers, synth, guitars, and effect pedals. He played in all kinds of bands that were close to breakthrough, but he got sick and tired of the music industry. The result was experimental anti-commercial noise and soundscapes, played with all kinds of instruments, laptop, drumcomputer, synths, toys or whatever. If it makes noise it's ok.

For the last 2 years he has been playing with his brother Psychostorm in the hardcore experimental band The Chipmonks on Acid.

www.myspace.com/psychostorms

Matty has his own festival, record label and music platform in the city of The Hague, The Netherlands. It's called the Langweiligkeit Festival.

<http://freakpodium.langweiligkeit.eu>

<http://freakpodium.langweiligkeit.eu/members/82/>

<http://freakpodium.langweiligkeit.eu/members/8/>

Mahoney and Peck

The east Tennessee duo of Mark Mahoney and M. Peck are making their third appearance at Electro-Music. Their progressive ambient music is made up of series of themes stitched seamlessly together with carefully crafted transitions. Mahoney and Peck's long piece approach takes the listener through a varied series of musical soundscapes. Rather than using long, meditative drones and pads, Mahoney and Peck create compositions with a strong melodic and/or rhythmic theme. The duo has played together for four years and has performed live on Stars End radio, The MEMS in Indianapolis, and planetarium shows. They have begun their own series of electronic music events in east Tennessee featuring national and regional acts. Their first CD, Imprint, was released at EM06 and their upcoming CD will be released at EM07.

Mahoney and Peck utilize a variety of analogue and digital gear. At the heart of Mahoney's sound is his Moog and Waldorf gear. Peck utilizes Waldorf and Novation modules as well as Ableton Live.

www.limitedwave.com/subterraneous

Mayakara

The word Mayakara in sanskrit means conjurer of magic. That is what we do, creating an atmosphere of tribal, ambient, world music, and electro-sound worlds in the vein of Steve Roach, Robert Rich, and Jon Hassell. This is a collaboration of Bill Fieger (Stares to Nowhere, Oblivious Solitude) on Koto and Mike Hunter (Brainstatik, Ombient) on Didjeridu, flute and percussions.

www.mayakara.net

Kurt Michaels

Chicago based guitarist & composer Kurt Michaels brings his brand of electro-music to E-M 2007 fresh on the heels of the release of his second cd "Outer Worlds" on Umbrello Records. Unlike his first CD from 2003, a solo ambient/electronic effort, created in his home-based studio and dominated by synthesizer playing and programming skills, "Outer Worlds" is a compilation of live recordings archived from shows played during 2004-06 and featuring Michaels' dreamlike "fourth dimensional" guitar playing in an atmospheric electronic setting. Appearing with Michaels at E-M

2007 will be keyboardist Jim Gully, providing his much valued clairvoyant accompaniment.

Discovering music during his childhood, the die was cast for Michaels to become a musician when the Beatles first came to the United States. After thirty-five years in the business he can boast sharing the stage with the likes of Wolfman Jack, Badfinger, Spencer Davis, Fabian, Bobby Vinton, the Marvelletes, and the Chiffons amongst others. In 2003, in what seemed to be an unlikely career shift, Michaels with all of all his relatively conventional mainstream experiences independently released his debut experimental/electronic effort, " Inner Worlds, Part One". That disc, described as "Olias of Sunhollow meets The Prisoner," earned rave reviews and got him named as U-Magazine's 2004 Ambient Artist of the Year.

www.myspace.com/kurtmichaels1

www.kurtmichaels.com

Margaret Noble

Margaret Noble started her career in the sound-arts as an electronic music DJ in the underground club community of Chicago. From 2003 to 2004, she traveled as a performance DJ throughout the United States and Mexico. In 2004, she branched out from dance floor DJing into more experimental interests and created a monthly sound arts showcase in Chicago called "Spectacle." Throughout this period she received multiple write-ups in UR, Newcity, The Sun Times, The Reader and The Chicago Tribune. From 2005 to 2007, she completed an MFA in sound art at the School of the Art Institute of Chicago. She now performs locally and nationally as an experimental composer in solo and in collaboration with video artists. Her collaborative works include short experimental films and audio recordings which have been exhibited in a variety of film festivals and art openings nationally and internationally.

www.myspace.com/margaretnoble

phog masheeen

Bringing the aerophone to a harsh noise context is the challenge that phog masheeen accepts. Utilizing a prepared trumpet girded with contact pickups and microphones. With processing in a manner that brings Velveta cheese to mind. Phog masheeen chooses to focus on the Jules Verne like qualities of the instrument. The sounds of valves, springs and rushing air are blended with synthetics, samples and home brewed circuitry.

There will be public service announcements during this performance.

www.homepage.mac.com/phog_masheeen/Menu3.html

PLOrk Beat Science

PLOrk Beat Science (PBS) is an electro-acoustic structured improvisation for 1 flute, 2 humans, 5 laptops, 5 pressure-sensitive finger drum pads, and 30 audio channels distributed among 5 hemispherical speakers.

PBS arose from the desire to explore the intersection of traditional and new music paradigms in an electronic chamber music setting. We experiment with the fusion of divergent genres and forage through the tensions and complementarity between improvisation and automation, acoustic and electronic, human and machine. Sound emanates from individual laptops via hemispherical speakers, used in the Princeton Laptop Orchestra (PLOrk), which facilitates inter-performer communication and

collaboration, much like traditional chamber settings. The coupling of speakers to localized sound sources also spatially informs the listener's relationship to the music.

PBS is fundamentally an improvisation around a simple, fixed structure. Rhythm is the primary vehicle for expression, and form is conveyed through cycles of rhythmic repetitions, evolutions, and chaos. Timbre and texture are also integral to expression and form. The free-flowing, organic flute in PBS arises from the harmonic palette of the synthesized drone. In turn, live processing weaves artificial and surreal elements into the flute sound. Improvisation explores the complementary roles of the flute and processing within the sonic space.

PLOrk Beat Science is about fusion, juxtaposition, tension, and connections, all supporting a sonic experience that invites performers and audience alike into the computer-mediated jam session.

Rebecca Fiebrink and Ge Wang are graduate students at Princeton University, Department of Computer Science. Their interests include computers, music, sound synthesis, music information retrieval, new performance paradigms, and food.

<http://plork.cs.princeton.edu/beatscience/>

Project Ruori

project ruori is: (circle the correct answer or answers)

1. blighting the face of electro-music for the third year in a row.
2. an experimental multimedia art catastrophe.
3. a prolific producer of impractical non-innovations in audio/video hardware and software interfacing.
4. infuriating listeners with an anti-thrilling pseudo-mental experience.
5. mind torture at its best.

YOUR ANSWERS WILL BE KEPT IN STRICT CONFIDENCE AND WILL IN NO WAY AFFECT THE AFOREMENTIONED ORGANIZATION'S PERFORMANCE, HEREINAFTER REFERRED TO AS "BENIGN GIRL", NOR WILL SAID ANSWERS AFFECT THE VIDEO-MIXING OR REALTIME ELECTRIC VIOLA EFFECTS THEREOF, NOR THE TRITELY POSTMODERN THEMATICS CONTAINED THEREIN.

PROJECT RUORI IS VOID WHERE PROHIBITED BY LAW AND IS NOT INTENDED TO BE TAKEN INTERNALLY.

www.ruori.org

Bradford Reed

Bradford Reed is a Brooklyn based composer, performer and producer who fights and tames the idiosyncrasies of the pencilina, an original instrument of his own design and construction. In addition to his solo performances he plays with King Missile III (and produced 4 of their records) and played in the Blue Man Group's original band for way too long. He was awarded a fellowship to the Sundance Institutes's Film Composers Lab and a residency at the Ucross Foundation. Bradford recently composed the music for Augenblick Studio's animated mockumentary Golden Age - an official selection of this year's Sundance Film Festival. He is currently working on the score for Super Jail, a new show on the Cartoon Network.

www.pencilina.com

the reverend mofo

new music for the mind

With roots in the noise art of Sonic Youth and the exploratory spirit of the Grateful Dead, The Reverend Mofo is proud and excited to bring its unique and adventurous sound to E-M 2007 for the first time.

The Mofo uses a wide variety of analog and digital toys to embark on thrilling improvisational excursions that effortlessly range from sheets of white noise to deep tribal polyrhythmia to delicate ambience and sparse sound sculpture.

With a vast canvas that invites the participation of other-like minded performers at any time, the core Mofo ethos focuses on the creation of art in the moment, the bravery and/or stupidity to do it and the freedom that's derived from it.

As founding members of Long Island's new online label - The Evergreen Artists Collective - the reverend mofo fully embraces the zero overhead model of cyber music & visual art. Free downloads and cool graphic design work by charles metzger can be enjoyed @ www.reverendmofo.com and www.myspace.com/thereverendmofo. In the spirit of things, the Mofo is happy to be collaborating with visual artist Tim Thompson for this year's event.

sound + matter + energy = glory

www.reverendmofo.com

Kip Rosser and Tara Buzash

Kip Rosser has been performing on the theremin for over eight years. His full-length production, *Unholy Secrets of the Theremin* in Manhattan's 2005 New York International Fringe Festival received overwhelming critical acclaim. In 2006, Rosser received Moog Music's artist endorsement, demonstrating their theremins at the annual AMTA convention. Appearances at places like New York City's famed Cornelia Street Cafe, and the exclusive Coffee House are earning him the reputation as one of the most accomplished thereminists in the country.

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

Tara Buzash is a jazz pianist, composer/arranger, and teacher in the New Jersey-Philadelphia area. She has released two CDs and has been performing since 1991. She is currently on the faculty at Westminster Conservatory in Princeton, NJ, where she serves as Young Artist Program Improvisation Department Head and Summer Jazz Piano Camp Director. Tara also maintains a private lesson studio. She has accompanied for ballet, tap, and musical theater.

www.buzash.net

Theremin and piano (or keyboard) are typically heard performing classical music, but Tara and Kip have made a deep exploration of the possibilities for jazz. While free-form or experimental settings are also common to the theremin, rarely is it ever seen or heard within a jazz framework, a structure that encompasses both melody as well as extended improvisation. They'll be playing a varied program ranging from Corea to Zappa to the Beatles, as well as Tara's original composition, *Gentle as a Lamb*.

Scant Intone

Scant Intone is the solo project of Canadian artist Constantine Katsiris for his explorations in modern audio. From stark minimalism to densely complex textures, his output incorporates elements of field recordings, raw data and digital sound synthesis. The compositions are experiments in abstract electronic music, with influences including ambient, lowercase, noise, glitch and drone. Constantine has

brought his sound to many notable venues, such as the Society for Arts and Technology in Montreal, Zentrale Randleage in Berlin and Whitechapel Art Gallery in London.

www.panospria.com

www.myspace.com/scantintone

Warren Sirota

Warren Sirota wrote his first algorithmic composition, a melody for guitar called "Eggplant" when he was 13, long before he'd ever heard of John Cage, serialism or even algorithms. It was a mapping from the alphabet to notespace, which started by encoding the word "Eggplant" (which food he hated but now loves) into a melody.

Nowadays he plays with the collisions between his multiple fascinations - weird sounds, jazz guitar, computer programming, live improv and contemporary composition (which he studied at Mills College CCM under David Rosenboom). He's got a giant work-in-progress frankenstein thing of a multitracked live looper that he created in MAX/MSP/Java, and he'll be performing with that and guitar and probably voice during his theater performance.

www.warrensirota.com

Spinning Plates

Spinning Plates is a collective improvisation audio-visual project based in Stamford Connecticut.

The group begins each piece with a small impulse, either visual or sonic. The music then evolves over time featuring quiet ambient passages, energetic builds and intense peaks. The Spinning Plates sound is a truly unique blend. It's organic, electronic, spontaneous, edgy, and it grooves. The entire sonic palate is supported by an improvised video presentation that fans often describe as hypnotic.

Spinning Plates is comprised of a drummer (playing eDrums), a guitarist who doubles on keys and synth bass, a trumpet player, and a visual designer. All three musicians are utilizing laptops running Ableton Live (looping software) to simultaneously record their instruments and then launch the recordings as an accompaniment...all in real time! The visuals are created through a hybrid laboratory of vintage analog and cutting edge digital video systems. Every performance is unique, never to be repeated again!

Chris Mariner: (guitar, keys & computer) is a professional musician and teacher. He performs weekly jazz concerts and is one of the founding members of Spinning Plates.

Chris Thompson: (trumpet) is a professional musician and a highly sought after trumpet player on the New York City salsa scene.

Tracey Kroll: (eDrums & computer) is one of the founding members of Spinning Plates and a professional photographer.

Gregory J. Golda: (visual design) is owner of Konstrukt Media Studios and a professor of Media Studies and Digital Culture at Sacred Heart University.

www.myspace.com/splates

Spiral of Silence

Improvised music by Mark Jenkins and guests.

www.myspace.com/modulusmusic

State Machine

"State Machine" is 45 year old William "Bill" Manganaro. He was born and raised in Eastern Long Island, New York. Bill studied electronics and electrical engineering at "Suffolk College" and "New York Institute of Technology". He was member of the NYIT honor society. He currently majors in mathematics and digital signal processing at "Warren Nation University". Bill has held technical and engineering positions at two major Long Island electronics companies for the past 24 years. His small new business venture is "sMs Audio Electronics" that supplies specialty hardware products for the audio "DIY" or "Do It Yourself" synthesis market. So where does the music making enter the picture? "State Machine" has been composing electronic music for seven years with four full-length original compact disk recordings to his credit and three electronic MIX CD's. He has enjoyed tinkering with electronic sound gadgets since age nine ever since his mother bought him an electronics experimenter's kit from Radio Shack. Way back then as a young boy, he started building oscillators and recorded their sounds often with narration of how the sounds were derived! To describe his present music making process, Bill often likes to work with computers, analog modular synthesizers, and contemporary synthesizer equipment and finds much satisfaction controlling older analog gear with modern computer technology using MIDI interfaces of his own design. The sounds from his home brewed electronic instruments and commercially available instruments are recorded to his computers hard drive. Then, using computer sequencing software, external hardware samplers, and other hardware sound manipulators, he composes his music from these digitized raw materials and mixes them with other computer-generated sounds. The work can be time consuming but rewarding.

The musical set that "State Machine" has prepared for Electro Music 2007 will contain three new songs. The first is "Dark Forest" featuring natural environmental sounds and beautiful flowing melodies. The second is "Redstone" capturing the spirit of the space race of the 50's and 60's with sound samples from familiar influential people from the time along with meticulously programmed drum sequences and synthesizer lines. The third and final song is entitled "My 65-in-1" featuring yours truly recorded 35 years ago when "State Machine" was only nine years old performing his own brand of electro music and narrating his experiments! Get ready for some high energy, 145 BPM, drill-n-bass action during this segment of the show. Please enjoy!

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.

Based in Montgomery County, Maryland, Mike McMorris comprises Utenzil, an independent recording and performance project. To date, three Utenzil releases are available through CDBaby.com, iTunes and other online digital music stores.

Sometimes refreshing, sometimes disturbing, Utenzil combines computers, love of music, love of gadgets, live and synthetic instruments and near-autistic introversion into a moody mix of rhythm, melody, alternate instrumentation and sonic surprises.

www.utenzil.com

Velva

Over the last 10 years, art director & multimedia producer, Timothy Lofgren has composed and produced 10 LPs and 4 EPs as well as numerous singles and remixes exploring alternative fiction themes while creating new sub-genres of electronic music with his band of experimental electronic music artists known as VELVA.

Cybernaut telepathically manipulates various theremin-based and experimental electronic devices. Cybernaut crash-landed on Planet Velva after stints with the German-Based "Gnarlers", and Chicago's "Norman's Bait Shop".

DREAMDAZE began in 2000 as the solo project of DJ Dazed, a former member of the seminal Iowa-based post punk bands, Mangled Kitten and Dr. Sweet. He produces music on the experimental edge of electronica, using laptops and an assortment of software to fuse the project's driving influences of dada, surrealism and William S. Burroughs into a musical equivalent.

Velva's "Space Carnival" is an original multimedia experience.

Velva's team of audio artists perform live with an ever changing selection of: synthesizers, custom synth guitars, circuit bent instruments, electronic wind instruments, experimental midi controllers, vintage guitar pedals, circuit bent toys, boutique effects pedals, theremins, light sensitive synth modules, video game counsels and laptops. You don't want to miss it.

www.velva9000.com

Vostek

One day, aliens visited Cliff Winton and showed him the pure light of creation. They told him to share this message with the rest of the Universe. Ever since that day, Cliff has been working with audio and video in hopes that he may one day be an alien himself. He uses the term Variable Oscillating Sensory Technology (or Vostek for short) to impress people with ridiculous acronyms.

www.vstk.org

Vytear

Over the past year I've been making some circuit bent instruments, working on new max/msp patches, and performing in Europe for the first time. All have been incredibly rewarding and inspiring fun. My new works contain all of these elements and are in an attempt to further exploit my interest in straddling the sound design/song fence. I also fell in love with an Eventide. -Jason Begin (Vytear)

www.myspace.com/vytear

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 75 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.

www.xeroid-entity.com

Video Artists

Azimuth Visuals

Azimuth Visuals is the artistic partnership of Greg and Hong Waltzer. They create video performance art to accompany musical events. Using a combination of computer-generated abstract images, animations, Greg's artwork, Hong's nature photography and video clips, these images are processed and mixed in real time by various effects software and video hardware. The intent is to provide a colorful and dynamic visual experience that is inspired by and complements the music.

www.gregwaltzer.com/azimuth/azimuth.html

Dreamdaze

DREAMDAZE mixes video in an abstract manner, layering clips from surrealist movies, stag films and "found video". He employs smoke machines, lasers, dramatic lighting and live video mixing, along with his signature experimental electronica, to alter the audience's reality.

www.dreamdaze.org

Greg Golda

www.myspace.com/splates

Roland Kuit

<http://www.youtube.com/watch?v=qnmWYwCXTrc>

Ombient

Mike Hunter

www.ombient.com

Project Ruori

www.ruori.org

Tim Thompson

Tim Thompson enjoys the creative process of developing artistic software for both music and visuals, often involving the use of unusual controllers. For electro-music 2007, Tim is using multitouch devices to control visuals in an interactive installation (Finger Fresco) and in performances.

www.nosuch.com

Doctor T (Emile Tobenfeld)

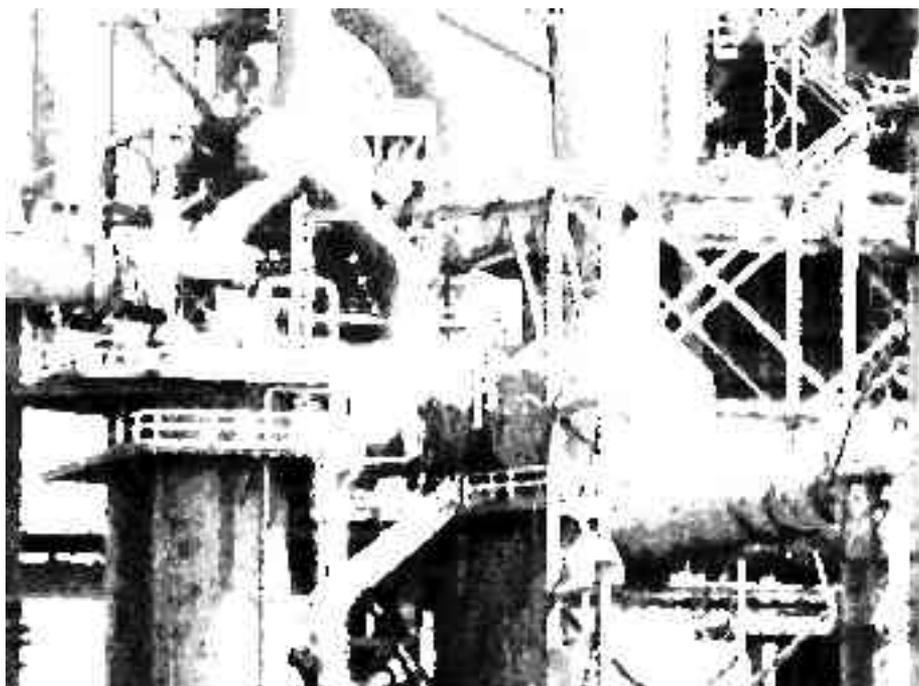
I perform live video improvisations using original video and animation on a rig that includes 4 - 5 DVD players, 3 video mixers and a percussion controller, which I use to give a more physical feel to phrasing which responds directly to the phrasing of the music.

The DVDs that I mix are derived from my original animations, video footage and still imagery. I've been creating imagery from a musical perspective since 1970, and use this material as sources for the material on the DVD's

www.foryourhead.com

Cliff Winton

www.vstk.org



Seminars

The Ricochet Gathering – Vic Rek

Vic Rek will provide an introduction and history of the Ricochet Gatherings electronic music events, with slide show and video. The Ricochet Gatherings have brought together musicians and fans of Tangerine Dream and Berlin school electronic music since 2000. The gatherings have taken place in Okefenokee, Mojave, Poland, Gomera, and Rubycon. This talk will feature a short performance by Howard Moscovitz on the electric swamp banjo. Vic will also provide an overview of the Ricochet Dream electronic music label.

Victor Rek is a Los Angeles born music producer and event organizer of retro and contemporary electronic music. Vic currently resides in New Jersey USA and is the owner and producer of the Ricochet Dream electronic music label and the person behind the Ricochet Gathering group and concept. He currently spends much of his time producing music recorded at his yearly Ricochet Gathering events and by participant musicians. Berlin is like a second home for Vic, since his passion for EM stemmed from the Berlin School. Being a fluent speaker in Polish, he is a strong supporter of the Polish EM scene and appears at times on Radio-3 Warsaw with the famous Tangerine Dream Poland announcer Jerzy Kordowicz. In addition to searching out unreleased retro music, he is also in tune to new electronic music talent and always looking for synergy to produce the next classic release. He works outside the normal production and recording paradigms and hopes to leave his mark by exposing the main stream to the down stream.

www.ricochetdream.com

Into the Mirror and Out of the Synthesizer – Agnes Wajdyk

One artist's fascination with reflections and her exciting fantasy journey into mirrors, reflected images, parallel worlds, "environments", and electronic music.

Beyond the Light Show – Doctor T (Emile Tobenfeld)

In this talk, I will discuss compositional strategies for the creation of visual music. I am particularly interested in improvisational situations where the musicians can see and respond to the imagery, and where the structure of the improvisation is based on imagery that I have chosen for the piece.

My performances are free or structured improvisation in a situation where the musicians can see and respond to the projections to 'close the circle' The "Immersion" ensemble with Dean Stiglitz uses this as an organizing principle. The talk will immediately be followed by a performance by Immersion that will incorporate some of the pieces and strategies discussed. I'll be leading an open workshop on Saturday from 4 to 6.

My artistic sensibility is strongly influenced by my education (Ph.D in Physics), and my fascination with improvisation in all forms. I perform live video improvisations using original video and animation on a rig that includes 4 - 5 DVD players, 3 video mixers and a percussion controller, which I use to give a more physical feel to phrasing which responds directly to the phrasing of the music.

My 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.

www.foryourhead.com

Keynote – 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.

www.mosc.com

Traveling Lightly: Making Music with One Synth – Jonathan Block

This talk will demonstrate a performance approach to making electronic music with a minimal amount of equipment. Block has years of experience developing techniques to create, perform and record music with just one synthesizer workstation. In 2007, Block began using a monophonic wind synthesizer in conjunction with an effects processor to create complex, improvised progressive ambient soundscapes. During this session Block will introduce the tools he uses, perform and deconstruct an improvised piece, and answer any questions.

Jonathan Block has been recording and releasing electronic music for over 20 years. His CDs, under the name Synthetic Block, have been released by Gears of Sand, Hypnos/Binary and Mindspore. His music has also appeared on numerous compilations and has been featured on many radio shows, including Echoes and Star's End.

www.synthblock.com

Project Pulse – Jeffery Ertz

Performers, composers and particularly listeners have trended toward segmenting themselves from each other due to the ways in which modes of production (particularly the operational tendencies of instruments and software) focus on form within known frameworks or genres. In this regard, music has become more a means of structuring and classifying identity due to conscious purpose than a result of a communal ritual that celebrates the implications of sounds as they exist in the world and the organization of those sounds we call music. Project Pulse has been conceived as a program (an operational sequence for getting something done) to break down classifications and bring together those who care about music. The foundation for this shared composition practice and materials that would comprise Project Pulse include cybernetic thinking, philosopher Charles Peirce's three phenomenological categories of the phaneron (everything which appears) and video artist Paul Ryan's application of Peirce's categories. Project Pulse utilizes three compositional practices focused on that which appears to generate what I've been calling context compositions: pieces of music whose form has been crafted by the context of a moment, relationship and/or interaction with a particular place and time

without intent. It is my hope, by using categories of practice instead of result, to generate a sustainable community of interpretation who represent their thoughts through production/practice.

The Psychology of Electronic Wind Playing – Stuart Diamond

One of the major factors that make electronic music so exciting is that one instrument can morph into so many different sounds. Yet to make each separate sound have its own personality is more than the structure of wave shapes and overtones – it takes "attitude." The same "flute-like" sound can instantly become a "trumpet-like" sound by how one plays it. Electronic wind instruments offer dramatic range of expressivity and control – but it takes a deeper understanding of what's behind a soulful sound to make for effective performance in the new electronic frontier. This workshop is a brief introduction of the topic.

www.stuardiamond.com

Compose This! A Symposium on Composing for Live Performance - Moderated by Steve Bowman

At last year's E-M composition symposium, the panelists and most of the audience agreed that electro-music performers should pay more heed to the effect of their music on the audience. The problem, they agreed, is inherent in the paradox of the technology: the same electronic instruments that make this amazing new music possible also tend to dictate a certain machine-centered aesthetic that relegates the audience to the role of outside observer.

This year's composition symposium is devoted to the question of how compositional principles can help electro-musicians engage the audience in a truly musical experience. A panel of fellow musicians explores the problem and discusses solutions, including specific compositional principles, methods, and devices you can use. What compositional principles from Western classical music apply to e-m, and which do not? What ideas can we borrow from world music? Are there compositional principles that are unique to e-music?

The objective of the symposium is to raise awareness of the role of composition in electro-music. Musicians and composers should come away with at least a few new ideas they can apply right away. By hearing us pull apart the compositional process, non-musicians in the audience will get a glimpse of how electro-music is put together and learn what to listen for in performances at Electro-Music 2007.

Francois Bayle's musique acousmatique – Thomas Patteson

The French electroacoustic composer Francois Bayle (b. 1932) is one of the foremost figures in electronic music today. Developing Pierre Schaeffer's notion of the "acousmatic," in which the listener is separated from the sound source, Bayle has set forth a sophisticated aesthetic framework for the production and reception of electroacoustic music. This talk will cover some of the basics of Bayle's thought and serve as an introduction to his musical world.

Thomas Patteson has studied musicology and composition at New College of Florida and the University of Cologne (Germany). He is currently pursuing graduate studies in historical musicology at the University of Pennsylvania. His primary interests are in the second half of the 20th century, especially music of the postwar avant-garde and early electronic music.

Serenity, Power and Love: A Theremin Triad – Kip Rosser

An in-depth look at the theremin's expressive qualities using different types of music – with a few stops along the way. Plus Kip plays song #15 on the notorious list: 25 Songs that Must Never Be Played on the Theremin.

www.performancekr.com/theremin.html

The Telharmonium – Seth Brown

Dr. Thaddeus Cahill left us a lot more than an incredible first name to remember him by. His patent 580,035 titled 'Art of and Apparatus for Generating and Distributing Music Electronically' is a bold description of a process for generating tones directly to wire as a medium of transfer. Cahill put his money where his mouth was, along with a lot of other people's money to build his first prototype, a Mark II, and a Mark III model during his lifetime.

After building his prototype Cahill was eager to show George Westinghouse among others. The instrument he created was comprised of electric dynamos spinning to produce different frequencies. Called the 'Dynamophone' the name was changed to 'Telharmonium' when the device was attached to telephone lines and marketed as a means of transmitting live music with unparalleled quality.

Surprisingly, the 200 ton instrument was actually portable and financiers moved the Mark II model with Cahill to downtown New York City. There plan was to make money by piping music into Hotels. The dynamos and wiring were housed on one floor and the performers on another, working a set of velocity sensitive keyboards. There were 2 performers typically who were responsible for working the keys and 10 switchboards with roughly 2000 switches.

This was over 100 years ago in 1906.

Dr. Thaddeus Cahill left this earth knowing that he had patented the art of electronic music.

Seth D Brown is the curator of www.evolutionofsound.org, a historical site tracking the significant movements in the art of recorded sound. He has spent the last 8 years interviewing, researching, and listening. It is a life's work like the Dictionary of Webster, revealing the 'etymology' of current trends in music by examining their roots and their continuing evolution.

www.evolutionofsound.org

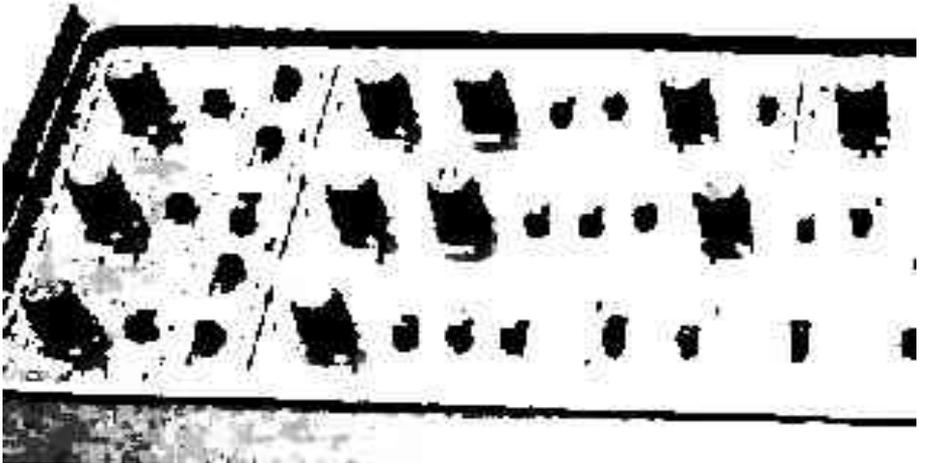
Your Mind and Music – Rebecca Mercuri

Inherent constructs in the way the mind interprets sensory input influences the way one responds to and understands musical information. Examples from the fields of psychoacoustics and electronic music synthesis will demonstrate auditory illusions, illustrating the effects of the brain's filtering of sound presentations, such as eliciting innate differences in the way people perceive sounds, and proving that "pitch" is not necessarily analogous to "frequency." The use of these techniques in classical and contemporary compositions and performances will be examined. This is a general-interest talk with special focus for musicians, composers, music therapists, engineers, and acousticians.

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. 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.

www.notablessoftware.com



Workshops, Installations, and Demonstrations

The Pencilina – Bradford Reed

Bradford will be discussing the ins and outs of his version of music making on the pencilina - an instrument he invented. There might be an emphasis on the custom electro-acoustic processing and generative max/msp patches he uses.

www.pencilina.com

“Analog Synthesizer” book signing – Mark Jenkins

Finger Frescoes – Tim Thompson

Multitouch is the ability of an interface to detect multiple fingers simultaneously and independently. Finger Fresco is an interactive art installation which demonstrates how multitouch interfaces can be used to create extremely responsive and natural interfaces in multimedia performance applications. This installation will be running continuously in the small room next to the upstairs studio.

www.nosuch.com/fingerfresco/

Lightflowers – Project Ruori

This is an interactive exhibit designed partly as allegory and partly as toy. The participant sees ping pong balls, a plinko machine into which they can be placed, and three stations with lights that go on and off depending on where the ping pong ball goes. Sloth makes all things difficult; industry all easy.

<http://fdiv.net/category/ruori/pure/>

Analog Modular Synthesizers – Eric Crawley

Evolution and Intervention – Warren Sirota

For his 2-hour installation "Evolution and Intervention", Warren will leave the guitar behind, turn on the looping program in "long-term evolutionary mode" (whatever that means at the moment, but it will include mash-ups of material from different performances, played back with computer-generated variations in playback manner). Mechanisms for interaction with visitors will be provided, including selectively chosen playback parameter controls (possibly labelled metaphorically or misleadingly) and at least one in-room microphone for input that will eventually end up in the stew.

Video Synthesis – Roland Kuit

<http://www.youtube.com/watch?v=qnmWYwCXTrc>

Beyond the Light Show – Doctor T

This open workshop will be based on the structured multimedia improvisation techniques that Doctor T presents in his seminar.

Introduction to ChuckK and Livecoding – Ge Wang and Rebecca Fiebrink

ChuckK Programming Workshop – Ge Wang and Rebecca Fiebrink

Volunteers

Howard Moscovitz – organizer

Greg Waltzer – organizer

Kip Rosser – publicity

Tim Lofgren – posters and t-shirt artwork

Beth Binkovitz, Steve Mokris and Mike Victor – sampler CD artwork

Kevin Kissinger – sound engineering

Dean Stiglitz – sound engineering

Bill Manganaro – sound engineering

Bill Fox – sound engineering

Agnes Wajdyk – internet streaming

Genevieve Moscovitz – catering and staff coordinator

Juli Moscovitz – beverages and snacks coordinator

Hong Waltzer – photography

Thanks to everyone who helped with their time, equipment, and enthusiasm!
Special thanks to Patty Castner and the Cheltenham Art Center.

