

Technosonics XXIV – Concert Programs

Friday 8PM – Concert in Old Cabell Hall

NOTE: oefg's installation *Piano Tuning at the International Centre of Difference* double citation will be running in the Old Cabell Hall Lobby before, during, and after the concert.

Crab Flutes

Kelly Sulick, *flute*

Matthew Burtner

Funeral for a Whale

Matias Vilaplana Stark

222

Brian Lindgren

Archive #74924/21B

Varun Kishore

Newton's cradle & Pluto is Made of (4)

Michele Zaccagnini

Weaver of Worlds

Lydia Moyer & Judith Shatin

Lydia Moyer, *video*
Judith Shatin, *music*

Maria Chavez & Jordi Wheeler in Performance, 2023

Maria Chavez & Jordi Wheeler

Maria Chavez, *turntables*
Jordi Wheeler, *piano and guitar*

Saturday, 8PM—Concert at Visible Records

August 9, 1999 & My Body is a Cage

Molly Joyce

Molly Joyce, voice and electronics

Kristin Hauge, violin

Ben Schwartz, keyboard

Not Floral

Heather Mease & Orchid Dealer

@will

JoVia Armstrong & Rah Hite

once claimed dominion

Gabrielle Cerberville & Carter John Rice

Here Nowisms

Nicole Mitchell Gantt

untitled

Ted Coffey

Rahmix

Rah Hite

Beat-based electronic music performed live with hardware

Luke Dahl

/ PROGRAM NOTES

oefg's — *Piano Tuning at the International Centre of Difference* double citation

An action resulted after confronting two similar pieces from different cultures. One is a prank made by the usonian national public radio and the other is a piece by a mexican artist. Special thanks to Jack Murphy, Federica Priola and Lorna Sundberg International Center.

Matthew Burtner — *Crab Flutes*

Crab Flutes Listening note by Willis Jenkins, from "Soundscapes of Restoration"

"What does a restored coast sound like? One might suppose a good restoration is quiet with the lack of anthropogenic sounds, or loud with the clamor of shorebirds. To a salt marsh, successful restoration sounds like crab flutes. Mudflats with crab burrows are more resistant to erosion, so more capable of persisting through king tides and storm waves. One might guess that a mud bank perforated by thousands of tunnels would be more vulnerable to rushing water, but by making the mud more conducive to spartina grass, which can set roots more densely and draw nutrients more efficiently in crab-burrowed mud, the flutes are part of a multispecies assembly of marsh resilience.

The sounds made by wind activating their burrows express an intelligence wrought in the association of marsh grass, fiddler crab, and the million-microbe mud. Fiddler crabs are world-makers, terraformers, by being flute-makers.

It was Burtner's idea on a Conservatory field trip to lower a tiny microphone into a fiddler crab flute. While the field recording was unique, it did not seem adequate to Burtner to honor the role of these burrows in marsh resilience. In *Crab Flutes*, he devises ways for the crab-made habitat to shape the composition of harmony, melody, and rhythm, such that the piece can express, as if in translation for the musical sensibilities of humans, a song of salt marsh resilience.

Matias Vilaplana Stark — *Funeral for a Whale*

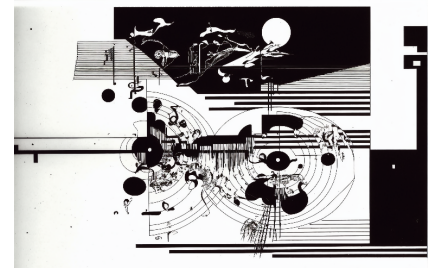
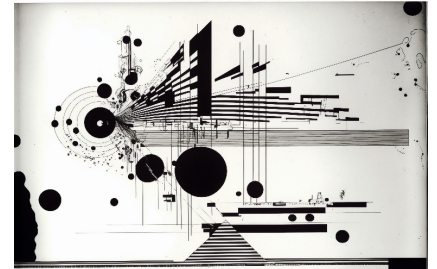
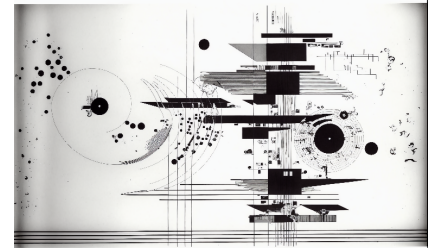
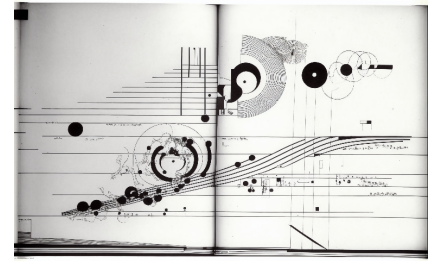
There is anecdotal evidence and studies that suggest that marine mammals display signs of grief after the death of one of their relatives. In some cases they will carry the dead relative's body with them for days as a manifestation of their mourning. This piece attempts to imagine that space of grief, both physically and emotionally. Under what circumstances would it take place and where? Who would be part of it? What would the participants (or observers) feel throughout this process? The soundscape presented offers only a partial answer to these questions, inviting the listeners to weave together the sounds through a narrative of their own.

Brian Lindgren – 222

222 was written in response to the gun violence epidemic in the United States. November 13, 2022, saw the tragic murder of three University of Virginia students: D'Sean Perry, Lavel Davis Jr., and Devin Chandler. Michael Hollins and Marlee Morgan were also injured. This also happened to be the night I had planned to start a new composition for last year's resident ensemble, Popebama. The number 222 points to the one out of 222 people in the United States who will eventually be killed within their lifetimes if the current rate of gun violence persists.

The concept of the piece considers an individual traversing their life's path along with 222 others. These others could be family, friends, acquaintances, mentors, and those in our community. Popebama represents the self and the others are represented by the audio samples that constitute the composition. The graphic score that the duo is reading is divided into four sections, each representing one of four phases of life according to Buddhist philosophy: birth, aging, sickness and death. It was created using generative AI (Midjourney) and explores the parallels between the nature of causality as we experience it and prompt-generated algorithmic creation; the causes we make in our lives result in effects that register anywhere from astonishing, predictable, wondrous, to unbelievable and more.

The 222 audio samples were created using the EV, a new hybrid digital/acoustic stringed instrument I'm developing. A Pure Data patch was used to arrange the order of the samples as well as match their density (layering) to the graphic score. The playback is somewhat predictable (predetermined) yet seemingly random, similar to the unfolding of our lives.



Varun Kishore – Archive #74924/21B

semi-corrupted distortion debris field
[10.67h+55.38°]
(ur)sine wave detection failed
structural anomalies
vessel unresponsive

Michele Zaccagnini — *Newton's cradle & Pluto is Made of (4)*

Audiovisuals rendered with shaders in Unity and Shaderboi. Sounds entirely generated in VCV Rack.

Lydia Moyer & Judith Shatin — *Weaver of Worlds*

Weaver of Worlds is a collaboration of video artist Lydia Moyer and composer Judith Shatin. Having previously collaborated on *Civil War Memories*, Shatin approached Moyer about creating a video in partnership with her piece *Hosech Al P'ney HaTehom (Darkness Upon the Face of the Deep)*. The music was crafted using direct digital synthesis – there are no samples; rather sound was created from signal. The resulting music nonetheless has elements that feel recognizable: sonic lightning, voices, a world coming into being. The video footage was shot and processed by Moyer on analog VHS equipment. She digitally edited and upscaled it in response to Shatin's music, inspired by the story of Navajo weavers creating the world as they weave, leaving imperfections so that spirit has an entry point.

Sound emerges from darkness with matter gradually coming into view. Suddenly there are flashes of a world being born – clouds, earth, grass, the flash of an original being, a creator who takes the form of a woman. She is the original being and her presence permeates – moving at different rates, with the world beyond coming into and out of view. This being shifts from visible to invisible, with sizes ranging from almost imperceptible to dominant. She moves forwards, backwards, diagonally; she is present and absent. The grass and clouds grow and glow with color that shifts as she moves through, again and again, creating and recreating the earth and sky with its shifting clouds. The weaver appears and disappears, runs, walks, as grass and sky change color. The world sometimes looks veiled, as though behind a scrim. There are interrupting flashes, signal breaks, imperfections. Finally, flashing lights of sky give way to the clouds with the creator vanishing into what she has created.

Maria Chavez & Jordi Wheeler — *Maria Chavez & Jordi Wheeler in Performance, 2023*

Maria Chavez and Jordi Wheeler have been performing as a duo since 2015. Generating results from active listening with a configuration of instruments (multiple turntables, piano, guitar, electronics, field recordings) Chavez and Wheeler's performances, recordings and installations speak to their history with improvisation, allowing the present to dictate each work. Their multi-media installation works focus on creative field recording practices in conjunction with lathe cutting techniques to further enhance their specific interests in electroacoustic sound works. They also present workshops that function as both a skill share about audio engineering and creative performance practice. Their 1st EP, *The Kitchen Sessions: 1-5* was released in 2021 via the venue Cafe Oto's label Takuroku, recorded as part of an Artist Residency during the pandemic with the Kitchen, NYC in the fall of 2020. Their duo work has been presented by Bemis Center- Omaha,, Instants Chavires in Paris,

Cruces Espacio de Arte in Madrid, Spain and recently presented a performance installation for the Skanu Mezs Festival in Riga, Latvia.

Their latest interactive installation, a listening station containing video and sound from the duo's various performances alongside Maria's white Carrara Marble sculpture, was on view at Columbia University's Wallach Gallery from June 20, 2023 through Sept. 17, 2023. They will perform at Cafe Oto for the Thames Submarine in Nov. 2023.

For their time at the University of Virginia the duo will present their ongoing collaboration as improvisation for piano, guitar and turntables. They will share their performance practice the following day as part of a workshop focused on listening and presenting multimedia installations.

Molly Joyce — *August 9, 1999* & *My Body is a Cage*

August 9, 1999 is the second in a series of songs focusing on surgical records from a car accident that nearly amputated my left hand. From reviewing the records, I found it fascinating how combining medical yet subjective language could lend itself to musical lyrics. This song focuses on the second surgery immediately after the accident, and features material produced using a motion capture system to capture the movements of my left hand and the MUGIC gestural controller device.

My Body is a Cage is a cover of the classic Arcade Fire song of the same title. When introduced to this song, I was intrigued by how the lyrics lend themselves to the feeling of physical immobility and wanting one's body to move more yet grappling with the stillness. I am fortunate to be joined by musicians Kristin Hauge and Ben Swartz for this arrangement.

Heather Mease & Orchid Dealer — *Not Floral*

Heather Mease and Orchid Dealer perform *Not Floral*, a slurry of ambient silt and jagged sediment.

JoVia Armstrong & Rah Hite — *@will*

JoVia and Rah will play with their equipment at will. Nicole Mitchell will join them on flute and stuff. @will will perform a short set of sonic experimentation.

Gabrielle Cerberville & Carter John Rice — *once claimed dominion*

Once Claimed Dominion is an ongoing collaboration between myself and composer Carter J. Rice, and is inspired by *The Bear* by Andrew Krivak. Krivak's gentle, post-anthropocene novella tells the story of the lives and deaths of the last two humans on an earth. Our focus was on the role of earth in the story, serving as metaphor for both birth and burial, and imagining the future of the planet if it were to outlive us.

I drew the onscreen images as a series of multilayered drawings in Procreate based on quotes from the book, which Carter animated in DaVinci Resolve, and we both provided audio for the project.

Nicole Mitchell Gantt — *Here Nowisms*

Here Nowisms is an ongoing project exploring spontaneously created compositions that combine flute and vocal improvisations with electronics.

Rah Hite — *Rahmix*

First year CCT student, Rah Hite, will showcase turntablism techniques of remixing & sampling to explore the sounds of contemporary rap, hip hop and Black EDM music.

Luke Dahl — *Beat-based electronic music performed live with hardware*

Using analog and digital hardware, I will perform live electronic music that begins with ambient sounds, which are joined by drones, then melodies, then beats, gradually increasing in tempo and force. I do not know how this piece will end!

/ BIOS

oegf - méx, 1980

human that makes things with text, video and action art. work is embedded in reality, transducing it, and functions as poetics of Inoperativity and instances for the Time of Revolt. interim curator at the Contemplative Commons, resident manager at the Lorna Sundberg international Center, artistic director of Punto Ciego international festival and collaborator at the Guggenheim Aguascalientes Museum and No Lo Haga Usted Mismo international performance festival. after having deserted from two music universities in México, specializes in Sonology at the Institute of Sonologie in the Koninklijke Conresvatorie Den Haag, MA at Wesleyan University, masters in critical theory at 17, Instituto de Estudios Críticos, bachelors in philosophy at Universidad Autónoma de Zacatecas, and currently an ABD in Ph.D. CCT at UVA. has studied/worked with Laurence Le Bouhellec, Rocío Boliver, Ale de la Puente, Mónica Mayer, Helena Chávez Mc Gregor, Liz Philips, P. Matthusen, Luciano Maya Leyva, Hermilio Hernández, Panos Kokoras, Alvin Lucier, M. Wellins, Justin Bennett, RJK, very titanically. work exhibited at Cora Stafford Gallery, Laboratorio de Arte Alameda - INBA, MAC 650 Gallery, Casa del Tiempo UAM, Ex-Teresa Arte Actual, Erza and Cecile Zilkha Gallery, Casa del Lago UNAM, Museo de Arte Contemporáneo no.8, and some others. work has been performed in Cuba, México, USA, Holland, Germany, Poland, France, Costa Rica and Japan.

Matthew Burtner

Matthew Burtner is an Alaskan-born composer and sound artist specializing in concert music, environmental sound art and interactive media. His work explores ecology, embodiment, and extended polymetric and noise-based systems. He composes systems of human-computer-environment interaction, finding an aesthetic between human expression and environmental system. Burtner currently splits his time between Alaska and Virginia where he is Professor of Composition and Computer Technologies (CCT) in the Department of Music at the University of Virginia. He is founder of the environmental arts non-profit organization, EcoSono (<http://www.ecosono.org>).

First Prize Winner of the Musica Nova International Electroacoustic Music Competition (Czech Republic), an NEA Art Works Grant Winner, an IDEA Award Winner, and a recipient of the Howard Brown Foundation Fellowship, Burtner has also received honors and awards from Bourges (France), Gaudeamus (Netherlands), Darmstadt (Germany) and The Russolo (Italy) international competitions. His music has been performed in major festivals and venues throughout the world, and commissioned by ensembles such as Integrales (Germany), NOISE (USA), Trio Ascolto (Germany), Peak FreQuency (USA), MiN (Norway), Musikene (Spain), Spiza (Greece), CrossSound (Alaska), and others.

Burtner studied composition, computer music and philosophy at the Peabody Conservatory in Baltimore, Iannis Xenakis' UPIC Center in Paris, Tulane University in New Orleans and St. Johns

College in Santa Fe. He received a Doctorate of Musical Arts from Stanford University where he worked closely with Jonathan Harvey, Max Mathews and Brian Ferneyhough. He has also conducted major professional residencies at UWM's Center for 21st Century Studies (USA), Banff Centre for the Arts (Canada), Pompeu Fabra Universidad (Spain), Musikene (Spain), Cite des Arts (France), IRCAM/Centre Pompidou (France), and The University of Missouri Kansas City (USA).

Among published recordings for Summit (US), DACO (Germany), The WIRE (UK), MIT Press (US), Innova (US), ICMA (US), Centaur (US), EcoSono (US) and Euridice (Norway), Burtner has released six solo albums including the recently published "Auksalaq" (EcoSono), "That which is bodiless is reflected in bodies" (Centaur), and "NOISE plays BURTNER" (Innova). Jean Ferraca of Public Radio's "Here on Earth" says "It is music that draws from both beauty and horror of nature... He calls his music "ecoacoustics". I say it's the world song."

Matthew Burtner is the Eleanor Shea Professor of Music at the University of Virginia.

Kelly Sulick

Kelly Sulick currently teaches at the University of Virginia and serves as Principal Flute in the Charlottesville Symphony. Prior to her appointment, she served as Principal Flute with the Evansville Philharmonic Orchestra and as Consortium Instructor of Flute at the University of Evansville for three years. She earned her Doctorate of Musical Arts from the Peabody Conservatory, her Master of Music degree in Flute Performance from the University of Southern California, and a Bachelor of Music degree in Flute Performance and a Bachelor of Arts degree in English Language and Literature from the University of Michigan, where she graduated with highest honors and was named a James B. Angell Scholar for her academic achievements.

An active orchestral musician, Ms. Sulick has performed with the Richmond Symphony Orchestra, the Ash Lawn Opera Orchestra, the Owensboro Symphony Orchestra, Orchestra Kentucky, and the Livingston (MI) Symphony. She completed three seasons as principal flute with the Young Musicians Foundation Debut Orchestra in Los Angeles, California. Hailed as "flawless" by the Evansville Courier Press for a concerto performance with the Evansville Philharmonic Orchestra, Sulick has also appeared as a concerto soloist with ensembles throughout the country, including the Southern Illinois Music Festival Orchestra, the Charlottesville Symphony, and most recently the Ann Arbor Symphony Orchestra and alongside Sir James Galway at the Kennedy Center. Equally at home on the concert and popular stages, Ms. Sulick has performed and recorded with several rock bands, including The New Fidelity, a Mod-Power Pop outfit from southern California; Superdot, a world music group based in Detroit; Homesick Elephant, a folk duo from Los Angeles; and Michigan singer-songwriter Timothy Monger.

A champion of new music, she has commissioned and recorded dozens of works for solo flute and flute with electronics, and has premiered several additional works for solo flute and chamber ensemble. She has performed at the SEAMUS National Conference, the Atlas INTERSECTIONS festival, the TomTom Founders Festival, the Technosonics Festival, and the Minimalist Jukebox series, a music festival curated by John Adams. She has worked with such notable composers as Leslie

Bassett, William Bolcom, Matthew Burtner, Evan Chambers, Michael Daugherty, Karel Husa, Daniel Kessner, Lowell Liebermann, Judith Shatin, and Frank Ticheli, among others.

An avid chamber musician, she is the co-founder of .thrum, a new music collective, and is a member of the EcoSono Ensemble, an eco-acoustic cohort that explores connections between music, technology, and environmental activism. She also performs regularly as a member of the Albemarle Ensemble, the University of Virginia faculty woodwind quintet, and serves as Director of the University of Virginia Chamber Music Series.

Ms. Sulick maintains a national profile as a performer and educator, having performed and presented at six National Flute Association Conventions, the International Double Reed Society Conference, the Richmond Flute Fest, and at multiple Mid-Atlantic Flute Conventions. She has given masterclasses throughout the country; most recent engagements include the University of North Carolina-Chapel Hill, Penn State University Flute Day, Virginia Tech, Western Kentucky University, CalArts, and San Diego State University. She served as Guest Artist for the 2012 Hampton Roads Flute Faire. Active within the flute community, she currently serves as Vice President of the Flute Society of Washington and as Chair of the Flute Club Committee of the National Flute Association, and was the Volunteer Coordinator for the 2015 National Flute Association Convention in Washington, D.C. She also founded the University of Virginia Flute Forum, a free annual flute festival featuring guest artists, masterclasses, and recitals accessible to all members of the community.

Ms. Sulick won second place in the 2010 National Flute Association's Young Artist Competition, and was awarded the prize for the best performance of Kristin P. Kuster's "Perpetual Afternoon." She can be heard on several compact discs, including William Bolcom's "Songs of Innocence and of Experience" under Leonard Slatkin, a Naxos release that received four Grammy awards including Best Classical Album.

Her principal teachers include Marina Piccinini, Amy Porter, and Jim Walker.

Matias Vilaplana Stark

"Matias Vilaplana Stark is a Chilean music technologist, composer, and improviser. He is currently a Ph.D. student in the Composition and Computer Technologies program at the University of Virginia. His research interests lie at the intersection of immersive media and musical practice, working on designing interactive music environments with virtual reality systems and the creation of 3D virtual environments as graphic scores for musical improvisation. In his music he uses different sound synthesis and processing techniques to create slow evolving textures that coalesce into distinct soundscapes."

Brian Lindgren

Brian Lindgren is composer, instrument builder, and violist based in Charlottesville, VA. He is pursuing his PhD in Music Composition and Computer Technologies at the University of Virginia. He holds a BA from the Eastman School of Music (John Graham) and an MFA in Sonic Arts from Brooklyn College (Morton Subotnick, Doug Geers).

His work has been featured in the NYC Electroacoustic Music Festival, International Computer Music Conference, SEAMUS, TURN UP Multimedia Festival, and Earth Day Art Model Festival. He has been commissioned by Anton Kandinsky, Brian Reed, the Plattsburgh State Sinfonia, and Nelson George. He has performed with Alarm Will Sound, the Triple Helix Piano Trio, and Wordless Music, and recorded for Tyondai Braxton (Warp), RA The Rugged Man (Nature Sounds), David Liptak (Bridge), Matthew Burtner (Ravello), and Joe Phillips (New Amsterdam). He was a semi-finalist in the 2022 Guthman Musical Instrument Competition for the EV, a new digital-acoustic instrument, which was also presented at the NIME 2022 conference. More info: IG @bklindgren / brianlindgren.com

Ben Schwartz

Ben Swartz is a resident of Charlottesville, VA, where he works as an electrical engineer. He is a lifelong lover of music and dabbler in various arts, oddities, and absurdities of the world.

Varun Kishore

Varun Kishore is a guitarist and composer from Kolkata, India. His work explores interdisciplinary approaches to music technology, literature, and the audiovisual, with a focus on designing frameworks for composition and improvisation to investigate what he sees as the 'apocalyptic' nature of creative practice. Varun's recent work has been performed by the Tokyo Gen'on Project and Popebama, and presented at SEAMUS, the New York City Electroacoustic Music Festival, and the South Bend Museum of Art. His current areas of interest include drone and experimental electronic music, metal studies, digital instrument and interface design, alternative notation, and video. Varun is a graduate of the University of West London (BMus Popular Music Performance, 2012) and Goldsmiths, University of London (MMus Creative Practice, 2019). He is currently a PhD student in the Composition & Computer Technologies program at the University of Virginia.

Michele Zaccagnini

Michele Zaccagnini studied clarinet at the Conservatorio Santa Cecilia in Rome, graduated cum laude with a bachelor in Economics at Università La Sapienza in Rome. At Brandeis University in Waltham, Massachusetts he graduated with a Ph.D. in Music Composition and Theory where he studied with Martin Boykan, Yu-Hui Chang and Eric Chasalow.

Michele's creative work consists of both music and audiovisuals implemented with idiosyncratic algorithmic techniques that are aimed at exploring static, non-narrative music. His music has been performed in the US, Italy and Germany by ensembles such as the Radnofski Saxophone Quartet, ICE (International Contemporary Ensemble), Dedalo Ensemble and L'Arsenale Ensemble. More recently his work exists mainly on YouTube where he regularly posts new audiovisual works and tutorials about audiovisual and algorithmic composition.

Lydia Moyer

Lydia Moyer is a visual artist and media maker who is on the faculty of the art department at the University of Virginia in Charlottesville. She has formal training in traditional studio arts but has migrated toward time-based and sequential formats including film, video and self-published books due to an interest in how text, sound and image can work in tandem. Her work has been screened and exhibited nationally and internationally.

Judith Shatin

Composer Judith Shatin (www.judithshatin.com) is a composer of acoustic, electroacoustic and digital media who explores timbral reaches across all of these. She and draws on multiple fascinations with the sounding world (both natural and built), literature, the visual arts, and music's social and communicative power as groundings for sonic expression. Recent commissions include *Terra Infirma* (mixed ensemble and electronics) *Kassia* (cl, hrp and string quintet) and *The Gift to Sing* (SATB). The founder of the Virginia Center for Computer Music at UVA, Shatin is William R. Kenan, Jr. Professor Emerita. An advocate for her fellow composers, she is on the Advisory Board of the IAWM (International Alliance for Women in Music).

Maria Chavez

Maria Chavez is an improviser, curator and sound artist from Lima, Peru. Her sound installations, visual objects and live turntable performances focus on the values of the accident and its unique, complicated possibilities with sound emitting machinery like the turntable. Influenced by improvisation in contemporary art, her work expands outside of the sound world straddling different disciplines of interest. The sound installations and live turntable performances of Maria Chavez focus on the paradox of time and the present moment, with many influences stemming from improvisation in contemporary art.

She was awarded the Jerome Foundation's Emerging Artist Grant by New York City's Roulette Intermedium in 2008, and in 2009 she became a recipient of the Van Lier Fellowship by The Edward and Sally Van Lier Fund of the New York Community Trust.

For her experimental turntablism, Chavez uses new and broken needles (the latter of which she refers to as 'perfect to ruin' needles), on a collection of vinyl she uses to build a sound palette. Chavez's compositions are created for specific locations, and their acoustic characteristics allow for the ambiguity of reverberation, reflection, and refraction to enter into each composition.

Maria was an artist in residence with the Merce Cunningham Dance Company, the Clocktower and the Dia:Beacon Museum. Chavez has also been an artist in residence at Issue Project Room, and played in Christian Marclay's Screenplay at the Whitney Museum in 2010.

In 2012, Chavez published her first book *Of Technique: Chance Procedures on Turntable*, which she wrote and illustrated herself. The book serves as a how-to manual for those interested in learning the abstract turntablism techniques that she developed with the turntable. This book is considered the first sound related release by Chavez since her solo album release in 2004. In 2019 the Macro label released an album by Chavez based on treatments of the empty locked grooves of a vinyl record by Stefan Goldmann.

She has worked with Christian Marclay and the Whitney Museum of American Art in NYC as part of Christian Marclay: FESTIVAL, has shared the stage with renowned artists such as Pauline Oliveros, Thurston Moore, Phill Niblock and Otomo Yoshihide, and has toured with Christina Carter. She has also collaborated with fellow turntablists Otomo Yoshihide, dieb13, and eRikm as part of the Wien Modern festival of contemporary music in Vienna.

Jordi Wheeler

Born in NYC, but currently living elsewhere, Jordi Wheeler is a multi instrumentalist who has quietly made his musical presence felt, from touring with Psychic Ills, to shaping the recorded and live visions of other artists such as Mike Wexler (Amish records, Mexican Summer, three:four,) and most recently, Amen Dunes (on whose last two records, Love, and Freedom, (Sacred Bones) he features significantly.) His solo work tends to focus on longer form meditations where he “becomes his ears.”

Molly Joyce

Molly Joyce is a first-year PhD candidate in Composition and Computer Technologies at the University of Virginia. She has been deemed one of the “most versatile, prolific and intriguing composers working under the vast new-music dome” by *The Washington Post*. Her work is concerned with disability as a creative source, and she has studied at Juilliard, Royal Conservatory in The Hague, Yale, and City University of New York. For more information: www.mollyjoyce.com

Heather Mease

Heather Mease is a composer and multimedia artist.

Orchid Dealer

Visual artist and sound designer Andrew Cole performs as **Orchid Dealer**, fusing textural expressionism with lush field recordings to create fever dream-like zones sprinkled with moments from everyday life. Their record *Soft Reflections in the Sun* is available via North Carolina-based label enmossed.

JoVia Armstrong

JoVia Armstrong is a percussionist, sound artist, composer, and educator from Detroit, MI. She endorses several companies, including Sabian, Gon Bops, QSC, and Icon Pro Audio. In 2015, she won the Best Black Female Percussionist of the Year through the Black Women in Jazz Awards and received the 3Arts Siragusa Foundation Artist Award in 2011 for her work as an educator. JoVia sits on the executive board of Chicago's AACM as Secretary. She has performed with Omar, Res, Syleena Johnson, Frank McComb, El DeBarge, Eric Roberson, Rahsaan Patterson, Maysa, The Impressions, Nicole Mitchell, Ballaké Sissoko, Babani Kone, JC Brooks and the Uptown Sound, and Chilean artist Joe Vasconcellos. She also served as tour manager and percussionist for Les Nubians and others.

She earned a Ph.D. in the Integrated Composition, Improvisation, and Technology program from the University of California- Irvine in June 2022. Her recently released album, *The Antidote Suite*, has received critical reviews in publications such as *Downbeat Magazine*, *The New York Times*, and *The Wire*. The album was listed as a notable release on NPR's All Things Considered and Bandcamp Daily's album of the day (July 27, 2022). As a sound artist, she has composed sound for art installations, scored films, and created sound designs for gallery spaces and short independent films.

Rah Hite

Rah Hite is a composer, multi-instrumentalist, beatmaker, and turntablist from Delaware, US. Ranging from piano & saxophone to 808s & trap drums, his compositions feature a diverse fusion of hip hop and jazz influence. He is especially interested in the serendipitous uses of computer technology in subgenres often underrepresented in academia. Growing up in the age of the internet, they also seek to map the migration and evolution of music & dance styles since the rise of social media platforms.

Rah graduated from Bucknell University with a Bachelor of Arts in Contemporary Music Composition in spring 2023. He is currently pursuing a PhD in Composition & Computer Technology at the University of Virginia. In addition to having released three projects under the alias "Rah V", they've

performed as a solo musician, in bands & ensembles of varying genres, and has DJ'ed events across the east coast.

Gabrielle Cerberville

Gabrielle Cerberville (b. 1991 in Sleepy Hollow, NY) is a curious American composer turned creative alchemist. She writes with an experimental flair that is at once familiar and alien, and her work regularly blends the lines between disciplines and discrete art forms. Her work is an exploration of communication, primarily between humans and our natural neighbors (plants, fungi, animals, and finding our place within ecosystems). She holds a Masters of Music in composition from Western Michigan University and a Bachelor of Music from Butler University in composition, and is pursuing her Ph.D in Music Composition and Computer Technologies at the University of Virginia.

Gabrielle's works have been featured across the US and Europe. She has been honored with residencies at United Plant Savers in Ohio, Port Austin AiR in Michigan, Listhus in Iceland, Arts Letters and Numbers in New York, NES in Iceland, Convergence in Indianapolis, and has participated in several festivals, including the Ammerman Symposium, MOXsonic, Impulse New Music, EMM, Skammdegi, and A! Festival. Gabrielle's striking and welcoming compositions have been highlighted by the artistic talents of Shanna Pranaitis, Forward Motion, Elizabeth A. Baker, Ashley Walters, Kory Reeder, Ascending Duo, Circuit721, Sotto Voce, Nicholas Tolle, Verdant Vibes, and others. She is also a well-known figure in the mycology and foraging communities, and lectures widely about sustainability, edible wild plants and fungi, identification, and environmental activism.

Carter John Rice

Carter John Rice is an assistant professor of Multimedia Arts Technology at Western Michigan University. A native of Minot, North Dakota, Rice is not only a composer but also an audio engineer and educator drawn to music through a desire to instill knowledge in others. He is passionate about music education and enjoys teaching music at all levels.

As a composer, Rice draws inspiration from a wide array of sources including acoustic phenomena, cognitive science, and classical mechanics. His music has been featured at venues such as the national SEAMUS conference, the national conference for the Society of Composers Inc. (SCI), the International Computer Music Conference, Electronic Music Midwest, and the Electroacoustic Barn Dance.

Rice holds a bachelor's degree in music theory and composition from Concordia College, a master's degree in music composition from Bowling Green State University, and a doctor of arts in music composition from Ball State University. He has studied with Elainie Lillios, Christopher Dietz, Michael Pounds, Jody Nagel, Keith Kothman, Daniel Breedon, and Steven Makela.

Kristin Hauge

Kristin Hauge received her undergraduate degree in 2018 from Princeton University, where she majored in music with a focus in composition. Her work thus far includes orchestral and chamber works, choral compositions, collaborative piano arrangements, and a composition for jazz piano trio. She is interested in pursuing interdisciplinary projects that incorporate acoustic and electronic media. Through her work, she hopes to explore many facets of musical expression, including the relationship between music and nature (with a particular focus on birdsong, motion capture, and soundscapes), recording and production techniques, synthesizers and electric string instruments, and immersive audiovisual experiences such as interactive websites and installations. In addition to composing, Kristin plays piano, violin, and viola, and is an avid pit orchestra musician (primarily on keyboards). Before joining CCT, she taught high school orchestra for three years in New Jersey.

Nicole Mitchell Gantt

Nicole Mitchell is an award-winning creative flutist, composer, conceptualist, bandleader and educator. Mitchell initially emerged from Chicago's innovative music scene in the late 90s, as a co-founder of the all-woman group Samana, a member of the David Boykin Expanse and a member of Hamid Drake's Soundscapes with Glenda Zahra Baker. Mitchell's music celebrates contemporary and experimental African American culture. Her entry into improvisation was in Los Angeles with Najite Agindotan's Afrobeat band, Une Igede. For over 20 years, Mitchell's critically acclaimed Chicago-based Black Earth Ensemble (BEE) has been her primary compositional laboratory with which she has performed at festivals and art venues throughout Europe, Canada, and the US. The former first woman president of the Association for the Advancement of Creative Musicians (AACM), Mitchell composes for contemporary ensembles of varied instrumentation and size (from solo to orchestra and big band) while incorporating improvisation and a wide aesthetic expression. As a flutist she has developed a unique improvisational language and has been repeatedly awarded "Top Flutist of the Year" by Downbeat Magazine Critics Poll and the Jazz Journalists Association (2010-2023). Mitchell's mentors have included James Newton, Anthony Davis, Edward Wilkerson Jr, Arveeayl Ra, Maia, Shanta Nurullah, Anthony Braxton and Brenda Jones. Some of the many musicians she has collaborated with include Rob Mazurek, Tomeka Reid, Chad Taylor, Moor Mother, JoVia Armstrong, Mike Reed, Joshua White, Terri Lyne Carrington, Joelle Leandre, Ballake Sissoko, Roscoe Mitchell and Myra Melford. Mitchell, a United States Artist and Guggenheim Fellow, is the recipient of the Herb Alpert Award, American Academy of Arts and Letters Award, and the Doris Duke Award. As a composer, she has been commissioned by the Chicago Symphony Orchestra's Music NOW, Fromm Foundations, Bang on a Can, French Ministry of Culture, the Museum of Contemporary Art Chicago, the Newport Jazz Festival, the Art Institute of Chicago, the French American Jazz Exchange, Chamber Music America, the Chicago Jazz Festival and International

Contemporary Ensemble (ICE). She is a professor of Black Experimental Music at the University of Virginia.

Ted Coffey

Ted Coffey makes acoustic and electronic music, sound installations, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, The Knitting Factory, Roulette, Symphony Space, and Lincoln Center (NYC), The Lab, New Langton Arts, Zellerbach Hall, and The Yerba Buena Center for the Arts (SF), Wolf Trap and The Kennedy Center (DC), the Korean National University of the Arts (Seoul), The Carre Theatre (Amsterdam), and ZKM (Karlsruhe, Germany). He studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, and Paul Lansky, among others, receiving degrees in music from Dartmouth (AB), Mills College (MFA) and Princeton (MFA, PhD). Since 2011, Coffey has collaborated with the Bill T. Jones / Arnie Zane Dance Company on several projects, including the evening-length work *Story/Time*, which he toured widely with the Company. Other dance projects include works made with Abigail Levine, Paul Matteson, and Jennifer Nugent. Coffey is active in national and international academic communities associated with music and technology, recently serving as President of the Society for Electro-Acoustic Music in the United States (SEAMUS). His writings on aesthetics and politics in the performing arts have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. Recordings of his work are available on the Ellipsis Arts, Everglade, Innova, Audition Records, SEAMUS, crackletimesfavor, EcoSono, Orchard / Sony, and Ravello labels. Coffey is Professor in Composition and Computer Technologies at the University of Virginia, where he teaches courses in composition, music technologies, music aesthetics, and pop.

Luke Dahl

Luke Dahl is a music technologist and researcher, and professor of Composition & Computer Technologies at the University of Virginia Department of Music.