

Legacies of Pauline Oliveros

A symposium celebrating her life, ideas, and music

November 3-4, 2017

Brooklyn, New York

**Concert 1: ShapeShifter Lab, 18 Whitwell Place, Brooklyn
Friday, Nov. 3 @ 8pm; \$10 general/\$5 students**

Anne Bourne, Carrier Band, Seth Cluett, Viv Corringham, David Grubbs, Ethan Hayden, Kristin Norderval, Daniel Weintraub

**Talks, panels, & workshop: Brooklyn College campus
Saturday, Nov. 4, 10am-5pm; FREE**

Mike Bullock, Mairead Case, Viv Corringham, Nicholas DeMaison, Monica Duncan,
Jules Gimbrone, Tomie Hahn, Ethan Hayden, IONE, Ross Karre, Tania León,
Tony Martin, Miya Masaoka, Leaf Miller, Kristin Norderval,
Morton Subotnick, Adam Tinkle, Sherrie Tucker, Sarah Weaver

**Concert 2: Brooklyn College
Saturday, Nov. 4 @ 7pm; FREE**

Curtis Bahn, Monique Buzzarté, Sarah Cahill,
Alex Checile, Tom Ciufo, Douglas Cohen,
Gisela Gamper, Fred Lonberg-Holm,
Kristin Norderval, Tomeka Reid,
Bart Woodstrup

For more info: www.oliveros.bc-ccm.org

Brooklyn
The City
University
College

photo: Mark McCarty



Acknowledgements

Many thanks to the people and organizations that have made this event possible:

- Conservatory of Music of Brooklyn College, Stephanie Jensen-Moulton, Chair
- The MFA programs in Sonic Arts and Media Scoring, Brooklyn College
- Brooklyn College Center for Computer Music (BC-CCM)
- H. Wiley Hitchcock Institute for Studies in American Music
- Professor Maria Conelli, Dean of the School of Visual, Media and Performing Arts, Brooklyn College
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- The CERF fund, Brooklyn College

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Pauline Oliveros



Photo by Paula Court

PAULINE OLIVEROS was a senior figure in contemporary American music. Her career spanned over fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Since the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Pauline Oliveros was the founder of "Deep Listening," which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Pauline Oliveros described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. Deep Listening is my life practice," she explained, simply. Oliveros was founder of the Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer.

Symposium Overview

Schedule



Pauline Oliveros.

Photo by Gisela Gamper

Friday, November 3

8pm

Concert 1: Shapeshifter Lab

- \$10 tickets (\$5 students)
- Daniel Weintraub, excerpt of documentary film in-progress, "Deep Listening: The Story of Pauline Oliveros"
- Carrier Band (Peer Bode, Andrew Deutsch, and Rebekka Palov), "Crossing the Snowstorm"

- Kristin Norderval, "Listening for Pauline"
- Viv Corringham and Ethan Hayden, "Thirteen Changes" *
- Seth Cluett, "The Witness" *
- Anne Bourne and David Grubbs, "Horse Sings from Cloud" *

* Works composed by Pauline Oliveros

Saturday, November 4

Note: All events of this day are free and open to the public, and located on the Brooklyn College campus, Woody Tanger Auditorium (main library, first floor), unless otherwise noted.

10-11am

Talks, panels, & workshop

- Moderator: Lindsey Eckenroth
- Mike Bullock: "Accordion to Pauline"
- Ethan Hayden and Vivienne Corringham: "Signals & (Free) Noyes: Toward a Performance Practice of Heart of Tones"
- Sarah Weaver: "Roots for Deep Listening in Bye Bye Butterfly - An Early Composition of Pauline Oliveros"

11am-Noon

Talks, panels, & workshop

- Moderator: Nomi Epstein
- Adam Tinkle: "The Sonic Arts Guild representative for the West Coast": Pauline Oliveros's resonance aesthetics in context"
- Miya Masaoka: "Re-imagining Sound, Perception and the Vagina: The Vagina is the Third Ear"
- Nicholas DeMaison, IONE, Ross Karre, and Monica Duncan: "Constructing FLOWERS"

Noon-1:30pm

Lunch Break (lunch not provided by symposium)

1:30-2:30pm

Talks, panels, & workshop

- Moderator: David Grubbs
- Mairead Case: "Wilma Deering & Pauline"
- Jules Gimbrone: "Unnatural Acts Between Consenting Adults - Screening and Excerpt from A Room Without Walls: Experimental Music and Queer Space"
- Kristin Norderval: "The Queer Roots and Effects of Deep Listening"

2:45-3:30pm

Workshop

- "AUMI: Improvisation across abilities in collaboration and community," by Leaf Miller and Sherrie Tucker

3:45-5pm

Panel Discussion

- "Remembering Pauline." Discussion among IONE, Tania León, Morton Subotnick, and Tony Martin, moderated by Tomie Hahn.

7pm

Concert 2: Brooklyn College campus, Studio 312 (Roosevelt Hall Extension)

- Monique Buzzarté, "Invocation"
- Gisela Gamper, "What Goes Around Comes Around: Video documentation of a Pauline Oliveros performance" *
- Thomas Ciufo and Curtis Bahn, "Improvisation, for Pauline"
- Alex Chechile, "Rides Again (for/with Pauline Oliveros)," performed by Vodstrup
- Fred Lonberg-Holm, Tomeka Reid, "Improvisation"
- Monique Buzzarté and Sarah Cahill, "The Gender of Now: There but Not There" *

* Works composed by Pauline Oliveros

9pm

Group Performance: Brooklyn College campus

- *Bonn Feier**, cross-campus procession and performance, led by Douglas Cohen
(Composed by Pauline Oliveros)

Maps and Directions to Event Locations

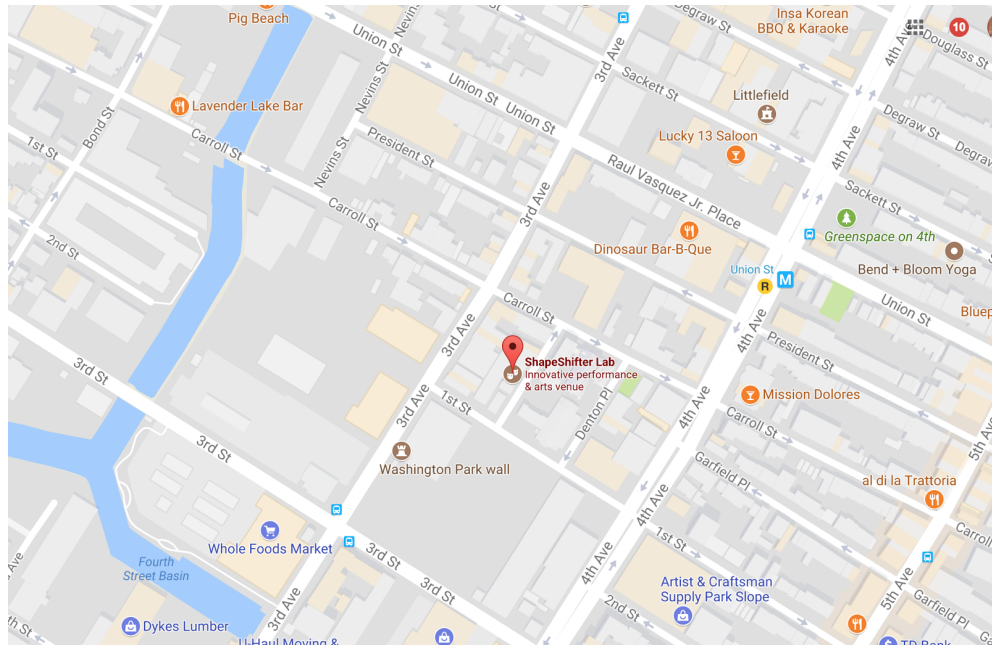
ShapeShifter Lab

18 Whitwell Place, Brooklyn 11215 (between 1st and Carroll Streets, off 4th Ave)

Nearest train: R-train, Union Street Station

<http://www.shapeshifterlab.com/about-us/contact-us/>

Google map to ShapeShifter Lab: <https://goo.gl/maps/gaBKnxEoYZp>



Brooklyn College Campus

2900 Bedford Avenue, Brooklyn 11210

Google map to library: <https://goo.gl/maps/15Y2MdRNfYv>

Google map to Roosevelt Hall: <https://goo.gl/maps/L2ENVu423Q52>

Campus directions and map (see links on right side):

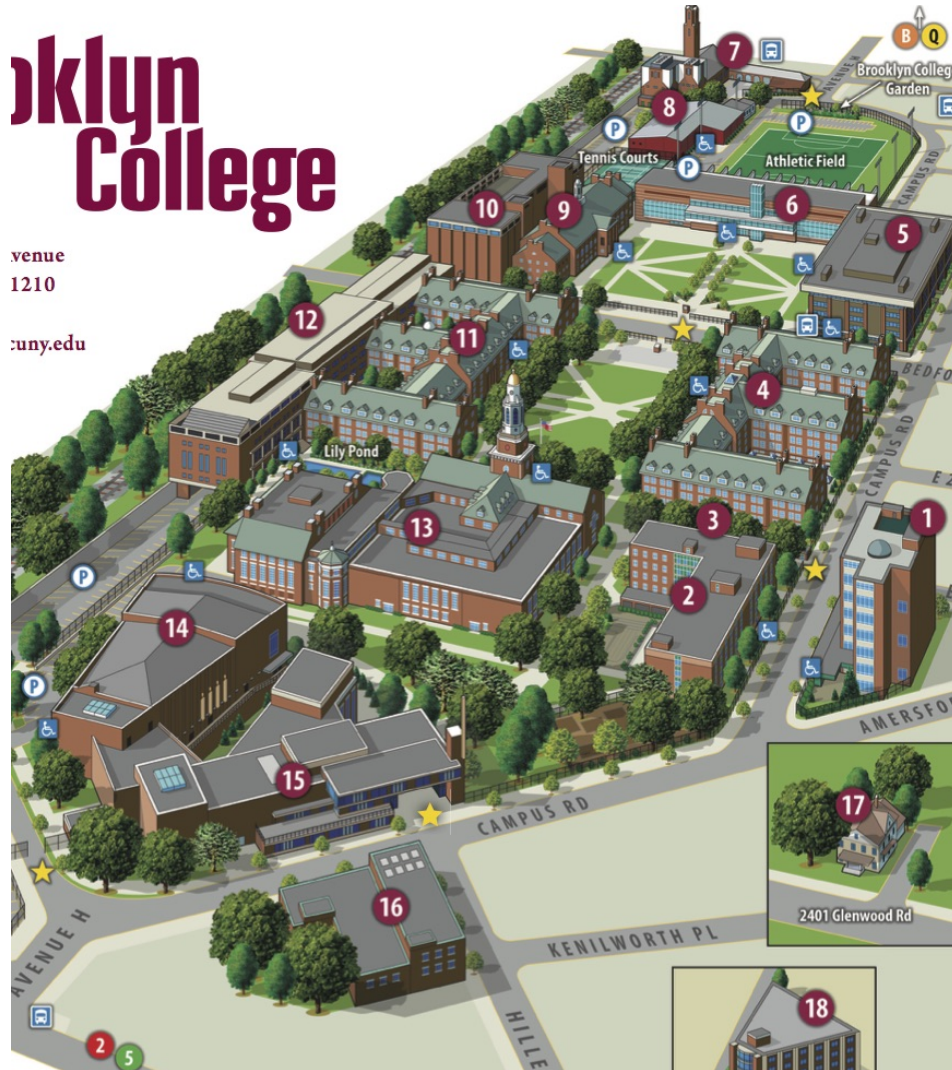
<http://www.brooklyn.cuny.edu/web/about/campus/visit.php>

Download campus map: http://www.brooklyn.cuny.edu/web/abo_misc/111101_CampusMap.pdf

(Map image on next page)

Brooklyn College Campus

- Woody Tanger Auditorium is in the Library - Building #13, with entrance under the bell tower.
- Studio 312 is in Roosevelt Hall Extension - Building #10, with entrance from Roosevelt Hall (#9), either from Bedford Avenue side door or main entrance.



Woody Tanger Auditorium (Brooklyn College Library) is on the first floor of the library, in the back, right corner.

Studio 312 is on the third floor of Roosevelt Hall Extension. We will have signage to help visitors locate the hall.

Symposium Organizers and Staff

Symposium Directors

Douglas Geers, Symposium Director

Whitney George, Co-Director, concerts producer

Lindsey Eckenroth, Co-Director

Organizing Committee

Ray Allen

George Brunner

Douglas Cohen

David Grubbs

Stephanie Jensen-Moulton

Tania León

Arturo O'Farrill

Bim Strasberg

Jeffrey Taylor

Symposium Staff

Howard Alper

Max Alper

Gabriela Baez

John Baylies

Sean Fowler

Dave Koenig

Mengjie Maggie Qi

Bradley Schirmer

Production Staff

Bim Strasberg, Concert Office Coordinator

Jonathan Söderlund, Concert Office Assistant

Elijah Blumhofe, Concert Office Assistant

Jesús Gerdel, videographer

Concert One

Friday, November 3, 8pm, ShapeShifter Lab, 18 Whitwell Place, Brooklyn

Deep Listening: The Story of Pauline Oliveros

Excerpt of a documentary film by Daniel Weintraub

Listening for Pauline

Kristen Norderval

voice and electronics

Thirteen Changes

Pauline Oliveros

Viv Corringham and Ethan Hayden, *voice*

The Witness

Seth Cluett, *electronics*

Horse Sings from Cloud

Anne Bourne, *voice and violoncello*

David Grubbs, *guitar*

Crossing the Snowstorm

Carrier Band

Peer Bode, Andrew Deutsch, and Rebekka Palov, *electronics*

Program Notes

“Deep Listening: The Story of Pauline Oliveros” by Daniel Weintraub

Three years ago filmmaker Daniel Weintraub began a collaboration with Pauline Oliveros to complete a film about her life and work. Pauline opened countless doors for Daniel to allow him to dive deep into her lengthy and varied career. Daniel filmed over 30 interviews and dozens of events. He also uncovered hundreds of images and hours of rare film and audio recordings during the course of his research. He is now beginning the enormous task of compiling those resources into a cohesive film. At Brooklyn College, Daniel will be screening a short excerpt of his film. He will take questions about the excerpt and discuss the challenges of unifying the many disparate avenues of Pauline's career to best describe her impact and legacy which will undoubtedly reverberate for decades to come.

“Crossing the Snowstorm” by Carrier Band

Carrier Band will perform a piece called "Holding a Baby Tiger." This performance relates to the very first time Andrew Deutsch performed with Pauline live on stage. Having completed the soundcheck with Pauline using her "Expanded Instrument System" just as the concert was about to begin, Pauline reached over to Andrew and said "I'm not going to use my electronics. It's all up to you." If you've ever held a baby tiger you know the feeling, fear and exhilaration. Sounds in this piece are both live and pre-recorded. The pre-recorded sounds were produced using Harmonizer on an Amiga computer and a crackle box designed by Michel Waisvisz. Live sounds will be produced using the same crackle box, the Bode Vocoder and specialized Max patches manipulating the Harald Bode sound archive.

“Listening for Pauline” by Kristin Norderval

Pauline Oliveros' iconic work *Bye Bye Butterfly* affected me profoundly the first time I heard it and it continues to affect me deeply each time I listen to it. That work, and Pauline's work in general, opened innumerable possibilities for how to work with voice, with sound, with composition and with improvisation. In *Listening for Pauline* I pay tribute to Pauline and give thanks for the blessings she bestowed on all of us fortunate enough to work with her. The piece involves real-time sampling and audio processing combined with manipulation of pre-recorded sound files.

“Thirteen Changes “ by Pauline Oliveros

Thirteen Changes, composed by Pauline Oliveros in 1986, is a text score for an unspecified number of musicians employing unspecified instruments. It provides 13 brief phrases to inspire the musicians to imagine, improvise and listen. Some images imply sounds of great delicacy: “A single egg motionless in the desert,” while others suggest a more raucous and playful response: “Rollicking monkeys landing on Mars,” for example. This piece will be performed by the new vocal duo Viv Corringham and Ethan Hayden.

“The Witness” by Pauline Oliveros

The Witness may be performed by a soloist, as a duet with an imaginary partner, or as an ensemble for two to a hundred or more performers. If performed as a sound piece any instruments or voices capable of following the instructions may be used.

The structure of *The Witness* consists of three strategies for listening and responding with guidelines for the use of the strategies (Attention to self, Attention to other, Attention all over). *The Witness* lends itself well to movement and drama as well as music. It may be performed either as music, movement, or drama, or in any combination. Performers may use any medium exclusively or sound, movement and/or dramatic action in combination.

The performance could take place in a variety of performance situations including theaters, museums, alternative spaces, outdoor amphitheaters, or other outdoor locations. Performers could be close together or at long or changing distances from one another. They could be inside, surrounding, or moving through an audience.

“Horse Sings from Cloud” by Pauline Oliveros (1977)

Sustain one or more tones or sounds until any desire to change the tone(s) or sound(s) subsides. When there is no desire to change the tone(s) or sound(s) then change.

“Horse Sings from Cloud is based on a dream Oliveros had, and offers interactive billows of sustained accordion and vocal drones, broken only by the need for breath – in the lungs of singer and accordion both. The piece is hypnotic and stately, with the vibrations of reeds and larynx combining to create the sense of a calming and centering ancient ritual.”

--Dusted

Adapted for Anne Bourne, cello and voice, and David Grubbs, electric guitar
In honour of Pauline Oliveros: an echo of our shared performances

Saturday, November 4

Presentations

10am-5pm, Woody Tanger Auditorium, Brooklyn College Library, Brooklyn College campus

Symposium: Legacies of Pauline Oliveros

Nov. 4 Saturday Schedule:

10-11 a.m.

Talks, panels, & workshop

Moderator: Lindsey Eckenroth

Mike Bullock: *Accordion to Pauline*

Ethan Hayden and Vivienne Corringham: *Signals & (Free) Noyes: Toward a Performance Practice of Heart of Tones*

Sarah Weaver: *Roots for Deep Listening in Bye Bye Butterfly—An Early Composition of Pauline Oliveros*

11 a.m.- Noon

Talks, panels, & workshop

Moderator: Nomi Epstein

Adam Tinkle: *The Sonic Arts Guild representative for the West Coast: Pauline Oliveros' resonance aesthetics in context*

Miya Masaoka: *Re-imagining Sound, Perception, and the Vagina: The Vagina is the Third Ear*

Nicholas DeMaison, IONE, Ross Karre, and Monica Duncan: *Constructing FLOWERS*

12-1:30 p.m.

Lunch break

1:30-2:30 p.m.

Talks, panels, & workshop

Moderator: David Grubbs

Mairead Case: *Wilma Deering and Pauline*

Jules Gimbrone: *Unnatural Acts Between Consenting Adults—Screening and Excerpt from A Room Without Walls: Experimental Music and Queer Space*

Kristin Norderval: *The Queer Roots and Effects of Deep Listening*

2:45-3:30 p.m.

Workshop

AUMI: *Improvisation across abilities in collaboration and community*, by Leaf Miller and Sherrie Tucker

3:45-5 p.m.

Panel Discussion

Moderator: Tomie Hahn

IONE, Tania Leon, Morton Subotnick, and Tony Martin: *Remembering Pauline*

7 p.m.

Concert 2: Brooklyn College campus, Studio 312 (Roosevelt Hall Ex.)

Monique Buzzarte: *Invocation*

Gisela Gamper: *What Goes Around Comes Around: Video documentation of a Pauline Oliveros performance*

Thomas Cuifo and Curtis Bahn: *Improvisation, for Pauline*

Alex Chechile: *Rides Again (for/with Pauline Oliveros)*, performed by Vodstrup

Fred Lonberg-Holm, Tomeka Reid: *Improvisation*

Monique Buzzarte and Sarah Cahill: *The Gender of Now: There But Not There*

9 p.m.

Group Performance: Brooklyn College campus

Bonn Feier, a cross-campus procession and performance, led by Douglas Cohen

Works composed by Pauline Oliveros

Presentation Abstracts

10-11am:

“Accordion to Pauline” by Mike Bullock

Improvisation on the accordion was central to Pauline Oliveros’ compositional practice. From the Deep Listening Band to cutting edge telematics, from acoustic to digital instruments, Oliveros’ accordions were extensions of her breath and body, and thus fully integrated organs of her listening practice.

In her role on my dissertation committee, Prof. Oliveros helped me develop the term *self-idiomatic music* to analyze the evolving landscape of freely improvised musics that keep eluding more established – and loaded – terms like free jazz and non-idiomatic. I intend the term not as a genre label but rather as a way to discuss personal and interpersonal music-making tactics. Pauline – with or without her accordion – was unquestionably an idiom of one, but her self-idiom was tirelessly interpersonal.

In this presentation, I will focus on the most interpersonal, for me, of Pauline’s accordion improvisations: a series of fully improvised duos she and I recorded in 2008 at the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at RPI, where she taught. Several unedited selections from this session were released on Cassauna, a cassette sub-label of Important Records. Pauline named the release “Accordion to Bass.” Though our contributions sound roughly equal and democratic, there is no question who is the teacher in this grouping and who is the student, and the title aptly frames the music this way. I will also discuss a recent composition of mine, *Accordions to Basses*, a multichannel piece made in memoriam, and based on the EMPAC recording sessions.

“Signals & (Free) Noyes: Toward a Performance Practice of Heart of Tones” by Ethan Hayden and Vivienne Corringham

Pauline Oliveros’s *Anthology of Text Scores* contains over a hundred open pieces which the composer described as works of “algorithmic improvisation.” Many of these scores consist simply of recipe-like directions or deliberately abstract prompts, relying on such texts to create a “freer area of music making that is reliant on ways of listening and responding”.

This presentation will focus on one of these works, *Heart of Tones* for trombone and oscillators, a meditative drone piece with colorful theatrical elements. Despite its misleadingly simple instructions, the piece has a rich performance history and a unique unwritten performance practice. Through interviews with a number of musicians who have performed the piece under the guidance of the composer, it became clear that there are elements of the piece which Oliveros chose not to include in the score, including particular listening strategies, formal and technical procedures, and aesthetic considerations.

Combining this information with analyses of several key performances of *Heart of Tones* and adding my own experience performing the piece and developing electroacoustic and visual treatments for it, this presentation will attempt to establish a locus for a performance practice for the piece, creating a resource of value to scholars, performers, and audiences. The presentation will also include remarks by Vivienne Corringham, a member of the Avatar Orchestra Metaverse, for whom Oliveros created a special 'mixed reality' version of the piece to be performed virtually on the Second Life platform.

“Roots for Deep Listening in *Bye Bye Butterfly* - An Early Composition of Pauline Oliveros” by Sarah Weaver

Pauline Oliveros (1932-2016) is a luminary figure in American music. She was a pioneer in many fields, including composition, improvisation, tape and electronic music, and accordion performance. Oliveros was also the founder of Deep Listening, a practice based upon principles of improvisation, electronic music, ritual, teaching and meditation, and designed to inspire both trained and untrained musicians to practice the art of listening and responding to environmental conditions in solo and ensemble situations.¹ While Deep Listening permeated Oliveros' work since the establishment of The Deep Listening Band in 1988, the literature surrounding Oliveros' work tends to portray an historical gap between Deep Listening and her earlier works, such as her acclaimed tape composition "Bye Bye Butterfly", a 2-channel 8-minute tape composition made at the San Francisco Tape Music Center in 1965. A main factor of this gap is an over-emphasis on Oliveros' status as a female composer, rather than direct engagement with the musical elements of her work. This has caused "Bye Bye Butterfly" to be interpreted prominently as a feminist work, even though, according to Oliveros herself, the work was not intended this way.² Furthermore, historical significance tends to be placed on this piece, and on its relationship with Oliveros as a female composer, instead of portraying her work and significance based on her music. This paper explores cultural factors contributing to this historical gap in accounts of Oliveros' music, locates roots of Deep Listening in "Bye Bye Butterfly", and offers a refined portrayal of Oliveros' music.

11am-noon:

”The SAG Representative for the West Coast’: Oliveros and the creative community of live electronics, 1964-1970” by Adam Tinkle

In this paper, I follow up a comment by Gordon Mumma that Pauline Oliveros was the “representative for the West Coast” of the tight-knit collaborative community of live electronics composer-performers that included Mumma, Robert Ashley, Alvin Lucier, David Behrman, and David Tudor. Driven by the picture of her collaborative relationships that emerge from her archive, I ask: How did Oliveros become connected with this group? Despite ultimately not joining the touring Sonic Arts Union, in what important ways was she connected with this expanded creative community nonetheless? And most importantly, what musical influences were exchanged between Oliveros and the other members? In an effort to try to answer this final question, I characterize the group’s shared fixation on the phenomenon of acoustical resonance, and seek to show how this overarching theme transformed, in Oliveros’ compositional hands, from electro-acoustic performance practice into the unamplified participatory work to which she subsequently devoted so much of her life.

“Re-imagining Sound, Perception and the Vagina: The Vagina is the Third Ear” by Miya Masaoka

This talk is inspired from the concepts and approaches of Pauline Oliveros’ thoughts on ways of listening.

Vaginistas!

What would an ear look like without the bony cartilage? The ear, with its cartilage pleats strongly resembles the fleshy contours of the vagina, with slightly messy folds that flop. Genital vaginal folds and flaps, like the cartilage folds of the ear, create a topography for listening, perceiving, feeling. The “Third Ear” modality is an epistemological premise, whereby the vagina, rich in nerve endings, is a site for perception; a conceptual device that hovers within a literary and historically constructed mythical landscape. The “Vaginated Third Ear” is a purposefully fluid proposition, and resists categorization and rigid binaries. Yet perhaps better still it can be described as a genre in the taxonomy of the body.

Like the third eye it conjures a psychic and spiritual space of intuition, transcendence and extra sensory knowledge and perception. Employing and integrating practices such as bodily self-awareness, Deep Listening, meditative and yoga concentration, one can subtly and gradually nudge one’s attention and consciousness to develop the vaginas’ sensory abilities. The Vaginated Ear enlarges the listening experience, and is a re-claiming of a kind female sexuality. The Vaginated Third Ear borrows from and expands upon the constructed post human virtual body, the willful and purposeful naming, re-naming and constructive creation of body anatomical parts.

“Constructing Flowers” by IONE, Monica Duncan, Nicholas DeMaison, and Senem Pirlir

At the time of her death in November 2016, Pauline Oliveros and her partner IONE were engaged in writing *THE NUBIAN WORD FOR FLOWERS*, an experimental chamber opera exploring imaginary scenes in the life of early 20th Century British Field Marshall Herbert Kitchener as it intersected with the Nubian people of Egypt and the Sudan.

Excerpts of the work-in-progress had been previously presented in workshop settings in 2013 at the Hammer Museum (Los Angeles, CA), and in 2016 at Rensselaer Polytechnic Institute's Craive Lab (Troy, NY). In consultation with IONE, the decision was made in February 2017 that the team already engaged to premiere the opera in its entirety would continue its work to realize Pauline's last piece.

Nicholas DeMaison (Score Construction/Music Direction), Monica Duncan (Video Design), Senem Pirlir (Sound Design), and IONE (Libretto/Stage Direction), will discuss the opera, the early stages of its collaborative creation, the material left by Pauline, and the particular challenges of assembling a work for posthumous performance by a composer whose primary practice did not reside in standard notation. Our aim is to give some background and contextualization prior to the premiere of the opera on November 30, 2017 at Roulette Intermedium, Brooklyn, presented by ICE, Experiments in Opera, M.o.M, Inc and Roulette.

12:00-1:30: Lunch Break

1:30-2:30pm:

“Wilma Deering & Pauline” by Mairead Case

Much is written and said about Pauline's use of space, and science, and listening. To better understand these lens-like shapes it helps to look at lines and characters too. In this lecture I will ask the room to think about Wilma Deering, Buck Rogers' sidekick and foil, and also one of Pauline's frequently-cited childhood influences. In playing with gender stereotype, Deering played against traditional narrative, much as Pauline has in her genres -- plus what better way to help illuminate a hero's legacy than to sit a minute with her three-year-old self's idol? Wilma Deering was Buck Rogers's co-pilot, a woman, a lieutenant, and a colonel, and one of Pauline's early (and lasting) influences. Today we'll think about her and Pauline as radical prisms and pioneers.

“Unnatural Acts Between Consenting Adults - Screening and Excerpt from A Room Without Walls : Experimental Music and Queer Space” by Jules Gimbrone

For the video series, *Music with Roots in the Aether*, Robert Ashley interviewed the experimental composer Pauline Oliveros in 1976 at the Student Union at Mills College. During the interview Oliveros' clear appearance of queer, butch, female masculinity is transformed into femme drag by friend and actor Carol Vencius, while her lover, performance artist Linda Montano, lies inside of a piano draped in roses, cloth and rope. This drag performance, *Unnatural Acts Between Consenting Adults*, is the idiosyncratic and wonderful counterpoint to the revealing interview in which Oliveros discusses, and performs, the complexities of her artistic work. These complexities can be understood as located both within the tenuous enunciation of Oliveros' queer body and within her compositional strategies. Indeed, the rub of these tensions are central to Oliveros' numerous ventures, and ultimate creation of queer spaces.

“The Queer Roots and Effects of Deep Listening” by Kristin Norderval

This talk explores the radical queer aesthetics and underpinnings of Pauline Oliveros' work and the importance of her bravery as an out butch lesbian composer from the 1970s onward.

2:45-3:30pm: WORKSHOP

“The Adaptive Use Musical Instrument (AUMI) : Improvisation Across Abilities” by Leaf Miller and Sherrie Tucker

This workshop session features the Adaptive Use Musical Instrument (AUMI).

AUMI transforms any computer, iPad, or iPhone into a user friendly and expressive musical instrument. The Adaptive Use Musical Instrument is an innovative music software interface and IOS app that tracks the movements of the user in order to produce sounds and rhythmic patterns. It is available for free as a software download for Mac/PC, and as a free IOS app.

Pauline Oliveros brought together an international team of musicians, programmers, therapists, educators, students, and researchers, and founded the AUMI project. The interface was created in 2007 by Zane Van Dusen, an original project member and RPI student, in collaboration with musician and occupational therapist Leaf Miller. AUMI was developed and first used in drum workshops for children with special needs at Abilities First School, Poughkeepsie , New York.

While AUMI can be used by anyone, the focus has been on working with children and adults with profound physical challenges. In taking these participants as its starting point , AUMI is making improvisation and music-making accessible to the widest possible range of individuals. This approach also opens up the possibility of learning more about the relations between ability, the body, creativity and improvisation from within a cultural context that does not always acknowledge or accept people with disabilities.

This presentation will include a demonstration of the instrument and slide show, video, and research of the AUMI Project and Consortium. AUMI is now in use in a variety of community settings (educational, therapeutic, musical) both nationally and internationally.

AUMI will be available on laptops and iPads for participants to experiment, experience, and play.

2:45-3:30pm: PANEL discussion “Remembering Pauline”

Featuring IONE, Tania León, Tony Martin, and Morton Subotnick

Moderated by Tomie Hahn

Concert Two

Saturday, November 4, 7pm, Studio 312, Roosevelt Extension, Brooklyn College campus

Invocation

Monique Buzzarté

Monique Buzzarté, *conch*

What Goes Around Comes Around

Original video by Gisela Gamper of a Pauline Oliveros performance with
Zach Layton, *e-guitar*; Pauline Oliveros, *v-accordion*
Jonas Braasch, *soprano saxophone*

Improvisation, for Pauline

Thomas Ciufu and Curtis Bahn

Thomas Ciufu, *objects and electronics*
Curtis Bahn, *sitar and electronics*

Rides Again (for/with Pauline Oliveros)

Alex Chechile

Vodstrup (Bart Woodstrup), *electronics and video*

Improvisation

Fred Lonberg-Holm and Tomeka Reid

Fred Lonberg-Holm and Tomeka Reid, *violoncello*

The Gender of Now: There but Not There

Pauline Oliveros

Monique Buzzarté, *trombone*
Sarah Cahill, *piano*

The concert will be followed by a 9 p.m. group processional performance of
Pauline Oliveros' *Bonn Feier* led by Douglas Cohen

Program Notes

“Invocation,” by Monique Buzzarté

[No program note]

“What Goes Around Comes Around video music improvisation,” video by Gisela Gamper

Gisela Gamper, original video

Pauline Oliveros, v-Accordion

Jonas Braasch, soprano saxophone

Zach Layton, e-Guitar

Music improvisation with a video for projection at the CRAIVE Lab, a large-scale virtual reality facility at Rensselaer Polytechnic Institute (RPI) in Troy, New York. The video has been reformatted & reassembled for single channel projection. The sound track is from the original 2015 performance by Pauline Oliveros, Jonas Braasch, and Zach Layton.

“Improvisation, for Pauline” by Thomas Ciufo and Curtis Bahn

Improvisation, for Pauline is an improvisational electronic music performance by composer-improvisers Curtis Bahn and Thomas Ciufo, who design, build, and perform on computer extended instruments. Utilizing a variety of physical interfaces and signal processing techniques, these constructed / composed instruments extend acoustic sound sources and location specific field recordings through real-time computer processing and sonic transformation. Custom instruments developed by Bahn and Ciufo include the eSitar, eDilruba, the eighth nerve hybrid electric guitar, the prepared physical / digital piano, as well as a collection of flutes and percussive objects.

This work represents the unique intersection of interactive systems design, sensing technologies, computer extended instrument building and cross-cultural improvisational performance practice. These dynamic and evolving sound spaces live somewhere between foreground and background, between action and stillness, between concrete, remembered, and imagined. More than anything, these sound spaces invite us to listen deeply and to contemplate our relationship to sound, place, each other, and the sound world we inhabit / create. This performance is dedicated to our dear friend, collaborator, and colleague, Pauline Oliveros.

“Rides Again (for/with Pauline Oliveros)” by Alex Chechile

In 2006 Pauline Oliveros and Alex Chechile began collaborating on a neurobiofeedback system that Alex constructed as a graduate student at Rensselaer Polytechnic Institute. Although the system was primarily designed for realtime interactions, Alex and Pauline conducted several sessions recording their brainwave activity while listening, meditating, and performing music.

In her early electronic music, Pauline would use signal generators tuned to frequencies above and below the human hearing range. The otherwise inaudible frequencies would produce perceivable tones when combined and amplified. Examples of work utilizing this technique include "Bye Bye Butterfly" (1965) and "I of IV" (1966).

"Rides Again" (2017) revisits collaborations with Pauline and connects to the techniques Oliveros developed for her early electronic work. The recordings of both Pauline's and Alex's brainwaves are combined, amplified, and scaled to fill frequency regions above and below the threshold of hearing. Specific bands of brainwave activity are parsed and mixed independently to generate the sonic material of the piece.

"Rides Again" is performed by Vodstrup who, along with Alex Chechile, was a student of Pauline at Rensselaer Polytechnic Institute. Together they were founding members of Pauline's improvisational troupe Tintinnabulate. For this performance Vodstrup has designed a visual system that listens to Chechile's music while also incorporating visuals used in performances with Pauline during 2006-08.

"Improvisation" by Fred Lonberg-Holm and Tomeka Reid

Notes on an improvisation for Pauline Oliveros--

About 30 years ago I had the opportunity to take a course with Pauline Oliveros here at Brooklyn College. I was already familiar with her music but knew little about her otherwise.

During the semester, we of course practiced deep listening every week but also addressed a variety of arts related issues--from the marginalization of women composers to the intersection of art and business--as well as broader issues including political violence, carpentry, food... all manner of things.

Her patience with us, a very wide ranging group in terms of temperament, exposure, development and many other factors, was perhaps the most interesting lesson of all for me.

Occasionally she and I would ride the train into the city after class. I had always enjoyed the sounds of the IRT but listening with her made the rides that much better.

At the end of the semester, she suggested I apply to Mills for grad school. I might not have thought of it without her and in retrospect, it was great advice.

I am pleased to be able to return to Brooklyn College to celebrate Pauline and to have my esteemed friend and fellow cellist Tomeka Reid join me. While Pauline would say the accordion has lungs, I suggest that the cello has vocal cords.

While the music we will make today is our own, we will be thinking of Pauline in general and her composition "The Wanderer" in particular.

“The Gender of Now: There But Not There by Pauline Oliveros

In *The Gender of Now: There But Not There*, each performer alternates freely throughout the composition between nine composed identities. Pauline Oliveros had previously written solo works for each of tonight’s performers (*Red Shifts* (2000) for trombone, oscillators, and noise for Monique Buzzarté and *Quintuplets Play Pen: Homage to Ruth Crawford Seeger* (2001) for Sarah Cahill), who first performed together in Pauline Oliveros’ *Trio for Flute, Piano, and Page-Turner* (1963) at "Sounding the Margins," a forty-year retrospective of Oliveros’ work held in San Francisco in 2002. *The Gender of Now: There But Not There* was commissioned by New Music Bay Area for these performer through the Patsy Lu Music Fund administered by the Open Meadows Foundation.

Processional Performance and Bonfire

Saturday, November 4, Brooklyn College Campus

Beginning at Roosevelt Hall following 7pm concert

Ending at the Whitehead Hall plaza

“Bonn Feier” by Pauline Oliveros

Led by Douglas Cohen

Bonn Feier won first prize in the city of Bonn, Germany’s International Beethoven Festival composition contest of 1971. The competition theme that year was “music for outdoor spaces.” Pauline described Bonn Feier as “an environmental theater piece for specialized and non-specialized performers.” The jury agreed that her integration of artists and Bonn residents made it deserving of the city’s honor.

Bonn Feier aims “to gradually and subtly subvert perception so that normal activity seems as strange or displaced as any of the special activities.” Eventually “the whole city or campus becomes a theater, and all of its inhabitants, players.” It ends with the ritualistic finale of a bonfire.

— Adapted from “New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification,” by Amy C. Beal

Tonight we will enact our own performance of Bonn Feier as we process from the concert space in Roosevelt Hall to the plaza in front of Whitehead Hall. There we will gather in front of two ritualistic fires and roast marshmallows (including some for vegans!)

Participant Biographies

Ray Allen is professor of music at Brooklyn College and the CUNY Graduate Center. In addition he directs the American Studies Program and serves as a senior associate at the H. Wiley Hitchcock Institute for Studies in American Music. He teaches courses on American folk and popular music with an emphasis on the music cultures of New York City.

Allen's research focuses on a variety of American folk and popular music, ranging from African American gospel and Caribbean Carnival music to works of composers Ruth Crawford Seeger and George Gershwin, with a special interest in New York City music cultures. He is the author of books and articles on American, African American and Afro-Caribbean vernacular music styles, including *Singing in the Spirit: African-American Sacred Quartets in New York City* (University of Pennsylvania Press, 1991), and is co-editor of *Island Sounds in the Global City: Caribbean Popular Music and Identity in New York* (University of Illinois Press, 1998) and most recently *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth Century American Music* (University of Rochester Press, 2007). He is currently completing a manuscript on the New Lost City Ramblers and the urban folk music revival of the 1950s and 1960s.

Trained in folklore, ethnomusicology, and American Studies, Allen received a bachelor of science degree from Bucknell University and a doctorate from the University of Pennsylvania.

Curtis Bahn is an improvising composer involved in relationships of body, gesture, technology and sound. He holds a Ph.D. in music composition from Princeton University, and studies Hindustani classical music as a formal disciple of acclaimed sitarist, Ustad Shahid Parvez Khan. He has taught at Columbia University, Brown, NYU, Princeton, and CUNY. His music has been presented internationally at venues including Lincoln Center, Sadler's Wells - London, *Palais Garnier* – Paris, *Grand Theatre de la Ville* – Luxembourg, as well as numerous festivals, small clubs and academic conferences. He has worked with the Trisha Brown and Merce Cunningham Dance Companies. Curtis recently was named the “Ralph Samuelson fellow” through the Asian Cultural Council, receiving a grant to study and collaborate with artists in India.

Carrier Band was formed in 1998 by Andrew Deutsch, Pauline Oliveros, and Peer Bode. Later, in early 2000, Rabekkah Palov joined the group. Common to every performance of Carrier Band is the incorporation of instruments, audio recordings, voice and text by the pioneering electronic instrument designer and father to Peer Bode, Harald Bode. Since 1998 Carrier Band has performed with Emil Schult, Don Metz, Caspar Abocab, Tom Kostusiack, and Steina Vasulka and has released 5 CDs of electronic music.

Composer **Anne Bourne** creates emergent sound work from parallel streams of cello and voice, in intermedia context, without words. In international performance, Anne has made work with Eric Chenaux, Tom Cora, Susie Ibarra, Nicolas Collins, Eve Egoyan, Michael Ondaatje, Ione and ICE, and significantly Pauline Oliveros. After meeting Oliveros in telematic concert, Anne

attended Deep Listening retreats in the Sangre de Cristo Mountains, 1994 on. Anne carries Oliveros' text scores, experiential sound pieces for community, presenting recently at the Royal Geographical Society, London, UK; ISATMA (International Symposium for Assistive Technologies for Art and Music,) Rensselaer, NY; Obey and XAvant, 2017.

Anne's recordings span from Jane Siberry 'The Walking,' Reprise 1987; to 'dearness' a trio with Fred Frith and John Oswald, Spool 2001; to Oliveros' masterwork 'Primordial/ Lift,' premiered with Pauline Oliveros, David Grubbs and Tony Conrad, at Hallwall's, TotE, 1998; appearing on all subsequent performances including Issue Project Room, TAIGA, 2012. Anne records in immersive environments on Wolfe Island with Matt Rogalsky. With permissions from the Pauline Oliveros Trust, Anne with Christopher Willes and Public Recordings performed Oliveros' 'To Valerie Solanas and Marilyn Monroe in recognition of their Desperation' in residency with Feminist Art Museum, towards a 2018 production. On faculty for Banff Centre for Art and Creativity, Collective Collaboration Lab, Anne taught improvisation with Netherlands based dancer Michael Schumacher, 2017. Anne is the author of 'Swathe (for Alice)' in The Dreaming Heart, (DL Publications, 2018.) Anne believes each creative expression is an opportunity for listening to difference as beauty.

Jonas Braasch is a psychoacoustician, aural architect, and experimental musician. His research work focuses on functional models of the auditory system, large-scale, large-scale immersive and interactive virtual reality systems, and intelligent music systems. Currently, he is interested in binaural models that can handle room reflections and simulate head movements. He is also working on an intelligent music agent, Caira, to understand and simulate human creativity in the context of Free Music improvisation. Together with Pauline Oliveros and Doug Van Nort, he regularly performs and records with the trio Triple Point, which also serves as a research platform for the Caira development. Dr. Braasch received a Master's Degree in Physics from the Technical University of Dortmund in 1998, and two doctoral degrees from the University of Bochum in Electrical Engineering and Information Technology in 2001 and Musicology in 2004. Afterwards, he worked as Assistant Professor in McGill University's Sound Recording Program before joining Rensselaer Polytechnic Institute in 2006, where he is now Associate Professor in the School of Architecture and Director of the Center for Cognition, Communication, and Culture.

George Brunner is a composer and performer, researcher/writer, recording engineer/producer and teacher. His music has been performed throughout the United States, Europe, Asia and South America. Brunner has been composer-in-residence in 1996, 1998, and 2001 at both EMS (Electroacoustic Music Studios) and Kungliga Musikhögskolan (Royal College of Music) in Stockholm. A recent recipient of research grants from the American Scandinavian Foundation and the Svenska Institutet of Sweden, he is at present writing a book on text sound composition and is considered an authority on the subject.

Mike Bullock is a composer, intermedia artist, and scholar based in Philadelphia. His work encompasses electroacoustic improvisation, modular synthesis, field recording, intermedia installation, contrabass and bass guitar, porcelain making, illustration, and critical writing.

Bullock has been performing electroacoustic improvised music since the mid 90s and has performed across the US and in Europe, at venues such as Fylkingen in Stockholm, Sweden; Instants Chavirés in Paris; Café OTO in London; Experimental Intermedia and ISSUE Project Room in New York City; The Philadelphia Museum of Art; and EMPAC in Troy, NY. In June 2015, Bullock received a Performance Grant from the Pew Center for Arts and Heritage.

Monique Buzzarté, trombonist/composer, is a leading proponent of contemporary music selected by Meet the Composer as a "Soloist Champion" in recognition of her long history of commissioning and premiering new works. Her recordings on the Deep Listening label include *Fluctuations* with Ellen Fullman, *Holding Patterns* as Zanana, and *Dreaming Wide Awake* with the New Circle Five. The past Co-Chair of GRIME International (Gender Research in Music Education), as Vice President of the International Alliance for Women in Music she led advocacy efforts resulting in 1997 to the admission of women members into the Vienna Philharmonic. Buzzarté holds BA and BM degrees from the University of Washington where she was a student of Stuart Dempster, along with a MM from the Manhattan School of Music. Pauline Oliveros' *Red Shifts* (2000) for trombone, four oscillators, and noise and *The Gender of Now: There But Not There* (2005) for trombone and piano were both written for Buzzarté, who contributed the Midword for Oliveros' *Sounding the Margins: Collected Writings 1992-2009*, served on the Deep Listening Institute board of directors, and is certified to teach the meditative improvisation practices of Deep Listening. www.buzzarte.org

Sarah Cahill, recently called "a sterling pianist and an intrepid illuminator of the classical avant-garde" by the New York Times and "a brilliant and charismatic advocate for modern and contemporary composers" by Time Out New York, has commissioned, premiered, and recorded numerous compositions for solo piano. Composers who have dedicated works to her include Pauline Oliveros, John Adams, Terry Riley, Frederic Rzewski, Yoko Ono, and Ingram Marshall, and she has also premiered pieces by Lou Harrison, Julia Wolfe, Toshi Ichianagi, George Lewis, Leo Ornstein, and many others. Recent appearances include Terry Riley's Sri Moonshine series, the Cleveland Museum of Art, a concert at San Quentin of the music Henry Cowell wrote while incarcerated there, four performances at the San Francisco Symphony's Soundbox, and a residency at the Noguchi Museum. Her radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 8 to 10 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and curates a monthly series of new music concerts at the Berkeley Art Museum.

Mairead Case is a working writer. A PhD candidate at the University of Denver and teacher at the Jack Kerouac School of Disembodied Poetics, DU, and the Denver women's jail, Mairead is the author of *SEE YOU IN THE MORNING* (featherproof) and *TENDERNESS* (Meekling

Press). Before Denver she lived in Chicago for a decade, working at places like Louder Than a Bomb, PUNK PLANET, and the Poetry Foundation.

Alex Chechile is an artist and composer whose work develops in parallel with research in neuroscience, psychoacoustics, and the biomechanics of hearing. His electroacoustic compositions and installations bring transparency to otherwise invisible processes in biology and technology.

His projects have been supported by The New York State Council on the Arts (NYSCA), Harvestworks (NYC), Issue Project Room (NYC), the Experimental Television Center (NY), the Deep Listening Institute (NY), and the American Embassy, and his work has been presented worldwide at venues including MoMA (NYC), IRCAM (Paris), and ICMC (Utrecht). Alex was a founding member of Pauline Oliveros' Tintinnabulate ensemble, collaborated with Mercury Rev, and opened for Primus.

Chechile is a Ph.D. candidate at Stanford University's Center for Computer Research in Music and Acoustics, holds an MFA in Electronic Art from Rensselaer Polytechnic Institute and a BA in Music from Tufts University.

Seth Cluett is an artist whose work includes installation, concert music, photography, and critical writing. His research investigates auditory memory, architectural acoustics, virtual reality, and the history and documentation of sound in the arts. His work has been presented at venues such as the Palais de Tokyo, the Whitney, MoMA PS1, Ars Electronica, and Eyebeam. The recipient of awards from Meet the Composer and the Foundation for Contemporary Arts Emergency Grant, Cluett holds a PhD in composition from Princeton University and an MFA in electronic art from Rensselaer Polytechnic Institute. He has published writings with *Tacet Revue*, *Leonardo Music Journal*, and the *Journal of the Acoustical Society of America*, and his creative work has been documented by Line Imprint and Errant Bodies Press as well as the Sedimental and Winds Measure record labels. He is Artist-in-Residence at Nokia Bell Labs and is jointly-appointment as Assistant Professor in the programs in visual arts and music & technology at Stevens Institute of Technology in Hoboken, New Jersey.

Douglas Cohen is an intermedia composer and often collaborator with film, performance and folk artists. He was an early advocate for digital media on the Internet. He organized the NewMusNet Conference of Arts Wire with Pauline Oliveros and later was arts wire systems coordinator.

Cohen is a specialist in American experimental music and pays particular attention to the work of John Cage, Morton Feldman and Pauline Oliveros. He co-created and produced the evening-length intermedia work *imusircus* at Experimental Intermedia in New York and LACE Gallery in Los Angeles (later with the California EAR Unit at the L.A. County Museum of Art) as City Circus events for the John Cage exhibition *Rolywholyover a Circus*.

He received a bachelor of fine arts and a master of fine arts from the California Institute of the Arts, and a doctorate from the State University of New York at Buffalo.

Viv Corringham is a New York based vocalist and composer. Her work includes performances, installations, radio works and soundwalks. She is interested in exploring people's special relationship with familiar places and how that links to personal history and memory.

Certified to teach Deep Listening practice by Pauline Oliveros, she has recently facilitated workshops at Rubin Museum, NY, in Hong Kong and Manila. For many years she performed with Pauline Oliveros in Avatar Orchestra Metaverse in Second Life.

The recipient of two McKnight Composer Fellowships and an MA in Sonic Art from Middlesex University, London, her work has received international recognition and been presented in twenty two countries on five continents.

Thomas Ciuffo is a sound artist, composer, improviser, and researcher working at the intersections of electroacoustic performance, interactive instrument design, sonic art and emerging digital technologies. He holds a Ph.D. in Computer Music and New Media from Brown University. International festival presentations or performances include Visiones Sonoras in Mexico City, the Enaction in Arts Conference in France, the New Interfaces for Musical Expression conference (Vancouver, Genoa, Montreal and Ann Arbor) as well as numerous conference presentations for the International Computer Music Society and International Society for Improvised Music.

Nicholas DeMaison is a New York-based conductor and composer whose performances, including dozens of premieres of new instrumental, operatic, and choral works, have been described as "consistently invigorating" (New York Times), "enchanted" (Seen and Heard International), and of the stage premiere of Charles Fussell's *The Astronauts's Tale* at BAM, Opera News wrote: "DeMaison drew shifting, vibrant colors from the accomplished orchestra." Currently the Principal Conductor of ECCE (East Coast Contemporary Ensemble) and Music Director of the Rensselaer Orchestra and Concert Choir in Troy, NY, his recent appearances have included engagements at the Beijing Modern Music Festival (NCPA, Beijing), Handan Grand Theater (Handan, China), Monday Evening Concert Series (Zipper Hall, Los Angeles), The Stone (New York City), Brooklyn Academy of Music (Brooklyn, NY), and Troy Savings Bank Music Hall (Troy, NY), premiering, among other things, new operas by Mojiao Wang (*Encounter*), James Ilgenfritz (*The Ticket That Exploded*), and Nathan Davis (*Hagoromo*). He recently completed a chamber arrangement of Milhaud's *La Mère Coupable*, in which form the opera received its US premiere, and is currently working to complete Pauline Oliveros' opera *The Nubian Word for Flowers* for posthumous premiere, and developing a new semi-staged production of Ibsen/Grieg's *Peer Gynt* for performance at EMPAC in Troy, NY.

Monica Duncan is a video artist and choreographer. Her time-based work investigates the nature of visual perception and audience-performer dynamics through camouflage, stillness and collective image-making. Duncan's video and performance work has been exhibited at Komuna/Warszawa (Warsaw), Mousonturm (Frankfurt), zeitraumexit (Mannheim), The Kitchen (New York City), Parkhaus Projects (Berlin), La Casa Encendida (Madrid), ZKM (Karlsruhe) and LACMA (Los Angeles). She has been a visiting artist at the Atlanta College of Art, Signal Culture, Experimental Television Center and most recently at Scena Robocza (Poznań) in which she co-created along with collaborators Romuald Krężel and Emmilou Rößling, a performative walk and site specific performance, ŻEGNAJ, OLIMPIO (GOODBYE, OLIMPIA). Duncan received her MFA in Visual Arts from the University of California San Diego and is currently finishing her MA in Choreography and Performance at the Institute for Applied Theater Studies, Justus-Liebig-Universität Gießen, Germany.

Lindsey Eckenroth is a doctoral candidate in musicology at the CUNY Graduate Center, and she holds a BMus in flute performance from New York University as well as a MA in musicology from Brooklyn College. Her areas of specialization include popular music and film studies, which she is currently approaching through the lens of rockumentaries. Her work has been published in *Rock Music Studies*, *American Music Review*, and *Women & Music*. Lindsey is employed as Data Coordinator at Répertoire International de Littérature Musicale (RILM), as a Graduate Assistant at the Hitchcock Institute for Studies in American Music, and as an adjunct at Brooklyn College. She is also an active flutist, performing in and around NYC as a member of The Curiosity Cabinet, an interdisciplinary new music ensemble.

Nomi Epstein, D.M.A., is an active composer, educator, and curator/performer of experimental music. Her compositions have been performed throughout the US and Europe at Huddersfeld Contemporary Music Festival, Darmstadt, Bang on a Can, Ostrava Days, and Dog Star, by ensembles such as ICE, Ensemble SurPlus, Wet Ink, Mivos Quartet, Wild Rumpus, and *Dal Niente*. Her recent conceptual opera, *Translation*, was premiered by The Industry and Wild Up in Los Angeles in 2015. She is founder/curator of the critically acclaimed, experimental music performance collective a.pe.ri.od.ic, and also performs in the experimental improvisation trio, NbN. She produced the 2012 Chicago area centennial John Cage Festival, co-produced the 2014 Chicago Wandelweiser Festival, and co-produced the first large-scale US festival of the music of Galina Ustvolskaya. She continues to research, write, and lecture on post-Cagean, notated, experimental music. Epstein has served on the faculties of Northwestern University, Roosevelt University, the University of Illinois at Chicago, DePaul University and the University of Iowa.

Gisela Gamper has been a photographer and image-maker for over 40 years and exhibited widely. Among her grants and numerous awards are two fellowship grants from the Vermont Council on the Arts and the Hasselblad Cover Award in 1991. Gamper's photographs are included in the collection of the Albany Institute of History & Art in Albany, NY and in many private collections. From 1999 to 2011 Gamper created videos for See Hear Now, a real time music and video collaboration with musician David Gamper. The duo created site specific

installations using speakers and projectors in an attempt to immerse the audience in a sonic and visual environment. Selected performance venues include Roulette's Mixology Festival in 2006 and 2008 in NYC, Juilliard's 2005 Beyond The Machine Festival, 2004 SOUNDPlay Festival in Toronto, ISSUE Project Room's Sensorium Festival in Brooklyn in 2009 and their last performance at ISSUE Project Room in 2011.

Douglas Geers is a composer who works extensively with technology in composition, performance and multimedia collaborations. Geers has won numerous grants and awards, including a 2015 Tow Professorship, 2009 Bush Foundation Fellowship Finalist award, 2008 Argosy commission award, 2007 McKnight Composer Fellowship, Jerome Foundation Composers Commissioning Project prizes in both 2007 and 2001, a Fulbright fellowship, and others. Geers studied via scholarships at Xavier University, the University of Cincinnati College-Conservatory of Music and Columbia University, where he received his doctorate in 2002. From 2002 to 2009 he taught at the University of Minnesota in Minneapolis, where he founded and directed the Spark Festival of Electronic Music and Arts; and in fall 2009 he joined the faculty of the Brooklyn College Conservatory, where he is an associate professor of music, Director of the Center for Computer Music, and Director of the MFA program in Sonic Arts.

Whitney George is a composer and conductor who specializes in the use of mixed media to blur the distinctions between concert performance, installation art, and theater. Utilizing a wide variety of material including literary texts, silent film, stock footage, and visual arts, George's compositions are characterized by an immersive theatricality that thrives on collaboration in all phases of the creative process. Her affinity for the macabre, the fantastic, and the bizarre frequently gives rise to musical programs that evoke the traditions of phantasmagoria and melodrama, challenging musicians to experiment with their stage personae, and audiences to widen the scope of their attention. For more information, visit www.whitneygeorge.com

Jules Gimbrone

Jules Gimbrone (b. 1982 Pittsburgh; lives and works in NYC) is an artist and composer who asks how social performance is codified, captured, and transmitted. Gimbrone uses a variety of recording and amplifying technologies, in addition to materials like glass, clay, ice, mold, and the processes of decomposition, to investigate how sound travels through space, bodies, and language as a way of exploring sublimated gendered systems, and to expose the multiple queerings of the performative and pre-formative body. Gimbrone's performances and installations have appeared at such venues as ISSUE Project Room, The Rubin Museum, MOMA PS1, Human Resources LA, Park View Gallery, Vox Populi, Théâtre de l'Usine, Geneva, Switzerland. Gimbrone received an MFA in Music Composition and Integrated Media from CalARTS in 2014.

Tomie Hahn

Tomie Hahn is Director of the Center for Deep Listening at Rensselaer Polytechnic Institute, where she is a Professor in the Arts Department. Tomie is a performer and ethnomusicologist. Her research spans a wide range of area studies and topics including: Japanese traditional

performing arts, Monster Truck rallies, issues of display, the senses and transmission, gesture, and contemplative arts. Her book, *Sensational Knowledge: Embodying Culture through Japanese Dance*, focuses on the transmission of embodied cultural knowledge via the senses (awarded the Alan P. Merriam prize).

Ethan Hayden is a composer, performer, and author based in the American Rust Belt. His acoustic, electronic, and vocal music has been performed at conferences and festivals around the world. He received his Ph.D. in Composition from the University at Buffalo, and holds undergraduate degrees in Composition and Theory from the University of North Texas, and an M.A. in Composition from UB. His principal composition teachers include Cort Lippe, Jeffrey Stadelman, Joseph Klein, Andrew May, and David Bithell. He currently teaches sound synthesis and electroacoustic composition at Buffalo State College.

Ethan is the Associate Director of Wooden Cities, a Buffalo-based contemporary music ensemble, and is active as a performer, regularly presenting new and experimental works for voice, trombone, and electronics. He is the author of Sigur Rós's (), published as part of Bloomsbury's 331/3 series in August 2014.

IONE is a noted author, playwright/director and poet whose works include the critically acclaimed memoir, *Pride of Family Four Generations of American Women of Color*, *Listening in Dreams* and *This is a Dream!* Other works include: *The Night Train to Aswan* and *Nile Night: Remembered Texts from the Deep and Spell Breaking*; *Remembered Ways of Being*, and *Anthology of Women's Mysteries*. She is the playwright and director of *Njinga the Queen King* (BAM's Next Wave Festival)and the dance *Opera Io and Her and the Trouble with Him* (Union Theatre, Madison,WI) *The Lunar Opera*; *Deep Listening For_Tunes* (Lincoln Center Out of Doors). She has created two experimental films, *Venezia e L'egitto* and *Dreams of the Jungfrau*. Ione and Pauline Oliveros collaborated on *The Nubian Word for Flowers, A Phantom Opera*. Encompassing the Nubian Diaspora and the life of Lord Horatio Herbert Kitchener of Khartoum, the opera is "a deep dream exploration of Nubian soul and the Colonial Mind". Ione is also an improvising sound/text artist who performs in the United States and Internationally.

Stephanie Jensen-Moulton is Associate Professor of Musicology and American Studies at Brooklyn College, CUNY, where she is also Director of the Conservatory of Music. Her edition of Miriam Gideon's 1958 Opera *Fortunato* was published in 2013 with A-R's *Recent Researches in American Music* series, and she is co-editor of the 2015 Oxford *Handbook of Music and Disability*. She has published articles on American music topics including "Blind Tom" Wiggins, Pauline Oliveros, and women in hip hop. She is also co-convenor of the Summer 2016 colloquy on "Music and Disability Aesthetics" in the Journal of the American Musicological Society. Her article "Intellectual Disability in Carlisle Floyd's *Of Mice and Men*" appears in *American Music*, and comes from her current book project, which centers on American opera and disability.

Zach Layton is a guitarist, composer, curator, educator and visual artist working in Brooklyn and Troy, NY. His works have been performed by the Cleveland Chamber Symphony, the String Orchestra of Brooklyn, and members of the ICE Ensemble and he has performed at the Guggenheim Museum, the Kitchen, MoMa/PS1, ISSUE Project Room, Roulette, Eyebeam, Experimental Intermedia, Performa, Exit Art, Transmediale Berlin, Audio Art Festival Krakow, and many other venues in New York and worldwide. Working across mediums of sound, photography and the projected image, his work explores processes of vibration, inscription and the topology of acoustic space. Zach is also founder of the experimental music series, "Darmstadt: Classics of the Avant Garde" (co-curated with Nick Hallett), former co-curator of the PS1/MoMa WarmUp music series and a former curator of ISSUE Project Room. Zach has received grants from the Netherlands America Foundation, Turbulence.org, NYFA, Experimental Television Center, Danish Council for Visual Arts, Jerome Foundation, Signal Culture, Wave Farm and recipient of the Foundation for Contemporary Arts, 2015 Grants to Artists Award. He is a graduate of the Oberlin Conservatory of Music, the Interactive Telecommunications Program at NYU, the Milton Avery Graduate School for the Arts at Bard College MFA program, and is currently a PhD candidate at Rensselaer Polytechnic Institute.

Tania León, (b. Havana, Cuba) is highly regarded as a composer and conductor and recognized for her accomplishments as an educator and advisor to arts organizations. She has been profiled on ABC, CBS, CNN, PBS, Univision, Telemundo, and independent films.

León's opera *Scourge of Hyacinths*, based on a play by Wole Soyinka with staging and design by Robert Wilson, received over 20 performances throughout Europe and Mexico. Commissioned by Hans Werner Henze and the city of Munich for the Fourth Munich Biennale, it took home the coveted BMW Prize. The aria "Oh Yemanjá" ("Mother's Prayer") was recorded by Dawn Upshaw on her Nonesuch CD, "The World So Wide."

Commissions include works for Ursula Oppens and the Cassatt Quartet, Nestor Torres, Orpheus Chamber Orchestra, New World Symphony, Koussevitzky Foundation, Fest der Kontinente (Hamburg, Germany), Cincinnati Symphony, National Endowment for the Arts, NDR Sinfonie Orchester, American Composers Orchestra, The Library of Congress, Ensemble Modern, The Los Angeles Master Chorale, and The Kennedy Center for the Performing Arts, among others.

Her works have been performed by such orchestras as the Gewandhausorchester, L'Orchestre de la Suisse Romande, the China National Symphony, and the NDR Orchestra. She has collaborated with authors and directors including John Ashbury, Margaret Atwood, Rita Dove, Jamaica Kincaid, Mark Lamos, Julie Taymor, and Derek Walcott.

León has appeared as guest conductor with the Symphony Orchestra and Chorus of Marseille, the Orquesta Sinfonica de Asturias, L'Orchestre de la Suisse Romande, Orquesta Filarmonica de Bogota, the Gewandhausorchester, Chamber Orchestra of Geneva, Switzerland, the Guanajuato Symphony Orchestra, Mexico, Symphony Orchestra of Johannesburg, and the

WaZulu-Natal Philharmonic Orchestra, South Africa, as well as the Orquesta de la Comunidad y Coro de Madrid, and the New York Philharmonic, among others.

She has lectured at Harvard University and at the prestigious Mosse Lecture series at the University of Humboldt in Berlin and was the Andrew Mellon Foundation's Distinguished Scholar at the Witwatersrand University in Johannesburg, South Africa. León was also Visiting Professor at Yale University, Guest Composer/Conductor at the Hamburg Musikschule, Germany and the Beijing Central Conservatory, China.

A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the Sonidos de las Américas festivals with the American Composers Orchestra, and is the founder of Composers Now festival in New York City. She also served as Latin American Advisor to the American Composers Orchestra and New Music Advisor to the New York Philharmonic.

León has also received Honorary Doctorate Degrees from Colgate University, Oberlin, and SUNY Purchase College, and has served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A Professor at Brooklyn College since 1985 and at the Graduate Center of CUNY, she was named Distinguished Professor of the City University of New York in 2006. In 2010 she was inducted into the American Academy of Arts and Letters.

Her honors include the New York Governor's Lifetime Achievement Award, Symphony Space's Access to the Arts, the American Academy of Arts and Letters Award, and the Fromm, Koussevitzky, and Guggenheim Fellowships. In 2012 she received both a Grammy nomination (for "Best Contemporary Classical Composition") and a Latin Grammy nomination (for "Best Classical Contemporary Composition") and in 2013 she was the recipient of the prestigious 2013 ASCAP Victor Herbert Award.

Fred Lonberg-Holm

Composer/improviser Fred Lonberg-Holm began formal cello studies at the age of 10 and in his teen years studied with Orlando Cole, Ardyth Alton, Roland Hanna, Peter Erskine, and Don Sebesky. In the 1980s, he studied in New York City at The Manhattan School of Music and at Brooklyn College, where he studied with Charles Dodge, Bunita Marcus, and Noah Creshevsky, among others. During that time, he also studied under Morton Feldman. Fred subsequently moved to Oakland, CA, to study composition with Anthony Braxton at Mills College. In 1990, he moved back to New York City and the downtown music scene, where he led his own quartet, Peep, and was a member of a number of other groups, including Anthony Coleman's Selfhaters Orchestra and God is My Co-Pilot. In 1995, he moved to Chicago, where he worked with various noted Chicago improvisers such as Jim Baker, Jeb Bishop, Kent Kessler, Ken Vandermark, Mars Williams, and Michael Zerang. In the years that followed, Fred was active in a number of projects, including the Peter Brötzmann Tentet, XMarsX (with Mars Williams), VCDC, ADA Trio (with Peter Brötzmann and Paal Nilssen-Love), the Vandermark 5, and many

others that are still active today. He also led several groups of his own, including the Valentine Trio, Terminal 4, Pillow, and In Zenith, among others.

Ongoing projects of which he is a member include Joe McPhee's Survival Unit III (with Michael Zerang), NRG Ensemble and Witches and Devils (with Mars Williams), Fast Citizens, Friction Brothers, Party Knüllers (with Ståle Liavik), Boxhead Ensemble, Screw and Straw, and Ballister (with Paal Nilssen-Love and Dave Rempis) as well as many "one off" projects. He also leads a number of ensembles, including Stirrup and Seval as well as the Lightbox Orchestra, a non-gestural conduction system for a large, ad-hoc ensemble of approximately 10 musicians.

Tony Martin was the Visual Director of the San Francisco Tape Music Center, 1963-66, when he and Pauline headed the (now) Mills College Center for Contemporary Music. His multimedia performances have been presented at: LACMA, SFMOA ('65-66); Expo '70/E.A.T.; EMPAC Retrospective of SFTMC in 2004; The Whitney Museum, 2015; Walker Art Center, Cranbrook, Berkeley Museum of Art (2016-2017).

Tony Martin's collaborations with Pauline Oliveros include:

1. Desert Ambulance (R. Sender, 1966) - his hand painted film projected on P.O. with accordion - amid stage filling projected imagery;
2. Light Piece for David Tudor, '65 where spinning spectra are projected in and around David's piano drone on Db;
3. Circuitry - a huge light/sound feedback loop of varied percussion, pure light and imagery - Mills College and University of Illinois - 1966.
4. Sound/Light Migrations - Pauline's 80th birthday festival at the Miller Theater, Columbia University.

Miya Masaoka is a musician, composer, and performance artist. She has created works for koto, laser interfaces, laptop and video and written scores for ensembles, chamber orchestras and mixed choirs. In her performance pieces she has investigated the sound and movement of insects, as well as the physiological responses of plants, the human brain, and her own body. Within these varied contexts of sound, music and nature, her performance work emphasizes the interactive, live nature of improvisation, and reflects an individual, contemporary expression of Japanese gagaku aural gesturalism.

Masaoka's work has been presented in Japan, Canada, Europe, Eastern Europe and she has toured to India six times. Venues include V2 in Rotterdam, Cybertheater in Brussels, *Elektronisch Festival* in Groningen, the Cleveland Performance Art Festival, The Elektronik Body Festival in Bratislava, Slovakia, Radio Bremen, Germany, Festival of Lights, Hyderabad, India, and the London Musicians Collective.

Since forming and directing the San Francisco Gagaku Society, Masaoka has been creating new ways of thinking about and performing on the Japanese koto. She has developed a

virtuosic and innovative approach, including improvisation and expanding the instrument into a virtual space using computer, lasers, live sampling, and real time processing.

Masaoka has been developing koto interfaces with midi controllers since the 1980's originally with Tom Zimmerman, co-inventor of the Body Glove. Since then, she has she has worked at STEIM, Amsterdam, CNMAT, and with Donald Swearingen to build interfaces with the computer and koto, at times using pedals, light sensors, motion sensors and ultrasound. With the koto connected directly to her laptop, she records her playing live, and processes the samples in real time. This new koto is able to respond dynamically and interactively in a variety of musical environments, and improvise with the processed sounds.

Leaf Miller is a musician, teacher and instrument builder, playing drums and percussion in the World Music Tradition for over 40 years. She is also an occupational therapist at Abilities First School, Poughkeepsie, NY where she piloted the Adaptive Use Musical Instrument (AUMI) prototype in 2007 and continues to lead an inclusive weekly improvisational drum circle using AUMI. She has been a primary collaborator with Pauline Oliveros and the Deep Listening Institute and Rensselaer Polytechnic Institute from the beginning of the AUMI Project, with the goal of developing and providing musical instruments for children and adults with disabilities. Leaf leads trainings and hands- on workshops nationally and internationally, which focus on using AUMI and drumming to improvise across abilities.

Kristin Norderval

Kristin Norderval is a composer and singer who has specialized in developing new works for voice, cross-disciplinary work, and works using interactive technology. Her 3rd full-length opera – The Trials of Patricia Isasa - was premiered at the Monument National Theater in Montreal in May, 2016, in a Chants Libres production with Norderval singing one of the lead roles. The Trials of Patricia Isasa was awarded Quebec's OPUS prize in two categories: Best production in Montreal in 2016, and Best contemporary music production in 2016. Other commissions have included works for the Ultima Festival (Oslo), Den Anden Opera (Copenhagen), Jill Sigman/thinkdance (New York) and the Parthenia viol consort (New York). Norderval's credits as a soprano soloist include performances with the Oslo Sinfonietta, the Philip Glass Ensemble, Netherlands Dance Theater, and the San Francisco Symphony. Norderval's compositions are featured on Deep Listening, Koch International, Everglade Records, and Losen Records. Her solo CD – Aural Histories (post-ambient arias for voice and electronics) – was listed by The New Yorker's classical music critic Alex Ross as one of "Ten Notable Classical Music Recordings of 2012". Kristin Norderval studied, performed and recorded with Pauline Oliveros, and is certified to teach the practices of Deep Listening.

A pianist, composer, educator, and founder of the nonprofit Afro Latin Jazz Alliance, **Arturo O'Farrill** was born in Mexico, grew up in New York, and was educated at the Manhattan School

of Music, Conservatory of Music of Brooklyn College, and the Aaron Copland School of Music at Queens College. O'Farrill played piano with the Carla Bley Big Band from 1979 through 1983. He then went on to develop as a solo performer with a wide spectrum of artists, including Dizzy Gillespie, Steve Turre, Freddy Cole, The Fort Apache Band, Lester Bowie, Wynton Marsalis, and Harry Belafonte.

In 1995, O'Farrill agreed to direct the band that preserved much of his father's music, the Chico O'Farrill Afro Cuban Jazz Orchestra, which recently concluded a 15-year residency at Birdland. In 2002, O'Farrill created the Afro Latin Jazz Orchestra (ALJO) for Jazz at Lincoln Center due to a large body of music in the genre of Latin and Afro Cuban jazz that deserves to be much more widely appreciated. His debut album with the Orchestra, *Una Noche Inolvidable*, earned a Grammy Award nomination in 2006, and the Orchestra's second album, *Song for Chico*, earned a Grammy Award for Best Latin Jazz Album in 2009. In 2011, O'Farrill and the ALJO released their third and newest album, *40 Acres and a Burro*, which was nominated for a Grammy Award for Best Large Jazz Ensemble Album.

Senem Pirlir is an intermedia-sound artist whose work entails sound engineering & production, sound design, as well as video art and audiovisual performance. Born in Turkey, she studied classical piano at Hacettepe State Conservatory and sound engineering & design at Istanbul Technical University (MIAM). She developed her artistry over ten years working as a performer and recording engineer in Turkey before moving to the U.S. in 2010 to study Music Technology at NYU with a Fulbright Fellowship. She is currently pursuing her Ph.D. in Electronic Arts at Rensselaer Polytechnic Institute and working on her practice-based dissertation, titled "Creating a Queer Utopia in Audiovisual Space." Pirlir's recent audiovisual work has been exhibited at EMPAC and Collar Works, NY.

Tomeka Reid

Recently described as a "New Jazz Power Source" by the New York Times, Chicago cellist and composer Tomeka Reid has emerged as one of the most original, versatile, and curious musicians in the Chicago's bustling jazz and improvised music community over the last decade. Her distinctive melodic sensibility, usually braided to a strong sense of groove, has been featured in many distinguished ensembles over the years. Reid has been a key member of ensembles led by legendary reedists like Anthony Braxton and Roscoe Mitchell, as well as a younger generation of visionaries including flutist Nicole Mitchell, singer Dee Alexander, and drummer Mike Reed. She is also a co-leader of the adventurous string trio called Hear in Now, with violinist Mazz Swift and bassist Silvia Bolognesi. Reid released her debut recording as a bandleader in 2015, with the eponymous recording by the Tomeka Reid Quartet, a lively yet charged debut album that is a vibrant showcase not only for the cellist's improvisational acumen, but also her knack for dynamic arrangements and her compositional ability.

Reid, grew up outside of Washington D.C., and her musical career kicked into gear after moving to Chicago in 2000 to attend DePaul University for graduate school. Her work with Nicole Mitchell and various Association for the Advancement of Creative Musicians-related groups

have proved influential to the young musician. By focusing on developing her craft primarily as a side person and working in countless improvisational contexts, Reid has achieved a stunning musical maturity. Reid is a 2016 recipient of a 3Arts award in music and received her doctorate in music from the University of Illinois, Urbana-Champaign in 2017.

Morton Subotnick is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. The work which brought Subotnick celebrity was *Silver Apples of the Moon* [1966-7], commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium – a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. It has become a modern classic and was recently entered into the National Register of Recorded Works at the Library of Congress. Only 300 recordings throughout the entire history of recorded music have been chosen.

In the early 60s, Subotnick taught at Mills College and with Ramon Sender, co-founded the San Francisco Tape Music Center. During this period he collaborated with Anna Halprin in two works (the 3 legged stool and *Parades and Changes*) and was music director of the Actors Workshop. It was also during this period that Subotnick worked with Don Buchla on what may have been the first analog synthesizer (now at the Library of Congress).

In 1966 Subotnick was instrumental in getting a Rockefeller Grant to join the Tape Center with the Mills Chamber Players (at Mills College with performers Nate Rubin, violin; Bonnie Hampton, cello; Naomi Sparrow, piano and Subotnick, clarinet). The grant required that the Tape Center relocate to a host institution that became Mills College. Subotnick, however, did not stay with the move, but went to NY with the Actor's Workshop to become the first music director of the Lincoln Center Rep Company in the Vivian Beaumont Theater at Lincoln Center. He became an artist in residence at the newly formed Tisch School of the Arts at NYU. The School of the Arts provided him with a studio and a Buchla Synthesizer. During this period he helped develop and became artistic director of the Electric Circus and the Electric Ear. This was also the time of the creation of *Silver Apples of the Moon*, *The Wild Bull* and *Touch*.

In 1969 Subotnick was invited to be part of a team of artists to move to Los Angeles to plan a new school of the arts. With Mel Powell as Dean, and Subotnick as Associate Dean, and a team of four other pairs of artists, he carved out a new path of music education and created the now famous California Institute of the Arts. Subotnick remained Associate Dean of the music school for four years and then, resigning as Associate Dean, became the head of the composition program where, a few years later, he created a new media program that introduced interactive technology and multimedia into the curriculum.

Subotnick is now pioneering works to offer musical creative tools to young children. He is the author of a series of CD-RoMs for children, a children's website [www.creatingmusic.com], and

is developing a program for classroom and after school programs that will soon become available internationally.

Among Subotnick's awards are a Guggenheim Fellowship, Rockefeller Grants (3), Meet the Composer (2), American Academy of Arts and Letters Composer Award, Brandies Award, *Deutscher Akademischer Austauschdienst Kunsterprogramm* (DAAD), Composer in Residence in Berlin, Lifetime Achievement Award (SEAMUS at Dartmouth), ASCAP: John Cage Award, ACO: Lifetime Achievement, Honorary Doctorate from the California Institute of the Arts. Morton Subotnick tours extensively throughout the U.S. and Europe as a lecturer and composer/performer.

Jeffrey Taylor, who received his doctorate from Michigan, has been a member of the Conservatory faculty since 1993 and is the director of the H. Wiley Hitchcock Institute of Studies in American Music (ISAM). He specializes in jazz and other areas of music in the United States; he also teaches general courses in Western music history and musicology and has regularly led sections of the Conservatory's introductory Core course (he is also a co-author of that course's textbook). He is on the faculty of the CUNY Graduate Center, where he teaches doctoral seminars in jazz history and historiography. His scholarly work has focused primarily on pre-1940s jazz, though his interests include many aspects of current trends in jazz and popular music scholarship and performance, particularly those related to race, gender, class, sexuality, and spirituality. He is on the editorial boards of *Black Music Research Journal* and the *Journal of the Society for American Music*. His writing has appeared in *Musical Quarterly*, *Black Music Research Journal*, *American Music*, the *ISAM Newsletter*, and other publications. As a performer, Taylor has focused primarily on the work of early jazz pianists such as Jelly Roll Morton, Fats Waller, and James P. Johnson, and in 1998 he appeared with fellow pianist Artis Wodehouse at several events related to ISAM's The Gershwins at 100 festival. He is currently at work on a biography of jazz pianist Earl "Fatha" Hines, having published a critical edition of transcriptions of Hines's solos.

Adam Tinkle is a multidisciplinary artist and scholar interested in immersion, transformation and the audio-visionary. Trained in music, he works in sound, intermedia, performance, and participatory/collaborative modalities. His practice is grounded in reverence for the moment, whether he is improvising on the saxophone, constructing unstable electronic systems, DJing on the radio, or leading ensembles and workshops. His recent collaborations include "3015" (a sound installation produced with performance art icon Marina Abramovic), "The Hard Problem" (a podcast/radio play with science fiction novelist Kim Stanley Robinson), and "They Shoot Lasers, Don't They?: Electronic Music Theatre with Instruments of Interferometry" (with inventor Joe Mariglio, workshopped at Stanford's CCRMA and NYU's Waverly Project).

Current projects include an artist's book and multimedia environment for the Bennington Museum based on the material from his solo performance, *A Mess of Things* ("Best of" awardee at Hollywood and San Diego Fringe Festivals), and a soundtrack for *twohundredfiftysixcolors*, a history of the animated GIF. As a curator, he has produced "backcountry sound pilgrimages,"

exhibitions about Sun Ra's influence on contemporary art, and concerts in trains and aquaria. He has studied with Alvin Lucier, Anthony Braxton, Pauline Oliveros, Anthony Davis, and Charles Curtis, and holds a PhD from UC San Diego. He co-founded Risky Forager Records, has published in Leonardo Music Journal and Organised Sound, and teaches about sound and other media at Skidmore College, where he has guided the development of its summer Documentary Storytellers' Institute since its inception in 2015.

Sherrie Tucker is Professor of American Studies at the University of Kansas. She is the author of "Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen" (Duke, 2014), " Swing Shift: All -Girl Bands of the 1940's " (Duke 2000) and co- editor with Nicole T. Rustin of " Big Ears: Listening for Gender in Jazz Studies" (Duke 2008). Sherrie is a founding member of the Melba Liston Research Collective, a facilitator for the "Improvisation, Gender and the Body " research area of IICSI (Canadian based collaborative research initiative) and a member of the Adaptive Use Musical Instrument (AUMI) Project research team of the Deep Listening Institute. She is a founding member of AUMI- KU InterArts, one of six member institutions of the AUMI Research Consortium. With Randal M. Jelks, she co-edits the journal American Studies. She serves with Deborah Wong and Jeremy Wallach as Series Editors for the Music/ Culture Series at Wesleyan University Press.

Sarah Weaver

Sarah Weaver is a New York-based contemporary composer, conductor, and technologist working internationally as a specialist in Network Music. From 2002-2008 Weaver studied Deep Listening with Pauline Oliveros, Ione, and Heloise Gold, worked for the Deep Listening organizations in various capacities, and received her Deep Listening Certificate. During this time Oliveros introduced Weaver to the field of Network Music and this became Weaver's specialization. Weaver has composed solo, chamber, and large ensemble works for groundbreaking musicians for over twenty years, integrating influences of jazz, contemporary classical, improvisation, computer music, world music, and innovative individual music languages of performers. She is an innovator of Telematic Music - live performance via the internet by musicians in different geographic locations - encompassing numerous artistic projects with collaborators and interdisciplinary projects with groups such as NASA Kepler/K2 Mission and United Nations. NowNet Arts Inc. is the not-for-profit organization Weaver directs for Network Arts production. She is an advisor of the International Society for Improvised Music and a member of ASCAP, College Music Society, New York Women Composers, and National Association of Composers. www.sarahweaver.org

Daniel Weintraub

Daniel began making films at age 13. At 16, his film "I Should Have Known" won first prize in the Atlanta International Film Festival and since then he has not stopped creating films and video art. Daniel has made numerous short films that have screened at festivals around the world. Professionally, he has worked as an editor and director on a vast variety of projects; from Comedy Central promos to dance films to documentaries.

Daniel is currently at work directing his first feature length documentary: "Deep Listening: The Story of Pauline Oliveros".

Bart Woodstrup (aka Vodstrup) is an artist working in time-based, electronic media with particular emphasis in the integration of sound and visuals. He regularly performs under the moniker "Vodstrup" and was a founding member of Pauline Oliveros' telepresence ensemble Tintinnabulate. Beyond exploring synesthetic relationships, he works to parse issues of technology at the boundary between humanity and nature, with scrutiny for environmental concerns. This is exemplified by installation work, environmental data visualizations, and work that incorporates alternative energy as a power source. His work is routinely performed or exhibited at many recognized museums, 3Im festivals, and conferences. When he is not teaching in the Time Arts department of Northern Illinois University, he can be found hacking solar powered LED lawn lamps, inventing ways to carbon-neutrally power his plethora of electronic gadgets, or taking long walks with his pet, Rutt Etra.