



AV@CMU

Saturday, April 1st
Kresge Theatre, 7PM

Free and Open to the Public

New Electroacoustic Inspired
Audiovisual Composition

From an Open Call

AV@CMU
A Night of Audiovisual Composition
Curated by the Audiovisual Composition Students

Coruscation **Joel Rust**

break me, ai **Kurt James Werner** (Music)
Mayank Sanganeria (Video)

By the way of rhythms – The Lamentation over the death of Henri Michaux (Par la voie des rythmes...) **Ákos Nagy** (Music)
Zsolt Gyenes (Video)

untangle my tongue **Robert McClure** (Music)
Mare Hirsch (Video)

Brushes **Julie Herndon and Sylvia Hinz** (Music)
Sylvia Hinz (Video)

from:/to: home **Pak Hei (Alvin) Leung** (Music)
Jae-Eun Suh (Video)

We as Waves **Erin Gee**

Already Late Enough **Joanna Shears (Glass Hare)**

Theurgy **Elliot Hernández**

Flowers of Spring **Loic Claude Minty**

why do you distort your face? **Douglas McCausland**

Program Notes

Coruscation - 10'40"

Joel Rust

WARNING: Contains flashing images.

Coruscation is a work about grief, beauty, and stillness. It was created as part of a text, sound and video performance by myself and J. Martin Daughtry entitled "Florida, Farewell," about his father's cremation. This piece followed the final section of the text, describing driving away from the crematorium's chimney with its "shimmering dance of heat escaping into the humid midday air" into the capricious storms of a Florida afternoon.

The sound and image are generated by the same process. The sound is created by 12 bandpass filters, each with a fixed frequency but varying Q; each one is represented by a rectangle, whose vertical placement is determined by its pitch (wrapped around an octave) and height by the Q. The amplitude of each filtered note is represented by its width; as the changes in amplitude become too fast to track and instead cause frequency modulation, the rectangle remains at maximum width and the modulating frequency becomes its own rectangle.

Break me, ai - 7'32"

Kurt James Werner (Music)
Mayank Sanganeria (Video)

break me, ai is an audiovisual composition that uses AI to simulate an experience of Wassily Kandinsky listening to electro-acoustic music, and what his synesthetic brain might inspire him to paint at each moment. Especially important is the temporal relationship between the musical piece and the visuals, where the 'painting' is dynamic, not merely building up to a single entity at the end, but constantly evolving with the music.

The relationship between the sound and the image has numerous layers built from biological, as well as artificial neural networks. Initially, there are a few visual components, inspired by real paintings, that respond to changing parameters in real-time. These parameters are then hooked up to the parameters of the music (MIDI parameters + manually drawn parameters like "glitchiness, as the artist experiences the music"). This creates a tight coupling of the musical parameters to the visual parameters. Further, when the music moves to a new section, the visual component is completely

changed, evolving with the music. This visual output is then fed through a Generative AI model, with prompts conceptualizing Kandinsky's paintings, the motifs of which are clear in the final output. The tight coupling of the music to the visuals that are input into the AI enable the output to continue that relationship.

By the way of rhythms – The Lamentation over the death of Henri Michaux (Par la voie des rythmes...) - 10'12"

Ákos Nagy (Music)
Zsolt Gyenes (Video)

The visuals were made by Zsolt Gyenes for the music of Ákos Nagy.

By the way of rhythms is the fixed version of an experimental video 'comprovisation' (composition and real-time improvisation) for the music of Ákos Nagy (Par la voie des rythmes - La Déploration sur la mort d'Henri Michaux). The composer writes: "The piece is built up from more different audio interfaces which are based on Henri Michaux's 'Par la voie des rythmes' titled book on the one hand where the automatic writing in becoming to calligraphic art and then to very different meaning content. On the other hand, I wanted to emphasize the interoperability between different cultures which I was interested in as well." At making the visuals Gyenes used hybrid technique. In the first phase, he applied analog video, like Jones Mixer/Colorizer, Wobbulator and after used digital after-effects. Music and visuals are in a juxtaposition, sometimes moving in synchrony and then moving away to reinforce each other at points of "synchresis".

untangle my tongue - 10'13"

Robert McClure (Music)
Mare Hirsch (Video)

untangle my tongue (2011) is a piece for fixed media in collaboration with poet, Alix Anne Shaw. We sent each other small samples of new work for use as material to inspire new words or music. After months of trading work back and forth, the piece was realized. Some sounds in the piece are cicadas, cars/trains, text being read by Alix and whispered by Hilary Purrington, and various instrumental sounds.

The title is taken from Alix's poem inspired by my sounds, Small Bang Theory. It directly references that there is text that is altered, distorted, and overlapped. However, a deeper statement is being made about the current

pace of our lives. I am a culprit of this technology and social media-driven lifestyle. Yet, when I went on walks to record sounds for this piece, I was forced to slow down, listen, and be present and engaged in the sounds around me. In 2019, the piece was reimagined with a new video component by media artist Mark Hirsch.

The images in the work give context and interaction to much of the text that is being heard as sound. It stresses emotional resonance with the audio as opposed to direct representation.

Brushes - 4'50"

Julie Herndon and Sylvia Hinz (Music)
Sylvia Hinz (Video)

Brushes is part of an ongoing audiovisual collaboration, Corresponding, between Sylvia Hinz (double bass, voice, eagle alto recorder & effects) and Julie Herndon (synthesizer). These collaborative works take the form of postcards, letters, photos and videos exchanged over the course of several weeks as part of a Virtual Residency with the Goethe-Institut. Brushes is the fifth video in this series.

The audiovisual relationship has been built through layers, inspired by the movement of both the chalk and the brush: camera sound, instrumental sounds, voice, synthesizer.

from:/to: home - 7'38"

Pak Hei (Alvin) Leung (Music)
Jae-Eun Suh (Video)

from:/to: home portrays the sense of nostalgia and adolescence, time of transition between childhood and adulthood. To visualize the dreamlike and playful quality of pure childhood, colorful and childlike imagery with vibrant colors were used, along with bell-like sounds tinkling on top of a harmonious musical texture. These images were shown in different perspectives at various speeds to mimic how children learn through everyday experience, highlighting the magical feeling of imagination and curiosity. Simple and recognizable forms were incorporated to reflect an image of a child chasing joy.

The second part shows the idea of navigating and coping at unexpected times. Everything in this transitional stage gradually becomes complex to refer

to how we meet new people and old relationships fade out. To accentuate emotional and physical stages of moving and living in another place, shattered and glitched images were repeatedly incorporated with an unsettling musical texture constructed by highly distorted and granularized sounds. Settling into a new change requires all types of adjustments and even causes identity blues.

The last part depicts a drowning of deep thoughts and memories. The pacing of blinking and blowing underwater bubbles, accompanied by a hopeless underwater soundscape, contextualizes and situates the viewer in the spatial location the video is referring to. The viewer is now at the bottom of somewhere dark and unidentifiable looking upward. Different values of blue were used to indirectly imply multiple layers in the mind just like the deep sea. Slowly descending into the unknown, one rekindles old relationships through flashbacks.

The piece is a collaborative work between the composer and the video artist. The sound and image in this work is both created for the purpose of this work. Some of the sounds were created before image, while some were created after image. Adjustments were made on both sides afterwards to ensure that both elements are well integrated.

We as Waves - 9'51"

Erin Gee

Music and voice by new media artist and composer Erin Gee (TIO'TIA:KE - MONTREAL, 1983).

Text by Jena McLean.

Videography by Michel de Silva.

We as Waves is inspired by and loosely adapted from Tara Rodgers' essay: 'Toward a Feminist Epistemology of Sound: Refiguring Waves in Audio-Technical Discourse'. In *Engaging the World: Thinking after Irigaray*, edited by Mary C. Rawlinson. SUNY Series in Gender Theory. Albany: State University of New York Press, 2016. We as Waves also features the following quote: "As the wave rolls into realization, it may with an uncomfortable passion fold its relations into the future: the relations, the waves of our possibility, comprise the real potentiality from which we emerge..." "We are drops of an oceanic impersonality. We arch like waves, like porpoises." - Catherine Keller. 2003. *The Face of the Deep: A Theology of Becoming*. New York: Routledge.

I am fascinated by the uncanny intimacy of ASMR technique, which uses both "sonic" as well as "visual" triggers to awaken sensation in the listener's body

that is usually analogous to touch. I think of how music has traditionally structure feeling and can evoke feelings of touch through emotion alone. ASMR fully embodies sound/image relationships through simple, everyday gestures of the human body, that I believe might be able to enter us into a unique form of relational, embodied connection through electronic music. Let's try.

Already Late Enough - 4'47"

Joanna Shears (Glass Hare)

A groaning explosion of sparks and colored plumes of smoke slowly erupts across a black screen. A throbbing soundscape shakes your bones and tightens your chest. In this piece the artist conveys the agonizing physicality of grief. The way it consumes you and drags you away from the light, whilst a fire rips through you. The abstract footage is accompanied by a soundscape composed from a distorted recital of the poem that saved the artist's life.

The soundscape and image mutate independently and pull against each other. In brief flashes they undulate to meet each other before tearing apart once again. This fractured relationship heightens the sense of anxiety and dread in the viewer. It unsettles the physical body and leaves the viewer unable to resolve it.

Theurgy - 8'21"

Elliot Hernández

Theurgy is a spiritual practice that involves the use of rituals, invocations, and other techniques to cultivate a direct experience of the divine. It is often associated with ancient Greek and Egyptian religions and has also been practiced in various forms in other cultures throughout history. Theurgy is often seen as a way to access higher states of consciousness and achieve a deeper understanding of the nature of reality. It is an individualized practice, and practitioners may use different techniques and approaches to achieve their desired spiritual goals.

Theurgy is an audiovisual work for a multichannel octophonic system that uses various techniques of spatialization and sound synthesis to generate gestures, environments and sound textures that act as detonators for disturbing the reactive particle system, creating forms or a kind of harmony in all the visual chaos based on the dynamics of sound.

Flowers of Spring - 9'45"

Loic Claude Minty

"Like seeds dreaming under the snow your heart also dreams of spring."
-Khalil Gibran on death, The Prophet

Visual mediums: Animation on film, Super 8

Sound sources: Field and studio recordings, voice, modular synthesis

Throughout the entire piece different images are directly associated with different sounds, as much on the micro level as in the macro structure and meta-narrative. On a material level the beginning and end are on the border of reality, using slowed footage and acoustic sound sources to create a distinct dreamlike atmosphere. Conversely, the middle section which uses analog animation and glitch, superimposes abstract images and sounds in direct synchresis to immerse the viewer in the violent and terrifying essence of the film.

why do you distort your face? - 9'36"

Douglas McCausland

Commissioned by the Society for Electro-Acoustic Music in the United States (SEAMUS), "why do you distort your face?" is a piece composed for real-time electronics performer and video. Conceptually, "why do you distort your face?" is a visceral and chaotic investigation of anxiety, perception of self, dysmorphia, and the disconnect between mind and body, specifically as it relates to the entanglement of mental health and trauma. This piece makes use of a bespoke electronic performance interface (MH2 / CH2) which, with the assistance of supervised machine-learning processes, leverages the voice, hands, and gestures of the performer to afford a high-degree of control over an array of digital synthesis engines and spatial controls. "This is not for you." - Johnny Truant / MZD

This is a fixed-media version of a piece originally for live electronics performer and video. The video and audio are intrinsically linked and were created simultaneously throughout the compositional process. Almost all of the video and audio materials are originally drawn from vocal recordings and close-up video of skin and faces. These initially often very human materials are considerably transformed; often abstracted and distorted to a significant degree.

Biographies

Erin Gee

Canadian performance artist and composer Erin Gee (TIO'TIA:KE – MONTREAL) takes inspiration from her experience as a vocalist and applies it to poetic and sensorial technologies, likening the vibration of vocal folds to electricity and data across systems, or vibrations across matter. Gee is a DIY expert in affective biofeedback, using emotional data from sensor systems to highlight concepts like emotional labor, emotional measurement, emotional performance, and emotional reproduction. Her work spans disciplines and media including artificial intelligence technology, vocal and electronic music, VR, networked performance, and robotics. Gee's work has been featured in museums, new media art festivals, and music concert halls alike. She is currently a Social Studies and Humanities Research Council Canada Graduate Scholar at Université de Montréal, where she researches feminist methods for biofeedback music.

Zsolt Gyenes

The artwork of Zsolt Gyenes (b. 1962) is built on the multi-directional movements, transformations and interaction of writing, still- and motion picture and sound. Gyenes' 'synchrony' may be accepted as the brand name of the synchronousness of linguistic expression. At the same time, it is also the conceptual collective noun of the incessant language transforming and language creating processes as well as the pervasive phenomena arriving in their wake. He interprets the controversy of harmony of modern media – especially digital image and sound – in its own complexity. Many of his audiovisual opuses have been performed, projected in Europe, Asia and the USA.

Elliot Hernández

Elliot Yair Hernández López, born on June 3rd, 1999, in Mexico. He studied Art and Digital Communication at UAM Lerma, and he is currently pursuing the master's degree in music technology at UNAM. He studied sound art with Manuel Rocha Iturbide, multichannel electroacoustic composition with Edmar Soria and electronic art with Hugo Solis. He has presented his audiovisual works and electroacoustic pieces in different countries such as Mexico, Colombia, Peru, Argentina, USA, Canada, UK, Japan, Portugal and Austria.

Recently, he won the international acousmatic composition competition Young Lion*ess of Acousmatic Music 2022 (Vienna, Austria), the first place in the JTTP Prize Latin America (Montreal, Canada), an honorable mention for his work "Ritual" in the selection of the Ars Electronica Forum Wallis 2021 (Valais, Switzerland) and the research diploma with his thesis "Composición Automatizada de Música electroacústica (C.A.M.E)" at the UAM Lerma. As a digital artist, he seeks to experiment with different objects and disciplines to create immersive, reflective, and abstract pieces with the aim of creating sensations and emotions for the public through audiovisual elements.

Julia Herndon

Julie Herndon is a composer, performer, and sound artist exploring the body's relationship to sound. Her electroacoustic work has been described as "truly brilliant and utterly affected" (Kulturpunkt), "like a signal from another world" (Tages-Anzeiger), and "blended to inhabit a surprisingly expressive space" (SFCV). Her compositions and installations have been presented at MATA Festival and National Sawdust in New York, Artistry Space in Singapore, Museo de Arte Contemporaneo de Oaxaca (MACO) in Mexico, Music Biennale Zagreb (MBZ), Sogar Theater in Zurich, and by Forest Collective in Australia. Recent collaborations include the Decoder Ensemble, JACK Quartet, Ensemble Dal Niente, and Kukuruz Quartet. Julie is currently Assistant Professor of Music Technology and Composition at California Polytechnic State University. She holds a DMA from Stanford University, and her writing, "Embodied Composition: Composing the Body with Sound" can be found in Leonardo with MIT Press.

Sylvia Hinz

Praised for her equally intense and boldly dramatic performance style, Sylvia Hinz is one of the world's leading recorder players, specializing in contemporary music & improvisation. In addition to intensive sound research for the instrument recorder, Hinz breaks new ground with the combination of sound, electronics & video art, and works with numerous international composers such as Mathias Spahlinger (DE), Violeta Dinescu (RO), Jeanne Artemis (DE), Zeynep Gedizlioglu (TR), Cat Hope (AU), Michele Abondano (CO), Sarah Angliss (UK). She studied recorder at the Berlin University of the Arts with Gerd Lünenbürger, experimental music with Dieter Schnebel, chamber music with Nigel North, and ensemble conducting at the BAK Trossingen.

Sylvia Hinz curates & performs solo programs & concerts with ensembles and orchestras, loves unusual instrumentations & collaborations with other arts, promotes international collaborations, undertakes concert tours worldwide, gives master classes & workshops. Her most recent interdisciplinary works engage in dialogue with art by Ana Mendieta and Francesca Woodman.

Mare Hirsch

Mare Hirsch's work investigates the ways technology and art can expand opportunities for creative expression, connect data to creative practice, and foster opportunities for inclusive discourse on the social, political, scientific, and philosophical issues of our time.

Hirsch holds a PhD in Media Arts & Technology from the University of California, Santa Barbara. Prior to her doctoral studies, Hirsch completed a Bachelor of Music at Lawrence University's Conservatory of Music and a Master of Music at the Shepherd School of Music at Rice University. Hirsch is currently an Assistant Professor of Art at the University of Puget Sound in Tacoma, WA.

Pak Hei (Alvin) Leung

Born and raised in Hong Kong, Pak Hei (Alvin) Leung's compositions have been presented in the U.S., U.K., Italy, Switzerland, Thailand and Hong Kong. He has collaborated with Transient Canvas, the Rhythm Method String Quartet, Rosetta Contemporary Ensemble, Duo Zonda, Duo Antwerp, Trio Mythos, Resonance, Stellar Trio, Music-Joint Association, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Contrast Trio, Hong Kong Saxophone Ensemble, Romer String Quartet and many others. His recent works are featured in CMS Great Lakes Regional Conference 2023, SPLICE Institute 2022, EMM 2022, ICMC 2021, SCI National Conference 2021, NSEME 2021, Hong Kong Contemporary Music Festival 2020&2022, Hong Kong Chinese Orchestra Net Festival, SCI Summer 2020 Student Mixtape and others.

Alvin is currently a PhD student in Music with a concentration in composition at the University of North Texas. He received a Master of Music degree at Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK). His principal teachers include Joseph Klein, Kirsten Soriano Broberg, Panayiotis Kokoras, Marilyn Shrude, Christopher Dietz, Mikel Kuehn, Wendy Wan-ki Lee, Victor Wai-kwong Chan, Hau-man Lo and Ricky Tse.

Douglas McCausland

Douglas McCausland is a composer / performer, sound designer, and digital artist whose visceral and often chaotic works explore the extremes of sound, technology, and the digital medium.

Described as “Tremendously powerful, dark, and sometimes terrifying...” (SEAMUS), his works have been performed internationally at numerous festivals, including: Sonorities, SEAMUS, the San Francisco Tape Music Festival, MISE-EN Music Festival, Klingt Gut!, Sounds Like THIS!, NYCEMF, Sonicscape, and Ars Electronica. Recent honors include an award of distinction in the 2021 Prix Ars Electronica for his piece “Convergence”, winning 1st-Prize in the 2021 ASCAP/SEAMUS commission competition, and the gold-prize award for “contemporary computer music” in the Verband Deutscher Tonmeister Student 3D Audio Production Competition.

As an artist, he researches and leverages the intersections of numerous technologies and creative practices, such as real-time electronic music performance with handmade interfaces, spatial audio, dynamic and interactive systems, intermedia art, the musical applications of machine-learning, experimental sound design, and hardware-hacking. Douglas is currently a DMA candidate at Stanford University, working towards his doctorate in Composition while studying with Chris Chafe, Patricia Alessandrini, Jaroslaw Kapuscinski, Fernando Lopez-Lezcano, and Mark Applebaum. He is also the Technology and Applied Composition (TAC) Studio Manager at the San Francisco Conservatory of Music.

Robert McClure

Robert McClure’s music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ•ective New Music, Bachovich Music Publications, Resolute Music Publications, and TapSpace Publications as well as on ABLAZE, Albany, and New Focus Record labels.

Robert received his doctorate from Rice University’s Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

Loic Claude Minty

Originating from a small town in the Laurentian Mountain range, Loic Minty began composing music in his spare time and eventually moved to Montreal in order to take part in the thriving artistic scene there. There he began working small jobs and composing for short films until pursuing studies in electroacoustic at the university of Montreal. It is during his bachelors that he began exploring the audiovisual medium and his interest for analog film became acute, leading him to fervently look for workshops, books, and cinematographers until he slowly began unveiling his own practice.

Ákos Nagy

Ákos Nagy's (b. 1982) music art is synthetic and shows synthesizing tendency. He is researching the rhythm and tone systems outside Europe. Nagy turns towards exploring new forms and structures, filling them up with his characteristic take on melody which origins usually from non-tempered (just intonation) systems. His music juxtaposes solid blocks of sound that keep reprising accumulatively – a method he branded 'layering technique'. Apart from acoustic instruments he is interested in electronic instruments, electro-acoustic music, sound synthesis, percussions and instruments which differs from European ones. Many of his pieces have been performed in Hungary-wide. They have been also performed abroad for example in Germany, BKA Theater Berlin, in Italy, Greece, France, Sweden and the USA.

Joel Rust

Joel Rust is a composer and sound artist who creates works across a variety of media. His recent works and works-in-progress include an opera, interactive installations, audiovisual ambient electronica, pieces for “Zoom choir,” and a song cycle about summoning angels. He has received commissions from artists and groups in the UK, USA, and France, and his works appear on recordings by Discantus, The Hermes Experiment, and the Choir of King’s College, London.

Currently, he is a Visiting Assistant Professor at Emory University, having completed his studies at NYU, the Guildhall School of Music and Drama, Harvard, and Emmanuel College, Cambridge.

Mayank Sanganeria

Mayank Sanganeria is a composer, music technologist and multimedia artist based in NYC. He got his masters from CCRMA and has worked in new musical instruments and the interaction between performers, composers and instruments. His current interests lie in connecting visual arts and music through AI to create synesthetic experiences.

Joanna Shears (Glass Hare)

London based artist Joanna Shears takes cues from horror to explore the body's elemental sensory responses to unfamiliar audiovisual environments. Working with field recordings and footage of the natural world, Joanna twists familiar sounds and visuals to push them just outside of recognition. She focuses on themes of grief, anxiety and fear, manipulating the way the viewer feels using atmosphere alone. Her work stems from a childhood growing up in a sprawling rundown house in the English countryside, exploring the beauty and bleakness of her surroundings and the feelings of being an outsider. Joanna has exhibited her work in the UK and internationally and has gained recognition for her experimental films, soundscapes and installations.

Jae-Eun Suh

Jae-Eun Suh, a multidisciplinary artist from Austin, Texas, is currently pursuing a Master of Fine Arts in New Media at the University of North Texas. Suh uses digital images and projection to create deconstructed compositions by layering and reconstructing. She believes that layer adds and removes specificity and visualizes dualities. She utilizes both analog and digital methods of production and her work process conveys the fallibility of memory. Her works involve a variety of media — video projection, sculpture, computational image-making, 3D scanning, sound, and installation.

Suh was recently an artist in residence at Dance x Technology Creative Lab organized by the Korean National Contemporary Dance Company, in South Korea. She has also received the Talley Dunn Gallery Equity in the Arts Fellowship and her work has been shown at the Centre Culturel et Littéraire Jean Giono in Manosque, Czong Institute for Contemporary Art in Gimpo, South Korea, and The MAC in Dallas.

Kurt James Werner

Dr. Kurt James Werner dabbles in various styles of music composition. His electronic music references generative composition, breakbeat, chiptunes, musique concrète, and circuit bending. He is also one half of folk-rock duo "Dog Voice" and an avid clawhammer banjo player.

He is currently a Senior Research Scientist at Soundtoys, Inc. and was formerly a Research Engineer at iZotope, Inc. and an Assistant Professor of Audio at the Sonic Arts Research Centre (SARC) of Queen's University Belfast. He holds a Ph.D. in Computer-Based Music Theory and Acoustics (CBMTA) from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), a Bachelor of Science in General Engineering (w/ a secondary field in Acoustics), and a Bachelor of Music in Composition/Theory from UIUC (the University of Illinois at Urbana-Champaign). His research focuses on digital signal processing, virtual analog (especially wave digital filters), artificial reverb, sound synthesis (especially 1-bit music), and the history of music technology. His doctoral dissertation, "Virtual Analog Modeling of Audio Circuitry Using Wave Digital Filters" developed new tools for digitally simulating audio circuits, which he now uses model vintage and circuit-bent musical instruments and audio effects and create new ones based on circuit-theoretic principles.