



NuMusWes24

A COMPOSER'S CONVECTION

A three-day reflection on
Experimental Music at Wesleyan
Friday, May 10 – Sunday, May 12, 2024

 Wesleyan University

**CENTER
FOR THE
ARTS**

50th Anniversary Middletown, Connecticut | www.wesleyan.edu/cfa

NuMusWes24

A COMPOSER'S CONVECTION

NuMusWes24 evolved out of a desire to celebrate the 50th anniversary of the Wesleyan Center for the Arts and to bring together different generations of Wesleyan composers. So, the event has elements of reunion and retrospection, but also of *convection* where old friends meet and new friends are made, where old pieces are played and new music is discovered.

This celebration will serve to reflect on what Experimental Music at Wesleyan has been and what it might become. In this way, its goals are the same as the 'oral examinations' composers endure when they complete their study and, indeed, gives those composers a chance to return the favor by giving the overall program an oral exam of its own.

The reunion will extend from Friday, May 10, 2024 at 4pm to Sunday, May 12, 2024 at 4pm. Installations and exhibitions will be presented in Olin Memorial Library throughout. Friday late afternoon and evening will feature performances of works by returning alumni. On Saturday, three sound installations will be presented from 8am to midnight. A series of talks and discussions will be given throughout the day together with a midday tele-performance by alumni gathering at the University of the Arts in Berlin, Germany. Saturday evening will feature an elaborated reconstruction of "An Evening with John Cage," a concert presented in 1974 as part of the opening year of the Center for the Arts. Sunday will feature a panel on how these compositional ideas reach into public education, work with the disabled, and the practical teaching found in help lines. The last event in the symposium will be an open discussion of the event. A concluding performance will feature projects developed in the Student Forum on Disengineering.

NuMusWes24 is presented by the Music Department.

SCHEDULE OF EVENTS

Friday, May 10, 2024

CONCERT I

4pm | Entrance of Olin Memorial Library

A Wesleyan Renaissance in Choral Music by Richard K. Winslow performed by the Wesleyan Collegium Musicum, directed by Jane Alden, Professor of Music, and Chair and Professor of Medieval Studies

OPENING REMARKS

4:30pm | Frank Center for Public Affairs, Room 100

OPEN HOUSE, EXHIBITION, INSTALLATIONS: COMPOSERS IN THE COLLECTIONS

4:45pm to 6pm | Special Collections and Archives, World Music Archives and Music Library, Olin Memorial Library

Explore the depth and breadth of Wesleyan's music collections and installations, including John Cage's books and papers, African musical instruments, medieval manuscripts and early printed music, graphic and textual scores, and archives, recordings, and images of experimental music at Wesleyan, including the original February 1974 recordings of Cage's *Empty Words* and *Etcetera* being performed in a newly-opened Crowell Concert Hall.

ENVIRONMENTAL PERFORMANCE

5:45PM | Andrus Field and Daniel Family Commons Balcony

Traversing Mad-hatten

Matt Welch

CONCERT II

8pm | World Music Hall

Solos, duos and ensembles

For Alvin Lucier: Music for Sauce Pot and Triangle Beater

Robert Nasta

Sekat

I.M. Harjito

performed by Wesleyan Gamelan Ensemble
with Matt Welch MA '01, bagpipes

The Royal Touch

Nicolas Collins

Free improvisation for Amplified Balloon and Cello

Judy Dunaway and
Marie Carroll

INTERMISSION

Sine of Merit II

James Fei

SuperCollider and Serpent

Charles Hutchins

An Image and Reflections

Andre Marquetti

Performed by Guitar Instructor Tom Crean MA '04, Elsa Eastwood '27,
David Scanlon MA '18, and Drew Weddig '24

Transcriptions: Blue/I'm Good and Atlas Eclipticalis
Performed by the Wesleyan Experi-Pop Guitar Ensemble

Tom Crean

INTERMISSION

Improvisation

Matt Rogalsky

Enchente

Heather Dea Jennings

Star Networks

Ralph Jones

Performed by Omar Fraire MA '17 and Matt Wellins MA '18

Saturday, May 11, 2024

INSTALLATIONS

Open from 8am to midnight

Ring Family Performing Arts Hall

Saturn and Jupiter

Brent Wetters

Memorial Chapel

For Alvin Lucier (for automated pipe organ)

Brian Parks

Digital Design Commons Gardens

Deer Tick: Solar Sounders on the Lawn

Daniel Fishkin

SYMPOSIUM

Frank Center for Public Affairs, Room 100

10am

Dan Wolf MA '90, PhD '90: *This Talk Might Be Called The Structural Dynamics of Flow*

Aaron Siegel MA '05: *What is a Community of Ideas?*

Ron Kuivila, moderator

11:15am

Phillip Schulze MA '08: *Not Tommy's playground*

Brian Parks MA '09, MA '13: *Humor as Experimental Fuel and Exhaust*

Alcee Chriss, moderator

TELECONCERT

**1pm | Frank Center for Public Affairs, Room 100
from the University of the Arts, Berlin, Germany**

Signals

Mladen Milicevic

Performed simultaneously in Berlin and Middletown
by audience members possessing smartphones

Neural Labyrinths

Alberto DeCampo

Duo Performance

Liz Albee

Anne Wellmer

Solo Performance

Rees Archibald

Maryanne Amacher at Wesleyan 2003
(video documentary)

Anne Wellmer

SYMPOSIUM

Frank Center for Public Affairs, Room 100

2:15pm

Ann Warde MA '85: *Anne Modugno, George Cacioppo, Alvin Lucier, and John Cage Instructors*
Nicolas Collins '76, MA '79: *I was right for all the wrong reasons*
Bill Brooks, moderator

3:30pm

Judy Dunaway MA '00: *Mother** of Balloon Music*
Cristopher Ramos-Flores MA '14: *Acoustic Augmentation of Guitar*
Paula Matthusen, moderator

ENVIRONMENTAL PERFORMANCE

5pm | Andrus Field and Daniel Family Commons Balcony

Music for electronics and 15 slapsticks

Ben Manley

CONCERT IV: FEBRUARY 1974

7pm | Crowell Concert Hall

Dedication of Crowell Concert Hall chair in honor
of Jean A. Shaw, Hon '11, P '79, GP '11
Director of the Center for the Arts, 1985-1999

Etcetera (for orchestra)

John Cage

Performed by members of the Wesleyan University Orchestra, together with
Matt Bauder MA '03, Aaron Bittel, Sam Boston, Marie Carroll, Tom Crean
MA '04, Parsa Ferdowsi, Daniel Fishkin MA '15, Omar Fraire MA '17,
Heather Dea Jennings MA '97, David Jensenius, Chia-Yu Joy Lu PhD '21,
Andre Marquetti MA '09, Alec McLane, Emma Mistele, Shawn O'Sullivan,
Matt Rogalsky MA '95, David Scanlon MA '18, Negar Soleymanifar,
Anne Warde MA '85, and Eva Yang.

8:02pm - 7:32am | World Music Hall

Empty Words

John Cage

Stuart Wheeler MA '21, speaker/singer

8:02pm - 10:32pm | World Music Hall

Lecture I of *Empty Words*

Accompaniment by Visiting Scholar in Music Arshia Rahmati, Shawn O'Sullivan, and graduate
music students Nat Baldwin, Lea Bertucci, Emma Mistele, and Negar Soleymanifar.

10:40pm | Crowell Concert Hall

Syntactical Ghost Trance Music, Composition No. 255

Anthony Braxton

Nick Hallett, conductor

Performed by graduate music students Nat Baldwin, Hansini Bhasker, Marie Carroll, and Negar Soleymanifar, as well as Matt Bauder MA '03, Tom Crean MA '04, Heather Dea Jennings MA '97, Andre Marquetti MA '09, David Scanlon MA '18, Ron Shalom MA '16, and indigo madrone maxwell cochrane '24.

11:02pm - 1:32am | World Music Hall

Lecture II of *Empty Words*

Realizations of Alvin Lucier's *Chambers* accompany this reading.

1:35am (Sunday, May 12, 2024) | World Music Hall

Vespers

Alvin Lucier

Performed by McKenna Blackshire '25, Oliver Buten '27, Minyoung Huh '25, Henry McBride '24, Ford McDill '25, Emma Mistele, Shawn O'Sullivan, Adelina Rodriguez '24, Norman Slate '25, Ryan Steinbach '27, Nathan Hausspiegel '24, and Aidan Jelveh '24, and many special guests.

2:02am - 5:32am | World Music Hall

Lecture III of *Empty Words*

The sound of Middletown as heard from the third floor of Alsop House accompanies this reading.

6:02am - 7:32am | World Music Hall

Lecture III of *Empty Words*

Sunday, May 12, 2024

SYMPOSIUM

11am | Frank Center for Public Affairs Room 100

Dina Maccabee MA '15: *Zen and the Art of Technical Support (an FAQ)*

Yvon Bonenfant MA '02: *From Ice Batons to Resonant Tails: Staging the Participatory Extended Voice on the Fringe of the Conceptual*

Chris Riggs MA '12: *Making music in the schools of Chicago's south side*

CLOSING CONCERT

3pm | World Music Hall

The Disengineering Forum

Students of the Disengineering Society Forum present handmade electronic instruments of their own design and construction and perform original compositions for those instruments.

Projects by McKenna Blackshire, Oliver Buten, Minyoung Huh, Henry McBride, Ford McDill, Emma Mistele, Shawn O'Sullivan, Adelina Rodriguez, Norman Slate, Ryan Steinbach, Nathan Hausspiegel, and Aidan Jelveh, with the guidance of Lily Edleman and Sam Boston

PROGRAM NOTES

Olin Memorial Library Lobby, Friday, May 10, 2024 at 4pm

A Wesleyan Renaissance in Choral Music by Richard K. Winslow

Three Haiku by Matsuo Bashō (1971)

No Man is an Island (1961)

let's touch the sky (e.e. cummings) (1966)

The Red Wheelbarrow (William Carlos Williams) (1983)

This is Just to Say (William Carlos Williams) (1985/9)

Prelude to Psalm Set (1992)

Amen (1970)

Inspired by the World Music Program at Wesleyan, the late John Spencer Camp Professor of Music Emeritus Richard K. Winslow '40, Hon '10, P '71, GP '23 (1918-2017) set *Three Haiku by Matsuo Bashō* (1644-1694), the most famous poet of the Edo period in Japan, for singers who interact with a traditional Japanese piece played on the *shakuhachi* (bamboo, end-blown flute). Today's piece is chosen from the classic repertoire of the Kinko School, called Shin Kyo Rei, "Empty/Infinite Spirit." The *shakuhachi* player is Ralph Samuelson, who performed this work with Winslow in the 1970s. Winslow's setting of John Donne's sonnet *No Man Is an Island* explores the interconnectedness of humanity and the impact of loss. The protagonist asserts that no one is isolated, as everyone is an integral part of the broader human collective. It is based on the hymn *Eventide*, by William Henry Monk (1823-1889).

As elsewhere, e.e. cummings's *let's touch the sky* uses idiosyncratic and visually arresting punctuation as a poetic device, here further enhanced in Winslow's theatrical setting.

William Carlos Williams's *The Red Wheelbarrow*—only sixteen words long—is a justly celebrated example of early twentieth-century Imagism. Winslow charmingly captures its celebration of ordinary, enduring, and essential objects. In Williams's *This Is Just To Say*, Winslow evokes the juicy pleasure of eating plums, but also broader ideas related to temptation, guilt, and the Garden of Eden. The pairing of consonant and sibilant sounds is very euphonic, creating an almost tactile quality. Winslow's 1992 *Psalm* set begins with a *Prelude* that uses just solfège syllables. With a lifetime of experience singing the kind of "Amen" that forms an integral part of religious music, Winslow offers a playful reinterpretation of a brief *Amen* that closes this program.

Usdan University Center Terrace, Friday, May 10, 2024 at 5:45pm

Traversing Mad-hattan

Matt Welch MA '01

Traversing Mad-hatten is a collection of solo bagpipe compositions composed and premiered during Welch's time at Wesleyan. The collection features a modular network of performance materials that can be reassembled, or like the New York City subway, re-navigated, in real-time.

World Music Hall, Friday, May 10, 2024 at 8pm

For Alvin Lucier: Music for Sauce Pot and Triangle Beater

Robert Nasta MA '98, P '07

Nasta's last conversation with Alvin was about this piece. Nasta called Lucier on the phone and excitedly talked for five minutes straight. When Nasta was done, all Lucier said was "Nice."

Sekat

University Professor of Music I.M. Harjito

I. M. Harjito composed *Sekat* in 2001 in collaboration with Matt Welch MA '01, then a graduate student at Wesleyan. It is a contemporary composition which brings together the traditional instruments of the Javanese gamelan with the Scottish bagpipes. It plays with the ability of certain gamelan pitches to match those of the bagpipes. Likewise, the title plays upon the phonetic similarities between “Scot” and “Sekaten” (an ancient gamelan whose playing style is reflected in this piece). *Sekat* uses both “slendro” and “pelog” tunings, which is quite challenging for the performers.

The Royal Touch

Nicolas Collins '76, MA '79

The Royal Touch (2014) reanimates deceased and discarded electronic circuitry (cell phones, computer motherboards, etc.) Fishing weights make nudgeable contacts between a simple circuit of Collins' design and the electronic corpse. Feedback between the live and the dead produces complex oscillations that change in response to the slightest movement of the contact points.

For Amplified Balloon and Cello

Judy Dunaway MA '00 and Marie Carroll

An improvisational duet performed by Judy Dunaway amplified balloon. and Marie Carroll, cello.

INTERMISSION

Sine of Merit II

James Fei MA '99

Sine of Merit is a series of works for live electronics that began when Fei made a piece on the original Buchla Box from 1965 for the 40th anniversary of the Center of Contemporary Music at Mills College in 2007. Each piece in the series deals with configuring analog electronics in somewhat idiosyncratic ways and exploring a particular process. The present piece focuses on feedback in various forms—direct electronic connections, conversions between audio and control voltage, and electro-acoustic feedback via spring reverb and contact microphone. The title for the piece was a slogan of the Daven Company, which made precision attenuators and measurement equipment from the 1930s to the 1970s. Fei has always liked the dry engineering humor found in early advertisements of decidedly unexciting products, and the idea of a commendable sine wave seemed appropriately absurd for his work, where electronic devices are often configured in ways to do things they are not meant to do.

SuperCollider and Serpent

Charles Hutchins MA '05

This is a live sampling piece built around a series of undocumented libraries I built in SuperCollider for generating dubstep when that was a popular genre. I have replaced the wub sound with live sounds from the serpent—a renaissance era low brass instrument, which is like a cross between a tuba and a didgeridoo.

An Image and Reflections

Andre Marquetti MA '09

An Image and Reflections is dedicated to Wesleyan composers' reunion and performers. The music consists of an upward-downward scale starting from the same central note and a seven-layer rhythmical grid mirrored. The musical process developed from symbolic language applied to intervals, motions, sonorities, phrasings, and spaces.

Transcription: "Blue / I'm Good."

Transcription: "Atlas Eclipticalis"

Guitar Instructor Tom Crean MA '04

Performed by the Wesleyan Experi-Pop Guitar Ensemble

Transcriptions are a series of compositions appropriating non-art (and some art) music for experimental music ensembles. These compositions explore the relation between time, memory, authorship, and consumerism.

Crean remembers "Blue" being everywhere during his student days in the early 2000s, and "I'm Good" has been everywhere this year for his students. Impermanence is everywhere in our lives: relationships, time, finances, etc. Everything constantly changes. Wesleyan has changed. This *Transcription* aims to celebrate the unique something of this place that remains across the years.

To arrange "Atlas Eclipticalis" for guitar ensemble, the duration of each line is doubled from two minutes to four, parts are rendered in guitar tablature and adjusted to maintain transparency (which is easily muddled in arranging for guitar ensemble.) As a side effect, this notation fixes the order of notes, unlike the original. This excerpt is approximately twelve minutes, featuring the first three lines of the score.

INTERMISSION

Improvisation

Matt Rogalsky MA '95

Enchente

Heather Dea Jennings MA '97

Enchente ("flood" in Portuguese) is a musical reaction to the flooding in Evergreen, Colorado in 2013. Flooded reverb represents the water, the unplanned glitches signify the trees snapping and the bridges destroyed. Meanwhile, in the rest of the world, life goes on. Oblivious. Programmed in Puredata - random, gapper, reverb, and multi-tap delay processes are mixed and matched and interact with live input and results are different every time. Glitches are welcome.

Star Networks

Ralph Jones

Performed by Omar Fraire MA '17 and Matt Wellins MA '18

"[...] music that is an intellectual system for the performer nor just a score but a way of thinking and interacting with the world i feel like that's the radical thing about a lot of music from that time more than the sounds, even."

Teleconcert, Frank Center for Public Affairs, Room 100, Saturday, May 11, 2024 at 1pm

Signals

Mladen Milicevic MA '88

Signals is a sound project envisioned as performance piece where the audience members “perform” using their cell phones. There are nine possible video files (with audio) from which every audience member randomly chooses one file. That initiates a playback (on the cell phone) of a video file which lasts approximately four minutes, this is actually the duration of the whole piece. Audience members should be spread apart from each other at least six feet, but the more than that is better. The audio result should sound like sound beeps which are coming from multiple directions, thus the need for greater distance between performers. The piece should be performed in a darkened concert hall, in which case there will be an apparent visual effect along with audio. That will look like multiple-colored flashes coming from each cell phone. However, the piece can be performed outdoors as well.

Andrus Field and Usdan University Center Terrace, Saturday, May 11, 2024 at 5pm

Music for violin, electronics and 15 slapsticks

Ben Manley '83 and Cleek Schrey

FEBRUARY 1974

Crowell Hall, Saturday, May 11, 2024 at 7pm

Etcetera

John Cage

World Music Hall 8:02pm - 7:32am

Empty Words

John Cage

A special event in the opening year of Wesleyan’s Center for the Arts was the concert *An Evening with John Cage*. The concert featured a performance of *Etcetera* for orchestra together with the first public reading of *Empty Words*. This concert, February 1974, presents a variant of the original program.

While notated for orchestra, *Etcetera* is open to any substitutions and/or additions of instruments. Underlying the piece is an environmental recording of the Gate Hill Cooperative in Stony Point New York made in late summer by David Behrman. This lush soundscape is augmented by orchestra members gently tapping cardboard boxes in accordance to a notation of sixteen pages, each containing eight systems of dots and grace figures located above and below a reference line. The instruction “arrange matters somehow so that no two players begin at the same system” suggests that the goal is a soft variegated texture of impulses of varied resonance with no synchronization. One might think of it as a rendering of the sound of the footsteps of the great seasonal migration of wildebeest, zebra, and gazelle across the Serengeti.

The same sixteen pages contain a secondary notation of white notes that are played as very soft, isolated pitched events played on the member’s instrument. Each player is free to play an instrument, a cardboard box, or to sit quietly listening. The choice is left to each individual player.

The piece has three stations in which two, three, and four person sub-ensembles may form. Three conductors stand ready to lead these subgroups as soon as players choose to join them by taking a seat. The parts played in these ensembles are derived from notations that function as ‘part generators.’ Each consists of a fixed metrical structure upon which events are notated spatially.

Those events are assigned to a limited set of indeterminate pitches. The performer must choose those specific pitches and then notate those choices so that they can be repeated precisely. The conductors can then apply techniques of ‘conduction’ to select between four variants of the phrase and play them in repetitive loops of any duration.

In these ways, the piece gently restructures the lines of authority of the orchestra into a set of individual choices and commitments that are then collectively rendered in a shared rhythmic structure.

Empty Words applies chance techniques to the journals of Henry David Thoreau to create a text that gradually sheds sentences, then phrases, then words, then syllables to end up with a speech form that can only be heard as music. The 1974 performance of *Empty Words* was given when the project was just beginning and was approximately 30 minutes in duration. Over the following years, the piece developed into a performance work of extended duration lasting all night. The United States premiere of this was performed in Hartford under the sponsorship of Real Art Ways and broadcast over a number of NPR affiliates in 1982. In 2020, at the height of the COVID crisis, Stuart Wheeler MA ’21 performed the entire piece over Zoom as part of his thesis research.

The piece is divided into four books read in intervals of 150 minutes with breaks of 30 minutes. The first three books can be accompanied by other music, while the fourth is read in silence. In this realization, the first book will be accompanied by a performance based on transformations of the time brackets of Cage’s *Four(6)* prepared by Professor and Chair of the Music Department Ron Kuivila ’77 and realized by Visiting Scholar in Music Arshia Rahmati, Shawn O’Sullivan, and graduate music students Nat Baldwin, Lea Bertucci, Emma Mistele, and Negar Soleymanifar. The second reading will be accompanied by varying realizations of the work *Chambers* by the late John Spencer Camp Professor of Music Emeritus Alvin Lucier (1931–2021). The third reading will be accompanied by the sound of the night through microphones placed on the top floor of Alsop House.

The first break, at 10:40pm, will feature a performance of John Spencer Camp Professor of Music Emeritus Anthony Braxton’s *Syntactical Ghost Trance Music* No. 254 in Crowell Concert Hall. The second break, at 1:35am, will feature a performance of Lucier’s *Vespers*. For the third break, we will rest.

SOUND INSTALLATIONS

Saturday, May 11, 2024 from 8am to midnight

Ring Family Performing Arts Hall

Saturn and Jupiter

Brent Wetters MA ’03

Wetters composed the Hörspiel *Saturn and Jupiter* in the winter of 2003, after spending a week—where temperatures never broke -20 degrees—at the Churchill Northern Studies Centre (<http://www.churchillscience.ca>) in Churchill, Manitoba. Wetters undertook the project and trip after a period of almost two years of prolonged exposure to and study of Canadian pianist Glenn Gould’s “The Idea of North,” his ground-breaking radio documentary from 1967. *Saturn and Jupiter* is conceived as a series of 32 vignettes, each exploring a northern sound environment or an interview with one of the researchers at the Centre. Each movement is named for a different stop along the 36-hour train route between Winnipeg and Churchill; beyond the names, there is no connection between the stops and the specific movements. However, like a train trip, a listener (or in this case, the person preparing a specific realization) is invited to pick which stops will constitute an aggregate work.

Memorial Chapel

For Alvin Lucier

Brian Parks MA '09, MA '13

One day while Parks was going through and documenting Lucier's archive of memorabilia, Lucier asked Parks how his phasing pieces were going. Then Lucier said, "You should do one that goes extremely slowly." Parks remembers thinking how counterintuitive that would be - what's interesting about a 5/4 phase at a slow speed? Maybe Lucier meant something more like this piece, where beating patterns reveal themselves because of musical states that change extremely little and extremely slowly. Or maybe he meant something else. Also, this piece reminds Parks of something Ronald Ebrecht, University Organist Emeritus (and designer of the Chapel's present organ) said about a piece Parks was teaching: "It gets its strength from its slowness."

Alsop House gardens and Labyrinth (in honor of Joe and Kit Reed)

Deer Tick: Solar Sounders on the Lawn

Daniel Fishkin MA '15

A Solar Sounder is a synthesizer that is played by sunlight. It works differently from nearly every other circuit one might encounter. Solar Sounders have no batteries or knobs; instead, its speaker output is governed by sunlight, powering an internal synth that is designed to work with sunlight as a fluctuating power source. The goal is not to conserve charge, but to make music.

To make Solar Sounders: first, transistors must be arranged on circuit boards to produce unique instrumental voices that sound good in manifold light conditions. These circuits are unique "folk songs," manufactured in China, but invented by Fishkin, using his engineering mind and composer's ear. Always hand-tuned, their voices blend together and form a solar orchestra. These circuit songs have different names: Woodcock, Fluffernuts, Sol-Lute, Frogs at Night. After the circuits are designed, they are enclosed in hollow, resonant boxes, which are configured in light and shadow to create the installation.

This is a collaborative activity Fishkin has been doing with Peter Blasser MA '15 since 2017. They each independently research and build solar circuits.

SYMPOSIUM ABSTRACTS

This Talk Might Be Called The Structural Dynamics of Flow

Dan Wolf MA '90, PhD '90

Experimental music? Wesleyan? Have I got a story...

What is a Community of Ideas?

Aaron Siegel MA '05

The composer community at Wesleyan University has always been one where individuals can bring their selves and work to a larger dialogue about the nature of experimental music and art. But what does it mean for Wesleyan to be a "Community of Ideas?" Siegel will examine the notion of a "community of ideas" from several vantage points. First, he will identify the shared intentions of those who make up a community. Secondly, he will examine the way that ideas are an articulation of personal identity and creativity. Lastly, he will ask questions about the kinds of spaces that are defined by and contain "communities of ideas."

Humor as Experimental Fuel and Exhaust

Brian Parks MA '09, MA '13

Anecdotes are not unique to the field of experimental music. But, they may be more a requisite aspect to the practice. If what makes things experimental (or not) is often their slippery avoidance of identification — what am I looking at/hearing? — then it follows that that self-aware sensation of bemusement would be plainly funny. From the critical tropes that foreground ours or our colleagues' works (cf. solar-powered camouflaged bird calls doing Madonna riffs by Dan St. Clair '04, MA '10) to the public clashes arising from cognitive dissonance, the ludic, mischievous part of this tradition keeps surfacing.

Not Tommy's playground

Phillip Schulze MA '08

Drawing inspiration from a pre-concert prep-talk by John Spencer Camp Professor of Music Emeritus Anthony Braxton, where he delves into some of the essentials of experimental music, Schulze will discuss his transformative experiences at Wesleyan and how they have had a lasting impact on his creative, pedagogical, and personal life.

“Anne Modugno, George Cacioppo, Alvin Lucier, and John Cage: Instructors”

Ann Warde MA '85

Much of Warde's work as a student composer at Wesleyan stemmed from her good fortune to take part in one of the first American high school electronic music programs. Led by Anne D. Modugno, this detailed and in-depth introduction to the then-new music technologies of magnetic tape manipulation, field recording, and analog synthesizers included exams requiring aural identification of compositions by now-historically remembered pioneers of musical experimentation. Directly preceding Wesleyan, Warde encountered more good fortune in her study with the Ann Arbor, Michigan ONCE Group co-founder and composer George Cacioppo. The breadth of ideas, concepts, and techniques Warde absorbed from these two experiences advocated for adventurous musical work, which she undertook to pursue within Wesleyan's apt and audacious environment. Looking backward, tracings of this threefold trajectory, gradually, but with increasing certainty, now begin to reveal a multidimensional lattice, inter-connectedly linked to the ever-expanding network that was John Cage.

“I was right for all the wrong reasons”

Nicolas Collins '76, MA '79

How Collins' misunderstanding of fundamental aspects of several iconic works of experimental music set the parameters of his own work as a composer.

Mother of Balloon Music**

Judy Dunaway MA '00

For over 30 years Dunaway has been primarily known for her numerous works for latex balloons as sound producers, including sculptural sonic performances, sound installations, interactive pieces, and acousmatic works. People often ask her “How did you come up with the idea to play balloons?” In this talk Dunaway will illuminate that trajectory, as well as explain how this non-judgmental aural relationship, and its corporeal visual manifestation, has served as a rebellion against power structures that have oppressed women, and ultimately all humankind, by severing the connection between the psyche and the body.

An empirical approach to estimate an optimal mounting location of transducers on active string instruments

Cristopher Ramos Flores MA '14

This talk presents the tests and results of a research focused on finding an optimal location of transducers on string instruments, to produce audio that resembles that produced by the instrument itself. This investigation is pursued in the context of the development of the Kuturani, a low-cost device designed to convert an acoustic instrument into a hyperinstrument. The project aims to achieve hybridization between acoustic and synthetic sound.

Zen and the Art of Technical Support (an FAQ)

Dina Maccabee MA '15

This essay reflects on possible answers to questions frequently asked about the experience of working as a Technical Support Specialist at Ableton AG, while drawing connections with existing artwork, experiences during graduate studies at Wesleyan, and current music projects.

From Ice Batons to Resonant Tails: Staging the Participatory Extended Voice on the Fringe of the Conceptual

Yvon Bonenfant MA '02

Bonenfant begins this talk by recounting salient and hopefully amusing moments from his MA dissertation concert at Wesleyan. This featured: two naked dancers covered with water from popped water balloons, a screaming but failed wannabe murderess, solos on koto, shakuhachi, trumpet, and piccolo, some duets between voice and these, and a trio of shirtless young men cooling the dancers with...ice batons. It also was one of two performances he ever made where audience members claimed to have lost consciousness. Bonenfant recounts how for him, this concert crystallized a range of aesthetic and sociological drivers that animated and formalized his shift into thinking theatrically and sociologically about how the queered voice embodies, evokes, and entices into relationship our extra-normal corporealities. He elaborates on how this approach arrived at his influential article 'Queer Listening to Queer Vocal Timbres' (Performance Research 15:3), and the deeply participatory turn his work has taken since 2012, especially with people with ultra-complex disAbility. Bonenfant concludes by thanking the ethos of Wesleyan for teaching him, along with his earlier teacher Bill Dixon: relentlessness.

PROFILES

Formed by Professor **Jane Alden** in 2001, the Wesleyan Collegium Musicum (literally "company of musicians") is an auditioned vocal ensemble dedicated to exploring and performing diverse musical repertoires of medieval, Renaissance, and Baroque Europe, and music inspired by early music practices and materials. Emphasis is given to the study of cultural contexts, historical musical styles, performance practices, vocal independence, and musicianship. Students investigate various aspects of the production of music, including primary sources, tunings, and cultural heritage. Outreach projects include travel and singing with and for community partners. Those interested in future participation should email jalden01@wesleyan.edu.

Yvon Bonenfant, PhD, is a performance-maker, art-maker and researcher. His work explores the sensual power of the unusual voice and body. Since 2010, his work has largely focused on unearthing and developing how we best invite participants to explore the virtuosic glory of

their own vocal difference, and to celebrate that difference. By extension, he is interested in tactile art and performance, visuality, and environments that celebrate the artistic expression of unruly bodies. His work and collaborations have shown in 10 countries over 30 years and he has published widely. He is head of the department of theatre & director of the Future Humanities Institute at University College Cork, Ireland and Co-Lead of the Arts, Culture, Creativity Strand of UNIC (unic.eu). He was in the 2000-2002 MA cohort.

New York born and raised, **Nicolas Collins** spent most of the 1990s in Europe, where he was Artistic Director of STEIM (Amsterdam), and a DAAD composer-in-residence in Berlin. For many years he was a Professor in the Department of Sound at the School of the Art Institute of Chicago and Editor-in-Chief of the *Leonardo Music Journal*, and is currently a Research Fellow at the Orpheus Institute (Ghent). His book, *Handmade Electronic Music—The Art of Hardware Hacking* (Routledge), now in its third edition, has influenced emerging electronic music worldwide. Alvin Lucier started him on this path in September 1972.

Tom Crean is a multi-instrumentalist, educator, and composer living in Western Massachusetts and Connecticut. Areas of artistic interest include appropriation, aleatoric processes, found sounds, spatial orientation, and works exploring the fretted instrument family of instruments. Tom has a passion for education; currently he teaches K-8 public school, on YouTube (youtube.com/@tomcreanmusic), and at Wesleyan University as guitar instructor. Previously Tom worked closely with Anthony Braxton, published a podcast for a decade, co-led the outdoor ensemble Banjo Assault with Matt Robidoux, released about a dozen records, wrote two books, and played guitar professionally for over 20 years. When he is not busy teaching or doing something related to music, Tom enjoys time with his wife Jenn and his dog Mr. Pickles.

Judy Dunaway is internationally known for her numerous works for latex balloons as sound producers, including sculptural sonic performances, sound installations, interactive pieces and acousmatic works. Her awards/grants/residencies include Foundation for Contemporary Art Emergency Fund, Elektronmusikstudion Stockholm, New York State Music Fund, the Aaron Copland Fund Recording Grant, the American Composers Forum's Composers Commissioning Fund, Zentrum fuer Kunst und Medientechnologie, Harvestworks and the National Endowment for the Arts performance fund. She has a Ph.D. from Stony Brook University and an M.A. from Wesleyan University (where she studied primarily with Alvin Lucier). She has been teaching at Massachusetts College of Art and Design in Boston since 2005. **Marie Carroll** is a composer-improviser, electroacoustic musician, cellist, and koto player. Her work has been performed by Hub New Music, the Schallfeld Ensemble, the Parker Quartet, Transient Canvas, NEC Wind Ensemble, Philipp Stäudlin, and Rane Moore. In 2019, Marie composed a live score for solo cello and electronics for a production of Sophocles' *Electra*, which she performed on tour in Boston, Berlin, London, and Istanbul. She holds an A.B. from Harvard (where she studied composition under Claire Chase, Chaya Czernowin, Felipe Lara, and Hans Tutschku) and an M.M. from New England Conservatory (studying composition under John Mallia and Stratis Minakakis). She is currently pursuing an M.A. at Wesleyan.

James Fei (b. Taipei, Taiwan) moved to the US in 1992 to study electrical engineering but lost his way in music, becoming a composer, saxophonist and electronic musician. Works by Fei have been performed by the BBC Scottish Symphony Orchestra, Orchestra of the S.E.M. Ensemble, Bang on a Can All-Stars, MATA Micro Orchestra and Noord-Hollands Philharmonisch Orkest. Recordings

can be found on Leo Records, Improvised Music from Japan, CRI, Krabbesholm and Organized Sound. Compositions for Fei's own ensemble of four alto saxophones focus on physical processes of saliva, fatigue, reeds crippled by cuts and the threshold of audible sound production, while his sound installations and performance on live electronics often focus on electronic and acoustic feedback. Fei received the Grants for Artists Award from the Foundation for Contemporary Arts in 2014 and he is president of Anthony Braxton's Tri-Centric Foundation. Fei has taught at Mills College in Oakland since 2006, where he is Luther Bruise Marchant Professor and Director of the Center for Contemporary Music.

oegf - méx, (aka Omar Fraire) 1980 human that makes things with text, video and action art. work is embedded in reality, transducing it, and functions as poetics of Inoperativity and instances for the Time of Revolt. interim curator at the Contemplative Commons, resident manager at the Lorna Sundberg International Center, artistic director of Punto Ciego international festival and collaborator at the Guggenheim Aguascalientes museum and No Lo Haga Usted Mismo international performance festival. after having deserted from two music universities in México, specializes in Sonology at the Institute of Sonologie in the Koninklijke Conservatorie Den Haag; MA at Wesleyan University; masters in critical theory at 17, Instituto de Estudios Críticos; masters in contemporary art as auditor at Universidad de las Artes Instituto Cultural Aguascalientes; bachelors in philosophy at Universidad Autónoma de Zacatecas; and Ph.D. CCT at UVA. has studied/worked with Laurence Le Bouhellec, Rocío Boliver, Ale de la Puente, Mónica Mayer, Helena Chávez Mc Gregor, Liz Philips, P. Matthusen, Luciano Maya Leyva, Hermilio Hernández, Panos Kokoras, Alvin Lucier, M. Wellins, Justin Bennett, Paul Berg, RJK, very titanically. work exhibited at Cora Stafford Gallery UNT, Laboratorio de Arte Alameda - INBA, MAC 650 Gallery, Casa del Tiempo UAM, Ex-Teresa Arte Actual, Erza and Cecile Zilkha Gallery, Casa del Lago UNAM, Museo de Arte Contemporáneo no.8, La Morgue Galería, and some others. work has been performed in Cuba, Chile, México, Holland, Germany, Poland, France, Costa Rica and Japan.

I.M. Harjito is a graduate of the Indonesian Institute for the Performing Arts in Surakarta, Central Java, where he worked closely with one of the major figures of 20th-century Javanese music, R.T. Martodipura. Harjito has taught Javanese gamelan, directed ensembles, and performed throughout Indonesia, the United States, Canada, and Europe. He is also a composer of traditional as well as innovative works for gamelan and other instruments. Harjito has been on the music faculty at Wesleyan University for forty years, and he also currently teaches at Brown University and University of Massachusetts Dartmouth and serves as artistic director of the Gamelan Kusuma Laras ensemble of the New York Indonesian Consulate. He has been a visiting professor at University of California San Diego, San Diego State University, San Francisco State University, University of Chicago, and Smith College and has been a guest artist at Tufts University, Cornell University, Harvard University, Juilliard, and Princeton University, to name a few. Harjito has also performed at many venues, including Asia Society, Lincoln Center, Carnegie Hall, and Brooklyn Academy of Music.

Charles Céleste Hutchins was born in San Jose, California in 1976, and lives in London, England. He graduated from Wesleyan in 2005. After learning SuperCollider from Ron Kuivila, it's become central to his musical practice. He also plays tuba and synthesiser.

Heather Dea Jennings, from Colorado, USA, is a composer and performer based in Brazil since 1997. She is a professor at the UFRN School of Music and a member of the UFRN composers

group BRAVO. She studied with Richard Boulanger, Alvin Lucier, Wadada Leo Smith, Anthony Braxton, Warren Senders, Elke Beatriz Riedel and Priscilla Gale. She is currently studying music Composition at the Graduate Program in Music at UFBA with Dr. Guilherme Bertissolo.

Dina Maccabee is a composer and performer from California who currently lives in Berlin, Germany, and completed graduate composition studies at Wesleyan in 2015. Her work, often traversing genres, media and contexts, prospects for transcendent moments by sifting through everyday materials. Compositions for voice include “Still Life,” an in-progress songbook of canons for recreational vocal ensemble; a setting of Gertrude Stein’s *The World is Round* for 6 voices a cappella in collaboration with Jesse Olsen Bay; the score for *Sweet Land*, the musical; and the *Song-o-Phone*, a musical exquisite corpse game involving 30 artists. For almost two decades, Dina has performed as a soloist and with numerous bands and ensembles, including Ramon & Jessica, Julia Holter, Red Room Orchestra, Lovers’ Almanac, Real Vocal String Quartet, and countless others. Dina currently works as Knowledge Base Coordinator and Technical Support Specialist at the music software developer Ableton AG. She is currently composing the score for an upcoming podcast series, produced by Pineapple Street Studios.

Mladen Milicevic received a B.A. (1982) and an M.A. (1986) in music composition and multimedia arts studying at The Music Academy of Sarajevo, in his native Bosnia-Herzegovina. In 1986 Mr. Milicevic came to the United States to study with Alvin Lucier at Wesleyan University in Connecticut, from which he received his masters in experimental music composition (1988). From the University of Miami in Florida, Mr. Milicevic received his doctorate in music composition in 1991, studying with Dennis Kam. For several summers, he also studied with Michael Czajkowski at the Aspen Music School. He was awarded numerous music prizes for his compositions in the former Yugoslavia as well as in Europe. Working in former Yugoslavia as a freelance composer for ten years, he composed for theater, films, radio, and television, also receiving several prizes for this body of work. After moving to the United States in 1986, Mr. Milicevic has performed his live electronic music, composed for modern dances, made several experimental animated films and videos, set up installations and video sculptures, had exhibitions of his paintings, and scored for films. His academic interests are interdisciplinary, and he has made many presentations at various international conferences on a wide range of topics such as music, film, aesthetics, semiology, sociology, education, AI, religion, and cultural studies. Bizarrely enough, in 2003 he has scored film *The Room* which has now become an international phenomenon as the “worst” film ever made. Mr. Milicevic is Professor Emeritus in the School of Film and Television, Recording Arts Department at Loyola Marymount University, Los Angeles. He has been the Chair of the Recording Arts Department for 11 years, and in 2019 he stepped down from that position to become the first faculty member at Loyola Marymount University who teaches 100% online classes. Now Dr. Milicevic’s primary educational interest is focused on online teaching modalities.

Robert Nasta writes, “I dedicated myself to teaching music for the past thirty years. In addition to teaching, I occasionally compose and perform my work. I am also the musical director for the nonprofit, Artists for World Peace.”

Brian Parks is a Fellow of the American Guild of Organists and in 2013 became the first person to successfully defend separate masters theses at Wesleyan in “Music” (2009) and explicitly “Ethnomusicology” (2013). He lives in Marietta Georgia and is the Organist and Associate Director of Music at Marietta First United Methodist Church. He founded and co-directs *Quadratum*, an

ensemble of young people interested in rigorous doings that musically reflects his Wesleyan years — they do Ghanaian drumming; Carnatic Solkattu; game pieces; pre-Bach choral musics; new composed works; and their own pieces. And they go skiing once a year. His spouse is Janet Simone Parks, a midwife, and his children Orion, Alban, and Zelig have inherited his mild paranoia regarding anti-Jewishness everywhere. He frequently collaborates with composer Phillip Schulze on concerts and presentations in and around North Rhine Westphalia. Phillip downplays their 2008 underground television show “The German and the Jew”, but it may in fact be the best work either of them have ever done.

Cristopher Ramos Flores is a composer and instrument builder based in Wellington, NZ. Originally from Morelia, Mexico, he graduated from the composition program at UNSMH under Hebert Vazquez and Horacio Uribe. Additionally, he took many workshops with composers such as Rodrigo Sigal, Julio Estrada, Mario Lavista, Helmut Lachenmann, Alejandro Viñao, Ricardo Climent, and many others. He completed his master’s degree at Wesleyan University with Paula Matthusen, which influenced his creative approach and led him to immerse himself in experimental music and sonic arts. In 2014, he started the first laptop orchestra in Mexico, Kurhanguni, at CMMAS. In 2021, he finished his PhD with Michael Norris and Jim Murphy at Victoria University of Wellington researching and designing hyperinstruments. He is currently a postdoctoral fellow at UNAM university in Mexico, continuing to research the development of musical interfaces. Cristopher’s catalog of works includes compositions for solo instruments, chamber ensemble, large orchestra, and works including electronics, as well as interactive installations. He is currently interested in exploring embodiment and the medium as the foundation of his creative process.

Phillip Schulze (Düsseldorf, Germany) is a composer, media artist, and educator, who explores the disciplines of composition, sound art and performance. His repertoire encompasses multi-channel real-time computer processing, analog synthesizer systems, interactive soundscapes, and compositions for voice and instruments. Although his works are predominantly ephemeral, they closely resemble sculptural experiences in space. Phillip Schulze studied and worked with a number of major figures in contemporary music such as Anthony Braxton, Ron Kuivila and Alvin Lucier. Prior to composition, he studied Media Art and Stage Design at the University of Arts and Design Karlsruhe, followed by a media-art research appointment in Singapore. His work has been performed or installed in numerous sites in Europe, Asia, Australia and North America. Schulze received the Audi Art Award as well as an Honorary Mentioning in the field of Digital Musics & Sound at the Ars Electronica in Linz, Austria. In 2011 the University of Music Düsseldorf appointed him as Visiting Professor and Head of the Music Informatics Department at the Institute For Music And Media.

Aaron Siegel has worked as a musician, composer, organizer and educator for 25 years in New York City. In his world, there is little distinction between the activities of producing, writing, performing, listening, and learning. Celebrated as a composer of works for percussion (“hypnotic clouds of chiming tones” — *The New Yorker*) and the stage (“softly shattering” — *The New York Times*), Siegel has a long history as an improvising percussionist and bandleader. Since 2011, Siegel has co-lead the radical opera collective Experiments in Opera (“Raw, funny, surreal, and disarmingly human”— *Opera News*), helping to bring to the stage countless works by composers and writers and expanding the boundaries of musical storytelling. Always happy to explore in community with others, Siegel has created work with A.M. Homes, Mallory Catlett, Tracy K. Smith, Mantra Percussion, Anthony Braxton, Memorize the Sky, Anthony Roth Costanzo and the EiO Writers Room among others.

Ann Warde (BA U. Michigan 1980; MA Wesleyan 1985; DMA U. Illinois Urbana-Champaign 1999) followed a Mellon postdoctoral fellowship at Cornell with a decade of whale sound analysis at the Lab of Ornithology. She is a NYSCA/NYFA Artist Fellow in Music/Sound and was recently a US-UK Fulbright Researcher at the University of York (UK). Recent activities include artist residencies: VCCA; Evergreen College; Queen's University (CA); the European University Cyprus; and presentations: BEAST FEaST, Orpheus Institute (Belgium), Women in Pragmatism International Conference (Spain), and Black Mountain College.

Hailed as “The Eddie Van Halen of the bagpipe” (PopMatters), **Matthew Welch** is a virtuoso bagpiper, critically acclaimed composer, improviser, husband and dad living in the SF Bay Area, California, USA. As a virtuoso-piper, he is both an established master of the traditional repertoire, and a leading pioneer of new innovative techniques and improvisations, as well as collaborations with Philip Glass, Anthony Braxton, Julia Wolfe, Alvin Lucier, David Watson, Zeena Parkins and John Zorn. He has recorded for Tzadik, Cataloupe, Mode, Orange Mountain Music, Leo, New World, Carrier and Room40 labels, and founded his own label Kotekan Records in 2018. He has led his pipe-rock ensemble Blarvuster since 2002. “Pushing the bagpipes to their limit, Welch’s exploration of the bagpipes sonic potential is thrilling to witness.” * — *The Wire Magazine*
matthewwelchmusic.com kotekanrecords.com

Brent Wetters is Adjunct Professor of Music at Clark University and Worcester Polytechnic Institute. He holds degrees in composition from University of Michigan, the Ghent Conservatory, and Wesleyan University. He received a doctorate in musicology from Brown (2012), where he completed a dissertation on the Darmstadt Summer Courses titled “Darmstadt and the Philosophical Turn.” His recent work has focused on a variety of topics, from Paul Celan’s use of Franz Schubert’s Winterreise to Gustav Mahler and his bicycle.

Dan Wolf: Californian. BA UC Santa Cruz '83, MA, PhD Wesleyan '85, '90. Studied composition with Mumma, Harrison, Lucier, Young, Kuivila. Living and composing in Frankfurt, Budapest, and Dungarvan since 1989. Founded Material Press with Hauke Harder. Intense engagement with intonation, Javanese music and, more recently, Irish music. I like music that communicates in the same way the handle of a cast iron pan communicates heat.

Cover Images (from left): John Cage at Wesleyan, detail of Anthony Braxton’s *Syntactical Ghost Trance Music* No. 254, Alvin Lucier with Wesleyan Javanese Gamelan Ensemble

