



3: NEGATIVE SPACE

Curated by: Elliot Patros

JOHN NICHOLS III

Gates (Kadesh-Naphtali)

(8:46)

C.R. KASPRZYK

veiled

(5:09)

JEF CHIPPEWA

DUO

(2:46)

NICOLAS VÉRIN

Trois études d'espace

(14:40)

HANS TUTSCHKU

Rojo

(15:16)

CHRISTOPHER DELAURENTI

Thrill

(4:44)

JOHN OLIVER

Just Inference

(5:03)

COMPOSER BIOGRAPHIES

JOHN NICHOLS, III

An avid swimmer and scarab beetle enthusiast, when he is not at the pool or composing formal thank you notes to all of the dung beetles for improving nutrient recycling and soil culture, John Nichols III may be found in the studio, working on his latest electronic composition. Mr. Nichols would like to thank the scarabs for their generous annual donation of 380 million dollars worth of manual labor to the United States cattle industry (according to the American Institute of Biological Sciences). His works have been selected for performance at numerous national and international events such as the Gaudeamus Music Week, Electronic Music Midwest, Music Since 1900 Conference, New York City Electroacoustic Music Festival, Congreso Internacional de Ciencia y Tecnología Musical (CICTeM), Electronic Music Festival of the Center of the Cypriot Composers, Slingshot 2013, International Computer Music Conference, Society for Electroacoustic Music in the United States, Toronto Electroacoustic Symposium, and International Workshop on Computer Music and Audio Technology, where he was a winner of the WOCMAT 2012 International Electroacoustic Music Young Composers Awards. His composition “The Pillar” won the second international Conlon Music Prize for Disklavier Plus. His 33 minute, multi-movement electroacoustic composition, “Theory of Accidents,” was a finalist in the 2011 Morton Gould ASCAP Young Composer Competition. Mr. Nichols was awarded a Special Mention and was selected for inclusion on the CD for the 2012 Métamorphoses Acousmatic Composition Competition for his composition “AGE.” His composition “Headbanger” was selected for inclusion in the SEAMUS 2012 Electro-miniatures “Re-Caged” CD and he was selected for inclusion in the Electronic Masters Vol.2 CD (ABLAZE Records, 2013). Mr. Nichols does not currently own any pets, but he is a former owner and trainer of praying mantises. A native of Illinois, he is pursuing a Doctorate in Composition at the University of Illinois, Urbana-Champaign, where he won the Fourteenth Annual 21st Century Piano Commission Competition.

C.R. KASPRZYK

C.R. KASPRZYK is a composer and avid “bring your own bag” grocery shopper who also works with electronics, saxophone, video, and in free-improvisation. Deeply informed by his life as a vegan, he strives for an intangible parallel between a cognizance of one’s surrounding and work transcribed from (or inspired by) that environment. Praised for music that is “timbrally striking” (HurdAudio) and “full of wind, height, and velocity” (Baltimore City Paper), his acoustic and electronic works often defer to the musical path of his observed surroundings, acknowledging the interconnectivity of our fragile planet.

Kasprzyk’s work has garnered performance credits including Carnegie Hall, Lincoln Center, Steinway Hall, the Experimental Media and Performing Arts Center (EMPAC), and others throughout North and South America, Europe, Asia, and Australia. His work has also been presented at Baltimore’s Red Room, Charlottesville’s Bridge PAI, Ghent’s Logos Foundation, Toronto’s New Adventures in Sound Art and Somewhere There, Los Angeles’ Hammer Museum, Miami’s Carnival Center, Minneapolis’ Weisman Museum, New York’s St. Peter’s Church, Philadelphia’s Bowerbird, Stanford University’s CCRMA, the Athens, HBO/New York International Latino, and Tribeca Film Festivals, as well as the EcoSono Institute, Electronic Music Midwest, High Zero, SEAMUS, International Computer Music Conference, MusicX and Spark Festivals. He has also been heard on radio and online installations including Columbia

University, Endless Possibilities, Foldover, Kalvos and Damian, Martian Gardens, Radius, Sound Is Art, and WCLV Cleveland.

His work has been supported by The Brannen-Cooper Fund, Northwestern University's Midwest Graduate Music Consortium, Pro Musica, the Randolph S. Rothschild and Ada Arens Morawetz Memorial Awards, two Peabody Career Development Grants, an Encore Grant (American Composers' Forum) and Grand Valley State University, where he was an artist-in-residence in 2006. A versatile musician, he has worked with Alarm Will Sound, the Cleveland Winds, Duke and Towson New Music Ensembles, New World Symphony, Ghetto Film School, Joel Grip, Peter Jacquemyn, Dana Jessen, Conor Nelson, Thomas Rosenkranz, Michael Sheppard, Daniel Spiegel, Karisa Werdon, John Berndt, Griffin Campbell, Gary Louie, The Mana Duo, James McCain, Brian Sacawa, Michael Straus, Per Bloland, Matthew Burtner, Andrew Cole, Robert Hamilton, Elizabeth Hoffman, George Lam, Asha Srinivasan, human beatboxer Shodekeh, and dry ice improviser Catherine Pancake.

Kasprzyk has participated in informal study and masterclasses with Alvin Lucier, Tristan Murail, Kaija Saariaho, Hans Tutschku, and Trevor Wishart. He holds a Bachelor of Music from Grand Valley State University, as well two masters degrees, obtained in two years, from the Peabody Conservatory of the Johns Hopkins University. He is a former site coordinator for the Creative Access Outreach Group and has served on the faculties of Morgan State University (MD) and Bluefield College (VA). He is currently pursuing his doctorate at Bowling Green State University, specializing in music composition and digital media.

JEF CHIPPEWA

Canadian composer Jef Chippewa is particularly interested in questions of cultural awareness and identity in regards to the composer's responsibility in inheriting or appropriating cultural heritage. Understanding the impossibility of definitive articulation or comprehension of cultural identity does not justify conscious ignorance of any of its aspects. Nor does it excuse irresponsibility in cultural appropriation, and this applies equally to the appropriation of one's "own" culture (cultural heritage) as to that of another culture or sub-culture ("external influences").

His compositions have been heard in such concert series and festivals as EuCuE, Darmstadt, FUTURA, Inventionen, ISCM, MANTIS and Visiones Sonores, and performed by groups such as ensemble recherche, Trio Nexus, LUX:NM and asamisimasa. His work can be heard on CD, notably on Cache 2000, a compilation of the top works in a competition organised by the Canadian Electroacoustic Community (CEC).

He recently completed 17 miniatures (2012), for flutes, extended piano, drumset and several dozen sound-producing objects, commissioned by Berlin-based Trio Nexus, and "... unless he senses when to jump" (2012), commissioned by Berlin's LUX:NM ensemble with the support of the Canada Council for the Arts.

Since 2005, jef chippewa is the Administrative co-Director of the Canadian Electroacoustic Community, Canada's national association for electroacoustic music, as well as Coordinating Editor for the CEC's quarterly journal for electroacoustics, eContact!

NICOLAS VERIN

Captivated by musical gesture and the life of sounds, Vérin explores in a singular manner a fascination for time and its complexity.

He draws into this open field a plurality of languages, to achieve a synthesis beyond dogmas and trends.

Nicolas Vérin received commissions from the French Ministry of Culture, Radio-France, INA-GRM, and several festivals. He was composer in residence in the Midi-Pyrénées region and was awarded the prize Villa Médicis hors les murs and the Fulbright Grant. His music, published by Editions Jobert and Dhalmann, has been performed and broadcasted worldwide.

Several of his pieces are available on CD :

4 pieces for soloist and tape (INA-GRM - available on iTunes, Virgin, Kobuz).

Chassé-croisés (NVCD 0301 available on cdbaby) ;

additional pieces in other albums : Musique des vignes, GMEA MP01 (cdbaby) ; Dedications to János Négysesy, Neuma 450-95 ; Hörspiele 2, Prize in the competition by Radio-France/la Muse en Circuit (CD Radio France/la Muse en circuit 1995) ; Chassé-croisé III in Contemporary Violin duets, (AuCourants Records 0010-1).

HANS TUTSCHKU

Born 1966 in Weimar. Member of the "Ensemble for intuitive music Weimar" since 1982. He studied composition of electronic music at the college of music Dresden and had since 1989 the opportunity to participate in several concert cycles of Karlheinz Stockhausen to learn the art of the sound direction. He further studied 1991/92 Sonology and electroacoustic composition at the royal conservatoire in the Hague (Holland).

1994 followed a one year's study stay at IRCAM in Paris. He taught 1995/96 as a guest professor electroacoustic composition in Weimar. 1996 he participated in composition workshops with Klaus Huber and Brian Ferneyhough. 1997-2001 he taught electroacoustic composition at IRCAM in Paris and from 2001 to 2004 at the conservatory of Montbéliard.

In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonty Harrison at the University of Birmingham. During the spring term 2003 he was the "Edgar Varèse Gast Professor" at the TU Berlin.

Since September 2004 Hans Tutschku has been working as composition professor and director of the electroacoustic studios at Harvard University (Cambridge, USA).

He is the winner of many international composition competitions, among other: Bourges, CIMESP Sao Paulo, Hanns Eisler price, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar. 2013/14 he will be a Fellow at the Radcliffe Institute for Advanced Study.

CHRISTOPHER DELAURENTI

Christopher DeLaurenti is a sound artist, improviser, composer, and phonographer based in Williamsburg, Virginia. He creates installations, sound works, and multifarious live performances.

Christopher's albums include *Live in NY at the RNC Protest (Real Change)*, *Favorite Intermissions: Music Before and Between Beethoven-Holst-Stravinsky (GD Stereo)*, *Wallingford Food Bank* (public record), *Perforate Silence (Spectropol)*, and *Of silences intemporally sung (reductive)*. Most of his work is free: You can hear and read more at <http://www.del Laurenti.net>

John Oliver

Oliver writes & performs music for acoustic instruments & electroacoustic media; won six prizes in late 80s for five compositions ranging from chamber to orchestral to electroacoustic music, including the Canada Council's Grand Prize at the 8th CBC 8th National Competition for Young Composers for his live electronic work with tape, "El Reposo del Fuego." Oliver performs on special nylon-stringed MIDI-capable guitars made by Quebec luthier Godin, specializing in their transformation by electronic & computer processing. He also sometimes conducts his own music or mixes a show of electroacoustic music. Music on CDs from empreintes DIGITALes, earsay, CBC Records, ZaDiscs, SNE & McGill University Records.

CURATOR BIOGRAPHIES

TOM ERBE

Tom Erbe has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. In 1987 Tom became the Technical Director of the Center for Contemporary Music at Mills College. At CCM he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. In 1993 Tom joined the faculty of the California Institute of the Arts as Technical Director of the computer music studios. In 2004 he rejoined the faculty of UCSD in the Department of Music and serves as Studio Director.

ELLIOT PATROS

Elliot Patros grew up playing the piano and guitar, but created his own digital musical instruments after discovering his love for technology and contemporary music at UWM in the Music Composition and Technology program.

ZACHARY SELDESS

Zachary Seldess (b. 1976), a Chicago native now living in San Diego by way of New York City and Saudi Arabia, is a media artist, composer, teacher, and programmer. Zachary is a candidate for the PhD in music composition (ABD) at The Graduate Center CUNY where his primary teachers were Amnon Wolman and Morton Subotnick. He has received a B.Mus in composition and classical guitar and an M.Mus in classical guitar from Northwestern University, studying composition with Alan Stout and Michael Pisaro and guitar with Anne Waller.

RICK SNOW

As a composer of electronic and acoustic music Rick Snow seeks intersections between dimension, expression, metaphor, and process. As an educator he has taught music theory, history, technology and composition courses at Tulane University, The University of California, San Diego, and the University of Alabama. His primary mentors have been Craig First, Chaya Czernowin, and Philippe Manoury.