The first 'replay' piece, Devin Maxwell's **Cloudseeding 9**, was built on an interesting contrast between noise and pseudo random tones. Particularly interesting was how the development of the pitch material was infused in a quasi-instrumental articulation fashion, while the noise ostinato prevailed as a crude reference. The ending had a very well crafted, humorous 'tone', how refreshing!

Fred Szymanski's **Horn Volley**, an acousmatic composition, was up next, the second 'replay' work from another concert. There was an interesting contrast between the two distinct sound worlds of this work, both very densely crafted and presented as rich entities. The third act, the collision of the two sound worlds, was very effective as a resolution for materials that could have remained and presented as independent soundscapes.

The final piece of the concert, Aldo Lombera's **LUCID**, revisited the mixed media setting of cello and electronics with the addition of a (live?) video component. My first impression was that the integration between instrumental and electronic material felt as if the cello was triggering some kind physical model of another instrument. There was also an evident, yet not banal interdependence between the electronic part and the video.
Throughout the piece, this initial interdependence gave space to a more independent development, where the electronic sounds preserved both spatial and gestural independence from the instrumental and video components. Given the initial blending, it served as an interesting invitation to keep discovering the points of connection between the "augmented cello" and the environmental electronic sounds. The ending/coda, a very conventionally 'musical' crafted one, worked perfectly given the careful integration of all three components.

Concert No 12
Wednesday, June 19, 2019, 8-10pm
Sheen Center, Loreto Theater
Reviewed by Kıvanç Tatar

The twelfth concert at the International Computer Music Conference ICMC took place at the Loreto Theatre, using a 2D ambisonics

setup with 16 speakers.

The composers presented the outcomes of their artistic research as twelve compositions of fixed-media and mixed-media ensembles. One type of artistic research, the research through art and design concentrates, following C. Frayling, on the research of materials, customization of technology, or procedures and results of practical experiments. This type of artistic research appeared as one of the common themes in the concert.

The concert started with Naotoshi Osaka's *Kakekagami*, written for the cello and electronics. The composer coins the term "sound hybridization" to explore the notion of combining two sonic styles to create another. The piece consists of two main elements, the cello in the foreground while the electronics canvas the background. The first part of the piece conveys unidirectional reactive behaviors between the foreground and background, where electronics react to the sonic gestures of the cello. After the first part, the cello moves into a section of pizzicatos, and the unidirectional reactive behaviors shift. The electronics step forward and naturally become the foreground

while cello stands back to cover the background. The reactivity is now on the hands of the cello performer. Although the cello is amplified, the instrument still stands individually throughout the piece. The sonic space is initially stationary in motion, yet the electronics start subtly exploring the virtual sonic space after the cello starts the section of pizzicatos.

In comparison, *Favorable Odds*, composed by Mark Philips, delves into the research through timbre varieties of overtone structures. The piece combines electronics and clarinet in mainly two sections: an ambient section and a rhythmic section. The structured improvisation in this piece explores overtone structures and their effect on the creation of ambient textures. The second part of *Favorable Odds* shifts the exploration of overtone textures to a test of rhythmic materials.

While Philips constraints this composition to rhythms based on a fixed grid, Robert Rowe's *Melting the Darkness* explored fractured rhythms fused with textures that evolved gradually. This mixed-media work of Rowe coalesced live violin

performance with live electronics that are mixed with fixed-media material. The composition starts with a blend of violin and electronics, where the electronics reveals the canvas while the violin covers the foreground. In this first part of the piece, the electronics react to the violin, and this unidirectional reactivity changes its direction later in the piece. In the second part, violin covers the background while the electronics come forward, and the violin starts reacting to the sonic events of electronics. This shift in the direction of reactivity occurs in parallel with the change of the sonic vocabulary of the piece.

Natasha Barrett's **Dusk's Gait** narrates the darkroom conditions of acousmatic music concerts as a habitat of fictional creatures. While doing so, the composer raises the environmental issues of the Anthropocene by emphasizing the current loss of the natural habitat. The composition pictures a rich habitat of fictional sonic creatures. These sonic creatures go beyond solemnly reactive behaviors; the piece reveals interactive sonic conversations between the creatures. The fictional environment has multiple sonic species that resembles the richness of the natural habitat. Barrett creates characteristic traits of these sonic species using both textural and rhythmic similarities. The spatial motion of sonic species helps the audience to imagine the fictional world as a narrative in a human-made habitat. The types of sonic materials such as metallic or fluid-like sounds, appear as different sonic species in this fictional habitat. The narrative of *Dusk's Gait* evolves by revealing and hiding various sonic species, and the sonic conversation between the creatures. The contradiction between the anthropomorphism of sonic material and the criticism of the effects of Anthropocene on the natural habitat illustrates existing dilemmas of today's society.

Similar to *Dusk's Gait*, **Bye, Bye, See You Tomorrow** by Dariusz Mazurowski creates an artificial environment of sonic creatures. It is possible to approach the sonic gestures in this piece as sonic species like in the composition of Barret. In Mazurowski's piece, the communication between artificial sonic creatures occurs in a sophisticated manner, where

bidirectional, complex action-response events derive the interactivity. Towards the end, the complexity that is previously sustained by the rich communication behaviors between sonic creatures slows down; and the coordination between sonic creatures resulted in a blended sonic space.

The twelfth concert at ICMC/NYCEMF 2019 revealed four of the trends in the area: artistic research through the sonic material, the anthropomorphism of sound, narratives in fictional sonic worlds, and reactivity and interactivity of sonic gestures from the perspective of agent behaviors. These trends highlighted ongoing global discourse in computer music.

Concert No. 14
Thursday, June 20, 2019, 1.30 p.m.
Hebrew Union College
Reviewed by Jonathan Pitkin

The first concert on Thursday took place at Hebrew Union College. It consisted of a mixture of fixed media and electroacoustic works, several of which had an important visual element.

The first piece to be heard (and seen) was Juan Parra Cancino's ***TNchain_JI*JP_NY19***. This featured trumpeter Jonathan Impett, whose contribution was relayed over a live video link from the Orpheus Institute in Ghent, Belgium. Impett's playing was subjected to live electronic manipulation by the composer, who had taken to the stage to operate various hardware controllers. This set-up made possible some interesting effects which could not have been achieved had the performer been present in the same room: the (delayed) live trumpet sound was often pushed to the very edge of audibility, and the viewer was invited to match up the sight of Impett playing material they were yet to hear with the sound of extensively transformed versions of other phrases he had already played. The whole piece had a restless energy to it, never staying still for long.

A change of tone followed with Rodney Waschka's *A Portrait of Larry Austin*, a tribute and, since its completion predated Austin's death last December, an unintended eulogy to a pioneering figure in ICMA history and computer music more generally.