




New York City College of Technology is a baccalaureate and associate degree-granting institution committed to providing broad access to high quality technological and professional education for a diverse urban population. City Tech's distinctive emphasis on applied skills and place-based learning built upon a vibrant general education foundation equips students with both problem-solving skills and an understanding of the social contexts of technology that make its graduates competitive. A multi-disciplinary approach and creative collaboration are hallmarks of the academic programs. As a community City Tech nurtures an atmosphere of inclusion, respect, and open-mindedness in which all members can flourish.

The poster has a dark red background with a geometric pattern of triangles. At the top left is a small version of the City Tech logo. The main text is centered and reads: "New York City College of Technology Presents", "2022 NYC ELECTROACOUSTIC IMPROVISATION SUMMIT", "April 29 7pm", and "MUSIC BY". Below this, a list of musicians is provided: "Elias Jarzombek and Marcel Wang", "Kevin Patton and Paul Tynan", "Jean-François Charles and Ramin Roshandel", "Sahada Buckley and Sydney Doemel", "Max Horwich, Ashley Jane Lewis, Katya Rozanova and Emily Saltz". At the bottom, it states: "Concerts are free and open to the public", "Suggested donation of \$10.00 to the City Tech Foundation", "Voorhees Theatre (186 Jay Street, Brooklyn) (North of Tillary)", "For information: http://eis.nyc".

 **New York City College of Technology
Presents**

**2022 NYC
ELECTROACOUSTIC
IMPROVISATION SUMMIT**

April 29 7pm

MUSIC BY

**Elias Jarzombek and Marcel Wang
Kevin Patton and Paul Tynan
Jean-François Charles and Ramin Roshandel
Sahada Buckley and Sydney Doemel
Max Horwich, Ashley Jane Lewis, Katya Rozanova and
Emily Saltz**

**Concerts are free and open to the public
Suggested donation of \$10.00
to the City Tech Foundation**

Voorhees Theatre (186 Jay Street, Brooklyn) (North of Tillary)
For information:
<http://eis.nyc>

PROGRAM

FRIDAY APRIL 29 2022 7PM

Pendular (amplified processed hanging objects)
Elias Jarzombek and Marcel Wang

Cast Down Thither (trumpet and live electronics)
Kevin Patton and Paul Tynan

Jamshid Jam (Persian setār and live electronics)
Jean-François Charles and Ramin Roshandel

Girls with Hands (violin, amplified sewing machine,
live electronics) Sahada Buckley and Sydney Doemel

*Bread Symphony: A cross-species collaboration for material and
spiritual nourishment* (environmental sensors, amplified sourdough
starter, live vocals, and live bread-making) Max Horwich, Ashley
Jane Lewis, Katya Rozanova, and Emily Saltz

Performances will be followed by an artist panel discussion,
moderated by Kevin Patton and Adam James Wilson.

ENTERTAINMENT AND EMERGING MEDIA PRODUCTION FACULTY AND STAFF

Chair, Entertainment Technology	John McCullough
NYC EIS Director	Adam Wilson
General Manager	Susan Brandt
Lighting Designer	Tony Giovannetti
Technical Supervisor and Rigging	John McCullough
Technical Director	Michael Rinaldi
Paint Supervisor	Samantha Shoffner
Audio/Video Supervisor	John Huntington
Associate Audio Supervisor	Erica Stoltz
Lighting Supervisor	Ellie Mallardi
Video Production Supervisor	Saad Farooqi
House Manager	Leah Montesinos
College Lab Technicians John Robinson, Rudy Guerrero, Marc Beron, Nicholas Mallios, Caroline May, Melissa Ore	
CUNY Office Assistant	Margarette Medina
<u>Auxiliary Enterprise Board</u>	
Director of AEB	Marisol Velazquez
Assistant Director	Shakira Henry
Payroll Coordinator	Joy Adams
AEB Accountant	Cherone Hooks
Student Affairs	Delores Williams

ENTERTAINMENT STUDENT TECHNICAL PRODUCTION STAFF

Technical Stage Manager: Hannah Stoffer*

Management Nesreen Hosameldin (Box Office Manager)

Lighting Christopher Adams, Jan Roy Arellano, Crystal Chin, Daniele Iralal, Natalia Looney, Yinglian Liu, Allison Ramnarine, Edsel Torres, Olivia VanBuskirk, Tiffany Vargas, Tristen Weber.

Audio Joel Barbecho, David Binns, Hesler Garcia, Nesreen Hosameldin, Wilson Huang, Sepidah Saleh Keshavarz, Daniela Tomaino, Michael Torres, Adam Valle, Sibil Yalin.

Video Charles Mandell, Gustavo Martinez, Darnell McKenzie, Kevin Perea, Allison Ramnarine, Jose Rojas, Valentina Silva, Mike Solache, Ken Zhou.

Scenery Ama Achampong, Joel Barbecho, Michael Busch, Daniela Flores Hernandez, Melanie Ospina, Clarice, Rodriguez, Odvens Saint Louis.

*Culmination Project

PROGRAM NOTES



Pendular is an interactive musical system that explores the physical motion of hanging objects as a method for manipulating sound. Using wind and light, we work in tandem to control the environment to which these objects react. As the objects swing and spin through the air, their movements are interpreted as sonic transformations ranging from calm and predictable to chaotic and random.

We are naturally drawn to observing movements such as a balloon flying into the sky, or a pendulum swinging in perfect time. These motions give us a glimpse into the infinite interconnected variables that make up our reality. They captivate us in their seeming randomness (when there are too many variables to model) or their predictability (when the system can be accurately represented with mathematical functions). Observing such phenomena provides us with a moment of meditative peace and contemplation, not unlike the feeling you get when listening to music you love. In our interactive musical system *Pendular*, we draw a connection between these two sensibilities. The work introduces a method of translating the invisible forces around us into the sonic realm, in an effort to inspire imagination and memory through movement and sound.



Cast Down Thither is a series of improvisations with different musicians improvising with the BrundleFly Framework. The BrundleFly Framework is a series of DSP modules built in Max/MSP/Jitter that use a real-time analysis of performance parameters to control the operation of the different modules. The modules also operate independently through various levels of controlled randomness to challenge performers with anomaly, the unexpected, the disruptive, and the contradictory.



When Ramin Roshandel and Jean-François Charles play together, two traditions meet. Roshandel plays the setâr with the virtuosity and refinement passed on from his masters in classical Persian music: Maestro Mohammad Reza Lotfi, Hamid Sokouti, and Farshid Jam. Charles performs on live electronics with his custom-designed Spectral DJ set-up. He modeled his instrument on the traditional DJ's set of turntables; that allows him to literally touch the music, with the most direct link between musical inspiration, physical gesture, and sonic expression.



Girls With Hands is an electro-acoustic duo originating in Athens, GA. Sydney Doemel and Sahada Buckley are both devoted improvisers and experimenters within the electro-acoustic sound world. Their duo unites the contemporary classical style of improvisation with the malleable interference of technological manipulation. Their first album, "Not Sisters," is an entirely improvised project manipulated live through a single delay loop pedal. Sydney and Sahada, both violinists, took turns manipulating each other's signal through the pedal, experimenting, while the other improvised freely on violin. With this improvisatory method, each gave up control of the outcome completely, resulting in an intimate musical interplay. In their current incarnation, Girls With Hands uses Ableton for live processing of the violin and an amplified sewing machine.

The World of Entertainment Technology

With two bachelor level degree programs in Entertainment Technology and Emerging Media Technologies and six specialized certificate programs, the department is designed to provide students with the necessary skills, knowledge, and competence to successfully enter a variety of different careers in the planning, production, and performance of entertainment productions. "In Entertainment Technology we train students for careers backstage at concerts, corporate and special events, cruise ship shows, television studios, sports venues, theatres, theme parks, trade shows, and even pro wrestling events. Our Emerging Media Technologies program is a hybrid of design and engineering that trains students for careers in human-computer interaction, app development, 3D modeling, computer game production, interactive media systems design, and tangible computation in the contemporary media and arts fields."

Our exciting industry offers a unique career path for each student, depending on his or her individual interests. One City Tech graduate might go off to tour the world doing sound for a concert tour; another might work in a scene shop, building high-tech, mechanized scenic effects; another may work on a film crew working on location to capture image and sound; another developing hand-held interaction systems; another working on a team to create the next new video game; and still another might work for a system contractor designing or installing entertainment and audiovisual systems into permanent, architectural venues.

Emerging Media Technology– BTECH

The BTech in Emerging Media Technologies is a four-year undergraduate program within the department of Entertainment Technology focused on creating the next generation of creative technologists for the expanding emerging media industries of New York City and beyond. Students develop solid skills within the framework of an integrated technical production-based curriculum. This uniquely qualifies them to work within the agile interdisciplinary teams that define today's media industry environment.

The program is one of a kind in its approach integrating media design theory and practice, computing media models and principles, and engineering methodology and implementation. In collaborative learning workshops, students gain hands-on experience using media production tools, develop skills in rapid prototyping, system integration, teamwork, software knowledge, and the tools to evaluate the viability of new media technologies. Advanced students create new media tools and software. The goal is to cultivate creative thinking capable of anticipating future applications of media technologies.

About NYC EIS

The New York City Electroacoustic Improvisation Summit is an annual concert series featuring music by artists focused on the integration of music improvisation and real-time interactive computer systems. NYC EIS is dedicated to presenting genre-agnostic works of artists from diverse musical backgrounds. We are also committed to providing an outlet for women working at the intersection of music improvisation and emerging technology.

Read Eric Lyon's review of the inaugural NYC Electroacoustic Improvisation Summit (2016) in the 2017 issue of *Array*, the journal of the International Computer Music Association.

NYC EIS is made possible by faculty, staff, and students in the Emerging Media Technology and Entertainment Technology programs at CUNY's New York City College of Technology.

2022 NYC EIS administrators

Kevin Patton, Ph.D., George Washington University — submission evaluator, NYC EIS co-founder

Adam James Wilson, Ph.D., New York City College of Technology — submission evaluator, NYC EIS co-founder, director



Bread Symphony *Bread Symphony* is an active cross-species collaboration meant for material and spiritual nourishment. Seeing bread-making as a form of engaging dialogically with other species, the collective behind this work aims to document and make audible the lifecycle of the organisms that ferment the bread as we accompany these oft-unperceived organisms in sonic unison. The accompanying deep listening and somatic performance serves as a thematic continuation of the other processes presented in *Bread Symphony*, allowing participants to collectively listen, respond, and produce sound that forms a new part of this emergent more-than-human symphony.

ARTIST BIOS

Sahada Buckley

From Fairhope, Alabama, Sahada Buckley is a graduate of the University of Georgia with degrees in Music Theory and Violin Performance. She is now earning her Masters degree at University of Wisconsin-Madison studying with David Perry. She is a member of the Marvin Rabin String Quartet. She has attended festivals such as Meadowmount School of Music, Tanglewood BUTI, Montecito Music Festival, and Green Mountain Music Festival. In 2018, she performed as a soloist with the University of Georgia Symphony Orchestra after winning the 2018 UGASO Concerto Competition. In 2019, she through-hiked the Appalachian Trail with a violin on her backpack. Sahada plays with multiple groups exploring the possibilities of experimental improvisation. Two of her albums have been featured on Bandcamp Daily's 'Best Experimental Albums' List. She spends her free time walking her dog, painting, and attending concerts.

Jean-François Charles

Composer and Assistant Professor at the University of Iowa, Jean-François Charles is also a clarinetist and electronic musician. He creates at the crossroads of music and technology, as in the soundtrack to Dziga Vertov's *Kimo-Pravda No. 5 & 6* (with Nicolas Sidoroff and Krystian Sarrau, 2021) or in his musical chemistry work with Scientific Glassblower Benj Revis (*Aqua ignis*, 2018). His opera *Grant Wood in Paris* was commissioned by the Cedar Rapids Opera Theatre and premiered April 12-14, 2019.

As a clarinetist, he has performed with classical, jazz, and other sound artists, from Maurice Merle to Douglas Ewart to Gozo Yoshimasu. He worked with Karlheinz Stockhausen for the world premiere of *Rechter Augenbrauentanz* (Stockhausen-Verlag CD #59). His album *Electroclarinet* was reviewed as "full of drama and drive" (*Vital Weekly*) and "colorful and jazzy, giving the listener a plethora of timbral explosions" (*The Clarinet Journal*). He studied at the National Institute for Applied Sciences (INSA) in Lyon, then at the Strasbourg Conservatory with Italian composer Ivan Fedele and clarinetist Armand Angster. He earned his Ph.D. in music composition at Harvard, where he studied with Hans Tutschku, Chaya Czernowin, Julian Anderson, Michael Gandolfi, Helmut Lachenmann, and Gunther Schuller.

Paul Tynan

Paul Tynan Paul is presently a Full Professor of music at St. Francis Xavier University where he teaches jazz trumpet, jazz history, and arranging. He also co-leads the "BiCoastal Collective," with Grammy winning saxophonist Aaron Lington. The ensemble is dedicated to performing new jazz composition across North America. Paul has released ten recordings as a leader/co-leader on the Origin/OA2, Armored, and NohJoh labels.

Paul has also served on the faculties of San Jose State University, Chabot College, Nova Scotia Honor Jazz Program, and University of North Texas Summer Trumpet Workshop and is a past co-director of the Acadia Summer Jazz Workshop. He has performed with numerous jazz artists such as The Pacific Mambo Orchestra, Chris Potter, Michael Brecker, Randy Brecker, Jerry Bergonzi, Clark Terry, Bob Brookmeyer, Jim McNeely, Joel Frahm, and Matt Wilson.

As a jazz recording artist Paul has appeared on over sixty recordings, as a trumpet player, composer, arranger, and/or producer along side such musicians as Lynn Seaton, Marcus Wolfe, Stockton Helbing, David Braid, Aaron Lington, Joel Fountain, Bobby Selvaggio, Kenny Werner, Kenny Wheeler, Dan Haerle, Ben Street, and Jamey Haddad. His recordings as a leader have won numerous ECMA awards.

Marcel Wang

Marcel Wang Marcel Wang is a digital artist and creative technologist working on mixed media installations, VR, and music. Whether in VR or physical installations, her works explore the human subconsciousness and emotions through the construction of kinetic systems and physical materials. She is currently a graduate student in the Interactive Telecommunications Program at NYU.

Ramin Roshandel

Ramin Roshandel's compositional work is based around incorporating 'experience' as a fundamental concept through a non-experimental approach in performance. Considering phenomena such as instability, cultural identity, and communicational language on one hand, and being inspired by Persian music microtones as a setār (a Persian instrument) player on the other, has led him to consider indeterminate, improvisatory, and abstract structures in his music to contrast or converge with post- or non-tonal forms.

Ramin has been awarded The University of Iowa Digital Scholarship and Publishing Studio summer scholarship and is a SICPP (Summer Institute for Contemporary Music Practice) and New Music On the Point alumnus. His pieces have been performed by Anna Elder, Will Fried, Daniel Schreiner, JACK Quartet, Ensemble Dal Niente, Kamratōn Ensemble, and LIGAMENT duo, as well as in precept.concept.percept Composition Workshop, Dancinema Festival, Opine Dance Film Festival, Charlotte New Music Festival, the Society of Composers' Summer Student Mixtape (featuring a group of selected BIPOC composers), and Cleveland Uncommon Sound Project's Summer Sounds. He was the setār soloist of Jean-François Charles' opera, Grant Wood in Paris in its premiere.

He is currently a PhD candidate in Music Composition at the University of Iowa, where he studied under Josh Levine and Sivan Cohen-Elias and currently is working with David Gompper.

His papers on Hossein Alizadeh's Neynavā and Elliott Carter's Dialogues have been published in Persian journals.

<https://soundcloud.com/ramin-roshandel>.

Katya Rozanova

Katya Rozanova is a Brooklyn and Berlin-based learner, artist, designer, and educator. Her work and research center on the social imagination and therapeutic play. Katya makes sound objects that exhibit agency and can be collaborated with. Relying on randomness and other human and nonhuman agents, she often positions her sound installation work to live independently, authoring itself and serving as a reflexive instrument.

Katya also makes sculptures from found, discarded objects. She meditates on the power structures that move us through these irreverent combinations of sculptural and everyday materials, often with a sense of humor.

Sydney Doemel

Born in Marietta, GA, Sydney Doemel (b.1996) is an acoustic and electro-acoustic composer and violinist. Her music has been performed by The Bent Frequency Duo, Transient Canvas, Sonic Apricity, The Departure Duo, and The UGA Symphony Orchestra, with premieres in Alba Italy, Prague, Vienna, and Salzburg. Sydney is now in her second year of her Masters in Music Composition at the University of Miami, where she has been selected as the Student Composer-in-Residence for Seraphic Fire's 2021-2022 season. Sydney holds degrees in Music Composition and Violin Performance from the University of Georgia, where she was the 2018-19 Student Composer-in-Residence with the UGA Symphony Orchestra; her work "Synapse" was performed in UGA's Hugh Hodgson Concert Hall. Most recently, Sydney composed a solo ukulele work for Giovanni Albini as part of the highSCORE New Music Festival, which will be released in 2022.

Max Horwich

I am a musician, designer, teacher and creative technologist living and working in Brooklyn, NY.

To the extent that my work has a prevailing theme or unifying concept, I am interested in approaching New Media as a contemporary form of Folk Art. Since computers are every bit as ubiquitous today as any tool or material historically used in Folk Art practices, it stands to reason that they could be utilized to similar ends.

When I'm not using my computer to make things, I'm teaching other people how to use their computers to make things. When I'm doing neither of those things, I'm playing with my dog.

Elian Jazombek

Elias Jarzombek is a musician and programmer based in Brooklyn. His work, often centered around sound and technology, has included multimedia installations, musical instruments, and an "architectural opera." He develops music-making interfaces that aim to encourage sonic exploration regardless of musical background, often incorporating geometry or natural phenomena in their design. With the group NonCoreProjector, he programs installations that synthesize publicly available data into real-time visual and sonic experiences. He will graduate from NYU's Interactive Telecommunications Program in the spring.

Ashley Jane Lewis

Ashley Jane Lewis is a 29-year-old Interactive Artist, Maker and Youth Tech Educator. In the summer of 2016 she was listed in the Top 100 Black Women to Watch in Canada. She is now studying to get her Masters in Interactive Telecommunications in New York University's Tisch School of the Arts. Ashley's previous roles have included interning at Kids' CBC's Interactive Department, Digital Media Production at TVO, web content for Mozilla and event host for NASA Space Apps, to name a few. In 2014, with a project that inspires kids to read using interactive and collectable story beads, Ashley's team won Toronto's Startup Weekend Maker Edition and placed 2nd globally. Lewis has been featured as a Tech Activist in Metro News and has highlighted diverse tech education as a keynote speaker on numerous occasions for audiences at TEDx, FITC, International Women's Day and Maker Faire.

Kevin Patton

Kevin Patton is a musician and designer whose primary mode of making is through creating interactive systems. He is active in the fields of experimental music, collaborative design, and interactive art. Kevin is also a frequent collaborator in installation, network art, and performance art projects. Kevin's scholarship includes presentations and writing about the contemporary practice of music and art forms that are deeply mediated by technology attempting to flesh out the theoretical implications towards agency, subjectivity, improvisation, and even circuit design where the interface is viewed as a temporal convergence of technology and agency, spirit and expression. A moment-of-now, if you will, that can be used to posit questions of not only automation and design but also ability and ethics. Kevin is an Assistant Professor of Interaction Design at the Corcoran School of the Arts at the George Washington University. He holds a Ph.D. and M.A. from Brown University in electronic music and multimedia composition. He also holds a Master of Music degree in jazz studies from the University of North Texas. He was an Invited Researcher at the Sorbonne, University of Paris IV, for the Spring of 2009.

Emily Saltz

Emily is an LA-raised, Brooklyn-based UX researcher and sound artist. She hosts the weekly "Discobog" show on WFMU, which mixes bog field recordings with experimental ambient and electronic music. As an artist, she creates digital experiments to explore digital culture through an ethnographic lens, drawing on a background in human-centered design and linguistics in works such as "Super Sad Googles," which curates a selection of sad Google searches into a custom autocomplete site. She has a Master's in Human-Computer Interaction from Carnegie Mellon University, and her work has been featured at venues such as Eyeo Festival, Radical Networks, Gray Area, Science Gallery Detroit, the Tech Museum of Innovation in San Jose.