TIMARA PRESENTS
PLAYFEST
OBERLIN
2015

FEATURING

JORDAN BARTEE 07
PETER BUSSIGEL
BRIAN HOUSE
BRENDA HUTCHINSON

WITH

MICHAEL BOYD
JULIUS BUCSIS
JASON CHARNEY
FLANDREW FLEISENBERG
LOREN GROENENDAAL
HOLLY HANDMAN-LOPEZ
JOSHUA HARRIS
MITCHELL HERRMANN
BRIAN HOUSE
BRENDA HUTCHINSON
SAGE JENSON
BONNIE KANE
TOM LOPEZ
FRANSCES MARTI
CHARLES NICHOLS
JOO WON PARK
CHRISTIANA ROSE
MIKE ZELLARS

MARCH 13TH
3:00 PM
BRIAN HOUSE
ARTIST TALK
TIMARA STUDIO 2

4:00PM
JORDAN BARTEE
ARTIST TALK
AND WORKSHOP
TIMARA STUDIO 2

8PM CONCERT
WARNER CONCERT HALL
OBERLIN CONSERVATORY

MARCH 14TH
10:30 AM
OBERLIN PUBLIC LIBRARY
WHAT CAN YOU DO?
BRENDA HUTCHINSON

3:00PM DYE WEST HALL
VIDEO SCREENING

6:30PM FAIRCHILD CHAPEL
CONCERT
PlayFest 2015
March 13th and 14th
Oberlin College and Conservatory

Schedule of Events

Friday, March 13th

3:00pm Artist Talk, TIMARA Studio 2, Bibbins 038
Brian House

4:00pm Artist Talk and Workshop, TIMARA Studio 2, Bibbins 038
Jordan Bartee, ’07

6:00pm Reception, TBD

8:00pm Concert, Warner Concert Hall, Oberlin Conservatory

<table>
<thead>
<tr>
<th>Tom Lopez</th>
<th>400 Gallons</th>
<th>2015</th>
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<tr>
<td>Tom Lopez, electronics</td>
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<td>Holly Handman-Lopez, performer</td>
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<tr>
<th>Julius Bucsis</th>
<th>In the interest of time</th>
<th>4’</th>
<th>2011</th>
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<tr>
<td>Stereo, fixed media</td>
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<tr>
<th>Christiana Rose</th>
<th>To Brush, To Comb</th>
<th>6’</th>
<th>2015</th>
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<tbody>
<tr>
<td>I. To clean, polish, groom, or fasten the hair</td>
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<td>II. To touch lightly in passing</td>
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<tr>
<td>III. To make sweeping gestures with the hand, to search thoroughly</td>
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<tr>
<td>IV. An instance of contact with something undesirable or dangerous</td>
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<tr>
<td>V. The act of using these implements</td>
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<tr>
<td>Christiana Rose, Piano</td>
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<tr>
<th>Joshua Harris Delaze</th>
<th>3’</th>
<th>2010</th>
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I’m with Joo Won (trio) 25’

| Flandrew Fleisenberg, Percussion |
| Loren Groenendaal, dance |
| Bonnie Kane, Saxophone, flute, electronics |
| Joo Won Park, electronics |
March 14th

10:30am What Can You Do? Oberlin Public Library

Brenda Hutchinson

What Can You Do? is a celebration and reclamation of public space through direct interaction among strangers. This invitational performance by Brenda Hutchinson will take place as part of the PlayFest sponsored by TIMARA at Oberlin College.

Oddly enough, What Can You Do? is NOT only about what YOU can do. It is also the question to ask other people. Your role is to either learn to do what someone shares with you or to witness and document it. It is NOT about talent. Everyone has some special thing they know how to do. Now if the time to show and tell!

WHEN: Saturday, October 14, 2015
WHERE: 10:30 at the Oberlin Public Library
and/or 12:45 in (TIMARA, Bibbins, Oberlin Conservatory)

So please come and be prepared to share something you know, some odd trick, joke, piece of advice, anything! Either in the library (10:30), at TIMARA (12:45) or if you are approached on the street or on campus at sometime in between.

3:00pm Screening, Dye Lecture Hall, Science Center, Oberlin College

*Intersections between PlayFest and Synesthesia Symposium*

Peter Bussigel, A440 10.11
Francesc Martí Speech (2014) 5.53
Mitchell Herrmann TBD
Josh Simmons Breach of the primary pressure boundary results in burn everything/kill. 4.34
Sage Jenson Particle Study (2015) #2 3.30
Jordan Bartee ’07 10 Print. (2013) 1.30
Mike Zellers, Music for 18 Samples, (2015) 3.40
Charles Nichols Playground (2009) 3.40
Lyn Goeringer Geese Tails (2015) 4
Peter Bussigel, ~90 2011 10.30

6:30pm, Concert, Fairchild Chapel

Michael Boyd Assemblage 2007
for solo performer and found objects and live electronics

Jason Charney
Mira Bella

Peter Bussigel and Lyn Goeringer
And special guests
Artist Biographies

Jordan Bartee ‘07

Jordan Bartee is an experimental designer, philosopher, and engineer. As founder of Special Stage Systems, he designs and manufactures avant-garde modular electronics. His voltage controlled videogame console Ming Mecca has received international attention and been featured in articles by Kotaku, Joystiq, and Engadget. He currently lives and works in Seattle, WA.

Michael Boyd

Michael Boyd is a composer, scholar, and experimental improviser who holds graduate degrees from the University of Maryland (DMA, composition) and SUNY Stony Brook (MA, music theory and history). His music has been performed throughout the United States in a variety of large and small venues. Boyd has published reviews in American Music, Computer Music Journal and Popular Music and Society, and his analytic essays on Roger Reynolds’s music have appeared in Notes and Tempo. He has previously taught at the Peabody Conservatory of Music, the University of Maryland, the University of Maryland Baltimore County, Towson University, Frederick Community College, and SUNY Stony Brook. Boyd is the co-director and trombonist for the Bay Players Experimental Music Collective. His music has been reviewed/discussed in The Washington City Paper, Asymmetry Music Magazine, and Art Anomaly.

Artistic statement: I believe that every individual possesses significant innate creativity, but, for various reasons, rarely access this valuable personal resource. As a composer, one of my foremost concerns is countering this societal trend by helping individuals connect with and use their inner creativity. One way in which I address this issue is by (re)integrating performers into the creative portion of the music making process through graphic notation which immediately sheds many conventions of Western art music including the primacy of pitch and a roughly one-to-one correspondence between score input and sonic output. In addition to enabling non-specialists and musicians with lesser technical facility to offer viable or “accurate” performances, graphic scores provide greater creative agency to performers essentially resulting in an equal partnership between composer and performer(s). This configuration, paired with my interest in other experimental practices such as the incorporation of visual and theatrical elements, performance-based installation, live electronics and performance art, confronts many musical conventions and thus engages audience members in new ways, often presenting an experience that is both engaging and challenging.

Julius Bucsis

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments.

Peter Bussigel

Peter Bussigel is a composer and artist based in Providence, RI. He makes unpredictable sound systems for concerts, installations, recordings, and video. He also performs on brass instruments and electronics and teaches at Brown University, where he is artist-in-residence at the Granoff Center for the Creative Arts.
Jason Charney

Jason Charney’s work in sound addresses the connections among science, observable phenomena, and performative gesture. An active electroacoustic performer, Jason has a particular interest in multimedia, algorithmic composition, and nonlinear sound experience. Recent activities include performances at the Centquatre Nef in Paris sponsored by IRCAM, the Music Academy in Zagreb, Croatia, sponsored by the US Embassy, NYCEMF, SEAMUS, SCI National Conference, N_SEME, and Electroacoustic Barn Dance. He is the recipient of the 2012 Allen Strange Award from SEAMUS and a finalist for the 2015 ASCAP/SEAMUS Student Commissioning Competition. Jason is pursuing a Master’s degree from Bowling Green State University, where he studies with Elainie Lillios, Mikel Kuehn, and Christopher Dietz. He holds a degree in composition and theory from the University of Kansas, where he studied with Forrest Pierce, Kip Haaheim, and James Barnes. jasoncharney.com

Flandrew Fleisenberg

Flandrew Fleisenberg plays percussion on an assortment of everyday ephemera and modified drum parts that he has reduced and eroded through a process of playing and breaking them. A graduate of the School of the Museum of Fine Arts, Boston, with a focus in conceptual art, he is musically self-taught and has developed a cadre of idiosyncratic techniques that are all his own. Flandrew has been involved in the improvised and creative music community since 2001 performing solo, in ad-hoc improv groupings, and in set projects.

Lyn Goeringer

Lyn Goeringer is an Intermedia artist and experimental musician/composer who creates site specific works that focus on the intersection of space, place and the Everyday. She has presented creative works in Seattle, Rhode Island, Ohio, New York, Boston, England, Hong Kong, and Dubai. When she is not working on a new installation or piece, she can be found doing research in space, place and the everyday or teaching at Oberlin Conservatory in the TIMARA program.

Loren Groenendaal

Loren Groenendaal is the founder, artistic director, and choreographer for Vervet Dance, a Philadelphia-based contemporary dance company. She earned an MFA in Choreography at the University of North Carolina at Greensboro and holds a BA in dance and visual arts from Oberlin College. Her work has been performed in Massachusetts, New Hampshire, New Jersey, New York, North Carolina, Ohio, and Pennsylvania and presented by various organizations including the the Abington Art Center, the CEC including the New Edge Mix, Cultivate, Green Space Blooms, Inhale, Philly Fringe Festival, the North Carolina Dance Alliance, and the StudioSeries at Studio 34.

Loren is particularly interested in building unique movement vocabularies drawing from her experience with modern, Balinese, social, breakdance and contact improvisation, investigating the community building possibilities of live art, the spectrum between improvisation and composition, and the spectrum between ritual and performance. As an improviser, she explores free and structured improvisation, solo, in duos with musicians, and in larger groups. Her practices of dancing, teaching, improvising, and choreographing are being further informed by her studies of Laban Movement Analysis and Bartenieff Fundamentals.

Loren currently dances with Katherine Kiefer Stark’s The Naked Stark, Lacy James’ Mereminne dancers, Swarthmore’s Balinese Gamelan Semara Santi, and the Indonesian Cultural Club of the Delaware/Philadelphia area. She co-facilitates a weekly contact improv jam in Philadelphia.
Holly Handman-Lopez

Holly Handman-Lopez is a Visiting Assistant Professor of Dance at Oberlin College where she has choreographed numerous concert works, both straight and musical theater pieces and operas; most recently, eleven years in, Strut, Clink, Splat and Yours Faithfully (original works), Pericles, Iphigenia 2.0, L’enfant et les sortilèges, Flora the Red Menace and As You Like It. She has been awarded guest-artist residencies at such prestigious institutions as NYU’s Tisch School of the Arts and The New School. As a dancer, she has performed extensively in NYC venues, and toured widely with David Dorfman Dance, Nicholas Leichter Dance, and poet Esther Dischereit.

Joshua Harris

Joshua Harris (b. 1977) is a composer from Pilot Mountain, North Carolina. He holds degrees from Appalachian State University, Brigham Young University, and the University of North Texas. Joshua is currently an assistant professor of music at Sweet Briar College in central Virginia. Previously he taught at Southeastern Oklahoma State University, the University of North Texas, and Brigham Young University. His music is grounded in a fascination with visual art, textures, sound spectra, and extreme temporal manipulations and has been heavily influenced by studio techniques of electroacoustic composers. He has been commissioned by the Barlow Endowment for Music Composition, the Nova Ensemble at UNT, among others. His work has been performed throughout the United States as well as South Korea. When he is not composing he enjoys writing about art and music, traveling with his wife and two daughters, and thinking about the formal structure of sitcoms.

Mitchell Herrmann

Mitchell Herrmann is a composer and video artist studying at Oberlin College and Conservatory. Although his primary focus is on acousmatic music, Herrmann’s previous work has included experimental film, installations, and acoustic music. His compositions have been particularly influenced by his study of phenomenological approaches to musical perception. His work has been accepted into festivals around the world including the International Computer Music Conference, Seoul International Computer Music Festival, New York City Electroacoustic Music Festival, Toronto International Electroacoustic Symposium, and Electronic Music Midwest. Recently, his piece Kettledrum Organ was selected for the 2014 SEAMUS Miniatures album. In October of 2014, he was the youngest composer accepted to study with Jonty Harrison in residence at the Atlantic Center for the Arts. Herrmann has studied composition under Peter Swendsen, Tom Lopez, and Josh Levine, and participated in master classes or lectures by George Lewis, Robert Normandeau, Pierre Jodlowski, and Bertrand Dubedout.

Brian House

Brian House is a media artist whose work traverses alternative geographies, experimental music, and a critical data practice. He is interested in the contingent qualities of information and how we experience time in network culture. By constructing embodied, participatory systems, he negotiates between algorithms and the rhythms of everyday life.

Currently, Brian teaches in the Digital + Media program at the Rhode Island School of Design (RISD). Previously, he was a member of the New York Times Research and Development Lab, where his work was recognized by TIME in their “50 Best Inventions of 2011” issue. Brian has also led technology at the award-winning design studio Local Projects, developed courses at Parsons’ Design & Technology program and at Columbia’s Graduate School of Architecture, and been an artist-in-residence at Eyebeam Art & Technology Center.

Brian's work has been exhibited in museums and galleries including MoMA (NYC), MOCA (LA), Cincinnati Contemporary Arts Center, Rhizome at the New Museum (2008 commission), Los
Angeles Contemporary Exhibitions, Eyebeam Art & Technology Center, the Beall Center, and Stockholm’s Kulturhuset, festivals including Ars Electronica, ISEA, NIME, Conflux, and Megapolis, and venues such as Issue Project Room, Monkeytown, and the Stone. WIRED, TIME, The New York Times, SPIN, Metropolis, and Univision Sports have featured his work, as has Slashdot, Creative Applications, and Create Digital Music. He’s presented at Dorkbot twice.

Brian holds a degree in computer science from Columbia University and one in art from Chalmers University in Göteborg, Sweden. He is currently a doctoral student at Brown University in the Music and the Modern Culture and Media departments and splits his time between Providence and New York. He comes from Denver.

Brenda Hutchinson

Brenda Hutchinson is a composer and sound artist whose work is based on the cultivation and encouragement of openness in her own life and in those she works with. Through her work with large-scale experiments in socially based improvisations and interactions, she has developed a body of work based on a perspective about interacting with the public and non-artists through personal, reciprocal engagement with listening and sounding.

Brenda is the recipient of the Gracie Allen Award from American Women in Radio and Television and has received support from the National Endowment for the Arts, Lila Wallace, McKnight Foundation, NY State Council on the Arts and Meet the Composer among others. Recordings of her work are available through TELLUS, Deep Listening, O.O. DISCS, Frog Peak Music and Leonardo Music Magazine. She has been an artist in residence at San Quentin Prison, Headlands Center for the Arts, Harvestworks, Exploratorium, Ucross and Djerassi.


Sage Jenson

Sage Jenson is a junior at Oberlin College and Conservatory where he is majoring in mathematics and electronic music composition. He studies with Lyn Goeringer.

Bonnie Kane

I view my work as part of the next generation of the avant-garde - or at least, an evolutionary branch - formed from equal exposure to the avant-garde, hard core and the psychedelic: listening to Albert Ayler, Sun Ra, and Captain Beefheart, while simultaneously going to Butthole Surfers and Dead Kennedys shows; opening for White Zombie, The Boredoms, and Nik Turner, and playing the Improvised and Otherwise, What is Jazz, Brno and No Jazz Festivals. I can present my work to you as noise, free jazz, psych rock, free improv, jam band, bio-composition - along with a bunch of other labels as needed.

Tom Lopez

Tom Lopez teaches at the Oberlin College Conservatory of Music where he is Associate Professor of Computer Music and Digital Arts. Tom has appeared at festivals and conferences around the world as a guest lecturer and composer. He has been a resident artist at the Banff Centre, MacDowell Colony, Copland House, Blue Mountain Center, Atlantic Center for the Arts, Villa Montalvo, and Djerassi. His compositions have received critical acclaim and peer recognition including CD releases by Centaur, Vox Novus, SCI, and SEAMUS. Tom feels grateful to have

Francesc Martí

Francesc Martí is a mathematician, computer scientist, composer, sound and digital media artist born in Barcelona and currently living in the UK. He has a bachelor’s degree in Mathematics from the Autonomous University of Barcelona, and two master’s degrees, one from the Pompeu Fabra University in Digital Arts, and the other in Free Software from the Open University of Catalana. He also obtained a scholarship for furthering his studies in Music Technology at IRCAM (Paris). Simultaneously, he studied music at the Conservatory of Sabadell, where he obtained the Professional Title of Piano with honors. As composer, his works have been performed or exhibited all over the world, including international festivals, events and exhibitions. In 2001 he founded the experimental electronic music project RMSonce. RMSonce’s three CDs (Opus e – 2002, The Game of Life – 2005 and Reflections – 2009), released by the Spanish label Medusa Music, have garnered many positives reviews from around the world.

Currently, he combines his artistic and technology projects with his teaching Audio Technology and Image at Open University of Catalonia (UOC), Audio Production at De Montfort University of Leicester, and studying a PhD in New Media Art at the De Montfort University of Leicester (UK).

Charles Nichols

Composer, violinist, and computer music researcher, Charles Nichols (www.charlesnichols.com) is an Assistant Professor of Composition and Music Technology at the School of Performing Arts and the Institute for Creativity, Arts, and Technology, at Virginia Tech University. He has earned degrees from the Eastman School of Music, Yale University, and Stanford University, where he studied composition with Samuel Adler, Martin Bresnick, Jacob Druckman, and Jonathan Harvey, and computer music with Jonathan Berger, Chris Chafe, Max Mathews, and Jean-Claude Risset. At Yale, he worked as a Research Associate at the Center for Studies in Music Technology (CSMT) and as a Research Assistant at Haskins Laboratories. At Stanford, he served as the Interim and Associate Technical Director of the Center for Computer Research in Music and Acoustics (CCRMA). While on faculty at the School of Music of the University of Montana, he taught acoustic and electroacoustic composition, directed the Mountain Electroacoustic Laptop Ensemble (MELe) and Pierrot Ensemble, organized the Mountain Computer Music Festival and Composers’ Showcase, and managed the Mountain Computer Music Collective and Recording Service.

His compositions, including acoustic and electroacoustic music, for large and smaller ensembles, and fixed media, accompanying dance and animation, have been presented at conferences and festivals, such as the International Computer Music Conference (ICMC), Australasian Computer Music Conference, Festa Europea Della Musica, Seoul International Computer Music Festival (SICMF), Musica Viva Festival, Re:New Digital Arts Festival, Musicacoustica Mix, Pan Music Festival, Festival Internacional de Musica Electroacustica, Society of Electroacoustic Music in the United States (SEAMUS) National Conference, Third Practice Electroacoustic Music Festival, Big Sky Alive Festival, Charlotte New Music Festival, New York City Electroacoustic Music Festival, Electronic Music Midwest, Bellingham Electronic Arts Festival, Bang on a Can Institute, and June in Buffalo, in the US, Argentina, Australia, Canada, China, Cuba, Denmark, England, France, Germany, Italy, Northern Ireland, Portugal, Romania, Slovenia, and South Korea. His research, including telematic musical performance over Internet2, haptic musical human-computer interface design, and wavelet audio analysis and resynthesis, has been presented at conferences, such as ICMC, the Korean ElectroAcoustic Music Society Conference, the International Conference for High Performance Computing (SC Global), Association for Computing Machinery Special Interest Group on Graphics and Interactive Techniques (SIGGRAPH), International Conference on New Interfaces for Musical Expression (NIME), Digital Audio Effects Conference (DAFx), International Symposium
on Music Acoustics (ISMA), Forum IRCAM, and SEAMUS, in the US, Denmark, France, Germany, Ireland, Italy, South Korea, and Sweden.

He has received support from the National Science Foundation and National Endowment for the Arts, for commissions from the Montana Institute on Ecosystems, the Myrna Loy Center for the Performing and Media Arts, and the Headwaters Dance Company, commissions from the Association for American Medical Colleges, the Cybersounds Festival at Temple University, the Missoula Symphony Orchestra, and the Montana State Music Teachers Association, and recognition from the National Academy of Music, La Fundación Destellos, Institut International de Musique Electroacoustique de Bourges, Renée B. Fisher Composer Awards, New Music USA, the American Society of Composers, Authors and Publishers, and the Montana Arts Council. Recently he was a visiting scholar, researching haptic musical interface design, at the Sonic Arts Research Centre at Queen's University Belfast, N. Ireland, a visiting composer, working with the Namaste Ensemble in Città di Castello and Rome, Italy, and a resident, at the Ucross and Brush Creek artist retreats, near Sheridan and Saratoga, Wyoming. His latest premieres include Nicolo, Jimi, and John, a concerto, for amplified viola, interactive computer processing, and orchestra, three movements, based on the virtuosity of Paganini, Hendrix, and Coltrane, performed by Brett Deubner, and the Missoula Symphony Orchestra, under the direction of Darko Butorac, and Sound of Rivers: Stone Drum, a multimedia collaboration, with sonified data, electric violin, and computer-processed sound, accompanying narrated poetry, dance, animation, and computer-processed video, based on scientific research into how stoneflies navigate throughout their lifecycles, by the sound of rivers.

Joo Won Park

Joo Won Park (b.1980) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, consumer electronics, kitchenware, vegetables, and other non-musical objects by digitally processing their sounds. He also makes pieces with field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from Florida swamps, Philadelphia skyscrapers, his two sons, and other soundscapes surrounding him. He has studied at Berklee College of Music and the University of Florida, and currently serves as a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory. Joo Won’s music and writings are available on ICMC DVD, Spectrum Press, MIT Press, and PARMA Recording.

Christiana Rose

Christiana Rose, born in Denver, Colorado is an electroacoustic composer, musician, filmmaker and circus performer/choreographer. She is currently studying Technology in Music and Related Arts (TIMARA) and Cinema Studies at Oberlin College and Conservatory. She recently returned from a semester abroad where she studied at The Prague Film School, an intensive professional film program in the Czech Republic. Her works focus on combinations of acoustic instruments, electronics, video/media, circus arts and installations. Her most recent projects include creating experimental sound film with percussion and building interactive performance sensors for circus performers.

Mike Zellers

Mike Zellers was born in Lorain, Ohio in the mid 20th century. His background is in software development. Since 2002, he has been on the fulltime faculty of Lorain County Community College. Although untrained in art/music, he has a long interest in the arts and music, and found embracing the DIY ethos and creating things to be fulfilling and therapeutic - a good contrast to his fulltime career. His favorite means of expression are knitting/crocheting and programming audiovisual pieces in Processing.