



# DELIAN ACADEMY FOR NEW MUSIC

International Summer Academy for Composers and Sound Artists



12 -19 June 2017  
Grypario Cultural Center  
Mykonos, Greece



Grypario Cultural Center



ΔΗΜΟΣ ΜΥΚΟΝΟΥ  
Municipality of Mykonos

specs 'n' arts  
arts management & promotion

Specs 'n' Arts

FONDS  
PODIUM  
KUNSTEN  
PERFORMING  
ARTS FUND NL

Fonds Podiumkunsten

# DELIAN ACADEMY FOR NEW MUSIC

First Edition

12 June 2017 - 19 June 2017

Grypario Cultural Center

Mykonos, Greece

.....

Honorary President: Georges Aperghis

Composition Faculty: Panayiotis Kokoras, Dimitri Papageorgiou

Artistic Director: Alexandros Spyrou

Ensemble in Residence: Oerknal New Music Collective

Guest Artists: Kanae Mizobuchi, Bera Romairone

# SYNAVLIA 1

## Georges Aperghis Portrait Concert



Monday, 12 June 2017  
19.30

Récitations [excerpts] (1978)

*for solo voice*

Kanae Mizobuchi

Alter Ego (2001)

*for solo saxophone*

Bera Romairone

Monomanies (1991)

*for solo voice*

Kanae Mizobuchi

P. S. (2008)

*for solo soprano saxophone*

Bera Romairone

# COMPOSERS' SYMPOSIA

.....

Tuesday, 13 June 2017  
13.30

Sound potential and its realization in my works with and without media

Elvira Garifzyanova

My presentation is about the questions that go to the musical and electroacoustic processing and interaction with the writing in order to develop a creative way of thinking. It is a work of experimenting with instruments, objects, acoustic/electronic sounds in order to find their specific potential and individuality for its further development in my compositional practice with and without media. These sounds and ideas related to the technical and acoustical possibilities are tested, analyzed and described in order to have the ability to create a specific musical resource for me as a composer and to expand that acoustically or electronically. It is about a creation and research of a certain interaction between these parameters in order to open a new perspective in the work processes which allows to extend the traditional thinking and writing. It is also a reflection on the field of both musical and other different aesthetics.

Tuesday, 13 June 2017  
18.00

About *mistérios de Elêusis*

Ivan Chiarelli

*Mistérios de Elêusis*, for quadraphonic tape, is inspired by the Eleusinian Mysteries and the myths of Persephone and Demeter in ancient Greece. The work discusses gender violence based on the testimonies of nine individuals: Esta Soler, Eve Ensler, Jackson Katz, us president Jimmy Carter, Khalida Brohi, Leslie Morgan Steiner, Manal al-Sharif, Meera Vijayann, and Tony Porter. Their narratives were processed in order to achieve both fragmentation and elongation, and positioned so as to create an accompaniment to the narrative that alludes to the operatic recitative. While at moments it simply provides a background to the delivery of the texts, at other points the accompaniment answers, illustrates and/or comments the words spoken. In this presentation, I'll discuss the conceptual and material origins of the work, the techniques used in it, and the results aimed.

# FACULTY PRESENTATIONS

.....

Tuesday, 13 June 2017  
19.00

Being Sound: Hyperidiomatism, Consciousness, and Dionysianism

Panayiotis Kokoras

The way a sound is produced and sensed is the compositional idea, the structure of the piece and a path to an even deeper connection with the composer, the performer and the audience. Each sound could be related to other sounds, but it is also an autonomous unit independent from each other. The musical experience is not sequential anymore; it dissolves into a holistic sensation.

# COMPOSERS' SYMPOSIA

.....

Wednesday, 14 June 2017  
13.30

The compositional process of "A Study of Difference and Repetition" for string quartet.

Shin Mizutani

The main theme of the composition is parametric division and synchronization. These generate a new shape of music that is neither pitch, nor timbre, nor pulse, but rather a dynamic result of a dialectical sublation of them. Pieces by Karlheinz Stockhausen, Brian Ferneyhough and his followers, and Klaus K. Hübler are discussed as preceded examples. I present pieces by the aforementioned composers, in order to explore future possibilities and potentials.

Wednesday, 14 June 2017  
14.15

Can my music engage with a wider audience atypical to electroacoustic music?

Emma Margetson

My current research is a practice-led study exploring the reception and engagement of electroacoustic music. This research comprises of a series of electroacoustic multi-channel and stereo works, exploring audience development and public engagement via workshops and projects in collaboration with arts organisations across Birmingham, UK. This research is exploring how other artists, academic institutions and arts organisations are engaging with and developing their audiences to influence and inspire my own compositional output. Furthermore, the research aims to transport sounds to different places, different people and different situations; to increase interaction, experimentation, participation, creativity, collaboration and engagement. This talk will draw on my current research and compositional output to date.

## WORKSHOPS

.....

Wednesday, 14 June 2017  
18.30

Kanae Mizobuchi, voice

Wednesday, 14 June 2017  
19.30

Oerknal

Susanne Peters, flute | Daniel Boeke, clarinet | Daniel Walden, piano  
Marianna Siemers, violin | Réne van Munster, violoncello

# COMPOSERS' SYMPOSIA

.....

Thursday, 15 June 2017  
18.00

The Lyric Mechanics as Compositional Force

Ashkan Behzadi

The modernist Persian poetry formed by dismantling and reclaiming the classical Persian poetry. It restored the unchecked expressivity of the old Persian lyric by emphasizing its complex musical capacities while demystifying its conceptual ground. When I composed "Az hoosh mi.." (2013) for Soprano and Violin, I faced the same structural dilemma. In this piece, I reclaimed the lyrical capacity of my music by exploring the musical capacity of the poem. "Az hosh mi.." is a lyric poem in which the idea of erotic love is expressed through extreme musical fragments of the words. I explored this fragile state by exploding a fragment of the poem into the whole duration of the piece. The musical capacity of the poem was the force behind the interaction of soprano and violin. Since writing "Az hoosh mi..", the possibility of this specific lyrical interaction between voice and instrument is the integral part of my pieces that were based on lyric poetry. In this presentation, I will discuss the effect of the mechanics of lyric on my compositional processes by close analysis of my works for voice and instruments.

# FACULTY PRESENTATIONS

.....

Thursday, 15 June 2017  
19.00

The Interlocking Technique and the Reconstructive Nature of Memory

Dimitri Papageorgiou

Memory and identity. Variance and invariance. Iteration and evolution. The present lecture is an introduction to the exploration of the reconstructive nature of memory, as a metaphor for the construction of pitch complexes and their dynamic and evolving elaboration in my music. For that

purpose, I have invented an interlocking technique, which is a systematic transformation plan that takes some raw material and creates structurally and aurally similar pitch arrays by means of algorithmic manipulations.

## COMPOSERS' SYMPOSIA

.....

Friday, 16 June 2017  
13.30

An Insight Into My Aesthetic Goals and Compositional Technique

Tyler Entelisano

Throughout history, composers have used a variety of compositional techniques to accomplish individual aesthetic goals. Through the exploration and examination of advanced developmental procedures, composer Tyler Entelisano is able to fulfill his goal of eliciting a response from an audience. Entelisano guides the listener through a series of musical goals in any given composition, resulting in a musically satisfying experience. This compositional approach is extended past the acoustic medium into the electronic one with minor adjustments to the compositional process. By examining Entelisano's acoustic and electronic music, one observes how developmental techniques are utilized to accomplish the composer's aesthetic goals.

Friday, 16 June 2017  
14.15

Perception and non-narrative time in music.

Pedro Fraguera

Narrative or linear time in music can be defined as the perception of the flow of consecutive musical events. Musical structure and narrative is perceived by segmentation, hierarchy, tension and relaxation, developments, process, etc. Physiological phenomena determine the perception of time and rhythm in music. The size and flow of events in music can be apprehended by our perception as discourse when they fit our scale of human cognition, which is set by phenomena like heartbeating, breathing and eyeblinking. What happens when we approach musical perception with a scale that goes beyond human cognition? In this case non-narrative and-non linear time appears as an alternative.

# SYNAVLIA 2



Friday, 16 June 2017  
19.30

Kyklades: Figurines (2017)

Elvira Garifzyanova

*for flute, bass clarinet, piano, violin and violoncello*

Fling II (2017)

Ashkan Behzadi

*for piano, violin and violoncello*

Geosmina (2017)

Jorge Eduardo Gómez Elizondo

*for flute, bass clarinet, piano, violin and violoncello*

Courants II: Unreality of All Things (2015/2017)

Nemanja Radivojevic

*for flute, bass clarinet, piano, violin and violoncello*

The pain they left behind (2013/2017)  
melted into thin air  
and became the baseless fabric  
of what we call ourselves today

Tolga Tüzün

*for flute, clarinet, piano, violin and violoncello*

Effluénces (2011)

Dimitri Papageorgiou

*flute, bass clarinet, violin, cello and piano*

# COMPOSERS' SYMPOSIA

.....

Saturday, 17 June 2017  
13.30

Exemplifying complexity: "meta-creation opts in favor of fusion in the genesis of . . ."

Stylianos Dimou

In this presentation, I aim for the thorough explanation of a theoretical framework that expresses a systematic way of contextualizing two, relatively vague, terms that of *harmony* and *gesture* in some of my most recent compositions. My ideas are pertinent to rather graphic designing influences such as lines and shapes reflecting *microtonal multidimensional networks* in music. Liquidated rhythmic and intervallic structures result to "*fluidity*" in the rhythmic, *harmonic* and *gestural* domain. The implementation of DSP (Digital signal processing) and amplification on the instruments along with the fusion of electroacoustic sonic entities, introduces *the genesis of an electrified sonic world*. The emergence of such sonic conglomerate behaves as the sonic extension of the acoustic instruments forging ahead to the assemblage of a "*hybrid sonic twin*". This collision can arguably be expressed as the "ground zero" of the reconceptualization of "complexity" either as a sonic or as a performance experience.

## SYNAVLIA 3

.....

Saturday, 17 June 2017  
16.00

New works by composers Ivan Chiarelli, JP Lempke, Nahyun Kim, Jorge Diego Vázquez Salvagno, and Anastasios Savvopoulos developed in collaboration with Kanae Mizobuchi (voice), and Bera Romairone (saxophone) in the framework of the parallel program "Experimental Collaboration".

# SYNAVLIA 4



Saturday, 17 June 2017  
19.30

I Have the Right to [De]Story Myself (2016)	Hunjoo Jung
<i>for solo cello with live electronics, live video, visuals and pan/tilt lightings</i>	
valse triste redux (2015-2017)	Alican Çamcı
<i>for amplified violin and piano</i>	
From a moment we look at the blue star (2017)	Shin Mizutani
<i>for flute, clarinet in A, violoncello and electronics</i>	
Oblique (2015-2017)	Stylianos Dimou
<i>for flute, Bb clarinet/bass clarinet, violin, violoncello and piano</i>	
Hippo (2015)	Panayiotis Kokoras
<i>for clarinet, piano and violin</i>	
Dans le Mur (2007-2008)	Georges Aperghis
<i>for piano and electronics</i>	

# SYNAVLIA 5

---

Sunday, 18 June 2017  
19.30

a (2017) <i>for fixed media, stereo</i>	Pedro Fraguera
Misterios de Eleusis (2015) <i>for fixed media, quadrophonic</i>	Ivan Chiarelli
Hallucinations 2 (2016) <i>for fixed media, stereo</i>	Marissa Hickman
Brake (2016) <i>for fixed media, stereo</i>	Tyler Entelisano
Silhouette (2017) <i>for fixed media, quadrophonic</i>	Bernard Short
Err29-KB98712 <i>for fixed media, quadrophonic</i>	John Paul Lempke
Water Waves (2017) <i>for fixed media, stereo</i>	Emma Margetson

# BIOGRAPHIES

---

## Honorary President



Georges Aperghis was born in Athens in 1945. He lives and writes in Paris since 1963. His work is notably characterized by a questioning about languages and the meaning. His compositions, whether instrumental, vocal or for stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep active the listener (stories emerge but are suddenly refuted).

Aperghis' music is not strictly linked to any dominant musical aesthetics of the

contemporary musical creation but follows on his century by a dialogue with other forms of art and an extreme open-mindedness to intellectual, scientific and social fields.

This otherness is combined with innovation when he includes electronics, video, machines, automatons or robots to his performances. Aperghis works closely with group of interpreters who are entirely part of the creative process. They are comedians (Edith Scob, Michael Lonsdale, Valérie Dréville, Jos Houben), instrumentalists (Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger) or vocalists (Martine Viard, Donatienne Michel-Dansac, Lionel Peintre). From the 90's he shared new artistic collaborations with danse (Johanne Saunier, Anne Teresa De Keersmaecker) and visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck). The main european contemporary music ensembles have developed a working relationship with Aperghis through settled commissions that are now part of their repertory (Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, Vocalsolisten, the SWR choir).

Recently Georges Aperghis received the Mauricio Kagel Prize in 2011 and the Golden Lion for Lifetime Achievement - Venice Biennale Musica 2015. The BBVA Foundation Award « Frontiers of Knowledge » goes to Georges Aperghis in 2016 (category contemporary music).

---

## Composition Faculty



Panayiotis Kokoras is an internationally award-winning composer and computer music innovator. *He is Associate Professor at the University of North Texas.* Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki (among others). Kokoras's sound compositions use timbre as the main element of form. His concept of "holophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon

a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Augmented reality, Robotics, Spatial Sound, Synesthesia.

His compositional output consists of 65 works ranging from solo, ensemble and orchestral works to mixed media, improvisation and tape. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 600 concerts around the world. His compositions have been selected by juries in more than 130 international calls for scores and have received 60 distinctions and prizes in international competitions, among others Franco Evangelisti Prix 2012 (Italy), Destellos Prize 2011 (Argentina), Prix Ars Electronica 2011 (Austria), Métamorphoses 2010 & 2000 (Belgium), Giga-Hertz Music Award 2009 (Germany), Bourges 2009, 2008 and 2004 (France), Gianni Bergamo 2007 (Switzerland), Pierre Schaeffer 2005 (Italy), Musica Viva 2005 and 2002 (Portugal), Gaudeamus 2004 and 2003 (Holland), Jurgenson Competition 2003 (Russia), Takemitsu Composition Award 2002 (Japan). He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and from 2004 to 2012 he was board member and president. He is currently secretary of the Interactional Confederation of Electroacoustic Music (CIME/ICEM) and Conference Chair for the ICMC 2015.

.....

Dimitri Papageorgiou was born in Thessaloniki in 1965. He majored in composition with Hermann Markus Pressl and Andreij Dobrowolski at the University of Music and Dramatic Arts at Graz in Austria. From 1998-2002 he held a Presidential Fellowship of the University of Iowa, U.S.A., for a Ph.D. in Composition with Donald Martin Jenni, Jeremy Dale Roberts, and David Karl Gompper. Since 2007, he is



appointed as assistant professor of composition at the Department of Music Studies of the Aristotle University of Thessaloniki. His works have been aired several times by the ÖRF (Austria), the Greek National Radio (3rd Program and 95.8), and several U.S. Radio Stations. He has appeared in festivals and conferences in Austria, Germany, Switzerland, France, Spain, Russia, Greece, Cyprus, Croatia, Turkey and several States of the U.S.A. (NY, CA, FL, MI, IL, IA, OH, GA). He has received commissions by several institutions and ensembles, such as SCI/ASCAP (U.S.A.), Institute for Electronic Music and Acoustics of the University of Music and Drama at Graz, Austrian National Radio and Literature Forum Graz, Thessaloniki Concert Hall, Ensemble Interface (Germany), Zeitfluss Ensemble (Austria), UMS & JIP (Switzerland), Trio IAMA (Greece), Ensemble Etcetera (USA), etc. In 2008 he was composer-in-residence at the festival 4020.mehr als Musik Linz and in 2006 the Minoritensaal Graz programmed Papageorgiou's composer's portrait. In summer 2012, his work "Effluences" has been heard at the 46th International Summer Course for New Music Darmstadt and in March 2013 Klangforum Vienna performed his work In the Vestige of the Present at the Vienna Konzerthaus. He appeared in the discography in 2005 with the CD "Musing" by Capstone Records, NY, featuring his work "...d'ogne luce muto". In 2009 his work "In the Vestige of the Present" appeared on the CD "Present Perfect, Vol. 1" by Trio IAMA, which was released by Dissonarncce Records. He is the co-founder of the dissonart ensemble the first non-state sponsored new music ensemble in Greece.

.....

## Artistic Director



Alexandros Spyrou is a Greek composer and music theorist who draws inspiration from philosophy, esotericism, and psychology. As a composer he is interested in post-structural networks, rhizomes and liquid identities.

His music has been performed in Greece, Italy, Germany, the United Kingdom and the United States by such ensembles as the London Sinfonietta, the JACK Quartet, MDI Ensemble Milano, the Contemporary Directions Ensemble, Musica Nova Ensemble and Ensemble DissonArt and numerous virtuoso

soloists. Alexandros studied music theory and composition in Greece, the United Kingdom, and the United States. His main composition teachers are Michael Finnissy, David Gompper, Evangelia Kikou, Josh Levine, Georges Papoutsis and Athanasios Zervas. Further, he attended numerous masterclasses and studied composition in festivals, with composers such as Mark Andre, Georges Aperghis, Brian Ferneyhough and Claus-Steffen Mahnkopf (Internationale Ferienkurse für Neue Musik in Darmstadt, Germany) Pierluigi Billone and Stefano Gervasoni (Composit Festival, Italy). He was a co-founder and artistic director of Ensemble319 and a founding member of LOUi. He is a collaborating artist for the online trans-disciplinary platform Synoros.com and a member of BMI classical, the Society of Composers Inc. (USA), and the Royal Musical Association (U.K).

Alexandros has been a scholar of the Fulbright Foundation, the State Scholarship Foundation of Greece, the City Council of Ioannina, the Graduate College of the University of Iowa, the Harry D. Triantafillu Foundation, and the Stanley Foundation. He holds diplomas in Harmony, Counterpoint and Fugue from the Conservatory of Ioannina (Greece), a Bachelor of Music from the University of Macedonia (Greece), a Master of Music from the University of Southampton (U.K) and a Master of Philosophy from the University of Bristol (U.K). A recipient of the Henry and Parker Pelzer Award for excellence in composition, Alexandros currently is a Ph.D candidate at the University of Iowa, where he teaches music theory and composition.

.....

## Acoustic and Electronic Composers



Alican Çamcı's output includes works for small and large ensembles, solo instrumental music and electro-acoustic compositions. A native of Istanbul, Turkey, he studied composition at the Peabody Conservatory with Michael Hersch. Currently he is continuing his studies in the University of Chicago with Augusta Read Thomas, Anthony Cheung, and Marta Ptaszyńska.

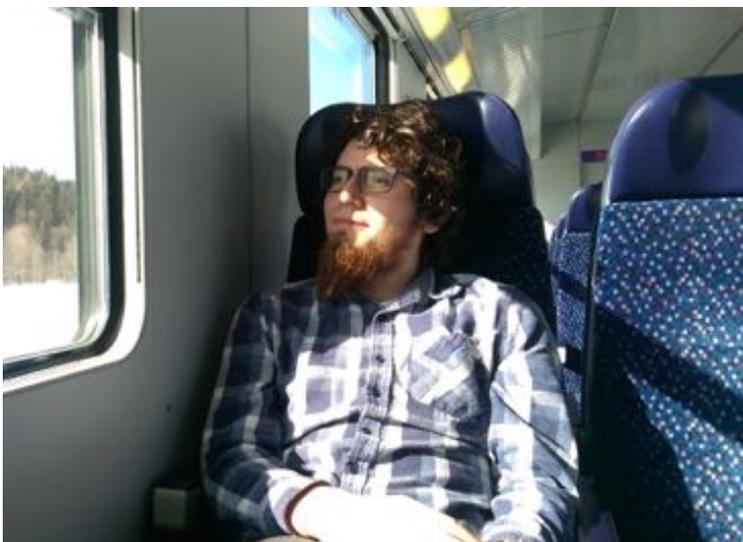
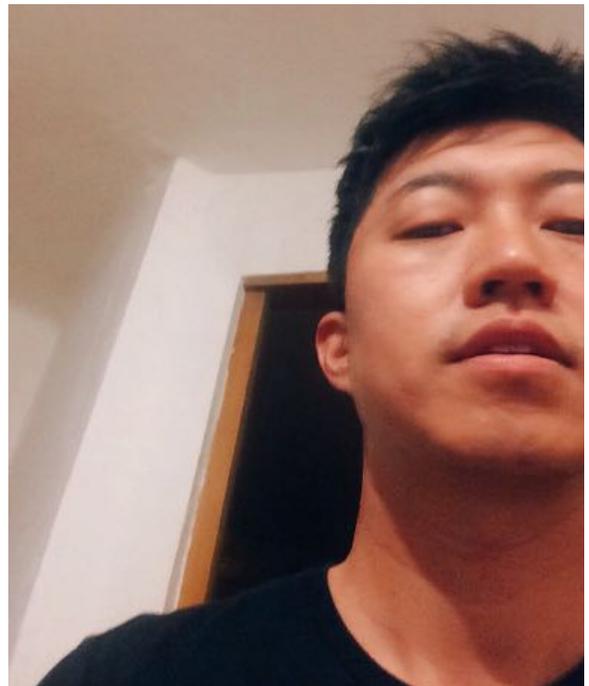
Ashkan Behzadi (b.1983) is an Iranian composer residing in New York City. He is a graduate of McGill University in composition and music theory. Prior to this he also earned a bachelor's degree in architecture from Tehran University. He has studied composition with Alireza Mashayekhi, Chris Paul Harman, Brian Cherney, Philippe Leroux, Fred Lerdahl, George Lewis and Georg Friedrich Haas. Ashkan's music has been performed by various ensembles internationally, including Divertimento Ensemble, neuverBand ensemble, Exaudi, Wet Ink, Talea Ensemble, Ekmeles, Yarn/Wire, NAMES Ensemble, le Nouvel Ensemble Moderne (NEM), Esprit Orchestra and also featured on such festivals as Mixtur Festival 2017, Mozarteum Dialogues Festival 2016, Creative Dialogue VIII, Manifeste 2014 at IRCAM, CIRMMT New music series, the New Wave Young Composers festival. He has won numerous prizes including 2015 ACF Showcase competition, the Prix de Composition at Fontainebleau in 2013 and SOCAN Foundation awards 2012 and 2013. Ashkan is currently pursuing his doctoral studies in composition at Columbia University.



Elvira Garifzyanova was born into a family of professional musicians. She studied in Russia, Germany, Switzerland under such professors as Irina Dubinina-piano (student of Jakov Zak and Lev Oborin), composition under Alexander Rudenko, Gerhard Müller-Hornbach, Isabel Mundry, Michael Jarrell and electronic music/music informatics under Gerald Bennett, Eric Daubresse and Luis Naon. In addition, in 2012 she completed a year training course in musical informatics at the IRCAM in Paris. She is the recipient of various awards from

numerous international competitions and scholarships. She attended master classes headed by Brian Ferneyhough, Helmut Lachenmann, Hanz Zender, André Richard (interpretation and performance practice with electronics), Mauro Lanza, Denis Smalley, Chaya Czernowin, Georg F. Haas, Beat Furrer, Rebecca Saunders and Philippe Leroux. She collaborated with international musicians, ensembles and orchestras and had performances at international festivals for new music such as for example the 20th International New Music Festival 'Sound Ways' in St.-Petersburg (Russia), 'Antifonia-40 Festival' in Cluj-Napoca (Romania), 'Next generation 4.0 Kommunikation Festival' in ZKM Kubus Karlsruhe (Germany), the Archipel Festival in Geneva (CH), 'Inaudita Early Music Tuscan Festival' Pisa (Italy), CEME Festival Tel-Aviv (Israel), Mixtur-Festival Barcelona (Spain), Music Biennale Zagreb (Croatia). She is included in the Swiss Music Edition's (SME/EMS) and BabelScores (France).

Hunjoo Jung is a sound & multimedia designer, improviser and composer of acoustic, electronic and electroacoustic concert music as well as intermedia installation art. In recent years, besides focusing on acoustic music, Jung has also been exploring multi-complex structural ways in which interactive visual, live video and video mapping, lighting & laser, sensor, actions and/or sculptural forms of objects can be used in a wide range of combination with acoustic, electroacoustic and electronic music in spatialization. He is pursuing postgraduate degree from the University of Music and Performing Arts, Graz. He holds a Master degree from University of California, San Diego and further degrees from New England Conservatory (BM). Now, he is staying in Vienna as an artistic researcher. His principal composition teachers are Clemens Gadenstätter and Roger Reynolds and his principal computer music teachers are Miller Puckette and Tom Erbe.



Jorge Eduardo Gomez Elizondo (29.06.1986). Mexican composer/improviser. Receives his Bachelor degree in Music Composition in the Faculty of Music of the Autonomous University of Nuevo León (UANL) in Monterrey, México, studying with Ricardo Martínez. Later on he pursues his Master studies in Music Technology in the National School of Music of the National Autonomous University of Mexico (UNAM) in Mexico City studying with Roberto Morales. Along his activities as a composer he is active

as a laptop improviser mainly with instruments for real time manipulation or automated algorithmic procedures created in the SuperCollider programming language, as well as improvising with miscellaneous found objects and/or guitar. He is currently pursuing his studies at the KMA Masters program at the Anton Bruckner Privatuniversität in Linz, Austria with Carola Bauckholt as his main teacher.

Nemanja Radivojević was born in 1981 in Novi Sad, Serbia. After graduating in guitar at the Academy of the Arts in Novi Sad, he pursued his studies first in Geneva (MA in theory of music) and then in Bern where he obtained his MA in Composition, with professor Xavier Dayer. Radivojević's music has been presented at festivals such as Festival Archipel in Geneva, Lucerne Summer Festival, Opening Festival in Trier, Cluj Modern Festival, Belgrade International Review of Composers, Musikfestival in Bern, Les rencontres d'été in Villeneuve-lès-Avignon. His compositions have been performed by the Contrechamps, Ensemble Proton Bern, Lucerne Festival Alumni Ensemble, Matka, Hodiernis, Ensemble Recherche, Asko/Schönberg, Ensemble Interface, AdHOC Ensemble, Ensemble Studio 6, Gradilište Ensemble, clarinetist Richard Haynes and guitarist Ruben Mattia Santorsa. He is the author of music for ten theater pieces directed by his father Ratko Radivojević.



Shin Mizutani is a composer born in Tokyo, in 1991. After his jazz studies at Berklee College of Music, he went on to Codarts/Rotterdam Conservatory (Bachelor) and Royal Conservatory of The Hague (Master) to study composition and electronic music. His works are performed at several music festivals/concerts in Japan, the USA, the Netherlands, Spain, and Germany. His String Quartet "A Study of 'Difference and Repetition' (2015)" was premiered by Mivos Quartet (USA) at VIPA Festival 2016 in Valencia. In the same year, his chamber work "Quintet for Flute, Clarinet in A, Piano, Violin and Violoncello (2016)" was premiered at International Summer Course for New Music in Darmstadt, 2016. He studied composition with Richard Barrett, Brian Ferneyhough, Marc Andre, Stefano Gervasoni and Rand Steiger, electronic music with Rene Uijlenhoet, harmony, counterpoint, and music analysis with Rijnhard Bokelmann, Frans de Berg, Theo Varbey, music history with Marcel Zijlstra, music aesthetics with Tom Dommissie.

Stylianos Dimou is a Greek composer born in Thessaloniki in 1988. Fulbright Scholar and participant in numerous International Composers Meetings, Festivals and Competitions, holds a Bachelors/Masters Degree in Music Composition from the Aristotle University of Thessaloniki. He subsequently undertook Graduate Studies, MA in Composition, at the Eastman School of Music. He is currently a Doctoral Fellow at Columbia University working towards his doctoral dissertation on Electronic music and Composition. His music incorporates a great deal of “metallic sounds”, idiomatic



frictions, granulated textures and chaotic microtonal clouds, which are some of the sonic entities interacting within the dramaturgical frameworks of intricate sonic interconnections and electrified acoustical masses. His music has been premiered in festivals, composition competitions in Europe and the USA as part of residencies and commission projects such as Gaudeamus Music Week 2015, Moving Classics 2016, International Computer Music Conference 2016 – ICMC 2016, International Ensemble Modern Academy 2015, MANIFESTE 2014 & 2016 - (IRCAM), Royaumont/ Voix nouvelles/ session de composition 2013, 5th [tactus] Young Composers Forum 2013, etc.



Tolga Tüzün (Ph.D.) is an electro-acoustic music composer and a performer. After receiving his BA in Political Sciences, he studied composition at the Istanbul Technical University, Center for Advanced Music Studies. During his studies for a Ph.D. in Music Composition at CUNY Graduate Center, he studied composition with David Olan and Tristan Murail in New York, and with Philippe Leroux in Paris. He participated in master classes with Roger Reynolds, Rand Steiger, Edmund Campion, Mara Helmuth, Horacio Vaggione, Hughes Dufourt, Joshua Fineberg

and Brian Ferneyhough. Tolga Tüzün participated in the composition and computer music course at IRCAM during 2005-2006. Along with his compositional output, he also performs within experimental, jazz and electronic scenes, solo or with other artists. Tolga Tüzün is an associate professor at Istanbul Bilgi University where he teaches composition and electronic music and serves as Head of Department since 2010.

## Electronic Composers and Sound Artists

Ivan Chiarelli is a Brazilian born composer, producer and performer based in Berlin, whose work has roots in soundscape and musical narrative. A composer awarded at the 3rd Gilberto Mendes composition contest (Festival Música Nova, Brazil 2008), his works have been performed in South America, Europe, and Asia, by artists such as the Alter Ego Ensemble, Orquestra Sinfônica de Santos, Leonardo Labrada and Augusto Moralez. Ivan has been commissioned by GrupoPIAP percussion group and by NME (Nova Música Eletroacústica), an electroacoustic music collective with whom he frequently collaborated. He is also a co-founder of the sonic art collective invisibili(cidades). His works range from live performance pieces, site-specific sound installations, theater and audiovisual media. Ivan has also collaborated with artists from different fields, including puppeteer Juliana Notari, videomaker Carol Neumann, visual artist Flavia Mielnik, and musicians Casey Moir, Audrey Chen, Mauricio Takara, Richard Ribeiro, Parallel Asteroid, and Afro Hooligans.



Tyler Entelisano (b. 1994) is a composer residing in Tuscaloosa, Alabama. In 2017, Entelisano was awarded the Bachelor of Music degree in Music Composition while studying with C. P. First and Amir Zaheri. His music is available through PARMA Recordings on the Navona Label with international distribution through NAXOS. Entelisano's music has been performed at venues such as the MAVIN Matera Intermedia Festival, the Alba Music Festival, the SCI Student National Conference, and numerous SCI Regional Conferences. He was given an Honorable Mention in the Frost School of Music Ensemble Ibis International Composition Competition and was named a winner in the AMEA Young Composers Competition in 2011 and 2012. Compositionally, Entelisano is engaged in collaborations with student and faculty performers

at the University of Alabama's School of Music while also working with numerous musicians across the United States. Entelisano is a member of the Society of Composers Incorporated (SCI) and ASCAP.

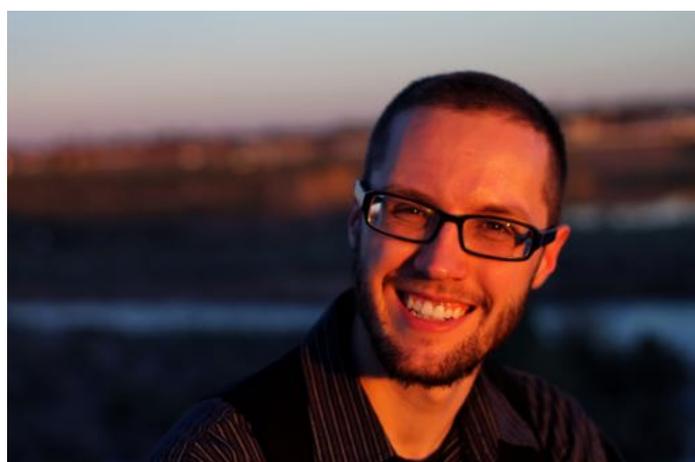
Pedro Fraguera was born in Argentina in 1985. In his native country he studied music composition with orientation in mixed media at Universidad Nacional de Quilmes with Marcos Franciosi among others. His output includes solo and chamber music, instrumental, mixed, and acousmatic pieces. He also composes incidental music for theater productions collaborating with different independent companies. His music has been performed in Argentina at concerts and festivals, excelling "Vertigo" and "29 Simposio de música contemporánea" in Rosario, and also recently abroad at "CEME 2017" in Tel Aviv, and "Mixtur 2017" in Barcelona. He currently lives in Barcelona, Spain.



Marissa Hickman is a rising senior studying music composition and technology at the collegiate level. She has had pieces premiered in the Listen Up! Marathon, the NJDAC concert series, and several Split the Lark New Music Ensemble concerts. She has also worked on dance collaborations, short films, a web series project, and an original song for the On Broadway PATP summer program. In addition to the Delian Academy program, Marissa has also been a composition fellow in the Alba Music Festival. Her compositional interests lie in a variety of genres including classical,

electronic, jazz, film music, art songs, and choral music. Her works are often of a conceptual nature encompassing a strong emotional character intended to engage and transport the listener.

John Paul Lempke (b. 1993) imagines music as a variegated continuum of sonic elements and believes that sound, as necessarily expressed in time, creates continuity through temporal proximity. Because of this principle, he advocates that any resonance along the tone-to-noise spectrum can function within a musical context if incorporated properly. Such a philosophy guides his acoustic compositions, as well as his recent explorations of technology, which include fixed media; live electronics; and older devices like cassette recorders, record



players, and reel-to-reels. Originally from Wallace, Nebraska, he earned his Bachelor of Music degree in composition and piano performance with pedagogy at the University of Nebraska – Kearney in 2016. His Master of Music in composition at Arizona State University is in progress. He is currently the associate director of the Laptop Orchestra of Arizona State (LORkAS) and the vice president of the ASU chapter of the Society of Composers, Inc.



Emma Margetson (1993) is a composer of acousmatic music based in Birmingham and is currently studying for a PhD in Electroacoustic Composition at the University of Birmingham under the supervision of Annie Mahtani, Scott Wilson and Leigh Landy (DMU) funded by the AHRC Midlands3Cities Doctoral Training Partnership. This follows an MA Music in Electroacoustic composition/sonic art pathway (2015); and BMus with honours (2014) from the University of Birmingham. Her works have been performed across the UK and internationally including performances at BEAST (University of Birmingham, UK), [ ex\_nihilo ] Festival (Mexico), MA/IN Festival (Italy), Sound Junction (University of Sheffield, UK), Musica Electronic Nova (Poland), Noisefloor Festival (Staffordshire University, UK) and more. Emma also works as an assistant for BEAST (Birmingham ElectroAcoustic Sound Theatre).

Bernard Short (b. 1979, Harlem, NYC) was raised in Far Rockaway Queens, NY; he earned a BA in music with a focus in composition at Morehouse College in 2007, and a Masters in Music Education at the University of Georgia in 2012. He is currently in the PhD music composition program at the University of Iowa. He was awarded a Dean's Fellowship; currently, he is working as a research assistant for the Center for New Music, and is studying with Lawrence Fritts and David Gompper. From 2008-2014 he was the Director of Bands and Orchestra at Cross Keys High School in Atlanta, GA. While Director, he was responsible for the rebirth of both programs, which are thriving today, and the programs awarding of Grants from many organizations, which helped fuel his success; including one from The Grammy Organization. In 2015, he received a commission from The Julien Chamber Winds Ensemble at The University of Dubuque. To Bernard, music is the expression of a person's soul that is best used as a way to communicate with someone without allowing words to obliterate the message.



