



**TORONTO INTERNATIONAL  
ELECTROACOUSTIC SYMPOSIUM**

**August 10-13, 2016**

A co-presentation of:  
New Adventures in Sound Art and  
The Canadian Electroacoustic Community (CEC)  
in collaboration with the Canadian Music Centre (CMC)

## Leah Reid — *Ring, Resonate, Resound* (2014)

*Ring, Resonate, Resound* is an acousmatic composition written in homage to John Chowning. The piece tips its hat to Chowning's works *Stria and Turenas*, and the beautiful sonic landscape Chowning explored through his research and discovery of FM synthesis. *Ring, Resonate, Resound* is dedicated to him.

The composition explores timbre through dozens of bell sounds, which provide the harmonic and timbral material, structure, foreground and background for the piece. The composition is comprised of five sections, each examining a different set of bells and materials that interact with them. The piece begins thin and bright, then gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gently fade into waves of rich harmonic resonances.

*Leah Reid is a composer of acoustic and electroacoustic music. She has won numerous awards, including the International Alliance for Women in Music's (IAWM) Pauline Oliveros Prize for her piece Pressure and the Film Score Award for Ring, Resonate, Resound in Frame Dance Productions' Music Composition Competition. Her works are frequently performed throughout Europe and North America, with notable premieres by Accordant Commons, the Jack Quartet, McGill's Contemporary Music Ensemble, Sound Gear, Talea and Yarn/Wire. Reid's primary research interests involve the perception, modelling and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception and color. She received her DMA and MA in composition from Stanford University and her BMus from McGill University. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough and Sean Ferguson. <http://www.leahreidmusic.com>*

### 19:00–19:30 Installation

Venue: Geary Lane

### Campbell Foster by Creation Spirit Machine

(See Thursday 10 August at 19:30 for information.)

### 19:30 Symposium Concert #5

Venue: Geary Lane

Carolina Heredia — *Déjate Caer*, for violin and electronics

Navid Bargrizan — *Lava llogica*

Terry Dame — *I Feel the Lift Off*

David Su — 谁追谁? [Who Is Chasing Who?], for percussion and electronics

Kevin Patton — *A Bird Escaped From the Snare of its Fowler*, for saxophone and electronics

Benjamin Whiting — *Illumina! Arabidopsis thaliana*

Christopher Biggs — *Decoherence*, for trumpet, computer and live visuals

Sean Peuquet — *What Rough Beast Slouches?*

Mark Zaki — *reFRACTION*, for violin and live electronics

David Jason Snow — *Wake Me When We Get There*, video  
 Sundar Subramanian — *Locks and Ripples*, for electric guitar and electronics  
 Maxime Corbeil-Perron — *Cubic*

### Symposium Concert #5 performers

*Carolina Heredia*, violin  
*David Su*, percussion  
*Nikki D'Agostino*, tenor saxophone and *Kevin Patton*, live electronics  
*Robert White*, trumpet  
*Mark Zaki*, violin  
*Sundar Subramanian*, guitar

### Carolina Heredia — *Déjate Caer* (2012)

The title *Déjate Caer* can be translated from Spanish as “Let Yourself Fall” and is taken from the poem *Árbol de Diana* by Alejandra Pizarnik:

Vida, mi vida, déjate caer, déjate doler,  
 mi vida, déjate enlazar de fuego,  
 de silencio ingenuo,  
 de piedras verdes en la casa de la noche,  
 déjate caer y doler, mi vida.

[Life, my life, let yourself fall, let yourself hurt,  
 my life, let yourself be engulfed by fire,  
 of ingenuous silence,  
 of green stones in the house of the night,  
 let yourself fall and hurt, my life.]

*Ann Arbor-based composer Carolina Heredia creates contemporary concert works for acoustic and electronic mediums. Her work blends sounds of folk music from her home country of Argentina with textures and forms of contemporary concert music. Her compositions have been commissioned and performed by musicians and ensembles such as JACK Quartet, Derek Bermel, Aspen Contemporary Ensemble and the University of Michigan Chamber Choir. She is the 2015 recipient of a Harvard University Fromm Commission. She recently founded Khemia Ensemble, a contemporary music ensemble who strives to create innovative concert experiences. Her music has been featured on the SONIC Festival, Aspen Music Festival and School, Bowling Green New Music Festival and the 3rd Bienal de Composición Argentina. She is currently in her last year for the Doctorate in Musical Arts program at University of Michigan where she has taught as a Graduate Student Instructor for the Chair of Electronic Music. <http://www.carolinaheredia.com>*

### Navid Bargrizan — *Lava Ilogica* (2015)

What gets lost in translating a heavy philosophical text such as Ludwig's Wittgenstein's *Tractus Logico-Philosophicus*, in this case, from German to English? How do we get lost when

subsequently remains below the surface. Fragments are captured, processed and added to a slowly evolving fabric. There's no attempt to apprehend any musical narrative directly, the piece only does so in retrospect. The ear chooses between current and past events as histories begin to emerge and compete with one another — often productively, but also in ways that can be unresolved. To a certain extent, *reFRACTION* could be viewed as metaphor — a palimpsest of existence, where the past is covered up but continues to visibly influence the present.

*Building on his many diverse interests, composer and violinist Mark Zaki's work ranges from historically informed and traditional chamber music to electroacoustic music, mixed-media composition and music for film. He is an associate professor at Rutgers University-Camden, where he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. He also has served as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS).*  
<http://www.markzaki.com>

### **David Jason Snow — *Wake Me When We Get There* (2015)**

Video

As British scholar Paul Rennie has noted on his blog BAGDContext, a train journey offers an experience similar to that of cinema: A distanced, voyeuristic platform for observation of the world, and a systemic organization of time and motion. Rennie notes that this experience of being “on track” is both comforting and disconcerting to the passenger, who abandons the autonomies of modernist identity in favour of being driven, provoking a powerful, terrifying sense of the train being unstoppable.

*The compositions of David Jason Snow have been performed in concert by the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the New Juilliard Ensemble at the Museum of Modern Art in New York, the American Brass Quintet at the John F. Kennedy Center for the Performing Arts in Washington DC, and many other artists and ensembles internationally. Snow has been the recipient of awards from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation and BMI, and has been an artist resident at Yaddo in Saratoga Springs and the Millay Colony for the Arts in Austerlitz, New York. He holds degrees in music composition from the Eastman School of Music and Yale University where his principal teachers were Joseph Schwantner, Warren Benson, Samuel Adler and Jacob Druckman. He currently resides in New York, where he is a reference librarian at The Juilliard School. <http://www.davidsnowmusic.org>*

### **Sundar Subramanian — *Locks and Ripples* (2013)**

for electric guitar and electronics

Sundar Subramanian, guitar

*Locks and Ripples* is a notated, loop-based multi-track composition for solo electric guitar with real-time digital processing in the Max for Live software environment, integrating influences from progressive rock and ambient electronic music as well as post-minimalism. Patches