

Larry Austin (1930–2018)

Larry Austin, a composer whose expansive oeuvre demonstrated considerable fluency in contemporary, historical, and electronic musical practices, died 30 December 2018, at the age of 88. Austin composed over 80 musical works in his career, including a completed version of Charles Ives' unfinished *Universe Symphony*, premiered in 1994. In 1996, he was awarded the Magistère prize of the Bourges International Electroacoustic Music Competition for his work *BluesAx* (1995–1996). In 2009, the Society for Electro-Acoustic Music in the United States (SEAMUS) awarded Austin the SEAMUS Lifetime Achievement Award, in recognition of the composer's contributions to the field of electroacoustic music. A 2011 retrospective of Austin's musical achievements, commemorating the composer's 80th birthday, was held at the Issue Project Room in New York City, in collaboration with the Darmstadt Festival.

Austin studied composition with Violet Archer at the University of North Texas (UNT), with Darius Milhaud at Mills College, and with Andrew Imbrie at the University of California, Berkeley. Following his studies, he taught music composition on the faculties of University of California, Davis, from 1958–1972 and the University of South Florida from 1972–1978. In 1978, he joined the faculty of UNT's School of Music, whose Center for Experimental Music and Intermedia (CEMI) he directed from 1983–1990 and 1995–1996. In 1996, he retired from teaching, remaining Professor Emeritus of Music at UNT.

In 1981, Austin directed the seventh International Computer Music

Conference, hosted by UNT (then known as North Texas State University). He was on the board of directors of the International Computer Music Association (ICMA) from 1984–1988 and 1990–1998, serving as the ICMA's president from 1990–1994. Austin co-founded, in 1966, and edited *Source: Music of the Avant-Garde*, a journal covering new music practices. He contributed a number of articles and reviews for *Computer Music Journal* over the years.

Sound and Music Computing Conference

The 2018 Sound and Music Computing Conference (SMC) was held 4–7 July 2018, organized by the Cyprus University of Technology in Limassol, Cyprus. SMC 2018 featured concerts, sound installations, and research presentations related to music computing topics. The conference's theme was "Sonic Crossings," which, according to the organizers, emphasizes the ability of sound and music to cross boundaries, to eliminate borderlines, and to overcome physical and digital limitations, in addition to drawing attention to the dual presence of Greek and Turkish cultures on the island of Cyprus. The conference included three keynote talks: Trevor Wishart covered perspectives on human speech and music, Rebecca Fiebrink discussed relationships between machine learning and human creativity, and Claude Cadoz presented a system for multisensory interactive simulation of physical models, which he used to create his audiovisual work *Hélios*. Among the research presented at SMC was a system for converting computer graphical models of three-dimensional objects into models appropriate for physical modeling synthesis, alternative perspectives of

processing unit generator graphs, and approaches to frequency control of nonlinear oscillators. SMC 2018's musical programming included electroacoustic works performed by Artéfacts Ensemble, Chronos Ensemble, and pianist Anna D'Errico, in addition to acousmatic works and works for electronics. In Giovanni Santini's *LINEAR*, one performer drew graphic notation in real time using an augmented reality-based mobile phone application, and an acoustic ensemble interpreted this score as it was produced. Trevor Wishart's *Movement One: Encounters in the Republic of Heaven* (2011), an acousmatic work for eight-channel audio, assembled an extensive collection of audio recordings of stories told by residents of northern England, collected by the composer and manipulated to variously emphasize their speech content or obscure them in musical materials. In Kristina Warren's *Stochast*, the composer performed using a whole-body wearable instrument of her own design in which the performer's body movements were linked to musical parameters. Among the sound installations exhibited at SMC 2018, Martin Rumori's *Promenade* comprised a group of blank canvases outfitted with transducers whose sounds were activated as listeners approached them.

Web: cyprusconferences.org/smc2018

L'Espace du Son International Acousmatic Festival

The 25th L'Espace du Son International Acousmatic Festival took place 24–28 October 2018 in Ixelles, Brussels, organized by the acousmatic music organization Musiques et Recherches. The festival comprised several concerts, masterclasses with invited composers, and the awarding

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of the *Métamorphoses Acousmatic Composition Competition* prize. The festival's concert series included portrait concerts of composers Benjamin Thigpen, Adam Stanović, João Pedro Oliveira, and Andrew Lewis, as well as separate presentations of audiovisual works by Oliveira and Lewis. Another of the festival's concerts featured the duet of Thigpen and Jean-François Laporte, who performed with a collection of piezoelectric conductors, acoustic feedback systems, inductors, vibrating objects, and electronics. Three separate electroacoustic composition masterclasses were led by Stanović, Oliveira, and Lewis. During the festival, *Musiques et Recherches's* tenth *Métamorphoses Acousmatic Composition Competition* was concluded with a concert presenting works of the finalists in the main and student categories. The competition's first prize was awarded to Roeland Luyten for his work *Knars*, and Sebastian Edin's *Vestiges* won first prize in the competition's student category. The competition was adjudicated by a panel of international composers, consisting of Francis Dhomont, Stephan Dunkelman, João Pedro Oliveira, Adam Stanović, and Benjamin Thigpen.

Web: www.musiques-recherches.be/fr/agenda/archives/item/5630-2018-05-24-09-23-57

International Conference on Live Interfaces

The fourth International Conference on Live Interfaces (ICLI) was held 14–16 June 2018 in Porto, Portugal, hosted by the Porto Casa da Música and the University of Porto and featuring presentations of research and musical works related to computer interfaces for live creative performances. The conference included keynote talks by Rajele Jain, relating theories of Indian dramaturgy to digital interface design, and Andrew McPherson, offering comparative studies of digital musical instrument design. Research presented at ICLI covered technologies for live scoring of musical works, electronic actuation of acoustic musical instruments, and digital approaches to interaction among performers during live performances. ICLI also hosted a doctoral symposium, offering students an opportunity to present and gather feedback on in-progress research.

Web: liveinterfaces.org

Linux Audio Conference

The 16th Linux Audio Conference (LAC) occurred 7–10 June 2018 in Berlin, Germany. Held annually, LAC brought together musicians, composers, sound artists, software developers, and researchers working with Linux and open-source software as a platform for audio research and music production. The conference included paper and poster presentations, workshops, and concerts. A keynote talk was given by Gianfranco Ceccolini, who discussed building a business around MOD, a Linux-based hardware platform for real-time audio effects processing. Topics of paper presentations included the use of Pure Data (Pd) to create audio plugins for digital audio workstations, the application of Perlin noise to sound synthesis, and software for synchronizing tempo and beat information in real time across multiple software applications and hardware platforms. LAC's workshops covered specific features and enhancements in Pd as well as using open-source software to mix and sequence dance music. LAC's four concerts utilized an eight-channel surround sound system and included a DJ set spatialized using Ambisonics.

Web: lac.linuxaudio.org/2018