News

Georg Katzer (1935–2019)

Georg Katzer, composer and pioneer of electroacoustic music within the former German Democratic Republic (commonly known as East Germany), died 7 May 2019. Katzer was born 10 January 1935 in Habelschwerdt, Silesia. He studied composition with Rudolf Wagner-Régeny and Ruth Zechlin at the Hochschule für Musik in East Berlin and with Karel Janeček in Prague, and from 1961–1963 he studied under Hanns Eisler in Eisler's masterclass at the Akademie der Künste (AdK) in East Berlin. Following some years as an independent composer, in 1978 he was elected to membership of the AdK, and was appointed professor of composition there in 1980; he founded its Studio for Experimental Music in 1982. Katzer's extensive musical output includes orchestral works, concertos, chamber music, operas, ballets, and electroacoustic works. His works garnered composition awards and distinctions from both East German and West German institutions, including the German Federal Cross of Merit, as well as awards from the Groupe de musique expérimentale de Bourges and the Reine Marie José prize in composition. An interview with Katzer, covering his career and the evolution of electroacoustic music in East Germany, appeared in *Computer Music Journal*'s Fall 2018 issue (Martin Supper, "Constraints and Freedom" *CMJ* 42:3).

Sound and Music Computing Conference

The 16th Sound and Music Computing Conference (SMC 2019) was held 28–31 May 2019 at the University of Malaga in Malaga, Spain.

SMC 2019 included presentations of research, concerts, and poster and demo sessions related to topics such as acoustics, psychoacoustics, audio analysis, musicology, sonification, musical games, machine learning, immersive audio, and sound synthesis. The conference theme was "Music and Interaction." Research presented at the conference covered topics such as digital manufacturing techniques for musical instrument design, automated tuning of pianos, real-time control of large-scale physical models, and modeling of audio effects circuits with deep learning. A system for generating Scandinavian-like folk music using recurrent neural networks was presented, as was an augmented reality system for enabling soundwalks. Among the works in SMC 2019's musical program were John Granzow's *Axes*, in which unassembled guitar pieces were actuated with motors normally used in a milling machine, and Amy Brandon's *Seven Malagueña Fragments for Augmented Guitar*, inspired by Spanish traditional music and performed using a guitar and augmented reality system. A Women in Inclusive Engineering, Sound and Music Computing Research event preceded the conference, on 28 May 2019, promoting gender-inclusivity in sound and music computing-related careers to high school students and featuring talks by Elvira Brattico, Stefania Serafin, Anja Volk, Ana Rivera, Gema Martín, and Ana Pedraz. The SMC 2019 Summer School also took place before the conference, including workshops on embedded audio synthesis, music recommendation systems, and other topics.

Web: smc2019.uma.es

Next Generation 8.0

The eighth edition of the Next Generation festival of electronic music occurred 5–9 June 2019 in Karlsruhe, Germany. Organized by the Zentrum für Kunst und Medien Karlsruhe and held biennially, the festival comprised eleven concerts of music involving spatial audio, live electronics, and live coding, with the aim of presenting new works and innovative ideas in these genres. As in previous editions, the festival hosted composers and musicians associated with a variety of European music institutions, including the Universität der Künste Berlin, Technische Universität Berlin, the Institut für Elektronische Musik und Akustik, and the Hochschule für Musik Karlsruhe. A lecture series featured presentations on a new software system for symbolic music processing, a collaborative environment for audiovisual live coding, spatialization strategies for electronic music ensembles, sound synthesis using artificial intelligence, and other topics.

Web: zkm.de/en/event/2019/06/nextgeneration-80

Présences Électronique

The 15th edition of the Présences Électronique festival of electro-acoustic music took place 22–24 March 2019 at Maison de la Radio in Paris, France, and organized by the Institut National de l'Audiovisuel Groupe de Recherches Musicales (INAGRM). The festival included three concerts of electroacoustic music, both historical and contemporary, and featuring both French and international composers. The festival opened with an acousmatic rendition of Delia Derbyshire's *The Delian Mode* (1968), typifying work from the composer's tenure at the British Broadcasting Corporation Radiophonic Workshop. Other works performed included Pierre Boeswillwald's *Nuisances* (1971), organized around sonic "refinements" and perturbations to these, and Warren Burt's

Adjacencies (A Drone on Breaking My Kneecap) (1996–1997), exploring microtonal harmonies. Présences Électronique also included performances by William Basinski and Lawrence English, Andrea Belfi, and Sarah Davachi.

Web: www.maisondelaradio.fr /presences-electronique-2019

Margaret Guthman New Instrument Competition

The Margaret Guthman New Instrument Competition was held 9 March 2019 at the Georgia Institute of Technology in Atlanta, Georgia. The annual event is aimed at identifying the world's next generation of musical instruments and showcasing new ideas in musicality, design, and engineering. Among 14 finalists, first place was awarded to Keith Groover's Glide, a melodic instrument in which accelerometers are used to control volume, tone, pitch, and attack, using buttons to select a base pitch, legato, and transposition. Winning second place was moForte and Wizdom Music's GeoShred, a multitouch musical instrument utilizing physical modeling synthesis. Tying for third place were AirSticks, a virtual percussion interface, and Spinstruments, comprising two types of instruments spun around a performer's body whose motions were mapped to sound. The competition's judges were Ge Wang of Stanford University, musician Pamela Z, and

digital musical instrument builder Roger Linn. Audience-selected prizes were given to Spinstruments for Most Unusual Instrument and to AirSticks for Best Performance and Best Instrument. A special judges' award for Most Promising Musical Instrument Inventor was given to Alice Barbe and Asimm Harani for their Biot-Savharp, a tabletop harp actuated by electromagnetic resonators.

Web: guthman.gatech.edu/2019 -margaret-guthman-new-instrument -competition-results-0

Music Encoding Conference

The 2019 Music Encoding Conference (MEC) was held 29 May–1 June 2019 at the University of Vienna in Vienna, Austria. Organized by the Austrian Academy of Sciences, the Mozart Institute, and the University of Vienna, MEC brought together researchers working in the development and application of techniques for digitally encoding musical information. Topics covered included data structures for music encoding, standardization of music encodings, computational analysis of encoded music, multimodal musical encodings, music information retrieval, and digital musicology. Keynote talks were given by Georg Vogeler and Johanna Devaney. Among the research papers presented at MEC were the encoding of music alongside imagery and dance information in ballet per-

formance, database tools for symbolic music encodings, and public domain archives of encoded music data. The conference included workshops on optical recognition of musical scores, tools for working with musical encodings, and interlinking encoded musical data with other data sets.

Web: music-encoding.org /conference/2019

International Conference on Auditory Display

The 25th International Conference on Auditory Display (ICAD) took place 23–27 June 2019 at Northumbria University in Newcastle upon Tyne, UK. According to its organizers, ICAD's aim is to explore how auditory display technologies and techniques may be used to enhance everyday lives through paper presentations, musical works, research demonstrations, and workshops. The conference included keynote talks by Alexandra Supper, discussing "The Everyday Life of Sonification," and Jude Brereton, examining aural perception of listeners and performers. ICAD featured a student symposium focused on early-stage work by researchers at graduate and undergraduate levels. A series of workshops covered sonification and gaming, the evaluation of auditory displays, the development of guiding principles of sonification, and the use of auditory displays in interactions with autonomous vehicles.

Web: icad2019.icad.org