



New York City College of Technology is a baccalaureate and associate degree-granting institution committed to providing broad access to high quality technological and professional education for a diverse urban population. City Tech's distinctive emphasis on applied skills and place-based learning built upon a vibrant general education foundation equips students with both problem-solving skills and an understanding of the social contexts of technology that make its graduates competitive. A multi-disciplinary approach and creative collaboration are hallmarks of the academic programs. As a community City Tech nurtures an atmosphere of inclusion, respect, and open-mindedness in which all members can flourish.



**New York City College of Technology
Presents**

**2018 NYC
ELECTROACOUSTIC
IMPROVISATION SUMMIT**

February 23 & 24 at 7pm

MUSIC BY

Cort Lippe and Esther Lamneck

Kris Force

Kevin Patton and Erin Rogers

Joe Cantrell

Douglas Geers, Maja Cerar and Esther Lamneck

**Yao Lee-Chun, Wang Yung-hung, Cevo Cheng-yen Yang,
and Wuan-Chin Li**

Kristina Warren

Adam James Wilson

Lyn Goeinger and Chris Peck

Jeff Kaiser and David Borgo

Concerts are free and open to the public

Suggested donation of \$10.00

to the City Tech Foundation

Voorhees Theatre (186 Jay Street, Brooklyn) (North of Tillary)

For information:

<http://eis.nyc>

PROGRAM

FRIDAY FEBRUARY 23, 2018 7PM

Duo Improvisation for Tárogató and Computer
Cort Lippe and Esther Lamneck

Diamond Body (transducer-activated cello)
Kris Force

Cast Down Thither (laptop, tenor saxophone)
Kevin Patton and Erin Rogers

Blackbox Loop (feedback system for broken audio equipment)
Joe Cantrell

Oracle (laptop, violin, tárogató)
Douglas Geers, Maja Cerara and Esther Lamneck

SATURDAY FEBRUARY 24, 2018 7PM

Signal Exchange (various instruments, found objects,
and 60 FM radios)
Yao Lee-chun, Wang Yung-hung, Cevo Cheng-yen Yang, and
Wuan-chin Li

Stochast (“Exoskeleton” controller, voice, computer)
Kristina Warren

Plectrodon (fretless electric guitar and automatic improvisation
system)
Adam James Wilson

flipper (theremin, flute, various software controllers)
Lyn Goeringer and Chris Peck

Kaiborg performance (trumpet, saxophone, electronics)
Jeff Kaiser and David Borgo

ENTERTAINMENT AND EMERGING MEDIA PRODUCTION FACULTY AND STAFF

Chair

Charles Scott

NYC EIS

Co-Founder/Director
Emerging Media Faculty

Adam Wilson

Co-Founder

George Washington
University Faculty

Kevin Patton

Entertainment Technology

General Management

Sound/Video

Technical Supervisor

Technical Director

Video Production

Video Supervisor

Lighting Supervisor

Sound Supervisor

Sound Mixer

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John McCullough

Michael Rinaldi

Ryoya Terao

Steve Olswang

Ellie Mallardi

Erica Stoltz

Arto Artinian

Leah Montesinos

College Lab Technicians

Entertainment

John Robinson

Rudy Guerrero

Emerging Media

Technology

Darya Dubouskaya

College Assistant

Margaret Medina

About NYC EIS

The New York City Electroacoustic Improvisation Summit is a concert series featuring music by artists focused on the integration of music improvisation and real-time interactive computer systems.

NYC EIS is made possible by faculty, staff, and students in the Emerging Media Technology and Entertainment Technology programs at CUNY's New York City College of Technology.

2018 NYC EIS administrators:

Lauren Hayes, Ph.D, Arizona State University — submission evaluator

Kevin Patton, Ph.D, George Washington University — submission evaluator, NYC EIS co-founder

Adam Wilson, Ph.D, New York City College of Technology — submission evaluator, NYC EIS co-founder and director

PROGRAM NOTES

Duo Improvisation for Tárogató and Computer

The New York City Electroacoustic Improvisation Summit, with its focus on works for improvisational performers using interactive computer systems, is the ideal venue for Esther Lamneck and Cort Lippe to present their work. They have collaborated on interactive improvisatory works for a number of years, and have had the opportunity to present concerts of their collaborative efforts in multiple venues around the world. Esther performs on tárogató, while Cort performs on an interactive system developed during many years of working in the field of interactive music. The system tracks aspects of Esther's performance, including pitch, amplitude, timbre, articulation, tempi, etc., and makes use of this information to influence the electronic part during the performance. Musically, since there is a feedback loop between three agents—Esther, Cort, and the computer—perhaps the title should be Trio for... instead of Duo for...

Diamond Body

Diamond Body is a scalable electroacoustic composition employing custom (Max/MSP) granular synthesis performed through transducer activated cello body with live performed string accompaniment. The transduced sounds and the performed sounds from the cello are combined and re-amplified with additional processing. A recording of *Diamond Body* appears on *Tulpamancers: A Collection of Sonic Thoughtforms*, Silent Records, USA, 2017.

Cast Down Thither

Cast Down Thither is a series of improvisations with different musicians improvising with the BrundleFly Framework. The BrundleFly Framework is a series of DSP modules built in Max/MSP/Jitter that use a real-time analysis of performance parameters to control the operation of the different modules. The modules also operate independently through various levels of controlled randomness to challenge performers with anomaly, the unexpected, the disruptive, and the contradictory.



Blackbox Loops

Blackbox Loops is an audio performance that creates evolving soundscapes using only obsolete, broken and discarded electronic equipment. The main engine of the piece originates from low-quality digital multi effects processors put into audio feedback. In this state, they generate wildly different sounds than they were initially designed to produce. The resulting sounds range from soothing drones to frenetic pulses. Being in a state of feedback also ensures that their actions are at least partially unpredictable. In his sense the performer must share agency with the objects involved with the performance, and compels a form of audio production that is cooperative with the material history of the devices and their actions.



Oracle

Oracle is a trio for tárogató, violin, and computer, in which the three performers improvise within a predetermined general structure. As the piece proceeds, the computer passes through a series of states of behavior, and the performers interact with it and one another in evolving relationships and goals. The computer's output is created solely from the audio signals of the acoustic instruments.

Cevo Chen-yen Yang

Cevo Cheng-yen Yang's work is focused on mixing computer audio output and real-time sampling from live instruments. He has collaborated with instrumentalists and performed at ICMC, ISMIR, NYCEMF and many other electronic music concerts/festivals. Not only a sound artist/performer in live audio, he is also a film music composer and has collaborated with young generation movie directors in Asia.

Yao Lee-chun

Born in Taiwan, Yao is a theatre director, producer, festival director as well as film researcher and curator. Yao has been the Director of Body Phase Studio and Guling Street Avant-Garde Theatre since 2007. Over the past ten years, he has produced/curated several theatre events including Taiwan International Performance Art Festival (TIPAF) and Sixth Sense in Performance Arts Festival, the only international performing arts festival for/of the disabled in Taiwan. Since 2009, he has hosted a workshop project on physical theater in cooperation with various artists and visually impaired performers. Besides, he is a member of Asia Meets Asia collaboration project and co-founder of the Experimental Media Art Festival in Taiwan.

Adam James Wilson

Adam James Wilson is a composer, guitarist, and software developer who programs computers to improvise with human musicians. His work incorporates music information retrieval, algorithmic music composition, and data sonification. Wilson performs with his software experiments on the fretless electric guitar, an instrument that caters to his penchant for microtonality. He has performed/presented his work in Tokyo, New York, Paris, Montreal, San Diego, Washington D.C., Boston, Baltimore, Atlanta, Palo Alto, and elsewhere. Wilson co-founded and serves as director of the New York City Electroacoustic Improvisation Summit, an annual concert series featuring music by artists focused on the integration of music improvisation and real-time interactive computer systems. He is currently Assistant Professor of Emerging Media Technology, specializing in Music Technology and Media Computation, at New York City College of Technology (CUNY City Tech).

Wuan-chin Li

Of the Siraya people, Wuan-chin Li (Sandra Tavali) is a former keyboardist of the well-known metal band "Chthonic" and the composer for the TV documentary «Unknown Taiwan», produced by the Discovery Channel. Her musical works crossover between classical, fine art, film and documentaries. She earned the Master of Music degree in Computer Music from the Peabody Conservatory of Johns Hopkins University, where she studied with Dr. Geoffrey Wright. Her compositions «Ban Shan» was featured at 2017 New York City Electroacoustic Music Festival and 2016 klingt gut! Symposium on Sound, Hamburg, Germany; «Dirge» was featured at the International Computer Music Conference 2015 (ICMC, USA); «River, Rim and the Earth» was featured at 2016 New York City Electroacoustic Music Festival and New York Philharmonic Biennial, and «The Wind Bloweth Where It Listeth» was featured at WOCMAT-IRCAM 2016. She is currently one of the curators of sound and music in Guling Street Avant-Garde Theatre Taipei, and also composition faculty at Fu-jen University and National Tsing Hua University.

Signal Exchange

Signal Exchange is an experimental group improvisation performance project led by Wang Yung-hung, developed since 2015. While technology for music composition becomes more and more complex, we are interested in searching for different forms of real-time interactive music performance. If we see each performer's sound as "Signal" in this group project, there are a million ways we can exchange real-time sound with each other via technology. We can do so also by listening on site and simulating each other's live improvisation. Therefore we combined both into the same space. With practical performance experience, we also found and work toward concepts of John Cage and other artists associated with the Black Mountain project. This synthesis is our direction. In the 2017 version of "Signal Exchange," we use Logic X, Ableton Live, and Pure Data to create the pool of live signals (produced by the live performance), together with general hall speakers and 60+ FM radio players. Different sound sources are brought to the audience in the same concert hall and "signals" from different dimensions resonate together.

Stochast

Stochast is for vocal body & Exoskeleton, a hybrid analog-digital controller I designed and built. This piece is an exploration of the unique physical affordances of the Exoskeleton and how these may find complementary or conflicting expression in extended vocal techniques. The Exoskeleton functions by forming different bodily connections, for instance wrist to wrist, each of which closes a unique circuit, in turn varying both analog audio and digital control output. The MaxMSP patch is, obviously, largely stochastic, an attempt toward parity within the human-computer interaction. Stochast seeks new ways of understanding the timbre and temporality of the vocal body as mediated by rhythm and noise.



Plectrodon

Plectrodon is the latest version of my evolving real-time human-computer improvisation system. The system incorporates a novel software component enabling the computer to improvise in the musical styles of its human collaborators. It also generates formal structures for independent musical accompaniment from the aggregate data supplied by the human performers. All of this is achieved with an adaptation of the online factor oracle algorithm, which is used to build and update automata representing all substrings of notes from the human performance—in the smallest number of states—and perform rapid pattern matching on the results to generate more or less stylistically coherent musical responses. In this instance, the system receives input from a fretless electric guitar player in real-time.



flipper

Interaction with computers is at the center of this collaboration, as each of us focus on different, yet compatible, approaches to improvising with computers. In this new collaboration, we explore noise, silence, and the full continuum between supportive and antagonistic (or humorous) musical interactivity. In this performance, Chris Peck will be using computer, flute, and assorted sundries; and Lyn Goeringer on computer using alternative controllers and various sounding objects.

Kristina Warren

Kristina Warren (<http://kmwarren.org>) is an acoustic and multimedia composer, improviser, and researcher based in Providence RI [US]. Motivated by the unique intersections of noise and listening, Warren's work takes many forms, including electronic/vocal performance, novel analog/digital instruments, compositions for/with chamber ensembles, and scholarship on gender in electronic music. Her work has been programmed at events such as the Guthman Musical Instrument Competition [US], Espace des arts sans frontières [FR], ICMC [GR, NL], ISSTA [IE], Mise-En Music Festival [US], NYCMEF [US], and TENOR [ES], and performed by ensembles such as Chartreuse, Dither, Ekmeles, JACK Quartet, loadbang, Meehan / Perkins Duo, Sō Percussion, and Third Coast Percussion. She has been selected as a PEO Scholar Award recipient (2016), an Associate Artist at the Atlantic Center for the Arts (2016), and a finalist in the American Composers Forum National Composition Contest (2014). Currently a Visiting Assistant Professor of Electronic Music & Multimedia at Brown University, Warren holds a PhD in Composition & Computer Technologies from University of Virginia (2017) and a BA in Music Composition from Duke University (2011).

Wang Yung-hung

Born in Taipei in 1984, Yung-hung received his degree in directing and stage design in the Department of Theatre Arts, Chinese Culture University (Taipei). In his teens, Yung-hung vowed to become a nasty rocker. He ended up studying theatre serendipitously. Ever since he has been working in the fields of directing, performing and spatial design, while exploring sound recording and audio engineering at the same time. He currently works in theatre administration and programming, as well as in stage design and house operations as the Administrative Manager of the Body Phase Studio and Guling Street Avant-garde Theatre, and as Production Manager of Representation Theatre. He is also a member of ASIAN PRODUCERS' PLATFORM project since 2014.



Chris Peck

Chris Peck is a composer, computer musician, and improviser who often collaborates with artists in contemporary dance and theater. Current projects include music for LA-based choreographer Milka Djordjevich's *Anthem*, which will have its New York premiere at the Chocolate Factory Theater in May, and *New Joy*, a new music-theater work with choreographer Eleanor Bauer, which will premiere at Schauspielhaus Bochum in 2019. Peck also performs as an improviser with Jon Moniaci and Stephen Rush under the name Crystal Mooncone. The trio's fifth album, *Listening Beam Five*, is now available from Innova Recordings

Erin Rogers

Erin Rogers is a saxophonist, composer, and performance artist based in New York City. She has performed at the Lincoln Center Festival, Carnegie Hall, Music-On-The-Edge (Pittsburgh), the Edmonton Fringe Festival, and the Park Avenue Armory with ensembles such as the International Contemporary Ensemble, wildUp, and Music for Copland House. She is co-artistic director of theatrically-charged ensemble, thingNY, experimental duo Popebama, New Thread Saxophone Quartet, and HYPERCUBE, a mixed quartet specializing in "fearless and flawless" performances (Sequenza 21). Her work has crossed genres from theatre-to-installation-to-silence, through collaborations with Orange Theatre, Panoply Performance Laboratory, Harvestworks, and Music for Contemplation. As composer and performer, she has been featured on the Ecstatic Music Festival, Prototype Festival, and Splice Festival with an upcoming commission on the 2018 MATA Festival.
<http://www.erinmrogers.com>

KaiBorg explores the intersections of cutting-edge computer music and contemporary improvisation. Employing custom signal processing techniques and hardware mapping strategies, the musicians perform on hybrid instruments (woodwinds and brass with electronics) that extend their acoustic sonic palettes, all without sacrificing the sense of intimacy and speed of interaction required in improvised settings. In our co-authored text, "Configurin(g) KaiBorg: Interactivity, ideology, and agency in electro-acoustic improvised music," we explore how technology is a part of our improvisations, that the computer plays a crucial role: "Configurin(g) allows us to extend this theoretical orientation further into the domain of improvised music and to shed additional light on the embodied and performative aspects that define, enable and constrain our mutually constituted relationships between bodies and machines, and between sonic, material, and social space...one does not configure something; rather, one configures and is configured in some way."

ARTIST BIOS

David Borgo

David Borgo is a saxophonist, ethnomusicologist (Ph.D., UCLA 1999), and Professor and Chair of Music at UC San Diego, where he teaches in the Integrative Studies and Jazz and Music of the African Diaspora programs. David has published widely on the social, cultural, historical and cognitive dimensions of music-making, including a book titled *Sync or Swarm: Improvising Music in a Complex Age*, which won the Alan P. Merriam Prize in 2006 from the Society for Ethnomusicology. As a saxophonist, David has performed and/or studied with many jazz luminaries, including Herbie Hancock, David Liebman, Billy Higgins, Kenny Burrell, Gerald Wilson, Harold Land, David Baker, Snooky Young, George Lewis, Evan Parker, Sam Rivers, John Tchicai, Anthony Davis, and Mark Dresser. With his own ensembles David has toured in the United States, Europe, Asia, Canada, Mexico and Brazil, and he has released ten albums of original music. In addition to performing electro-acoustic improvisation with KaiBorg (kaiborg.com), David co-leads Kronomorfic (kronomorfic.com), an ensemble of forward-thinking musicians that creates "complex, unorthodox, and unpredictable" music full of layered meters and polyrhythms that is "cutting-edge yet wildly accessible."

Joe Cantrell

Joe Cantrell is a digital artist and researcher specializing in sound art, installations, and performances inspired by the implications of technological objects and practices, investigating the incessant acceleration of technological production, ownership, and obsolescence. He has presented, performed, and installed his work in numerous venues in the US and abroad, and has been honored with grants by New Music USA, the Creative Capital foundation, the University of California Institute for Research in the Arts, and the Qualcomm Institute Initiative for Digital Exploration of Arts and Sciences, among others. Joe holds a BFA in music technology from Cal Arts, an MFA in digital arts and new media from UC Santa Cruz, and a PhD in music from UC San Diego.

Cort Lippe

Cort Lippe studied composition and computer music with Larry Austin; followed composition seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis; spent three years at the Institute of Sonology, working with G.M. Koenig and Paul Berg; worked three years at Xenakis' studio CEMAMu, while following Xenakis' courses on acoustics and formalized music at the University of Paris; and was employed for nine years at IRCAM, where he gave courses on new technology in composition, developed real-time computer music applications, and was part of the original development team for the software Max. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. His compositions, recorded on more than 30 CDs, have received numerous international prizes, been performed at major festivals worldwide, and written for many internationally acclaimed new music soloists and ensembles. He has been a regular visiting professor at universities/conservatories in Japan, Denmark, Greece, Mexico and the USA. In 2009 he was a recipient of a Fulbright Award, and spent six months at the National and Kapodistrian University of Athens, Greece. Since 1994 he has taught in the Department of Music of the University at Buffalo, where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios. <http://www.cortlippe.com>

Kevin Patton

Kevin Patton (PhD) is an artist, scholar, and technologist whose primary mode of making is through creating interactive systems. He is active in the fields of multimedia theatre, experimental music, collaborative design, and interactive art. Kevin is an Assistant Professor of Interaction Design at the Corcoran School of the Arts at the George Washington University.

Esther Lamneck

The New York Times calls Esther Lamneck "an astonishing virtuoso." She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, with renowned chamber music artists and an international roster of musicians from the new music improvisation scene. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Ms. Lamneck makes frequent solo appearances on clarinet and the tárogató at music festivals worldwide including ICMC, (International Computer Music Conference), SEAMUS, (Society for Electro-Acoustic Music in the United States) NYCEMF, (New York City Electroacoustic Music Festival), Il Corpo, La luce, Il Suono, and the Diffrazioni Festival. Many of her solo and Duo CDs feature improvisation and electronic music and include "Cigar Smoke," "Tárogató," "Winds Of The Heart," "Genoa Sound Cards," "Stato Liquido," etc. Numerous performances have been selected for the SEAMUS CD Series. Computer Music Journal calls her "the consummate improviser." Dr. Lamneck is a full professor at New York University's Department of Music and Performing Arts Professions and is artistic director of the NYU New Music Ensemble, an improvising flexible group that works in electronic settings using both fixed media and real-time sound and video processing. <http://steinhardt.nyu.edu/faculty/>

Maja Cerara

Violinist Maja Cerar's repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as theater and dance.

Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," Gidon Kremer's Lockenhaus Festival, the ISCM World Music Days in Ljubljana, the ICMC (Singapore, Barcelona, New York, Texas), SEAMUS (Texas, Arizona, Florida), the "Viva Vivaldi" festival in Mexico City, and numerous others. In 2016, she was the featured performer at the New York City Electroacoustic Music Festival, an event of the New York Philharmonic Biennial.

Her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University and "LITSK" festival at Princeton University. In 2007 she was an invited performer at the SIGGRAPH multimedia conference/festival in San Diego. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors.

Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, R. Luke DuBois, Beat Furrer, Elizabeth Hoffman, György Kurtág, Alvin Lucier, Katharine Norman, Yoshiaki Onishi, Morton Subotnick, and John Zorn.

She graduated with honors from the Zürich-Winterthur Conservatory, and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty. www.majacerar.com

Kris Force

Kris Force is a composer, performer and multi-media artist living and working in the San Francisco bay area and exhibiting and performing throughout the United States and Europe. Kris works as a solo artist and as a collaborator with select individuals and groups. She is an award-winning sound designer for all types of media. Her work utilizes forms that include sound, installation, drawing, painting, performance, video, and new media. In her practice, the transformation of media characteristics through processes of decay, duplication, pause, juxtaposition, materiality, signal & transmission, and the possibility of capturing the liminal moment of transformation is an ongoing pursuit. Kris is interested in the medium taking on its own intelligence, apart from her creation, thereby employing living signals, sympathetic resonances, procedural processes, generative algorithms and self-realizing systems.

Douglas Geers

Douglas Geers is an Associate Professor of Music at the City University of New York, Brooklyn College, where he is Director of the Center for Computer Music and Director of the MFA program in Sonic Arts. As a composer, Geers uses technology in all of his works, including concert music, installations, and large multimedia theater works. He also performs as an improviser, playing laptop and homemade electronic instruments. Geer' music has been performed and installations exhibited in a wide range of venues across the world and on a wide range of concerts and festivals. Groups that have performed Geer' music include Ensemble Fa, Speculum Musicae, Ensemble Pi, the NODUS Ensemble, The Radio-Television Orchestra of Slovenia, the Princeton University Laptop Orchestra (PLOrk), the Verge Ensemble, the NEXt Ens, Miolina, Zeitgeist, The New York University New Music Ensemble, Choral Chameleon, and the Dessoff Choirs. Performers include Esther Lamneck, Blair McMillen, Madeleine Shapiro, Keith Kirchoff, Maja Cerar, Jinsoo Lim, Lisa Bahn, Saul Bitran, Jed Distler, Kamala Sankaram, Shiau-uen Ding, Darryn Zimmer, Matthew Polashek, and Greg Beyer. For more information, please see <http://www.dgeers.com>.

Lyn Goeringer

Lyn Goeringer is a sound artist who works with video, sound, and light. She creates video art for gallery installation, improvised live performance, and dance. Her work is often playful but complex, engaging with everyday objects towards abstract results. Her academic research interests engage with sound, power, infrastructure, space, place, and the everyday. She is an Assistant Professor in the Department of Music and the Film Studies Program in the English Department at Michigan State University.

Jeff Kaiser

Jeff Kaiser is a trumpet player, composer, conductor, music technologist and scholar living in Warrensburg, Missouri. Classically trained as a trumpet player, Kaiser now views his traditional instrument as hybrid with new technology (in the form of software and hardware interfaces) that he creates for his dynamic and adventurous performances and recordings. He gains inspiration and ideas from the intersections of experimental composition and improvisation and the timbral and formal affordances provided by combining traditional instruments with emerging technologies. The roots of his music are firmly in the experimental traditions within jazz, improvised and Western art music practices. Kaiser considers his art audio-centric, but he also works with live video, tracking and interactive technologies. He is Assistant Professor of Music Technology and Composition at the University of Central Missouri (UCM), and has taught an incredibly wide variety of classes: including ethnomusicology, interactive arts technology and digital audio composition, among others at UCM, University of San Diego, University of California San Diego, University of California Irvine and Mira Costa College. Kaiser has a strong interest in digital humanities and was in the working group for digital humanities at University of San Diego and an original member of the NEH sponsored group for digital humanities pedagogy in San Diego. Kaiser worked to develop the arts entrepreneurship minor at the University of San Diego. He is the former Director of Development for the Center for World Music.