Biographies

Marco Angius has conducted several orchestras and ensembles, including Ensemble Intercontemporain, London Sinfonietta, Tokyo Philharmonic, Orchestra Nazionale della Rai, Teatro La Fenice, Maggio Musicale Fiorentino, Teatro Comunale di Bologna, Orchestre Nationale de Lorrain, Teatro Massimo e Sinfonica Siciliana, Orchestra Haydn, Orchestra Verdi, Orchestre de Lausanne, Orchestre de Nancy, Orchestra della Toscana, I Pomeriggi Musicali, Luxembourg Philharmonie, Amsterdam Muziekgebouw. He has recorded for Wergo, Neos, Die Schachtel, RAI Trade, Stradivarius and Euroarts among others. He is the founder and Music Director of the ensemble Algoritmo (Amadeus Price 2007 for the best recording). Since 2011, Angius is the artistic coordinator of the Ensemble Accademia Teatro alla Scala, and since 2015 the music and artistic director of the Orchestra di Padova e del Veneto. He is the author of several books.

Nicola Bernardini studied composition with T. McGah and J. Bavicchi at the Berklee College of Music in Boston. He has composed works for traditional, electroacoustic and computer instruments. Professor at the "Cesare Pollini" Conservatory in Padova for 22 years, then at the "S. Cecilia" Conservatory of Rome (2013-2017), and again in Padova since 2017 at the School of Electronic Music. Artistic director of Tempo Reale in Firenze (2001-2003). Coordinator of European projects (AGNULA – 2001-2004, and S2S^2 – Sound to Sense, Sense to Sound, 2004-2007). Chairman for the Cost287-ConGAS action (Gesture Control of Audio Systems). Since 2006 he is coordinating the digital recovery and archiving of composer Giacinto Scelsi's tape collection for the Fondazione Isabella Scelsi (with the Italian National State Archive). He also collaborates with the Laboratorio di Informatica Musicale at the University of Genova and the Centro di Sonologia Computazionale at the University of Padova.

Federica Bressan is a Fulbright scholar and Marie Curie alumna. Currently she is a postdoctoral researcher at Ghent University, Belgium, and appointed Professor of Digital Humanities at the University of Nova Gorica, Slovenia. She holds an MD in Musicology and a PhD in Computer Science. The vision underlying her research con-

cerns the co-evolution of technology and culture. Her main expertise is in the field of multimedia preservation, with a special attention for audio and interactivity. She is a member of the Steering Committee of the Ghent Center for Digital Humanities. She was Guest Editor for the Special Issue on "Digital Philology for Multimedia Cultural Heritage" of the Journal of New Music Research (2018), and General Chair for different international scientific events. She is active in science popularization, and she is the host of the podcast Technoculture (http://technoculture-podcast.com/).

Carl Faia is lecturer in Digital Programmes and Music at Brunel University London, UK. He has worked extensively as a live electronics designer at IRCAM, CIRM, and studios around Europe collaborating with composers including Jonathan Harvey, James Dillon, Harrison Birtwistle, Fausto Romitelli or Luca Francesconi. As a composer and performer, he has worked with Thomas Köner, Nadia Ratsimandresy and Art Zoyd. He recently created and directed the Hillingdon Music Festival to focus on media arts and artists.

Marco Mazzolini is the Managing Editor of Casa Ricordi s.r.l. (Milan), in charge for contemporary and classical music (catalogues of Milan, Berlin and London). Since 2014, he is artistic consultant for Milano Musica Festival and is the author of several musicological writings, with a special interest in contemporary music. He is the supervisor of the complete edition of Luigi Nono's live electronic works in collaboration with André Richard (among them: *Prometeo. Tragedia dell'Ascolto*, forthcoming).

Mikako Mizuno is a composer, musicologist and professor at Nagoya City University. She is the President of the Japanese Society of Electronic Music (JSEM), and member of the Japanese Society of Sonic Arts (JSSA). She obtained a PhD in Engineering (*Space Concept in the Contemporary Music*). Her works are performed in Japan, France, Austria, Hungary, Germany, Italy, Republic of Moldova, ISEA 2000 and 2002, ISCM 2003 and 2010, EMS 2010 Changhai, Musicacoustica 2010 (Beijing), ACMP 2011, 2012, 2013, WOCMAT 2013. Her writings include *The History of Japanese Contemporary Music After WW II* (2006), and *Space Concept in the Contemporary Compositions* (2001).

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and ran SUNY's first Coursera Massive Open Online Course (MOOC). She holds a certificate in Deep Listening and is a joint author of Cambridge Press's *Electronic Music*. She recently edited an issue of Organised Sound on using the vocabulary of electroacoustic music to describe pre-electric sounds. She will shortly release a solo CD on Parma Records. Her research focuses on gesture in music, the sustainability of technology in art, and sonification/gamification of data. She sits on the board on nCoda and NYCEMF, is a regional editor for Organised Sound and an editor for Cogent Arts and Humanities.

In her spare time, she curates exhibitions focusing on the intersection of art, science, new media, and sound and runs www.arts.codes, a platform celebrating art with computational underpinnings.

Andrea Valle is Associate Professor in film, photography and television at the University of Turin. His books include *Introduction to Supercollider* (2016) and *Contemporary Music Notation* (2018, both for Logos Verlag). His research interests include semiotics, audiovisual theory, sound and music computing. He is active as a musician and composer.

Alvise Vidolin is sound director, computer music researcher, and live electronics interpreter. He has given his services to several important Italian and foreign institutions and has worked for several composers on the electronic realization and performance of their works. He held the Chair of Electronic Music at "B. Marcello" Conservatory of Music in Venezia from 1975 until 2009. He is co-founder and staff member of Centro di Sonologia Computazionale (CSC-University of Padova) where he is conducting his researching activity in the field of computer assisted composition and performance, publishing various scientific works in the field of sound and music computing and multimodal systems. He is a member of the scientific committee of Fondazione Archivio Luigi Nono and a member of the Istituto Veneto di Scienze Lettere e Arti.