

2020 YGMS Presenter Bios

Sofia Balbontín and Mathias Klenner

Sofia Balbontín (Santiago, 1985) and Mathias Klenner (Santiago, 1986), both architects from the Pontificia Universidad Católica de Chile, are currently lecturers and researchers for the architecture school at UDLA. They work together since 2014 focusing their research on sound and space experimentations. They have created workshops, lectures, performances and installations in cross field of architecture and music in Santiago, Valdivia, Barcelona, Bilbao and Cosenza. Klenner has participated in collective exhibitions in Santiago, Chicago, Melbourne, Copenhagen, Madrid, Berlin, Barcelona and Istanbul, and is member of the architecture collective TOMA. Balbontín has participated in collective and solo exhibitions in Valparaiso, Bilbao, Madrid and Santiago. Together they are currently developing a research about historical and industrial spaces with long reverberations in different countries.

Sophie Benn

Sophie Benn is a PhD candidate in musicology at Case Western Reserve University, where she studies connections between music and dance theory in France and Germany between 1880 and 1920. Sophie has received fellowships for research at the Deutsches Tanzarchiv Köln, the Library of Congress, and the Cleveland Orchestra, and was a Graduate Affiliate at the Baker-Nord Center for the Humanities in 2019. She has presented at conferences for the Dance Studies Association, the American Musicological Society, the German Studies Association, the Society for American Music, and the International Association of Music Librarians. Sophie also maintains an active career as a cellist, is the author of the forthcoming bibliography on the cello on Oxford Bibliographies Online, and co-directs Cleveland Uncommon Sound Project, a nonprofit dedicated to supporting new and experimental music in the Northeast Ohio area.

Timothy Byram

Timothy Byram is a doctoral student in the Committee on the Study of Religion at Harvard University. Drawing primarily from poststructuralist and postcolonial scholarship, his work focuses on the shifting boundaries of what is politically legible in the contemporary United States and Latin America.

Chase Castle

Chase Castle is interested in American evangelicalism across the nineteenth century, focusing especially on the rise of middle-class identity and domestic practices through revivalism. He is currently a Benjamin Franklin Fellow pursuing a PhD in Music at the University of Pennsylvania. His research deals primarily with the second half of the nineteenth century, building on the work of Lowell Mason and continuing through the work of his disciples William Bradbury and George Root and their associations with evangelical hymn writers associated with Dwight Moody and Ira Sankey. This research explores the material culture of hymnbooks, which in their cheap construction, quick serialization, and popular demand to the American population were important to the spread of revivalism theology throughout the late 1800s.

Castle boasts a large private collection of American tunebooks, hymnals, sheet music, and manuscripts largely associated with the gospel hymnist Fanny Crosby. In 2019 he received a Bachelor of Music degree in Music History and Literature and Keyboard Performance from the Baldwin Wallace University Conservatory of Music in Berea, Ohio. During his time at Baldwin Wallace, Castle worked in the Riemenschneider Bach Institute and curated several exhibitions showcasing the institute's collections. He is also an active organist and choral director who spends most Sunday mornings at First Unitarian Church of Philadelphia in the Rittenhouse Square neighborhood of Philadelphia.

Garrett Groesbeck

Garrett Groesbeck is a koto performer, ethnomusicologist, and composer currently pursuing graduate studies at Wesleyan University. He has played and sung koto music in numerous events worldwide, including the Consul General of Japan in Penang Bon Odori Festival, Japan Folk Festival in Prague, the Vancouver Cherry Blossom Festival, and the International Dulcimer Festival. He has been profiled in *Hogaku Journal* and the *Asahi Shinbun*. As a member of gamelan jegog ensemble Sekar Sakura, he performed alongside the Grammy-nominated percussion group Tambucco at the 2016 Bali Arts Festival. From 2014-17 he was a Japanese Ministry of Education scholar at Nagoya College of Music, earning his MA in composition and theory with a focus on writing for Japanese instruments. Among other places, his original works can be heard on the album *FUTABA*, released in collaboration with a variety of Japanese composers and instrumentalists. Research interests include the Japanese music education system, transmission of the koto in the twenty-first century, and Japanese cultural identity.

Aruna Kharod

Aruna Kharod is a sitarist, Bharatanatyam dancer, and student in UT Austin's Ethnomusicology PhD program. Her dissertation research focuses on issues of agency, materiality, and innovation in contemporary sitar-making traditions. She is also an arts educator who currently works as a

graduate teaching fellow at Austin's Blanton Museum of Art. Interested in the intersections of applied ethnomusicology and activism, Aruna collaborates with public and private organizations including the UT South Asia Institute's K-12 outreach program to develop access-oriented arts programming.

Winnie W C Lai

Winnie W C Lai is a PhD student in Music Studies, (Ethno)musicology, and a Benjamin Franklin Fellow at the University of Pennsylvania. She is a Hong Kong native and nonviolent protest participant. Her works mainly focus on but are not limited to, musical and sonic activism, urban sounds, the philosophical juncture of sound, listening, space, acts and bodies, sound studies, performance studies, Hong Kong protests and culture. Winnie is also keen to create sound art and ethnographic films with the use of field materials and innovative ideas. For information about her writing works, awards, and exhibitions, please visit her website at winniesound.info.

Margaret McCurry

Margaret McCurry is a Master's Candidate studying Medieval Literature at New York University. Fascinated by the moments when words fail to fully capture or articulate meaning, her theoretical interests lie in non-verbal linguistics, musicology and sound studies, and disability studies. Her current research centers on conceptualizations of ineffability and the sublime in medieval mystical texts.

Natalia Alexis Perez

Natalia Alexis Perez is a doctoral student in critical and comparative studies at the University of Virginia. She received her Bachelor's in music performance from the University of North Carolina at Chapel Hill and her master's in historical musicology from The Florida State University. Her research broadly concerns bodies, movement, and sound: her master's work was on Broadway dream ballet sequences and her doctoral work has expanded into the realm of un-choreographed movement, especially as it plays out in sports and fitness.

Lewis Smith

Lewis Smith has been a well known saxophonist on the Irish jazz scene for over 20 years. As a 19 year old he joined the ranks of the Brian Irvine Ensemble as the soprano saxophonist. A position he held for 11 years.

In his own projects as leader and composer, Smith explored the worlds of free jazz, and third stream. He was a member of Spree, a Drum 'N Bass band who in one year played the grand philharmonic stages of Kyrgyzstan and Kazakhstan and then the Jazz World stage of the Glastonbury Festival.

It was in Kazakhstan that Smith heard the strange and wonderful music of that country. He returned later to Kazakhstan to give workshops and to research Kazakh traditional music with musicians such as Yedil Khuseinov at the Kazakh Conservatory. He returned to his home town of Belfast to perform compositions based on this music. Compositions that fused together his experience of classical music, jazz and now Kazakh traditional music. This performance was in the prestigious Sonic Arts Research centre at Queens University.

In more recent years Smith has returned to academia. He has worked in the spectrum of Inclusive Creativity under the guidance of Professor Frank Lyons. In his time with Acoustronic (an inclusive ensemble made of musicians with varying physical or intellectual impairments) Smith has composed three separate works and created new technology for each composition.

While with Acoustronic he has composed Galvanised for String Quartet and Interactive Electronics which was debuted in November 2017 at the Virtual Systems and Multimedia conference at UCD, Dublin and later performed in January 2018 at the Calouste Gulbenjian Foundation in Lisbon, Portugal. He has composed Coruscation for Jazz Quartet and Leap Motion Controlled Electronics which was debuted at the Derry Jazz Festival, May 2018. Smith was the leader of the jazz quartet. Both these compositions used applications devised and programmed by Smith.

In recent times Smith was the technical lead in the creation of the Open Youth Orchestra of Ireland. Acoustronic was the model and three new inclusive ensembles were created across Ireland to represent the four provinces. One in RIAM, CIT and AIT. This was a collaborative research project between Ulster University and the Royal Irish Academy of Music. This project is continuing with funding support from the Irish Government and others.

With OYOI Smith created a unique and inclusive method of using immersive technology. This is part of his current research and it has been utilised in the composition Trip Tick for VR and electronics. First performed in Athlone, 29th September 2019.

José R. Torres

José R. Torres-Ramos currently holds the Hiram College Diversity Dissertation/Teaching Fellowship and teaches in the School of Arts, Humanities, and Culture. He is a PhD candidate in ethnomusicology at the University of North Texas and his scholarship is centralized in Latin

America with a specialization on mariachi music—teaching, performance, and research. He is a previous recipient of a Fulbright-Hays Doctoral Dissertation Research Abroad Award (DDRA) Fellowship, funding dissertation fieldwork conducted in Mexico City and Guadalajara in 2018. He has presented and published research in both the United States and Mexico and is currently completing a dissertation entitled, “*Mariachismo: Music, Machismo, and Mexicanidad.*”

Eduardo Marcel Vidili

Born in São Paulo, Brazil, Eduardo Vidili has scholarly degrees as Bachelor in Percussion (São Paulo University) and as Master in Musicology and Ethnomusicology (Santa Catarina State University). He is currently a music PhD student at Rio de Janeiro State Federal University, developing a research which focuses on Brazilian percussion instrument pandeiro from historical and ethnomusicological approaches. As part of his doctoral studies, Eduardo is currently spending one year at the University of Texas at Austin as a visiting scholar. Eduardo teaches private percussion and music theory lessons and works as a drummer and percussionist with several artistic groups from assorted music styles.

Martyna Wlodarczyk

I am a Ph.D. student in Musicology at University of California, Berkeley. My research interests include virtue and passion as affect in the 18th-century instrumental music, history of religion, and history of improvisation. I am also interested in the relationality between human and instrumental voices within the early romantic piano and singing schools. My most recent project observes the passion of ‘żal’ as described by Liszt in 1852 within Chopin’s music, and seeks relationships between folk religion, improvisatory keyboard practices, and the composer’s molding of the musical text. I am also exploring how improvisatory practices influence the identity of ‘musical work’ or of ‘musical play’.

I was born and raised in Poland, and completed my B.Mus. in modern piano performance at the Royal Academy of Music in London. Afterwards, I spent two years studying historical keyboards at the Schola Cantorum Basiliensis in Switzerland. My highlights included a performance on the Broadwood piano in front of Queen Elizabeth II, the complete Parthenia on the 16th-century virginal at the British Library, and the premiere of G. F. Haas’s Ceremony on Vicentino’s clavemusicum omnitonum, as well as lecture-recitals on classic music and rhetorics during the festivals in Edinburgh, Dartington, London, Amsterdam, Basel, and Boston.