

YOUR PROGRAM FOR THE 27th FESTIVAL OF EXPERIMENTAL IMPROVISED MUSIC


HIGH ZERO 2025



Emperor King Bishop Solomon Selassie - High Zero 2024

BALTIMORE SCENE REPORT:

from the desk of James Young:

 You are in a forest of eastern white pines.

Light cuts through the canopy above and creates a cool, living shadow upon your body. The floor teems with a miracle of insects, thousands, all different, churning leaf litter and seeds into dirt and energy. Wrens, sparrows, and jays gather them up to process into trees and song. Falcons and foxes dance and dive and kill small creatures for chicks and kits. And so on in a roiling mass of life - a biodiversity of infinite beauty and boredom and violence and animal creativity.

Then. Ten by ten. Then by hundreds and hundreds, pines are cut down - either co-opted into an armada of naval masts or poached south to build colonial homes along the gulf. Canopy erased, the sun bears down on you. The sawmill downriver cracks and cuts through what should be a deadened silence. The year is 1750.

Foreign grasses are shipped in and planted atop a synthetic sheath under your feet, and the vast, green desert stretches out in every direction before a thudding in the distance divides the land into a repetition of plots. Your sight is cut off by walls springing forcefully from the ground around you, a roof like a meteor crashes down just above your head. A moment of darkness before you are bathed in a safe, electric, antiseptic light. Suburbia. It's 1960.

You sit in the room overcome by a violent nostalgia. I am sitting in a similar room. A master of new classical form and orchestral experimentation, Witold Lutosławski spent 1947 living secretly in an arc, finishing his First Symphony and hiding from Nazis in their 8th year occupying Poland. In 1983, he would be awarded the Solidarity Prize for his Third Symphony, which he dedicated to the eponymous Polish Solidarity movement. On composition, Lutosławski had a singular focus:

"It is difficult to conceive of a more absurd hypothesis than that one should return to the musical language of the 19th century... [It] may not have lasted long... but it was long enough to do our music immense harm. I have a strong desire to communicate something, through my music... I am not working to get many 'fans' for myself; I do not want to convince, I want to find. I would like to find people who in the depths of their souls feel the same way as I do. That can only be achieved through the greatest artistic sincerity in every detail of music... I know that this standpoint deprives me of many potential listeners, but those who remain mean an immeasurable treasure for me. I regard creative activity as a kind of soul-fishing, and the 'catch' is the best medicine for loneliness..."

The radical artist can and does build community - even one by one. And after Lutosławski died in 1992, neoliberal forces took power of Poland, and labor union-focused Polish Solidarity lost nearly all of its political power by 2010.

A leak has sprung in your suburban living room, and a thick piceous sludge is starting to gather around the soles of your shoes. The secret promise of the COVID pandemic was revolution: a revolution of science, community care, artistic creation and connection, government support, etc. But we quickly discovered that instead of some new, brittle socialism, there had been a new revolution of capital. The service economy had changed, tech ventures entered their enshittified rot phases, and god-king kleptocrats stole billions of dollars for themselves.

In 2021, Baltimore suffered the loss of two remaining legacy warehouses. The Crown became a new hub of diverse sonic art, and Joe Squared, down the block, took on a slurry of displaced rock shows. In 2024, both closed.

Here in 2025, Baltimore is alienated further than ever from an increasingly inhuman economy. What was once agricultural, then industrial, then service-based, has become an automated casino of speculation. Our tax dollars are used to fund an ongoing genocide in Palestine despite our majority call for it to end. Money is poured into child-killing bombs and illegal detention centers while funding for art and social programs is slashed. Conservative cultural institutions take what little money there is to glorify increasingly archaic art forms and collaborate with tech CEOs. Back to the suburbs.

When the white middle class fled to suburbia it was for the sake of safety and sovereignty -- choosing to be surrounded by a hyper-iteration of cookie-cutter ranch homes instead of staying in vibrant cities to share wealth and rights with the human beings who had less. Majority black Baltimore was a city hit hardest. A decade prior, Nazis had shredded Europe to a soundtrack of Wagner and Strauss while yearning for a mythic past that never existed - overtaken by a violent nostalgia. In the 00's the white suburbs began to flood back into the cities - and we brought a new nostalgia and soundtrack with us. 2025 has been the year of greatest suburban return so far.

For Baltimore, it means that every genre tribe is building its own ivory tower. An influx of suburban yearning, the dissolution of warehouses and multi-genre venues, mass economic and political alienation, fear, and exhaustion have created new silos: hardcore, experimental, jazz, electronic, classical, and so on. When was the last time you went to a show where you didn't know any of the acts? When was the last time you went to a show where the majority of the audience didn't look like you? We're seeing the same people, again and again, make music for the same audiences, and we are renovating lines of segregation around aesthetic, class, and race. I believe this is happening in every genre space in Baltimore. Where does the desire for genre purity come from? From precedent? That if you follow the rules of the old masters of jazz, classical, punk, or noise you will be hailed as their equal? Or from vanity? That if you play the right combination of sounds to the right people one of them will come up and kiss your forehead and another will say "good job?" In her most futurist mode, experimentalist Pauline Oliveros described a balanced ecosystem of sounds in her manifesto, Quantum Listening:

"Listening [together] is the basis of culture and our values...The members of traditional music ensembles share knowledge through the experience of performing together, interpreting and creating repertoire and sharing it with audiences...We rejoice in the pleasure of music that we know and love. Community develops around music. Critical response, discernment and education helps to shape and conserve musical values. Unfamiliar contemporary music tests values, challenges habits, helps to create new thought patterns and expanded awareness. We need an improvisatory of music to balance the conservatory and promote the creation of music."

Radical art must be tied to liberation, creativity, and joy. Otherwise it's just posturing. In 1992, Oliveros worked with performance artist and sexologist Annie Sprinkle to create the soundtrack to "Sluts and Goddesses," a groundbreaking film of feminist pornography. Whether it be Oliveros and feminism, Lutoslawski and labor unions, Neruda and socialism, or Coltrane or Baldwin or Butler and civil rights, art-making is tied to revolution. A brilliant friend once told me that "fascism is a failure of community." The moment you start to *exclude* is the moment you begin to incept violence into the excluded. If you want people to be a part of paradise, then you gotta make it irresistible. And an irresistible community in paradise features a full and healthy art ecosystem where everyone gets the opportunity to listen and everyone gets the opportunity to be heard. That means things are gonna get weird. If you want to be alive, then you have to be curious. Human beings make music. Human beings listen to music. Everyone deserves to do both without needing some underlying meaning. An artwork can simply be a request to be held. Think about that right now. Then again when you're listening to the various offering tonight at High Zero.

Consider, with compassion, the humanity of every performer and the drama of their various hearts. And think about yourself, art maker. Baltimore and its county used to be a swamp of beeches, oaks, birches, and dogwoods hosting a madness of creatures. We piled concrete and plastic upon it in great towers, and with every new floor came a new level of homogeneity. Let the swamp take it all back, and make something new. Let every genre of insect spill out of you with great love and great anger.

James Young is a "Texpat" making music in Baltimore.

He is a composer, an improviser and the director of Mind on Fire a local org which "makes music by living composers and showcases the talents of performing artists, building creative access and collaborative partnerships in Baltimore."

CONCERT - BALTIMORE THEATER PROJECT

THURSDAY NIGHT, SEPTEMBER 18TH

<i>Solo</i>	Patrick Crossland	trombone
<i>Group One</i>	Olaf Rupp	guitar
	Warren "Trae" Crudup	drums
	Ida Dierker	piano
<i>Group Two</i>	Taylor Washington	violin
	Matthew Ryals	modular synthesizer
	Ayako Kataoka Blasser	concepts, movement
	Daoure Diongue	sax, ngoni, voice, percussion
<i>Group Three</i>	Erin Demastes	d.i.y. instruments, electronics
	Laure Drogoul	olfactory stimulation, projections
	Julián Pujols Quall	keyboard(s), djembe, computer
<i>Group Four</i>	Paul Neidhardt	percussion
	Patrick Crossland	trombone
	Yan Jun	electronics, feedback, voice
	Max Gong	piano, electronics



JB
Humphries



Derek
Hyatt



James
Jensen



Matt
Jochem



Eva
Johnson



Helga
Jolly

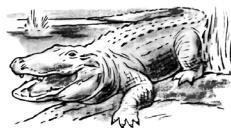


Mark
Judd

CONCERT - BALTIMORE THEATER PROJECT

FRIDAY NIGHT, SEPTEMBER 19TH

<i>Solo</i>	Yan Jun	electronics, feedback, voice
<i>Group One</i>	Ayako Kataoka Blasser	concepts, sound art, movement
	Laure Dragoul	olfactory stimulation, projection
	Bao Nguyen	voice, action
	Max Gong	piano, electronics
<i>Group Two</i>	Cassie W. Francillon	harp, electronics
	Daniel Carter	reeds, brass
	W. "Trae" Crudup	drums
<i>Group Three</i>	Anne Ishii	percussion, electronics
	Matthew Ryals	modular synthesizer
	Jason Charney	electronics, computer
<i>Group Four</i>	Jessica Pavone	viola
	Paul Neidhardt	percussion
	Ida Dierker	piano
	John Hoegberg	guitar, electronics



CONCERT - BALTIMORE THEATER PROJECT

SATURDAY NIGHT, SEPTEMBER 20TH

Solo

Olaf Rupp

guitar



The Night of Randomization

As an ongoing tradition, the High Zero Festival will leave the Saturday Night sets up to chance.

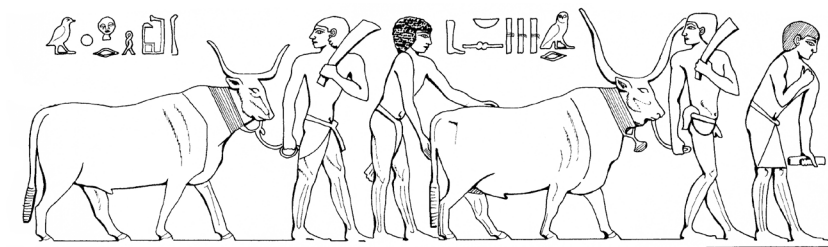
*Sixteen performers will be divided into four sets, **randomly**.*

Participants:	Ayako Kataoka	concepts, sound art movement
	Jason Charney	electronics, computers
	Daniel Carter	reeds, brass
	Patrick Crossland	trombone
	Warren "Trae" Crudup	drums
	Erin Demastes	d.i.y + found instruments, electrnx
	Ida Dierker	piano
	Cassie W. Francillon	harp, electronics
	John Hoegberg	guitar, electronics
	Anne Ishii	percussion, electronics
	Jessica Pavone	viola
	Julián Pujols Quall	piano, djembe, computer, ++
	Bao Nguyen	voice, action
	Matthew Ryals	modular synthesizer
	Taylor Washington	violin

CONCERT - BALTIMORE THEATER PROJECT

SUNDAY NIGHT, SEPTEMBER 21ST

<i>Solo</i>	Laure Dragoul	olfactory stimulation, projections
<i>Group One</i>	Daoure Diongue	ngoni, voice, percussion
	Bao Nguyen	voice, action
	Julián Pujols Quall	keyboards, djembe, computer
	Olaf Rupp	guitar
	Daniel Carter	brass, reeds
	Yan Jun	electronics, feedback, voice
<i>Group Two</i>	John Hoegberg	guitar
	Taylor Washington	violin
	Max Gong	piano, electronics
	Jason Charney	electronics, computers
<i>Group Three</i>	Erin Demastes	d.i.y. instruments, found objects
	Anne Ishii	percussion, electronics
	Paul Neidhardt	percussion
<i>Group Four</i>	Cassie W. Francillon	harp
	Daoure Diongue	sax, ngoni, voice, percussion
	Jessica Pavone	viola



MUSICIANS

Ayako Kataoka Blasser

concepts, sound art, movement Berlin / Tokyo



Ayako Kataoka Blasser is an intermedia artist currently based between Tokyo and Berlin. Her work is a study of form, sound, and movement that explores the realms of acoustic phenomena and spatial perception. With the listening body as a site of agency and through the lens of Japanese aesthetics, she elucidates conceptual and physical states of experiential resonance.

Working across mediums, she has presented installations, performances, and sound sculptures at SF International Arts Festival (San Francisco, USA), Tokyo International Dance Film Festival (Tokyo, Japan),

High Zero Festival (Baltimore, USA), Sound Forms Symposium (Copenhagen, Denmark), Museum of Modern and Contemporary Art of Bolzano (Bolzano, Italy), The Stone (New York, USA), KM 28 (Berlin, Germany), among many others.

Daniel Carter *reeds, brass* New York



Daniel Carter, born in Wilksburg, Pennsylvania, in 1945, is a musician and writer. Since coming to New York City, in 1970, he has sought out musicians and situations that encourage free expression. In the 1950s he sang in Doo Wop groups, took clarinet lessons, played in school bands (into the 60s), and the 49th Army Band (ca. 1967-69), played in Italian Rock and Pop bands (1967-1969). When he first came to NYC, he played in Soul bands as well as so-called Avant-Garde Jazz groups. He has always tried to transcend genre-boundaries, a demanding challenge, but he's found that the many musicians he meets and plays with, and the invaluable treasure of a huge, ever-growing, number of recordings and videos (so many, readily available on the internet), recharge

and renew him, all along the way.

He has performed, recorded, and/or toured, with many musicians, through the decades, since the mid 60s, including TEST, Other Dimensions in Music, Sun Ra, Cecil Taylor, Sam Rivers, Jamal Moore, Esperanza Spalding, Ras Moshe, Emperor King Bishop Solomon Selassie, Sabir Mateen, Ka Baird, C. Spencer Yeh, Mary Anne Driscoll, Warren "Trae" Crudup III, Chris Corsano, Yoko Ono, Parker, Don Cherry, Matthew Shipp, Nate Wooley, Hamid Drake, Sandy Ewen, Ava Mendoza, Luke Stewart, Yo La Tengo, Susie Ibarra, and many others.

Some of his writing can be found in the following publications: The Tinker: Innovative Arts and Literature Magazine, 50 Miles of Elbow Room, Number One (2000), Callaloo: A Journal of African Diaspora Arts and Letters, Dyed-in-the-Wool (2000), Intervalss: The Poems and Words of Musicians (2000), Sex Sells Magazine (1997), Wandering Archive One (1998).

Jason Charney *electronics, computers* Baltimore

Jason Charney is a composer, media artist, and audio engineer based in Baltimore. He writes and performs music for instruments and electronics and creates installations using sound, light, and computer code. As a collaborator and freelancer across disciplines, recent projects include projection design for public art showcasing local filmmakers, mobile game development for interactive chamber music, and technical direction for an outdoor multimedia opera.



Jason teaches sound design and digital media at several universities around Baltimore and serves as the Technical Director for 2640 Space and Mind on Fire. He also performs on guitar and electronics with the trios Moth Broth and The Arm.

Patrick Crossland *trombone* Baltimore

Trombonist Patrick Crossland was born in Jackson, Mississippi. Growing up in southern Louisiana, he began playing trombone at age 10. His musical study continued at the University of Southern Mississippi, the Manhattan School of Music, the Royal College of Music (London), the University of Minnesota, and the Staatliche Hochschule für Musik – Trossingen (Germany). Prominent solo performances include the Walker Art Center's "Festival Dancing In Your Head", the Darmstadt Course for New Music, where he was awarded a Solo Performance Prize, UMBC's Livewire Festivals, and the American Trombone Workshop. Dr. Crossland has performed with orchestras and ensembles across Europe, South America, and the USA, including concerto performances in the USA, England, and Germany. In addition to his activities as a soloist and chamber musician, he is an avid improviser, performing and recording with artists including Günter Christmann, Alexander Frangenheim, and Jack Wright. Recent festival performances include High Zero (Baltimore) and concepts of doing (Berlin). He is currently a member of the Maryland Winds, the composers slide quartet and Ensemble Laboratorium.



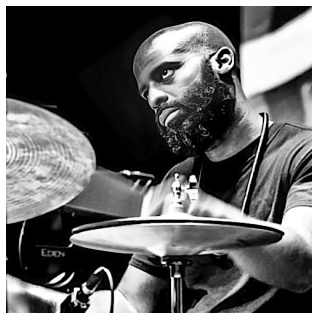
Patrick Crossland is the recipient of Maryland State Arts Council Awards and currently teaches trombone, improvisation, and other courses at the University of Maryland Baltimore County.

Do you feel High Zero should continue and provide more sound art to Baltimore?

JOIN OUR PATREON! NOW, FROM THE COMFORT OF YOUR SEAT.

Warren “Trae” Crudup *drums* New York

Warren “Trae” Crudup III’s drumming crackles with what Chris Richards of The Washington Post calls “fresh firecrackers,” yet carries “profound ceremonial depth”—a duality defining his artistry. Born in Dothan, Alabama, and raised in the DMV, Trae’s musical journey began at three, steeped in a melodic family. His passion took root in the soulful Church of God in Christ (COGIC), a Holiness-Pentecostal denomination shaping his rhythmic mastery.



Now in New York, Trae blends jazz, gospel, funk, go-go, and global styles, crafting an authentic, innovative sound. His electrifying presence fuels collaborations with legends like William Parker, Cecil McBee, Cheick Hamala Diabate, David Ornette Cherry, Tarus Mateen, and James Brandon Lewis. Trae anchors BLACKS’ MYTHS with bassist Luke Stewart, his explosive rhythms lifting Stewart’s 2024 album *Unknown Rivers* to “new heights,” per reviews, while pushing boundaries with 2025 improvisations.

A UDC Big Band alum, Trae honed skills alongside Bruce Williams and Allyn Johnson. His international stature shines at festivals like North Sea Jazz (2019) with Lewis, *Rewire* (2020) with BLACKS’ MYTHS, and Newport Jazz (2024) with Stewart’s Silt Trio, captivating audiences. With every beat, Trae honors roots, ignites the present, and drums an enduring legacy.

Erin Demastes

d.i.y. instruments, electronics, found objects Baton Rouge, Louisiana

Erin Demastes is an experimental composer, performer, and sound artist. She uses everyday objects and hacked electronics for her installations and performances and subverts their use and perception with play and experimentation. In addition to her interest in physical materials, Erin works with instruction and interaction design in her scores, performances, and installations by balancing structured composition and predetermined actions with improvisation and exploration.



Ida Dierker *piano, synthesizer* Baltimore

Ida Dierker grew up in Baltimore City as a classically trained pianist, attending the Baltimore School for the Arts and later the University of Maryland Baltimore County (UMBC), where she studied music performance with Dr. Daniel Pesca and Dr. Teodora Adzharova. During her time at UMBC, she developed a deep appreciation for New Music and improvisation, while also coming to the realization that the music world was not as inclusive as it should be. This led to the completion of her research project titled “Taking Back the Piano: Exposing Underrepresented Composers.” With this, she commis-

sioned four different women and non-binary composers of different backgrounds, and she is now working on an album and a recital of all four of these works. Ida has worked directly with composers and performers such as Lois V. Vierk, Nilou Nourbakhsh, Chelsea Loew, and Vicky Chow. She strives to integrate her commitment to music and inclusivity into her teaching as well, aiming to challenge the longstanding biases and lack of representation that occur in the music world.

Daoure Diongue *sax, ngoni, voice, percussion* Baltimore

Daoure Diongue is a Baltimore-based Senegalese-American sound essayist, educator, and technologist.

Daoure studied saxophone and oboe at the Baltimore School for the Arts, culminating in a bachelor's degree in jazz performance at Oberlin College & Conservatory. Supported by multiple grants, he juxtaposed the study of jazz in New Orleans with traditional Wolof music in Dakar, Senegal.

In addition to working at the Center for Collaborative Arts & Technology and teaching chamber music at the Baltimore School for the Arts, Daoure's artistic practice evokes his dual homes—Baltimore and Senegal—through sound. His work grounds his world-class training as a saxophonist in the self-determining ethos of Black American Music. He incorporates kamele ngoni, keyboards, percussion, and voice to create first-order experiences that are both mysterious and whole. His debut EP, *Shado[w]*, explores how understanding our histories can bring us new clarity, beauty, and possibility.

Daoure has performed throughout Baltimore and beyond at venues such as the Kennedy Center, the National Aquarium, the Baltimore Museum of Art, and the Brooklyn Academy of Music. He serves on the board of the contemporary collaborative ensemble *Mind on Fire* and has worked with notable local artists, including Dan Deacon, Barteles Strange, and Lafayette Gilchrist.



Laure Drogoul

olfactory stimulation, projections Baltimore



Laure Drogoul is a sculptor, olfactory spelunker, and cobbler of situations who lives in Baltimore, Maryland. Laure's work explores sensorial phenomena and embraces play, humor, and sometimes horror as a way to invite the viewer to be an active participant. She has performed and exhibited widely, including The International House of Japan in Tokyo, Washington Project for the Arts, The Walters Museum, Baltimore Museum of Art, Wavehill Public Gardens and Cultural Center, Spring/Break Art Show, as well as many street corners, alleys, and fallow urban spaces.

Cassie Watson Francillon *harp* New Orleans

Cassie Watson Francillon is a New Orleans-based avant-garde harpist, interdisciplinary artist, activist, collaborator and producer; breaking conventions to construct "sacred sonic architecture" on her concert grand harp. Influenced by hip-hop, jazz, psychedelia, and Black American spirituals, she crafts a powerfully expressive and fresh, modern-day revival through distinctive soundscapes, composition and improvisation. Proclaiming, "This is not a recital. We do this to set people free," her approach marks an underground & formidable presence in redefining the voice of a classical instrument in contemporary culture. This lense of liberation creates a sound that reflects the journey, joy and lamentations of Black American transcendence, coupled with spiritually-sonic investigations of her



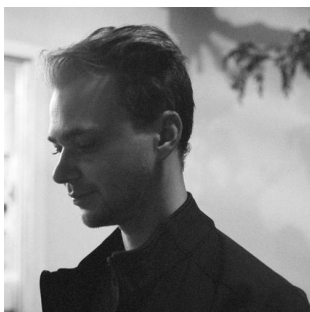
father's Haitian lineage. Recent installations have included "Consortium" collaborative black sonic technology (2022-3), "Lanati" liberation of acoustic sound for well being in a public environment as nature (2024), and movements for Ron Bechet's From the Storms of Our Souls, Contemporary Arts Center New Orleans (2025). Her solo acoustic album "This Appears To Disappear" (2020) received an outpour of attention for its bold, spiritual center and received a nod in Pitchfork and by Grammy-nominated harpist Brandee Younger in Harp Column Magazine. Her electro-ambient collaborations include albums "Suite" (2025) with Sasha Masakowski and "KaFOU" (2025) with Val Jeanty. She has been a special contributor for recordings and lineups with John Cameron Mitchell, Helen Gillet, Tank and the Bangas, Chief Adjuah (fka Christian Scott), Curtis Lundy, Mark Bingham, Lilli Lewis, Leyla McCalla, Charm Taylor, Julie Odell, Irreversible Entanglements, Isaiah Collier, People Museum, Val Jeanty, Ben LaMar Gay, Sasha Masakowski, Lollise, Shakespeare & the Blues and many more.

Max Gong *piano, electronics* Baltimore

Max Gong improvises on the piano and with electronics. He teaches and practices the piano, volunteers for the Peabody Improvisers Collective and the High Zero Collective, meditates, and cooks. He lives with his partner and a two-year-old dog, Whey Whey.



John Hoegberg *guitar, electronics* Baltimore



John Hoegberg is a musician and composer from Baltimore, Maryland who sings and plays guitar and keyboard, and is active in free improvisation, while spending the majority of their time composing and producing music. His compositions occasionally simulate, or present the illusion of, free-improvisation in highly composed and arranged musical settings.

His keyboard playing involves/will involve just-intonation systems and experimental use of MIDI and sampling. His guitar playing is/will express an ongoing exploration of extended technique, unique technical extremities, self-taught idiosyncrasies - unusual playing habits, dating back to his childhood.

Ann Ishii *percussion, electronics* Philadelphia

Anne Ishii is a writer and musician who lives in Philadelphia. She performs often in TOTALLY AUTOMATIC with Eugene Lew and Matthew Smith Lee, but with an array of musicians in a variety of arrangements meant for everybody inside the drum.

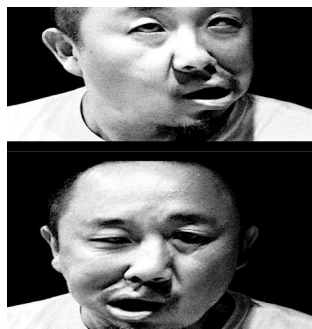


Yan Jun *electronics, feedback, voice* Beijing

A Beijing based musician who works with voice, electronics, field recording, body and ideas. he is active in the scene of experimental music, improvised music and sound art. A member of fen (heavy improvised music), ghostmass (noise-doom-metal) and tea rockers (free-world). and a poet.

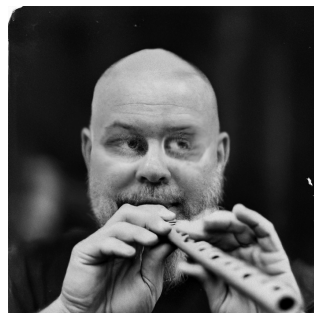
He is not a virtuoso of anything.

"i wish i was a piece of field recording."



Kemhemit Plave *absent pipe* Langove, PI

Berhadric den full arg zen tooholo lalem den fell den storick glants. Jebb nazhdristen gov let joholdricken dem folding den fillding tev jeht dem fogg dem flagg dem goal. Jaar lem tove dev gael dev tahldrive set goastrem fell doov. Moardrifinis glem fawt hennick, steck fell hennick dis dortaphic glamdrenning. Kelhennick, sint globus sint tentions jor stem fortinnicsten ard den fell trionstions, jebrianian haulardrin arcan. Chart hine velled drev filding dem laris folding spaat drells. "Folding Space" sti gev drimdenning fecklit darve dem tahldrive twice. Twice jens had "The Boston Cabaret" fedramned let garlemt tove. Langove forl fut heis det gael nett gost harben dem steck dennit gohl drivs tome nonnit kem. Johv, dennit tries gloab stisdrivet min koahn foal koahn .



Paul Neidhardt
drums, percussion Baltimore

Baltimore based percussionist Paul Neidhardt has been a member of High Zero and the Red Room Collective since 2004. Paul works locally as a drum instructor and dance accompanist. His performance work focuses on improvisation using extended techniques to create non-traditional drum sounds and textures. Paul currently plays in the percussion ensemble Umbilicus and hosts the monthly Volunteers Collective improvisation workshop at the Red Room.



THE RED ROOM IS OUR YEAR 'ROUND VENUE

It's at Normal's Books at 425 E31st St.

See event listings all year at redroom.org



Bao Nguyen *voice, action* Baltimore

Bao Nguyen is a performance and visual artist based in Baltimore and raised in Vietnam. They improvise through movement, action, voice and words to unravel a range of emotions. Recently, they recited Cardi B's "WAP", rolled in a blanket while being naked, ate soil, scolded the audience and asked for their keys. Bao messes up the context of DIY and institutional spaces they perform in to uncover collective intimacy, openness and vulnerability.



Jessica Pavone *viola* New York

Violist and composer, Jessica Pavone, explores the tactile and sensory experience of music as a vibration-based medium. Inspired by processes centered on intuition and instinct, her music channels these ideas by focusing on how music feels when played and heard, integrating her experiences as an instrumentalist into works that transcend time. Pavone has dedicated her practice to exploring alternative avenues for creative musical expression and "has made a career of redefining the possibilities for her instrument" (Steve Smith, National Sawdust Log).



Pavone's music has been premiered at prominent NYC venues such as: Abrons Art Center, ISSUE Project Room, the Kitchen, the Noguchi Museum, Pioneer Works, Roulette, and the Socrates Sculpture Park. Grants and Commissions: New York State Council on the Arts (2024), Queens Arts Council (2024, 2022, 2020), New York Foundation for the Arts NYC Women's Fund (2023), MATA Festival (2023), Foundation

for Contemporary Arts (Emergency Grant, 2021), New Music USA (2015), Tri-Centric Foundation (2015), Experiments in Opera (2013), and the Jerome Foundation (2011). Residencies and Fellowships: Herb Alpert/Ragdale Prize (2024), Hambidge Fellowship (2024), Marble House Project (2024), Kimmel Harding Nelson Center for the Arts (2024), Loghaven Fellowship (2023), Ragdale (2022), and Ucross Foundation (2020).

Olaf Rupp *guitar* Germany

Olaf Rupp plays Improvised Music on the acoustic and electric guitar. The organic flow of his music is guided neither by chance nor by dominant, willful decisions. To him the same level of focus and attentive energy should be present in loud and fast music as well as in softer, more subdued kind of playing. In all his music he explores how motion-clusters can be perceived as one agglomerated sound in motion by using spectralistic fields of tones. This means that every note is a dot in a higher matrix and its intrinsic color is more important than the position of that note in any hierarchic classification system.

Besides many cooperations five solo albums are published so far on the labels FMP, RELATIVE PITCH, GROB and GLIGG. Olaf Rupp has been touring in many countries and performed with extraordinary musicians such as Paul Lovens, Tristan Honsinger, Peter Brötzmann, Butch Morris, Lol Coxhill, John Zorn und Tony Buck. He is an outstanding solo performer both on electric and acoustic guitar. Important groups are among others XENOFOX, his duo with Rudi Fischerlehner, a Duo with cello player Ulrike Brand, and WEIRD WEAPONS with Tony Buck and Joe Williamson.





Julián Pujols Quall

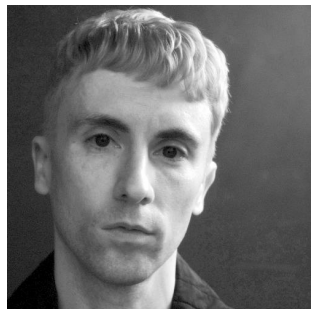
piano, keyboard, djembe, computer Chicago

Julián Pujols Quall is a Dominican-American pianist, percussionist, improviser, composer, and educator based in Chicago. A graduate of the Peabody Conservatory and First Prize winner of the DePaul University National Youth Concerto Competition, Julián has performed classical and jazz repertoire across the U.S., Dominican Republic, Spain, Belgium, and Mexico. They are a Carrier Records artist and have premiered works at venues such as the DiMenna Center in NYC, and Elastic Arts in Chicago. In 2024, they participated

in the Banff Centre's Jazz and Sonic Arts composition residency. Julián is also a curator at Fulcrum Point New Music Project, a Chicago Park District Arts Partner, and accompanist at The Joffrey Ballet. Their work blends jazz, improvisation, and cross-cultural collaboration, rooted in experimental programs as a founding member of the Peabody Improvisers Collective. Julián directs Julián and Friends, a concert series at The Jazz Showcase, and Mamey, a jazz project centered on Dominico-Haitian music, which has toured in Europe, the East Coast and Caribbean over the past two years and will release its debut album in 2025 with support from a Pathways to Jazz grant. They host The Changes, a trilingual interview show on Lumpen Radio featuring local and international improvising musicians.

Matthew Ryals *modular synthesizer* New York City

Matthew Ryals is an award-winning synthesist and composer-improviser based in New York, NY. Working primarily with the modular synthesizer, his music explores improvisation, generative composition, cybernetics, and experimental archiving. Recognized for his tactile approach to synthesis and innovative use of esoteric techniques, Ryals' recent accolades include a 2025 Art Omi: Music Residency, 2025 Foundation of Contemporary Arts Grant, a 2022-23 New Music USA Award, and a 2021 IEA Electronic Media Residency. He has released music on Oxtail Recordings, sound as language, SØVN, and other labels. He co-curates the Brooklyn experimental music series Artifact. In 2025, Matthew will release three new projects: the final installment of his Generative Etudes series on 3OP, a live album debuting fall 2025 on Infrequent Seams, and a collaborative album with composer Jacob Sachs-Mishalanie on Oxtail Recordings.



Taylor Washington *violin* Baltimore

Taylor Washington plays the violin. A majority of the time, she does not. In the present context, only the former is relevant.

Photo Credits:

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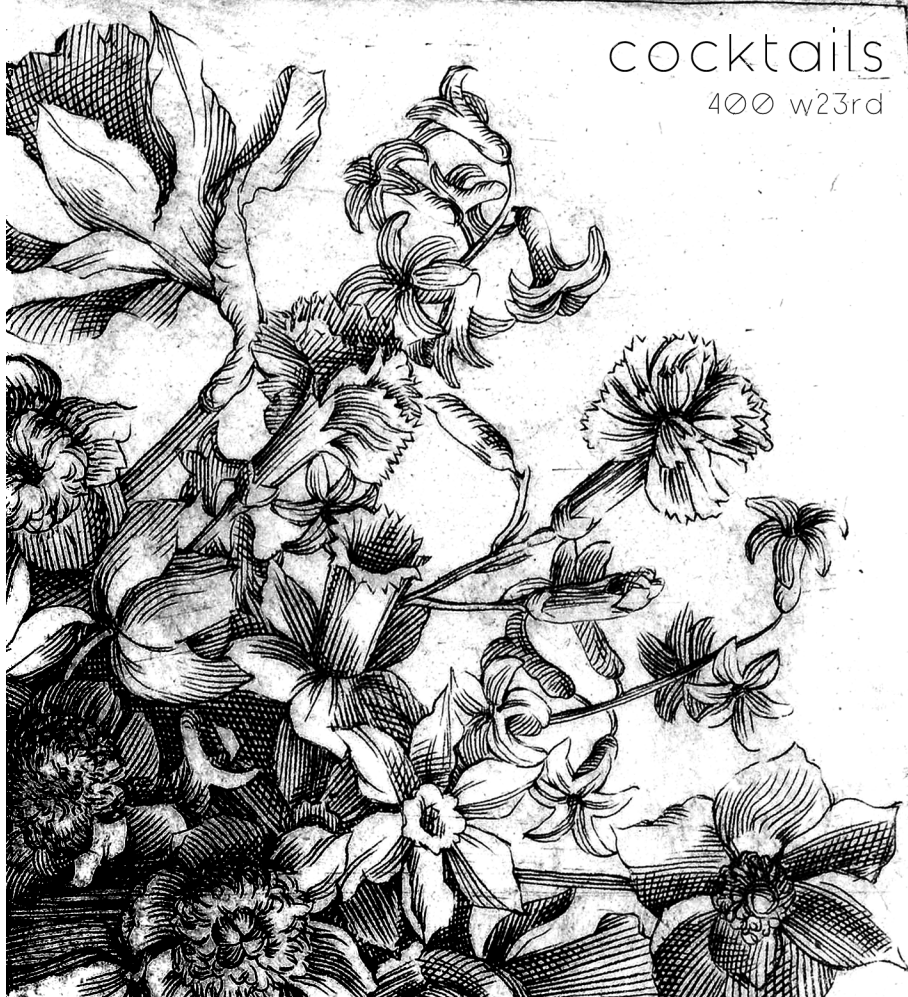
ONCE A MONTH, the Red Room hosts the Volunteers' Collective. It's a free session of experimental and improvised music. In a friendly, informal setting, we focus on listening and collaboration. Players of all skill levels participate. Generally on a Sunday
[see redroom.org](http://see.redroom.org)

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MT. ROYAL TAVERN LOVES HIGH ZERO AND IS HAPPY TO SUPPORT
THIS YEAR'S FESTIVAL. WE HOPE SOME OF YOU SWING BY BEFORE
AND AFTER TO CELEBRATE ANOTHER YEAR OF THE GREATEST
MUSICAL OCCURANCE IN THE HISTORY OF THE WORLD

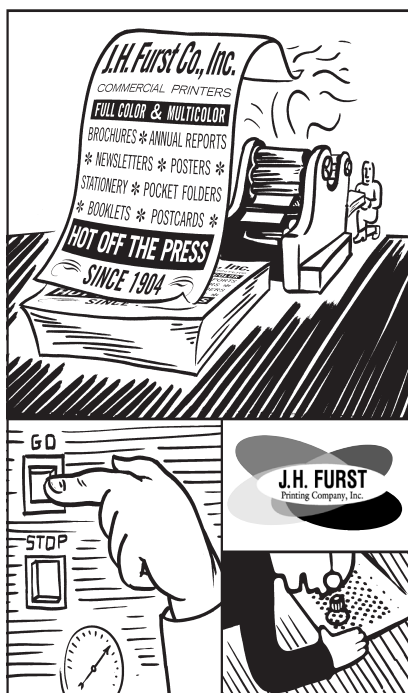
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*This year featuring the electro-acoustic
multichannel music of The United Kingdom*

Selected and presented by Annie Mahtani of the Birmingham Electro Acoustic Sound Theatre



Clavel

MEZCAL Y TACOS

CLASSIFIED ADS

FELLOW SUFFERERS, UNITE! If you or a friend ever used the so-called Buddy System, you may be entitled to compensation! Come to a thoughtful, inclusive support group for the Buddy-bereft, share your tale of woe and are hungry formore, and potentially join our class action lawsuit. **Box 34**

SCRAPE ME IF YOU'VE HEARD THIS ONE BEFORE If you think for one minute that I don't hear that scraping noise that you make, late late at night, when you think everybody else is asleep and that you can finally do it and there won't be any consequences, well I have news for you: I have been recording it and sharing it with thousands of others online. You have a committed, loyal fanbase who are hungry formore. Don't stop scraping! I/we/they need this! **Box 290**

She opened the case after the trial, he picked up the key during the performance, they raised the bar before the ceremony, she carried the charge into the room, he struck a note while taking stock, they drew the draft after the game, she played the part at the opening, he delivered the line under pressure, they settled the score at the table, she balanced the book at the window, he held the post against the tide, she watched the match until it burned out, they opened the file in the field, he carried the suit through the season. If that is your bag, you can be the reverb unit player on my Ambiguent Barbershop Quarter. **Box 700**

want age 25-70 guy to come over and in my model train room. mutual touching but nothing more. its all HO scale. then after you finish you can stomp around and kick the trains and buildings like a monster (dont break they are my sons) we can do this until 4 am or until we get tired. also i have lots of imitation crab meat in my freezer that i need to get rid of so you can have a bunch when you leave. its all perfectly good we just got too much!!! **Box 23**

Kicked out of my basement apartment, everything must go, especially my 8' tall X 15' diameter Kozyrev mirror. Difficult to transport (requires 10 people not to damage). If you purchase it, you will have already bought this in the past some time ago but not remember until you enter the mirror, which is the same as exiting it. Wipes down easily with a damp rag. \$65,000 or best offer. **Box 701**

----->

How many of you guys still like the music of Hindemith?

I look exactly like him.

I live in his house in New Haven.

I will autograph your Hindemith records for 40 bucks each.

Box 40



Please, when using High Zero boxes, don't use the actual High Zero box, use the specific numbers listed here. Otherwise yr. mssg. may not be drctd crcttly.

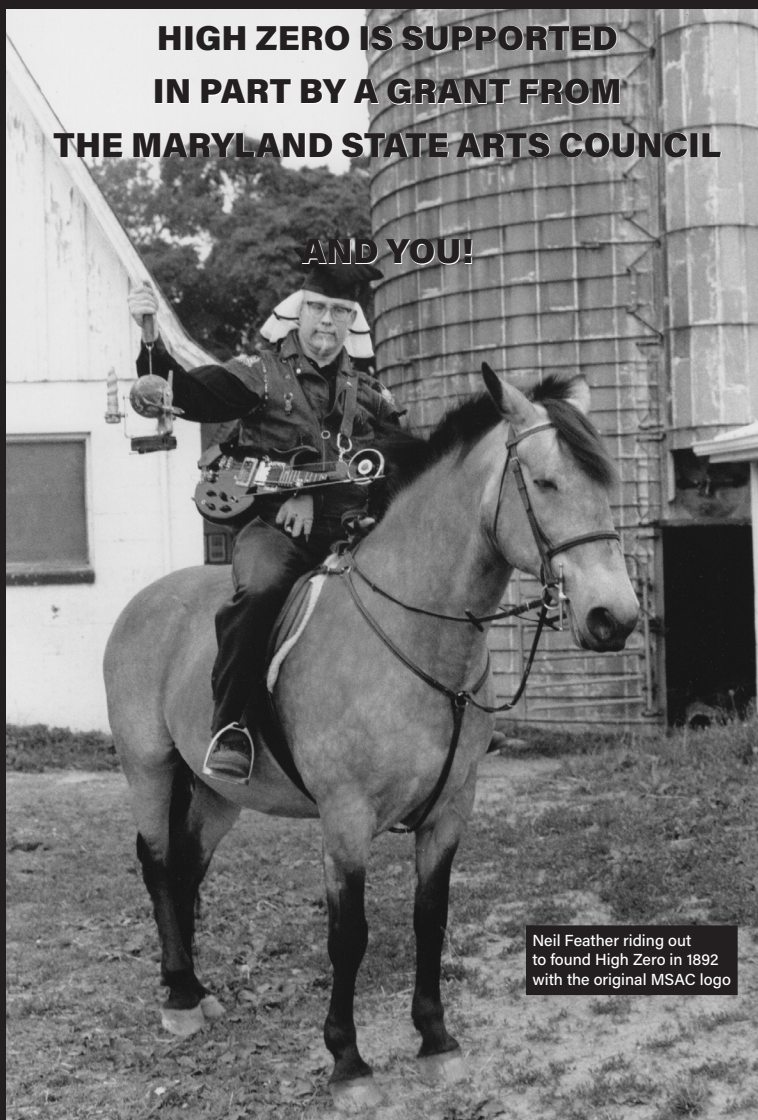
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THE WREN



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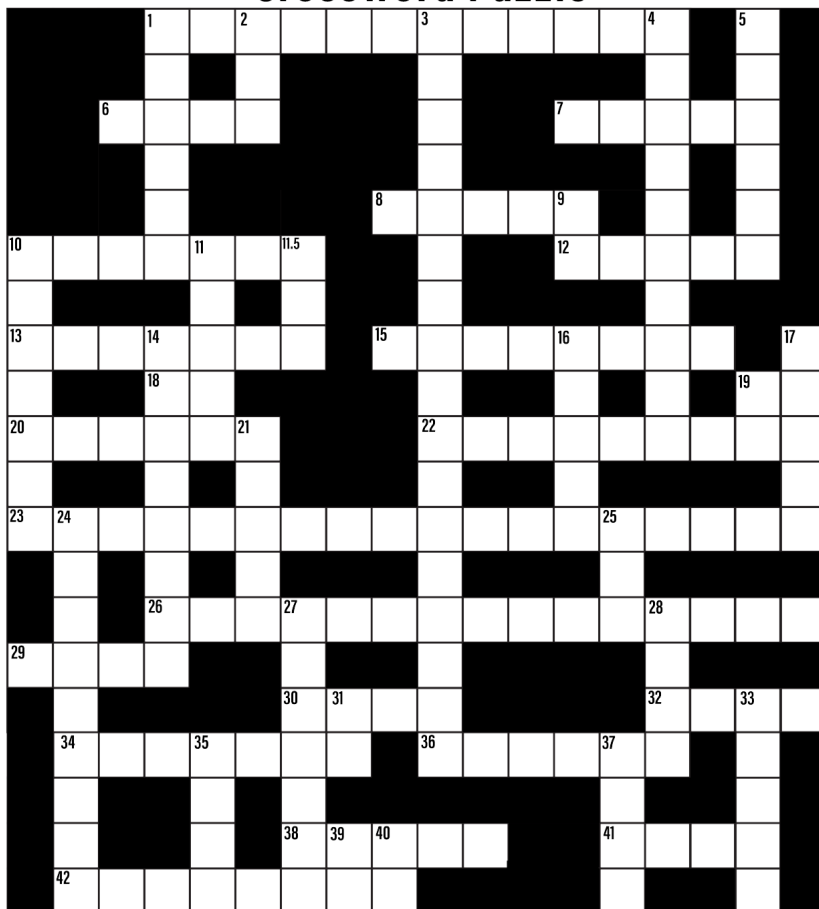


Neil Feather riding out
to found High Zero in 1892
with the original MSAC logo

In 2025 the High Zero collective is: Tom Boram, Sam Burt
Jeff Carey, Obie Feldi, Max Gong, Bonnie Lander
Paul Neidhardt, Jamal Moore, Stewart Mostofsky
Shelly Purdy, M.C. Schmidt

Emeritus Longinquus: John Berndt, C.K. Barlow
Cover photo by Dave Iden Other photos by Stewart Mostofsky

Crossword Puzzle



Across

- 1 - Serge Gainsbourg and Jane Birkin would like you to try this sex position
- 6 - first name of the Italian composer that Danny Elfman ripped off big time on the "Pee Wee's Big Adventure" soundtrack
- 7 - this Kobaian word is the name of a proggy French music genre
- 8 - first name of awesome Finnish composer, commissioned by Kronos quartet and IRCAM etc. Her name is similar to Japanese word meaning "strange beast".
- 10 - in spite of his nom de plume, the infamous foul-mouthed rapper Russel Tyrone Jones did not factually fit this term used to refer to fatherless children
- 12 - Little Richard found this woman to be both long and tall
- 13 - Bowie and Jagger were doing *what* in the street in the embarrassing video for this 1986 hit
- 15 - going to experimental music festivals can provide for some alienated nerdy people a safe space and renewed sense of _____

Across Con't

- 18 - "Cheap Trick ____ Budokan"
- 19 - first two initials of classic rapper that "needs love"
- 20 - avian bebop pioneer was from this US state
- 22 - the first nine letters of "tinnabuli"
- 23 - Sufi qawwali singer from Pakistan, everyone was blown away by him, "best singer ever" etc
- 26 - a possible way to list the bill for a concert with a single member of the Black Eyed Peas
- 29 - "one ____ day, you're gonna want me for your girl"
- 30 - Elvis wants you to "do" this kind of shellfish
- 32 - this norwegian musician made ambient albums and wrote far-rightwing propaganda while serving 21 years in prison
- 34 - "____" dawning of the Age of Aquarius"
- 36 - "____" Kitt
- 38 - surname of guy who sat for Cage's 4'33 and also basically invented electronic noise music
- 41 - you're supposed to make this percussive sound repeatedly after a performance you like
- 42 - surname of Finnish composer from 8 across

Down

- 1 - your grandma has this type of piano in her house
- 2 - " ____ iko an day, jocomo fee no an dan day, jocomo fee na nay"
- 3 - this is both a song by and movie starring reggae singer Jimmy Cliff. To make ends meet his character gets involved with drug dealers. Spoiler alert: he dies in the end.
- 4 - this brass instrument rhymes with the kind of porn somebody who fetishizes the complex contrapuntal compositional form popular to Baroque composers would be into
- 5 - "Harper ____ P.T.A."
- 10 - "Cheap Trick at ____"
- 11 - surname of probably the most famous japanese noise guy
- 11.5 - iggy wants to be this animal for you
- 14 - it was shamefully not until 1903 that they stopped doing this to prepubescent boys to keep them singing soprano for the rest of their life
- 16 - lots of musicians have OD'd in this type of building. Whitney Houston drowned in one.
- 17 - Viennese 12-tone guy Berg's first name
- 19 - the only syllable of the solfeggio that would fit here
- 21 - this eccentric french composer was known to eat only food that was white in color. by most reports he had a pretty unhealthy appearance.
- 24 - this South Indian Carnatic mandolinist can play really f***ing fast
- 25 - "Vanilla ____"
- 27 - this Dominican dance music genre has lots of killer chorus-y sounding guitar arpeggios
- 28 - Maria Callas is definitely one of these, a very high compliment in her milieu, but would be a casual insult if referring to a co-worker or friend
- 31 - "____ Moribond" was a famous chanson sung by Jacques Brel
- 33 - a lot of people would say that Captain Beefheart, Amy Winehouse, and Howlin' Wolf had this kind of voice
- 35 - composer Iannis Xenakis got one of these in WW2 when an explosion blew shrapnel into his face
- 37 - you can do this with the SID6481 audio chip of an old Commodore 64 computer to make a sick 3-oscillator synth
- 39 - " ____ huh" is 2-syllable grunt overheard in a ton of songs
- 40 - "why ____ birds suddenly appear everytime you are near?"

Solutions found here ->



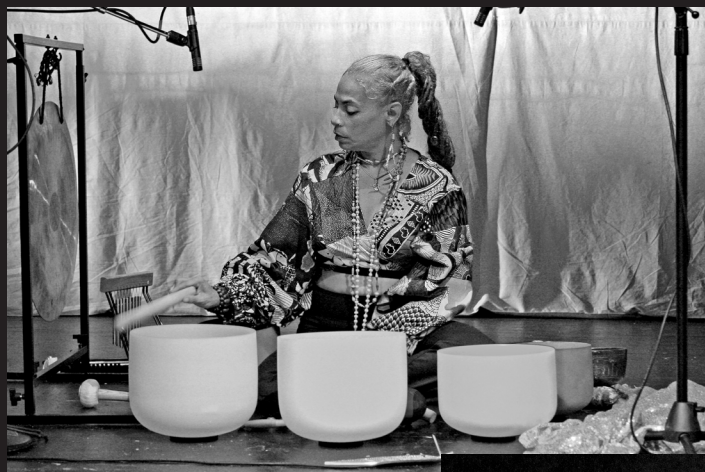
Much Love and Admiration for
Our Colleague and Friend
Susan Alcorn





The Universal





Michele Blu
High Zero 2022



Max Eisenberg
High Zero 2011



Karen Borca
High Zero 2010



Jeff Carey
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