D. ANDREW STEWART

Orchestral, chamber and interactive music composer
Digital musical instrumentalist
Real-time software systems designer
Computer music educator

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BIOGRAPHY

D. Andrew Stewart has been working in the field of music composition since 1994. Stewart is a composer, pianist and digital musical instrumentalist. Since 2000, he has been pursuing a career in live electronics – gesture-controlled – performance, after developing his own sensor-suit while living in Paris. Stewart has expertise in current and earlier digital instrumentalities/input devices (e.g. Buchla's Lightning; JazzMutant Lemur; Méta-Instrument; Wii; XBOX Kinect; SonicJumper; T-Stick; Rulers; Karlax). Following postdoctoral research at Hexagram-MATRALAB (Sandeep Bhagwati, director), at Concordia University, Montreal, supported by a two-year research-creation scholarship from the *Fonds québécois de la recherche sur la société et la culture*, Stewart moved to Lethbridge, Canada, where he currently teaches music and digital audio arts at the University of Lethbridge.

Andrew's educational background includes his time at the Institute of Sonology in The Hague, Holland. While in The Netherlands, he completed graduate studies in composition with Louis Andriessen and Martijn Padding and also trained in electroacousitcs with Gilius van Bergeijk, Clarence Barlow and Paul Berg. Andrew then moved to France, where he developed his SonicJumper gestural controller with the assistance of Emmanuel Fléty and Suguru Goto (Ircam, Paris, France) and continued working as a composer and performer. Andrew Stewart also holds graduate degrees in music composition from The University of British Columbia and McGill University and has studied with John Rea, Sean Ferguson, Martin Matalon, Roger Reynolds, Christopher Rouse, Keith Hamel, Alexina Louis, Glen Buhr and Peter Hatch.

Stewart plays an active role in the promotion of contemporary music and its performers and composers. D. Andrew Stewart is the current president, and co-founder, of New Music L . AB (Lethbrdige, Alberta), which is a not-for-profit composers and performers collective in Southern Alberta. The LAB supports diverse forms of contemporary art music, which include modes of expression based on classical thought and aesthetics, present-day interactive media and live electronic music techniques and concepts, as well as new forms of digital lutherie – instrument design and construction. Stewart has a strong track record in participating and founding similar collectives in Canada and in The Netherlands. These groups of performers and composers have included organisations such as Concerten Tot en Met, Musique Maintenant, and Vancouver Pro Musica.

Andrew Stewart's music has been featured in countries such as: The UK, The Netherlands, Switzerland, The Czech Republic, Poland, The United States, Germany, France, Mexico, Argentina, Norway, Denmark, Austria, Italy, The Republic of Korea, China, and his home country of Canada. Out of his more memorable experiences, the composer remarks upon the 2008 premiere of his Everybody to the power of one for the t-stick, performed by the composer during the re-launch of Le Vivier – namesake of Canadian composer, Claude Vivier. Andrew has given numerous repeat performances of this successful work since then. Andrew Stewart's other remarkable experiences have been his 2004 tour with the

L'Orchestre National d'Harmonie des Jeunes performing his TROMBONE in southern France and conducting his Natural Distortions for the American College Band Directors National Association, in 1997. These two experiences involved working with young musicians - projects that paralleled Andrew's activities in music education with the Dutch artists' collective Concerten Tot en Met, which he co-founded during a stay in The Netherlands (1996-1999). In 2004, Andrew was rewarded with excellent performances of his on tour, during a cross-Canada tour with L'Ensemble contemporain de Montréal, as part of their Génération project. His music has also been played by: the Winnipeg Symphony Orchestra, Esprit Orchestra, Penderecki String Quartet, Canadian Composers' Orchestra, Toronto New Music Concerts, Continuum Contemporary Music, L'Ensemble contemporain de Montréal, Bradyworks, musikFabrik, orkest de ereprijs, Harmonie O&U Beek en Donk, het Malle Symen Quartet, Ensemble In Extensio, Ensamble 3 and ROSA Ensemble, L'Orchestre National d'Harmonie des Jeunes (France).

Andrew's current research centres on the application of new technology both in the context of the classroom and the concert hall. His interests can be classified into three primary areas:

1. Combining acoustic instrument and electronic music composition. The goal is to create music for live musicians, who are accompanied by a computer that makes musical decisions in real-time. In these cases, traditional aspects of melody, harmony and rhythm are redeployed in relation to frequency, spectra and behavioural characteristics of the wide open sound world of electronics.

2. Interdisciplinary research that integrates music composition, performance and technology, addressing such issues as: real-time software systems design and implementation; digital instrument / controller design; human-computer interaction; gestural-controlled audio systems; gesture / sound mapping strategies.

3. Developing class curricula and course design methodologies that focus on student learning. Andrew encourages independent learning in an effort to give students the ability to teach themselves. The skill to teach oneself is highly desirable, especially in the mercurial ever-changing domain of technology. The aim is to nurture self-reliant and adaptable students, while at the same time giving them the capability of applying an appropriate methodology for learning in order to get ahead.

Andrew Stewart has contributed to these fields through his composition residencies at the Centre for Digital Music at Queen Mary University of London; the Centro Mexicano para la Música y Artes Sonoras, Morelia, Mexico; Casalmaggiore International Festival, Italy; the composers' course in Radziejowicach, Poland (ISCM); the Tanglewood Music Center's summer session; American College Band Directors National Association (USA); R. Murray Schafer's AND WOLF SHALL INHERIT THE MOON, in which he participated annually for ten years. Stewart has also contributed to the field of music technology through his demonstrations at: the International Conference on New Interfaces for Musical Expression (NIME), International Computer Music Conference / International Computer Music Association (ICMC/ICMA), International Conference on Live Coding, International Web Audio Conference, Electroacoustic Music Studies Network, Electronic Music Foundation, ACM SIGCHI Conference on Human Factors in Computing Systems, International Music-Gesture Conference, Society for Music Theory, Guthman Musical Instrument Competition, Congrès de l'Association francophone pour le savoir and The international Improvisation, Community, and Social Practice research project.

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