

While the aims and outcomes of our project remain similar to those we presented to the Agile Seed Funding selection committee, our methods and timeline had to be dramatically reimagined due to the COVID-19 pandemic. Our original plan had been to travel to New York to conduct in-person interviews with former colleagues and students of Mario Davidovsky, to gain a deeper understanding of his thinking which would inform our reorchestration/recomposition of his *Synchronisms No. 3* for cello and electronics. Since this trip was no longer possible, we conducted interviews remotely with composers Ricardo del Fara and Alcides Lanza, and violinist Miranda Cuckson, all of whom had extensive experience with and knowledge of Davidovsky and his work. Additionally, we purchased software (Ableton Live) and equipment (K&M iPad holder and stand, 4 Larsen cello strings, bow rehair -La Maison du Violon-, Airturn iPad pedal and adaptor) for use in our piece.

We had consciously decided not to make our major orchestrational/compositional decisions until after the interviews, because we wanted our project to be in keeping with Davidovsky's thinking. This turned out to be wise, as we were motivated to reconsider some of our fundamental ideas as a result of the interviews. Our original plan had been to keep the cello part identical to the original *Synchronisms No. 3*, changing only the tape part. But because several of our interviewees expressed skepticism that Davidovsky would approve of such a measure, we significantly modified our concept for the piece. Instead of focusing on reorchestrating the timbre (in which, as we learned, Davidovsky invested considerable time and care, even if its oscillator-based *Elektronisch Musik* aesthetic may sound dated to some contemporary ears), we shifted our focus to space and time. Our interviewees thought that spatialization was an aspect of contemporary music that would interest Davidovsky. We also discussed "synchronicity" at length. This term is more malleable now: whereas synchronism in Davidovsky's piece meant a performer synchronizing to a tape part, we may now make the electronics synchronize to the performer.

These principles of spatialization and flexible synchronization in time have become our guiding principles in this piece, which is now more of a recomposition than a reorchestration. We have been accepted to premiere it in the first Live@CIRMMT concert of 2021, which—again, due to the pandemic—will now be online. We are currently negotiating a time to pre-record our piece this fall.