

WELCOME MESSAGE

I welcome you all to Belfast's longest-running festival of contemporary music, the Sonorities Festival of Contemporary Music.

For over 30 years the festival has built a reputation for attracting high calibre composers and performers from all over the world to present exciting new music in Belfast, and the 2016 edition is no exception to this.

From the 24th - 28th November 2016 we are featuring over 100 different artists who will be presenting their works as concerts, installations and interventions.

Our 2016 edition has at its focus the theme of 'Creative Technologies,' and events will take place in and around Belfast, but mainly at the unique Sonic Arts Research Centre (SARC), a centre for sound technologies at Queen's University Belfast.

Our invited curators, Koichi Samuels (HackDay), Tristan Clutterbuck and Juan Manuel Loaiza (Symposium/Concerts), Una Lee (Gallery Events), Chris Corrigan, Hadi Bastani and Paul Stapleton (SARC concerts, seminars and installations), Piers Hellawell (Hard Rain Soloist Ensemble) and myself have put together a multifaceted programme for you. I am confident you will be enjoying these as much as I will.

We are proud to host the Hard Rain Soloist Ensemble (HRSE) as our Sonorities ensemble in residency. The HRSE is a contemporary music group from Belfast devoted to the performance of modern and contemporary music. They will present eight different works including compositions by Queen's composers Simon Mawhinney and Piers Hellawell.

Our annual symposium, Two Thousand+, will again feature this year. This event has been running since 2006 and brings together performance practitioners from areas such as music, sonic arts, dance, theatre, new media, architecture and theory to discuss research in performance / composition / sound art and critical theories. The symposium in 2016 has been curated by two of my PhD students, Tristan Clutterbuck and Juan Manuel Loaiza. Nine selected researchers will present papers around the theme of 'Creative Technologies: Relationships In Between' and our keynote speaker is Satinder P. Gill from the Centre for Music and Science at Cambridge University. Satinder will present philosophical and artistic questions, stimulating a debate on future research on human connectivity in our digital age.

I am particularly delighted to say that it is a unique situation to run a festival where we offer all events free of charge - except the HRSE concert on the 26th November (please note, however, that this concert is free of charge for Queen's University Students!).

Once again, you are all very welcome to Belfast, to Queen's University Belfast, to the Sonic Arts Research Centre and to the Sonorities Festival of Contemporary Music.

Artistic Directors: Franziska Schroeder

Technical Director: Craig Jackson

Technical Support: David Bird

Main Image/Design: Helena Hamilton

Contact: sonorities@qub.ac.uk

PROGRAMME

5 LOCATIONS IN BELFAST

Thursday 24th November - Monday 28th November
(see artists' bios and programmes notes, pp. 24 ff)

SONIC ARTS RESEARCH CENTRE

Queen's University Belfast
Belfast
BT7 1NN

QSS GALLERY

Bedford Street
Belfast
BT2 7EJ

CATALYST ARTS GALLERY

College Court
Belfast
BT1 6BS

LAWRENCE STREET WORKSHOP

1A Lawrence Street
Belfast
BT7 1LE

HARTY ROOM

School of Music / Main Site
Queen's University Belfast

Sonorities
FESTIVAL OF CONTEMPORARY MUSIC

creative technologies

THURSDAY 24TH NOVEMBER

running until SUNDAY 27TH NOVEMBER

QSS GALLERY

Bedford Street
Belfast
BT2 7EJ

Opening reception: Thursday: 7pm - 9pm

Friday (10am - 5pm), Saturday (10am - 5pm), Sunday (10am - 5pm)

Curated by Min Kim

Featuring artists KIM WALKER, MARGHERITA CAPUCCINI
BELLONI & WU SIOU MING

KIM WALKER, *To The Next* (p 25)

Stereo sound recording, speakers and wooden stool or chair. A piece exploring language, distance, longing and time. Presented are the responses of two people to one another as they create word associations. The two have come together for a period of time knowing that they must part again. Previously exhibited for the MFA in Studio Thesis Exhibition, SAIC, Chicago, USA (2011).

MARGHERITA CAPUCCINI BELLONI, *R-umore* (p 26)

'R-umore' is an interactive installation that allows the public to enter into a connection with the intimate experience of Margherita's sonic world. By listening with headphones to the recordings she made and by reading and decoding her visual works, people are encouraged to reflect upon how sounds and noises affect us and the environment.

WU SIOU MING, *A Stage For Everyone* (p 27)

A Stage For Everyone is an Interactive installation by artist Wu Siou Ming (TWN). He wants to build a kind of stage that not only for professional performer but also for anybody with no restriction. The concept is motivated entirely by the saying "Everyone is an artist", so he dedicates to invent a kind of form of performance that could overturn the norm of tradition. The stage is not only for artist. It should be considered as an identity that everyone could be.

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

12PM

Curated by Hadi Bastani

JULIEN BEAU, *La perle noire*, 10'06" (p 28)

ANDREW HARRISON, *Welcome to Belfast*, 10'00" (p 29)

4PM SEMINAR

SALLY JANE NORMAN (p 30)

Translation as Improvisation across Agencies, Languages, Responsibilities

www.translatingimprovisation.com

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

5:30PM

Curated by Paul Stapleton

UNA LEE, *Play Pause Stop Rewind*, 9'00" (p 31)

JUKKA KÄÄRIÄINEN, 30'00" (p 32)

LAUREN SARAH HAYES & MARCIN PIETRUSZEWSKI, 20'00"
(p 33)

9:30PM

Curated by Franziska Schroeder

MANOLI MORIATY & FRANCES KAY, *Symbiosis*, 15'00" (p 34/35)

ROSALIA SORIA, *The Silver Key*, 18'55" (p 35)

JAMES O'CALLAGHAN, *Empties-Impetus*, 20'00" (p 36)

LISTENING ROOM
SURROUND STUDIO 1
Sonic Arts Research Centre
Queen's University Belfast

10AM - 1PM

Repeated every hour
Curated by Franziska Schroeder

LUCA NASCIUTI, *Swarms*, 10'30" (p 37)

ANTONINO CHIARAMONTE, *Into the Volcano*, 12'00" (p 38)

STEPHEN RODDY, *Symmetric Relations and Hidden Rotations*, 5'52"
(p 39)

FRÉDÉRIC BIZALION, *Exo-terisme*, 7'05" (p 40)

FRANCESCO GIOMI, *Scabro*, 8'05" (p 41)

1PM - 5PM

Repeated every hour
Curated by Franziska Schroeder

CALEB WOOD, 60'00" (p 42)

HARTY ROOM
School of Music / Main Site
Queen's University Belfast

1PM

SIMON MAWHINNEY (p 43)
Piano Recital

MULTIMEDIA ROOM
Sonic Arts Research Centre
Queen's University Belfast

10AM - 1PM

Curated by Hadi Bastani

KATE CARR, *Tiny Portraits* (p 42/43)

2PM - 5PM

LOUISE HARRIS, *Plexus: braid, interweave, entwine* (p 44)

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

12PM

Curated by Franziska Schroeder

AIDAN DEERY, *Balconry*, 14'44" (p 45)

ALEJANDRO CASALES NAVARRETE, *Cyhos*, 10'43" (p 46)

RICHARD GARRETT, *Penumbra*, 10'40" (p 47)

JAMES ANDEAN, *Hyvät matkustajat*, 9'04" (p 48)

EDUARDO ABRANTES, *Salt Sand Snow Stepper*, 4'20" (p 49/50)

EDUARDO ABRANTES, *Deader Than Dada*, 7'38" (p 49/50)



Alejandro Casales Navarrete

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

5:30PM

Curated by Chris Corrigan

CARLOS G. HERNÁNDEZ, *Madera, carne y hueso... para Julio Zúñiga*, 3'20" (p 50/51)

FELIPE OTONDO, *Night Study 2*, 9'44" (p 52)

ALFREDO ARDIA & SANDRO L'ABBATE, *Studio N.1*, 2'08" (p 53)

CHRISTOS MICHALAKOS, *Pathfinder*, 15'00" (p 54/55)



Christos Michalacos, *Pathfinder*

LISTENING ROOM
SURROUND STUDIO 1
Sonic Arts Research Centre
Queen's University Belfast

LISTENING ROOM
SURROUND STUDIO 1
Sonic Arts Research Centre
Queen's University Belfast

10:30AM - 12:30PM

Curated by Franziska Schroeder

CAMILA MAZZINI, *Layers*, 120'00" (p 56/57)

1PM

Curated by Franziska Schroeder

MATTHEW WHITESIDE, *Unda Malacia*, 12'58" (p 58)

SHANE BYRNE, *SinMara*, 9'54" (p 58/59)

MARCO FERRAZZA, *Omen*, 7'50" (p 59)

FERGUS KELLY, *Tethered*, 12'39" (p 60)

ISAAC BAGGALEY, *Eight Dreams*, 11'00" (p 61)

2PM

Curated by Franziska Schroeder

VLATKO GEORGIEV, *Elevator*, 7'04" (p 62)

JUAN CARLOS VASQUEZ, *Ysaye Collage*, 5'20" (p 63)

ANTONIO D'AMATO, *Lignes et Pointes*, 5'50" (p 64/65)

BRIAY CONDITT-YONKER, *Hypocrisy*, 5'39" (p 65/66)

BORIS BEZEMER, *Spring*, 6'00" (p 66/67)

LEO CICALA, *Khoisan*, 10'45" (p 68)

LAWRENCE STREET WORKSHOP

1A Lawrence Street
Belfast, BT7 1LE

3PM

Curated by Min Kim

ANDREA MARINELLI, *Secretshow*, 60'00" (p 69)

7:30PM

FURNIKER, 30'00" (p 70)

8PM

OPEN JACK NIGHT

Bring an instrument and join the fun!

VENUE: 0G/074
LANYON BUILDING

Main University Site
Queen's University Belfast

SYMPOSIUM SCHEDULE

Curated by Tristan Clutterbuck and Juan Manuel Loaiza

10:00AM	Registration/Opening
10:15AM	ROGERIO COSTA
10:45AM	STEFANO KALONARIS
11:15AM	Coffee Break
11:30AM	TOM DAVIS
12:00PM	MARIA KAPSALI
12:30PM	CAMILA MOZZINI
1:00PM	Lunch
2:00PM	KEYNOTE: SATINDER P. GILL
3:00PM	KEVIN LOGAN
3:30PM	Coffee Break
3:45PM	RENEE COULOMBE
4:15PM	LAUREN HAYES
4:45PM	REBECCA CAINES
5:15PM	Discussion

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

12PM

Curated by Franziska Schroeder

ROBERTO ZANATA, *Automatic Module*, 5'45" (p 71)

GEORGIOS VAROUTSOS, *Elongation*, 4'14" (p 72)

JULIAN SCORDATO, *Constellations*, 7'00" (p 73)

LIAM MCCARTAN, *Tuning a planet*, 3'56" (p 74)

DEOVIDES REYES, *Bolgia*, 7'31" (p 74/75)

DEOVIDES REYES, *Dance of Maria Makiling*, 6'35" (p 74/75)

CHRIS MALLOY, *Operation Deep Pockets*, 5'44" (p 76)

GRANT PETREY, *Filament*, 6'08" (p 76)

VINICIUS GIUSTI, *Eco di Kolongala*, 8'30" (p 77)

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

5:30PM

Curated by Chris Corrigan

PATRICK NUNN, *Pareidolia I*, 10'00" (p 83)

CHRISTIAN ELOY, *Soupir bleu*, 13'50" (p 78)

SAM SALEM, *Himlen Var*, 10'37" (p 79)

DAVE PAYLING, *Circadian Echoes*, 6'37" (p 80)

MATTHEW WHITESIDE, *Solo for Viola D'amore and Electronics*,
11'30" (p 81)

JONES MARAGRUCCI, *Inhabitated Places Part 2*, 5'10" (p 82)

S A T U R D A Y 26TH NOVEMBER

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

10PM

Curated by Franziska Schroeder

THOMAS BJELKEBORN, *Howling Shouts*, 15'00" (p 84)

BRIAN CONNOLLY, *Invisibilia*, 8'19" (p 85)

GORDON FITZELL, *r/evolution*, 13'00" (p 86/87)

ROGERIO COSTA, *Costa*, 15'00" (p 88)

FERNANDO VISOCKIS, *Ramshackle Dystonia*, 15'00" (p 89/90)

TIMO DUFNER, *Markov Chain #47*, 15'00" (p 90)

S A T U R D A Y 26TH NOVEMBER

**LISTENING ROOM
SURROUND STUDIO 1**

Sonic Arts Research Centre
Queen's University Belfast

10AM - 5PM

Curated by Hadi Bastani

PABLO SANZ, *Xirminja Nahpy Berry* (p 91)

CATALYST ARTS GALLERY

5 College Court,
Belfast,
BT1 6BS

12PM - 6PM

Curated by Min Kim

DÁVID SOMLÓ, *Mandala*, 360'00" (p 92)

HARTY ROOM

School of Music / Main Site
Queen's University Belfast

7PM

Curated by Piers Hellawell

PIERS HELLAWELL + HARD RAIN SOLOIST ENSEMBLE

DANIEL MOSER, *Ides of March and Tabortuznel*, for ensemble (p 93)

JOANNA LEE, *The Hungry Caterpillar*, for solo piano (p 93)

CAMDEN REEVES, *Starlight Squid*, for piano trio (p 94)

PERRY GOLDSTEIN, *Total Absorption*, for bass clarinet (p 94)

KEVIN VOLANS, *Looping Point*, for ensemble (p 95)

-- INTERVAL --

POUL RUDERS, *Vox In Rama for violin*, for clarinet and piano (p 95/96)

SIMON MAWHINNEY, *Barcode II*, for flute and clarinet (p 96)

PIERS HELLAWELL, *Weaver Of Grass*, for piano and strings (p 97)

Admission price for this concert is £10/£5.
Tickets available at the door.

Concert is free for Queen's University Students. Please bring your valid student card with you in order to receive free admission.

INTERACTION LAB

Sonic Arts Research Centre,
2nd Floor,
Queen's University Belfast

11AM, 12:30PM, 2PM, 3:30PM

REASSEMBLED, SLIGHTLY ASKEW, 48'41"

Immersive audio theatre (p 103/104)

Limit of 15 people per showing. Sign up at the front desk during the Festival.

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

12PM

Curated by Franziska Schroeder

STEFANO KALONARIS, *Terror Network for Free Improvisers*, 15'00"
(p 98)

TOM WILLIAMS, *Home (Breath Replaced)*, 15'00" (p 99)

SUSE RIBEIRO, *Your Trash*, 20'00" (p 100)

VACUA MOENIA, *Oreibates (1953)*, 9'53" (p 100/101)

MARCIN PIETRUSZEWSKI, *(dia)grammatology of space*, 15'00"
(p 102)

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

5:30PM

Curated by Koichi Samuels

Accessible Digital Musical Instrument Design Event 2016

DRAKE MUSIC NI ENSEMBLE CONCERT

Invited interface/instrument designers are working with Drake Music NI, a charity that aims to enable disabled musicians to perform and compose their own music through the use of music technology, in order to develop musical instruments for and with disabled musicians (led by Koichi Samuels).

We have invited composers, sound artists, DIY makers, digital musical instrument and interaction designers to engage with the subject of accessible interactive design for musical/sound performance and collaborate with disabled musicians to create accessible digital musical instruments and an improvised ensemble performance.

This June five designers met with four pupils from Fleming Fulton and Mitchell House schools, Belfast and a young person from Brain Injury Matters charity to collaborate together and design a customised accessible digital musical instrument.

The designers then spent two days working on their customised interface prototypes, which were documented, taken into the schools to presented to the pupils to gather feedback and opinions. In September, the pupils and designers came together once again to finalise the prototypes and practice performing music with them.

A final workshop will take place at SARC from 9am – 5pm on Sunday 27th November and will end with a showcase performance in collaboration with musicians from Drake Music NI at 5.30pm.

We hope you enjoy the showcase by this extraordinary group of musicians and their customised interfaces.

Contact: ksamuels01@qub.ac.uk

For previous projects see: <http://bigearswithdrakeni.tumblr.com/>

MULTIMEDIA ROOM

Sonic Arts Research Centre
Queen's University Belfast

11AM - 5PM

PAUL DESTIEU, *Fade-Out*, 12'30" (p 103)

BLACK BOX

18-22 Hill Street
Belfast
BT1 2LA

8PM - LATE

Curated by Tristan Clutterbuck

SETH ROZANOFF, *Circuit-Extended*(2016) (p 105)

PHIL MAGUIRE, *this this* (p 106)

ROBERTO MUSANTI, *Rotational Chaos*, 4'00" (p 107)

TAKASHI MIYAMOTO, *Ubume* (p 108)

JOHN ROBERT FERGUSON, *Circles* (p 109)

JULES RAWLINSON, *SKRIBL*, 10'00" (p 110)

LUCA SIGURTA, 35'00" (p 111)

SONIC LAB

Sonic Arts Research Centre
Queen's University Belfast

12PM

Curated by Franziska Schroeder

JOHN GARCÍA RUEDA, *Claruscuro*, 15'00" (p 112)

NATHANIEL BARTLETT & TOBY KAUFMANN-BUHLER, *Heap*,
17'48" (p 113/114)

YIORGIS SAKELLARIOU, *Silentium*, 15'00" (p 115)

SI WAITE, *Church Belles*, 8'00" (p 116)

5:30PM

RENEE COULOMBE, *Sympathetic Resonance*, 56'00" (p 117)
Sympathetic Resonance (2014-2016) music by René T. Coulombe,
Interactive Visual installation by Improvised Alchemy.

Movements: I. Attack
II. Sustain
III. Decay
IV. Release

LISTENING ROOM
SURROUND STUDIO 1

Sonic Arts Research Centre
Queen's University Belfast

11AM, 1PM, 3PM

Curated by Franziska Schroeder

VERA BREMERTON, *Theogyny*, 25'00" (p 118)

MULTIMEDIA ROOM

Sonic Arts Research Centre
Queen's University Belfast

10AM - 3PM

MARCOS LUTYENS, *La Maison du Temps* (p 119)

THURSDAY 24TH NOVEMBER

running until SUNDAY 27TH NOVEMBER

QSS GALLERY

BIOGRAPHIES

(in programmed order)

KIM WALKER, *To The Next*

BIO

Kim Walker is a Scottish artist working with sound, video, installation and new media. She gained her MFA in Studio from SAIC (School of the Art Institute of Chicago) and her BA (Hons) Time Based Art from DJCAD (Duncan of Jordanstone College of Art and Design). Kim also holds a PgDip in Library and Information Studies from the University of Strathclyde.

ARTIST STATEMENT

Through my art practice, I seek to understand pathos, our personal experiences and how we interact with rules and each other. I am interested in the intimate spaces we create that exist between human beings, such as temporary spaces that exist when we play games. My work explores spoken and unspoken words, intakes of breath, reactions to specific experiences and situations, internalisation of thoughts and what we choose to present of ourselves to the outside world.

I have exhibited widely through artist-led spaces, larger galleries, video screening festivals and radio broadcasts including Exhibitions DJCAD (Dundee), Heaven Gallery (Chicago), Area 405 (Baltimore), Studio 41 (Glasgow) and South Hill Park (Bracknell).

Sonorities
FESTIVAL OF CONTEMPORARY MUSIC

creative technologies

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QSS GALLERY

MARGHERITA CAPUCCINI BELLONI, *R-umore*

BIO

Born in 1992 in Brescia (Italy), Margherita graduated from the Faculty of Design and Arts of Bolzano in 2015. While studying at the university she trained as an art restorer in her family's studio and started playing the guitar and writing her own music.

During her final exams at the Faculty she discovered the world of experimental music notations and developed a strong and ever increasing interest towards it. This led to her bachelor thesis, 'R-umore', a research project that brings to light the relationship between Margherita and the sounds that surround her in daily life.

'R-umore' is an interactive installation that allows the public to enter into a connection with the intimate experience of Margherita's sonic world. By listening with headphones to the recordings she made and by reading and decoding her visual works, people are encouraged to reflect upon how sounds and noises affect us and the environment.

Margherita currently lives in Florence where she is studying modern music and producing her own music.

THURSDAY 24TH NOVEMBER

running until SUNDAY 27TH NOVEMBER

QSS GALLERY

WU SIOU MING, *A Stage For Everyone*

BIO

Wu Siou Ming, 1988 born in Taipei, Taiwan, M.A. of Interdisciplinary Art. Media artist. His works involved of sound, digital video, electronic music. He focuses on exploring the subtle perception of life, and the rhythm system between man and surround environment, including the study of difference of the living form we face today. He treats the artwork as a kind of practice, and process is an action to touch society. His work has been exhibited around the country, involving some social art project.

PROGRAMME NOTES

A Stage For Everyone is an Interactive installation by artist Wu Siou Ming (TWN). He wants to build a kind of stage that not only for professional performer but also for anybody with no restriction. The concept is motivated entirely by the saying "Everyone is an artist", so he dedicates to invent a kind of form of performance that could overturn the norm of tradition. The stage is not only for artist. It should be considered as an identity that everyone could be.

The interactive installation operated by light and sound. Through detection of sound by people and it will generate light and simplest music in the background. And it welcomes anyone using it with any way. Whatever you sing, playing instruments, or just talking. When no one is here, there is no sound in the space, and it generates a basic color and music. When somebody sounds, it changing the colors and music. So anyone can interact with it, even just talking. The work encourages anyone presenting self with different background.

SONIC LAB

12PM

JULIEN BEAU, *La perle noire*

BIO

French composer born in 1982, he works in the fields of acousmatic music and sound art.

As a very young musician, he studied piano with Laurence Gaigant and later with Vovka Ashkenazy. After being a student in Musicology, in Linguistics and experimenting electronic music with his first computer, he decided in 2004 to enter Christian Eloy's electroacoustic composition class in Bordeaux. His music is published by Aposiopèse and Tsuku Bushi.

www.julienbeau.wordpress.com

SONIC LAB

12PM

ANDREW HARRISON, *Welcome to Belfast*

BIO

Andrew Harrison is a sonic and visual artist from Belfast, Northern Ireland. Having completed an MA in Sonic Arts from Queen's University Belfast in 2012, his recent practice focuses on representing his home town of Belfast in a variety of different media. He is currently studying for a PhD in Music at Queen's University Belfast.

PROGRAMME NOTES

The images the Tourist Board chooses to promote Belfast are very carefully chosen these days. Men in homely pubs performing Irish traditional music. An attractive young woman sipping Guinness by an old brick hearth. The gleaming, chrome contours of the new Titanic Museum, bathed in light. It's a far cry from Armoured Personnel Carriers and Armalites! But how profoundly has the city actually changed?

Through excerpts of the poetry of Sinead Morrissey, Leontia Flynn and Alan Gillis, digitally processed photographs and videos and a varied milieu of sound and music, *Welcome to Belfast* provides a different kind of tourist experience; a tour of the city as imagined through art.

Translating Improvisation presents: SALLY JANE NORMAN

Seminar: Translation as Improvisation across Agencies, Languages, Responsibilities

BIO

Professor of Performance Technologies, Co-Director of Sussex Humanities Lab 'Digital Technologies, Digital Performance' research. Sally Jane joined Sussex after serving as founding Director of Culture Lab at Newcastle University, and as Research Director at the Institut International de la Marionnette (Charleville-Mézières), and Artistic Co-Director of STEIM (co-organiser of the first Touch Festival with Michel Waisvisz and Joel Ryan). Dual citizen of Aotearoa/ New Zealand and France, performance practitioner and scholar (Doctorat d'état, Paris III), her interdisciplinary work addresses manifestations of liveness. www.sussex.ac.uk/profiles/240005

ABSTRACT

Translation is the act of bearing or carrying across, from one place to another. It is consequently a primarily relational activity, a linking of places by bridging the gaps between them. Translation of verbal language bears meaning across different cultural and linguistic contexts, as utterance and as inscription, allowing agency and response-ability to be shared amongst discussants. Drawing on my translator/ interpreter past, I propose to reflect on this mediation and brokering of relations as a creative process, perhaps akin to those involved in improvised artistic performance.

Information on past and future Translating Improvisation events can be found here: www.translatingimprovisation.com

UNA LEE, *Play Pause Stop Rewind*

BIO

Una Lee is a performer, improviser and sound artist. She composes and designs her own performances and interventions scenarios. Her audio and audiovisual works have been performed and broadcasted in various events across Asia and Europe.

Lee is currently pursuing her practice-based PhD at Sonic Arts Research Centre at Queen's University Belfast, UK. She holds a BA in Composition from Hochschule fuer Musik in Cologne and an MA in Sonic Arts from Sonic Arts Research Centre, Queen's University Belfast.

PROGRAMME NOTES

Music is said to have the ability to manipulate our perception of time: make it go slower or faster, or maybe pause it for a while. What else might have that capacity? Most people must have had, at some point, some sort of a wish related to the concept of time. 'Play Pause Stop Rewind' is an attempt to process my two separate strands of thought on time, interwoven with the notion of memory, as in the act of remembering. Wouldn't it be handy if the perception of time could be manipulated through manipulating memories? And is it possible that multiple timelines with multiple realities exist in one space, hidden from each other? Despite assuming the improbability, I will be engaging with these thoughts in a solo music theatre piece, with the musical focus on the usage of voice and noise.

JUKKA KÄÄRIÄINEN

BIO

Jukka Kääriäinen is a Finnish musician working in the field of experimental and free improvised music. Jukka's instruments vary between plain acoustic and prepared guitar to back bag of pedals, live-electronics and bowed electric guitar. Jukka has toured many European countries such as Italy, Hungary, France, Germany, Russia and Estonia. Alongside solo concerts Jukka has been lately collaborating with musicians like Teppo Hauta-Aho and Paul Pignon and is leading his own groups Para and Urvelo.

PROGRAMME NOTES

My performance investigates unconventional sounds produced by an electric guitar along live-electronics. Though I'm using electric guitar, the music that I play is meditative and investigating silence within sound and modern day life of human beings. Music is partly composed and partly improvised and moves within ambient, free/experimental and concrete music.

LAUREN SARAH HAYES & MARCIN PIETRUSZEWSKI

BIO

Marcin Pietruszewski (born 1984) is a Polish composer and laptop improviser currently based in Edinburgh. Performed solo at various venues around Europe including Berghain in Berlin, MUMUTH in Graz and Bunkier Sztuki in Krakow.

Lauren Sarah Hayes is a musician and sound artist who builds and performs with hybrid analogue/digital instruments. She is currently Assistant Professor of Sound Studies within the School of Arts, Media and Engineering at Arizona State University.

PROGRAMME NOTES

Lauren Sarah Hayes and Marcin Pietruszewski: a long-term collaborative duo navigating between the improvised and composed, a collation of modern computer techniques with intense analogue synthesizer and processed voice. Two live electronic performers: one sits still, employing precise and calculated digital synthesis techniques combined with novel implementations of speech synthesis; the other provides dynamic and gestural material via processed vocal utterances, hybrid analogue/digital electronics, and sound assemblages. The resulting textual re-synthesis together with re-polarizing phrasings of swirling masses, colliding sirens, drones and pulses rendering space as a thick sensual amalgamate propose a new—sonic, aesthetic, technological and social—order, which the listener becomes challenged to decipher and integrate.

MANOLI MORIATY & FRANCES KAY, *Symbiosis*

BIO

Manoli Moriarty is a composer, performer, and researcher based in Manchester, UK. His practice includes cross-disciplinary performances, self-made noise systems, and electroacoustic tape works, with international presentations at music festivals, performing arts exhibitions, and academic conferences. Currently, he is researching collaborative interdisciplinary performance at the University of Salford under the supervision of Stephen Davismoon. He is a member of the Hellenic Electroacoustic Music Composers Association (HELMCA), and the founder and curator of the sound art collective Metanast. <http://manolimoriarty.wordpress.com/>

Lancashire born, Frances Kay is a solo, performance artist exploring the effects of performance on the body and mind, using many disciplines such as endurance, duration and self-inflicted pain. Her work includes strong visual aesthetics and currently explores issues of social interest, such as; feminism, religion and personal suffering. Physicality, improvisation and movement feature regularly throughout her practice, alongside simplicity, repetition, repetition, and repetition.

PROGRAMME NOTES

Symbiosis is a collaborative performance engaging practitioners of discrete art forms within a technologically unifying context. Exploiting a diverse range of emerging and traditional technologies, performers operate within a feedback loop where sound and motion are continuously influencing one another. The performance aims to highlight the emergent properties of interdisciplinary interaction in reference to the biological phenomenon of symbiosis which describes close and persistent interspecies associations. As such, mutualistic and parasitic types of associations are translated as different

MANOLI MORIATY & FRANCES KAY, *Symbiosis*

PROGRAMME NOTES (cont.)

modes of interaction facilitated by gestural recognition technologies and tactile devices. The resulting live work combines sound and motion not as distinct artistic practices complementing each other, but as an amalgamation of disciplines within an obligate interdependent system.

ROSALIA SORIA, *The Silver Key*

BIO

Rosalia Soria is a composer studying a PhD in Composition at NOVARS Research Centre at the University of Manchester, supervised by Prof. Ricardo Climent. Her research is focused on multichannel composition and sound synthesis using State-Space models.

PROGRAMME NOTES

The silver key is a large-scale 16-channel piece, inspired on the story “The Silver Key” by the American writer H. P. Lovecraft. The story is one of his “Dreamlands” series, where he portrays an alternate dimension with vast cities and lands that can only be accessed via dreams. The music consists on five sections as a metaphoric allusion to these dreamlands, conceived as synthetic spaces. The source materials include recordings of a koto and synthetic sounds created using state- space models. Sound transformations, timbres, behaviors and trajectories are mostly based on sonifications of this models.

SONIC LAB

9:30PM

JAMES O'CALLAGHAN, *Empties-Impetus*

BIO

James O'Callaghan (b. 1988) is a Canadian-Irish composer and sound artist based in Montréal praised for his “mastery of materials and musical form” (Electromania, Radio France) and “highly refined sense of colour.” (Vancouver Sun) His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions.

PROGRAMME NOTES

Empties-Impetus is the final work in a trilogy of acousmatic pieces that imagine the sounding bodies of instruments as interior spaces. Following *Objects-Interiors* (2013) concerning the piano, and *Bodies-Soundings* (2014) concerning an acoustic guitar and toy piano, *Empties-Impetus* examines the instruments of the string quartet as resonant spaces. The piece attempts to navigate the instruments as bearers of meaning, variously by grappling with the historical weight of the idiom and the recognisable quality of its timbres, and also by subverting that meaning by reassessing the objects according to their physical construction, spatial properties, and different environmental contexts. Like the other works in the trilogy, a version of the work exists where the sound is partially diffused with transducers through the physical instruments on stage as resonant bodies.

LISTENING ROOM

10AM - 1PM

LUCA NASCIUTI, *Swarms*

BIO

Luca Nasciuti is a composer, curator and artist based in Scotland and London. He trained in electroacoustic music composition, classical music performance, visual and performing arts. He is a PhD candidate in Musical Composition at the University of Aberdeen.

PROGRAMME NOTES

Swarms is a fixed media composition that makes use for two recorded soundwalks in Aberdeen, UK, and Parma, Italy. The walks were recorded respectively on 1st January 2015 and 19th August 2013.

The piece is an exploration of the experience of place through the juxtaposition of two very different sonic environments.

Structured in three sections, the narrative follows an opening in the abstracted field, with a strong presence on the lower spectrum, followed by a middle section dominated by erratic gestures, glitches, bursts of energy and grain streams that overlap in space, interact and counter-interact within a conflicting set of relations. Behaviours are dissipated in the final section with the introduction of the soundscapes that generated them, not in a descriptive manner, rather a juxtaposition of the two environments recorded.

By approaching the sonic source as a meta-narrative of noise I was able to encode a reality and channel the intelligible with the sensible as a contraction between silence and noise.

LISTENING ROOM

10AM - 1PM

ANTONINO CHIARAMONTE, *Into the Volcano*

BIO

Antonino Chiamonte is an eclectic Italian musician, internationally acclaimed electroacoustic composer, sound designer, live electronics performer and flautist.

He is a Professor in Performance and Interpretation of Electroacoustic Music at the Frosinone Conservatoire, and Ph.D. student in Electroacoustic Audio-visual Composition at the Bournemouth University, under the supervision of Prof. Stephen Deutsch.

PROGRAMME NOTES

A Journey, an initiatory path from highest peaks to the absolute depths of the earth. In its innermost viscera, the gurgling magma brings to the surface emotions remote and unrecognisable. Darkest black and brightest light blend into an eerie landscape, alien and inaccessible to the most; this is the heart and secret seed of life on the surface.

LISTENING ROOM

10AM - 1PM

STEPHEN RODDY, *Symmetric Relations and Hidden Rotations*

BIO

Stephen Roddy is an Irish born musician and composer who works with electronic and acoustic devices. His current focus is on the phenomenology of embodiment and how the relationship between body and mind shapes musical experience. Stephen holds a PhD in Sonification and data-driven composition from Trinity College Dublin and has performed his music and presented his research at numerous academic conferences including the 2015 Sound and Music Computing Conference and his reflections on the role of embodiment in data sonification.

PROGRAMME NOTES

Symmetric Relations and Hidden Rotations explores the power of music to transform a listeners sense of place. The piece opens on the recording of an abandoned public space. An ominous looming musical narrative appears and merges with the sounds of the space to create a single unified musical movement. As the piece continues music and place become increasingly intertwined, with place taking on a musical role. This development continues until the ending crescendo where the music makes one final and decisive statement before departing to leave only the sounds of the abandoned space in its wake.

The piece was created using a variety of methodologies from the recomposition of soundscape recordings to the composition and spatialisation of harmonic and percussive content. The musical material moves around the listener in a series of concentric patterns over the course of the piece creating a sense of evolving symmetrical rotation.

LISTENING ROOM

10AM - 1PM

FRÉDÉRIC BIZALION, *Exo-terisme*

BIO

Self-taught musician multi-instrumentalist composer and interpret, inspired by current musics and improvisation (jazz, rock, electronic music, sound and experimental researches), he dedicates himself to the composition of electroacoustic music since 2013.

Interested in the meeting of different artistic styles, and also in collective experiences and experiments, he tries at the most to develop exchanges and encounters with musicians and improvisers, plastician artists, and also with projects around contemporary and improvised dances.

PROGRAMME NOTES

Study on the movement, the impermanence.

The principle of evolution, transformation of any thing.

Nothing is fixed, everything is dedicated to be renewed.

The temporality is probably the essential factor of the evolution of the physical things.

This is the same for sounds.

Vibrations, frequencies are perceptible because they are a part of the temporal evolution, which also, can participate of their variations.

LISTENING ROOM

10AM - 1PM

FRANCESCO GIOMI, *Scabro*

BIO

Composer and sound projectionist, he has collaborated with Luciano Berio and other relevant composers, musicians, choreographers and directors besides orchestras and ensembles from Italy and abroad. He has lead the live electronics staff of Tempo Reale (the centre for music research founded by Berio in Florence) in theatres and festivals all over the world. He has been composing about computer music for many years; since 2001 he has collaborated with Italian choreographers as Virgilio Sieni and Simona Bertozzi; in 2003 and 2009 he obtained commissions for new musical works from GRM of Paris, while in 2007 he won the International Rostrum of Electroacoustic Music held in Lisbon. He is professor of electroacoustic music composition at the Music Conservatory in Bologna.

PROGRAMME NOTES

A continuous energetic fluxus where some strong impulsive gestures arises to develop a sensitive “sound aggressiveness”. The word “scabro” is for “rough”:

- (of a surface) not smooth; uneven or irregular
- (of ground) covered with scrub, boulders, etc
- denoting or taking place on uncultivated ground: rough grazing, rough shooting
- shaggy or hairy
- turbulent; agitated: a rough sea
- (of the performance or motion of something) uneven; irregular: a rough engine
- (of behaviour or character) rude, coarse, ill mannered, inconsiderate, or violent

LISTENING ROOM

1PM - 5PM

CALEB WOOD

BIO

Caleb Wood has been experimenting with sound as a conceptual tool since the release of his first album, '2_3/.dll (grey circuits)' on the Sicilian experimental netlabel 'Brusio' in 2010.

Based in London, but taking influence also from his native Yorkshire - a region with both a long history of sonic experimentation and decaying industrial infrastructures, he has worked under the aliases 'precocious mouse' and ' and more recently 'reference hardware' (the first and last of which have both been used for various iterations of .seance) exploring methods to construct pieces which have a conceptual base in the fragmentation and complexity of the processes of communication.

In recent years, these works have found a home on the label / collective 'threadneedle community' which the artist co-curates.

MULTIMEDIA ROOM

10AM - 1PM

KATE CARR, *Tiny Portraits*

BIO

Kate Carr has been investigating the intersections between sound, place, and emotionality both as an artist and a curator since 2010. Her work has been widely reviewed across the UK, Europe and Australia, and broadcast nationally in Australia via the ABC, the BBC in the UK as well as radio play throughout Europe and North America. Recently she was included in sound retrospectives via London's GV Arts Gallery and Artisphere in Arlington,

MULTIMEDIA ROOM

10AM - 1PM

KATE CARR, *Tiny Portraits*

BIO (cont.)

Virginia. She runs the Flaming Pines record label and lives in Belfast.

PROGRAMME NOTES

Tiny Portraits is a collaborative platform and all pieces are by the listed artists. Website design and programming by Arash Akbari.

HARTY ROOM

1PM

SIMON MAWHINNEY

PROGRAMME NOTES

This concert will showcase a range of investigations that Simon Mawhinney has explored in his piano writing, ranging from computer-assisted harmonic procedures, to sustained reconsideration of thorny intervallic troubles, to the embrace of new types of key attack. The concert also contains a set of pieces written for the ultimate constraint, entitled Solo Fingers.

MULTIMEDIA ROOM

2PM - 5PM

LOUISE HARRIS, *Plexus: braid, interweave, entwine*

BIO

Louise Harris is an electronic and audiovisual composer. She is also Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. Louise specialises in the creation of complex audiovisual relationships utilising electronic music and computer-generated visual environments. Her work has been extensively performed and exhibited both nationally and internationally.

PROGRAMME NOTES

Plexus is a dual screen audiovisual work intended for playback on two opposite walls of a small, dark, square space. The work is an exploration of simultaneous compositional process and the development of complementary sonic and visual forms on a micro- and macro-structural level. Ideally, the two screens should be displayed opposite one another, with the audience situated in the centre of the two, allowing them to engage with the sonic and visual structures being formed in a variety of ways, both within the work itself and in the way the work behaves in a confined space.

SONIC LAB

12PM

AIDAN DEERY, *Balconry*

BIO

Aidan Deery is a Belfast-based composer and sound artist. Making use of field recordings, Aidan's work ranges from fixed medium compositions to pieces for instrument and live electronics. His compositions have been performed at a variety of festivals, including Sonorities, iFIMPaC and Festival Futura, and at concerts in countries across Europe as well as USA, Mexico and Argentina. He also collaborates with Matilde Meireles to form the field recording duo bunú.

PROGRAMME NOTES

Balconry opens a window on real and imagined soundscapes, and the spaces in between. The source material was mainly recorded on a balcony overlooking a train line, and points towards the city centre of Belfast. The balcony links inner and outer worlds, acting as an immediate portal between the enclosed, indoor space of the apartment and a vast urban environment. The coalescence of spaces creates ambiguity, as one space merges and interacts with the other. Technology, both inner and outer, exacerbates this tension as it has ingrains itself in the sonic environment. The fusion of these elements triggers our imagination, revealing unexpected spaces.

SONIC LAB

12PM

ALEJANDRO CASALES NAVARRETE, *Cyhos*

BIO

Among the awards bestowed the National Award Sonic Visions - Yamaha 2007, The third prize at Rossana Maggia Luigi Russolo Competition 2011, Honorable Mention in the First Latin American Competition Becerra G. Smith, as well, support to complement various artistic projects.

He has presented his work at festivals like: the International Forum of New Music Manuel Enriquez in the years 2010, 11, 12 and 13; EMU International Electroacoustic Music Fest Santa Cecilia Conservatory in Italy in 2009, 10 and 11; NYCEMF 2013 - The New York City Electroacoustic Music Festival; The International Workshop on Computer Music and Audio Technology Taiwan - WOCMAT 2010 and 2012; Electroacoustic Spring Festival of Valencia, Spain. 2010; Spring Festival Electroacoustic Havana, Cuba. 2010; 2aBial Composition from the University of Cordoba, Argentina, 2012; Humanities, Arts and Technology Festival, 2010 University of North Carolina, USA and many more.

PROGRAMME NOTES

Each part of the movements of the sound composition are an universe defined with hundreds of new possibilities open to the indefinite, the transfinite as a loud explosion, like an explosion with reactors of sonic consequences whose shape is to the material an electronic sampling of the prelude to recreate the universe that exceeds the finiteness of the perfect work, that turned into a transfinite somatic sound. The transfinite sound as an ideal work, even before their own time, before the first fugue and sonata, before the first dance and the discovery of fire. That is, superstructure and superstructure - without tempered scales, tones, or finite form - for its massive energy source deterministic - probabilistic statistical universe and has the advantage over the traditional restricted - emotionally neutral musical form.

SONIC LAB

12PM

RICHARD GARRETT, *Penumbra*

BIO

Richard Garrett (1957) is a composer specialising in the use of fuzzy logic and probability for algorithmic composition, audio processing and manipulation. His music has been presented in numerous locations around the world including Austria (Ars Electronica), Canada (TIES), Germany, Greece (ICMC), Ireland, Italy, the UK and the USA. Richard is currently working towards a PhD (AHRC funded) with Andrew Lewis at Bangor University, Wales.

PROGRAMME NOTES

On March 20th 2015, there was a near total eclipse of the Sun, visible from my home in North Wales. The sky dimmed and birds and animals in the surrounding fields fell silent. It was a very eerie experience.

I have seen three such eclipses in my life and, unless I move to another continent, it is unlikely that I shall see more than one other. The Earth and Moon, however, will continue in their orbits and the eclipse cycle will go on for some time.

This piece was inspired by the eclipse and by the intimations of mortality and eternity that accompanied it.

SONIC LAB

12PM

JAMES ANDEAN, *Hyvät matkustajat*

BIO

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and Plucié/DesAndes. He has performed throughout Europe and North America, and his works have been presented around the world. He is a lecturer at the Music, Technology and Innovation Research Centre of De Montfort University.

PROGRAMME NOTES

Hyvät matkustajat (2014) (Finnish for 'Dear Travellers', but also for 'The Good Travellers') began life as a "sonic postcard from Finland", using soundscape field recordings from around the country. This turned out to be only the first stop on its journey, however. The original material was later further developed as material for sonic exploration and spectral transformations, with the external spaces of the original version taking a sharp digital turn inwards, to chart internal spectral landscapes, together with the soundmarks and soundscapes of its first incarnation.

Everything in *Hyvät matkustajat* is made from the original field recordings which first gave birth to the piece.

SONIC LAB

12PM

EDUARDO ABRANTES, *Salt Sand Snow Stepper*

BIO

Eduardo Abrantes (b. 1979 in Lisbon, Portugal) is an artistic researcher, sound artist and filmmaker involved with phenomenology of sound, site-specific performative strategies and exploration of embodiment in relation to creative practices.

In January 2016 he concluded a joint PhD (Södertörns Högskola/Københavns Universitet/ Universidade Nova de Lisboa) titled "Voice and Presence", and dealing with the notion of the human voice framed as a philosophical problem, the acoustics of the extended body in space and an intersubjective interpretation of the concept of sonic territories.

PROGRAMME NOTES

Snow Stepper is an expansive micro-landscape of layered acoustic perceptions. Its nature is mineral, both that which lives within and without the body. Salt like sand, stepping like onto snow – it gathers discrete memories of pleasure in progress against wind, tiredness, boredom and the nurturing anxiety of the creative act.

SONIC LAB

12PM

EDUARDO ABRANTES, *Deader Than Dada*

PROGRAMME NOTES

A sample of meaning stretched between contrasting contexts. Deader Than Dada is a dialogue between two sound memories, and the rhythmic field of expectation connecting them both. Treasuring mood and physicality, it carries the double meaning of the vital need to leave something behind. It is not a song, but it is a pact made between a listener, a singer and a window opener.

Salt Sand Snow Stepper and Deader Than Dada are both part of "Some Days Series", an on-going experiment in soundscape composition using field-recordings, binaural improvisation and sample manipulation.

SONIC LAB

5:30PM

CARLOS G. HERNÁNDEZ, *Madera, carne y hueso... para Julio*

BIO

Carlos G. Hernández (Mexico, 1990-) is a young composer who initiated his composition studies in 2010 with the recognized mexican composer Alejandro Romero at the Superior School of Music in Mexico-City. From 2012 to 2015 he studied the Bachelor in Composition in the Superior School of Music Carl Maria von Weber (Dresden, Germany) with the worldwide renowned composers Mark Andre, José María Sánchez-Verdú and Franz Martin Olbrisch. Throughout his musical studies he has had the opportunity to study with renowned musicians from all around the world, including

SONIC LAB

5:30PM

CARLOS G. HERNÁNDEZ, *Madera, carne y hueso... para Julio*

BIO (cont.)

Roberto Aguirre and Raquel López (Guitar), Carole Chargueron, Franz Martin Olbrisch and Marko Ciciliani (Electronic Music); as well as to participate in master classes and courses with interpreters like Séverine Ballon, Sarah Maria Sun and Alberto Rosado, composers like Georges Aperghis, Brian Ferneyhough, Tristan Murail, Pierluigi Billone, Manos Tsangaris, Raphaël Cendo and Héctor Parra, and in many festivals such as Internationale Ferienkurse für Neue Musik Darmstadt, FIMN Manuel Enríquez and Impuls. He currently studies the Masters in Composition in the University of Arts in Graz (Austria) under the guidance of Clemens Gadenstätter. His music has been performed in many concerts and music festivals in Mexico, Germany, Austria, United States, Argentina, Switzerland, France, Spain and South Korea. His catalogue is conformed by orchestral, ensemble, chamber, solo, choral, vocal- solo, electronic, multimedia, sound-installations and music-theatre pieces.

PROGRAMME NOTES

This piece consists on different layers of short, percussive sounds, extracted from mostly knocking on wooden boards, which were recorded keeping the microphone at an extremely short distance to them (i.e. the wooden boards), in order to preserve the sound qualities of the materials (wood, flesh and bone) in the best possible way. The samples were afterwards organized according to their different qualities of resonance, harmonicity and intensity and placed in a complex fractal structure generated after a first cell or motive; the result is then a textural sound that is only interrupted in determinate moments by other – in this case continuous – wood sounds, thus producing the dialectics and inner tension of the structure of the piece.

FELIPE OTONDO, *Night Study*

BIO

Felipe studied composition at the University of York with Ambrose Field and Roger Marsh focussing on electroacoustic music and music theatre. He composed the music for the BAFTA-award winning radio drama *The glassman* in collaboration with Neil Sorrell and received composition awards in Austria, Brazil, Bulgaria, Czech Republic, France, Italy and Russia. Felipe is currently a senior lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso.

PROGRAMME NOTES

'Oh, night more lovely than the dawn...'

(John of the Cross)

This piece was conceived as a sonic journey through real and imaginary nocturnal landscapes using as a timbral framework the wide palette of percussive and tonal sounds of a Javanese gamelan orchestra. Various kinds of recordings of individual gamelan percussion instruments were used as a basis to develop an organic sonic framework where natural and synthesised sounds were blended and contrasted with nocturnal wildlife field recordings carried out in Chile, Mexico and England. This piece was composed during a residency at the Mexican Centre for Music and Sound Arts (CMMAS) and is sister piece of the award-winning composition 'Night study 1'.

ALFREDO ARDIA & SANDRO L'ABBATE, *Studio N.1*

BIO

Alfredo Ardia

Class 1989, he studied Electronic Music at LEMS - SPACE (Pesaro, Italy) and Music Technology at CMT (Helsinki, Finland), he is currently studying a Master degree at Bauhaus-University of Weimar (Germany).

He is interested in sound, its perception and how it relates with other media, exploring sound phenomena of elementary sound entities and its behaviors. He is inspired by the beauty of physics.

<http://alfredoardia.altervista.org/>

Sandro L'Abbate

Sandro L'Abbate, class 1988. Graduated in photography at Fine Arts Academy in Italy. He is interested in audiovisual production, using interactive and electronics systems to observe physical phenomena. He is currently facing the sea.

<http://sandrolabbate.altervista.org>

PROGRAMME NOTES

A disoriented individual interacts with a virtual space. The body becomes an instrument, therefore able to respond to stimuli according to a specific sound logic.

As any computer program, it is a system where the defects, bugs, disruptions and any kind of interferences, lead to a fragmented pace of the narrative itself. This work was born with the intention of creating a connection between what we see and what we hear, it's a study about connections and interactions of these processes. The simple sound material, sine waves and glitches, presents complex internal movements based on beats phenomenon linked to the dynamics of the video.

CHRISTOS MICHALAKOS,

Pathfinder

BIO

Christos Michalakos is a composer, performer, game designer and software developer. His work explores the relationships between sound, space, games and bespoke performance environments. He has presented works and talked at a wide range of conferences and festivals including the London BIO (cont.)

Jazz Festival (London 2015), Game Developers Conference (San Francisco 2015), ACM Creativity and Cognition (Glasgow 2015), New Interfaces for Musical Expression (Oslo 2011/London 2014/Brisbane 2016), International Computer Music Conference (Ljubljana 2012), International Symposium on Electronic Art (Albuquerque 2012) and Sonorities Festival of Contemporary Music (Belfast 2011/12). Before joining Abertay University in Dundee where he leads the BA (Hons) Sound and Music for Games programme, he worked as lead audio programmer on software used in major films and games including Marvel's Avengers: Age of Ultron, Far Cry 4 and Evolve. Christos holds a BSc in Mathematics (University of Crete 2006), an MSc in Acoustics and Music Technology (University of Edinburgh 2008) and a PhD in Creative Music Practice (University of Edinburgh 2013).

PROGRAMME NOTES

Pathfinder (2016) is an audiovisual performance-game for a solo drummer, exploring the synergies between multiple contemporary creative practices. The work navigates between music composition, improvisation, projection/light art and game art. At its heart lies a bespoke electro-acoustic instrument, the augmented drum-kit, used not only to provide the sonic content of the work in real-time, but also as a highly expressive game controller that interacts with an instrument-specific game. The musical instrument offers a

CHRISTOS MICHALAKOS,

Pathfinder

PROGRAMME NOTES (cont.)

much wider range of expressive possibilities, control and tactile feedback in comparison to a traditional general-purpose game controller, and as a result it affords a very diverse and nuanced gameplay performance. Live electronics, lights, projections and the drum-kit all make up the performance-game's universe, within which the performer has to explore, adjust, navigate and complete a journey.

LISTENING ROOM

10:30AM - 12:30PM

CAMILA MOZZINI,

Layers

BIO

Camila Mozzini is an artist, researcher and doctoral candidate in Art: Production and Investigation at Polytechnic University of Valencia (UPV-Spain) and in Communication at the State University of Rio de Janeiro (UERJ-Brazil), holds a Master's degree in Social Psychology from the Federal University of Rio Grande do Sul (UFRGS) and a Bachelor's degree in Social Communication – Journalism (UFRGS).

Online portfolio: camilamozzini.net

PROGRAMME NOTES

we are increasingly being affected by presences that are no longer restricted to the touch of the epidermis: lives that are updated on social networks, apps for ubiquitous communications via mobile phone, conversations through image and sound softwares... exchanges seeking the speed of simultaneousness, that do not rub the skin, but rather the screens and keyboards of networked devices that project images of a body transformed into pixels. how do we become present today? can we touch through image?

to problematize this question, the performance layers is made upon the following structure: two chairs are placed, one in front of the other, and two white projection boards are placed in the same disposition. in front of the supports, two chairs, one in front of the other, are placed. under each chair, a computer is connected to Skype. above each seat, a projector connected to the computer is placed. the screen is the field of view. the wireless network is the propagation medium. I am in a chair with a mobile phone connected to Skype, waiting for someone to sit in front of me, pick up the phone and read the rules printed on paper above the chair:

LISTENING ROOM

10:30AM - 12:30PM

CAMILA MAZZINI,

Layers

PROGRAMME NOTES (cont.)

- i. sit on the chair
- ii. take the cellphone
- iii. stay as much as you want
- iv. leave the cellphone on the
only look at me through the screen

at the same time as we are relating to each other through the affection between the body, the eye and the screen, the produced images are being projected on the white boards, one in front of the other just like the disposition of the chairs. while the eyes only see the other through the image on the cellphone's screen, the produced images look at one another as if there was no mediation. simultaneously, the body mediated through technology and the image produced by this mediation are put into relationship, denaturalizing the levels of possible experiences with the image. layers works as a tool, a strategy to make visible the many layers of presence in nowadays relationships with digital images created by screens, projectors and mobile phones.

layers is part of the process of a Ph.D. study in Communication (State University of Rio de Janeiro – UERJ, Brazil) and a Ph.D. in Art: Production and Investigation (Polytechnic University of Valencia – UPV, Spain) called in-tense bodies: presential tensions in digitally mediated communications. the aim of this research is to investigate the conditions of relationship with the image in the contemporary as a problem in order to look into the quarrels of matter, presence, representation and body.

LISTENING ROOM

1PM

MATTHEW WHITESIDE, *Unda Malacia*

BIO

Matthew Whiteside is a composer, collaborator and concert programmer based in Glasgow. He writes music for concert, film and collaborative installations often-using live electronics within his work. He is currently working with flutist Carla Rees to write a new piece for contra-bass flute and electronics and on commissions from Cappella Nova and Cottiers Chamber Project for performances in 2016.

Copies of Matthew's music are available from the Contemporary Music Centre, Dublin, Swirely Music and Tetractys. His debut album Dichroic Light is available from iTunes and Amazon.

www.matthewwhiteside.co.uk

PROGRAMME NOTES

Unda Malacia uses water as its source material to create an uneasy meditative experience.

SHANE BYRNE, *SinMara*

BIO

Shane Byrne is a composer of electroacoustic music and is currently a PhD researcher and Hume scholar at Maynooth University. His work focuses on interactivity and participation within electronic music composition. This has led him to design and build several interactive sound art installations that have toured various festivals, exhibitions and universities throughout Ireland.

LISTENING ROOM

1PM

SHANE BYRNE, *SinMara*

PROGRAMME NOTES

This piece's narrative is concerned with anxiety and night terrors. The work borrows its name from a mythological Norse demon that is said to be the catalyst of such experiences.

The techniques that I employed in the construction of the sonic material in this piece were heavily informed by my research into new expressive interfaces for composing electronic music. Motion-sensing and gesture recognition technology in particular were used extensively in aiding me with the processing of audio material.

MARCO FERRAZZA, *Omen*

BIO

Electroacoustic music composer and multimedia performer, Marco Ferrazza studied contemporary art and electronic music. His work, performed in several competitions and festivals, constantly looks into relationships between concrete sounds and computer music, electronic arts and field recording, improvisation and new technologies.

PROGRAMME NOTES

The piece Omen shows a composition strategy made of anticipations, retakes and reiterations. All timbric solutions involved will be mentioned in gestures, and then developed in textures. But every good omen that you respect is also repetition of the message, so the same organizational structure will recur during the piece to confirm every time its informational content.

LISTENING ROOM

1PM

FERGUS KELLY, *Tethered*

BIO

Fergus Kelly, a Dublin artist, works with field recording, soundscape composition, invented instruments and improvisation. In 2005 he established a CDR label and website, Room Temperature, as an outlet for his solo and collaborative work, producing the CDs Unmoor (2005), Material Evidence (2006), Bevel (2006) (with David Lacey), A Host Of Particulars (2007), Strange Weather (2007), Leaching The Pith (2008), Swarf (2009), Fugitive Pitch (2009) Long Range (2010), Unnatural Actuality (2014) and Quiet Forage (2015) (with David Lacey).

A Congregation Of Vapours (2012) and Shot To Shreds (2016) appear on Farpoint Recordings. Neural Atlas (2016) appears on Stolen Mirror.

www.roomtemperature.org

www.asullenrelapse.blogspot.com

PROGRAMME NOTES

Tethered uses field recordings made in Iceland, England and Ireland - contact microphone recordings of a Long Range radio mast, rock pool hydrophone recordings, and omnidirectional microphone recordings within a deep cave, a vacant circus tent, a waste water treatment plant, struck metal fences and passing trains.

The work is about creating a space in which to connect with the sonic environment in a considered and meaningful way. Hearing tends to be relegated to a poor relation to seeing in a visually overloaded world, yet it is something we are surrounded by all the time, and cannot shut off from, even in sleep. Unlike our eyes, we can't close our ears. My work encourages focused listening and a more active and engaged relationship with the sonic environment.

LISTENING ROOM

1PM

ISAAC BAGGALEY, *Eight Dreams*

BIO

Isaac Baggaley works in an office in Sheffield. In his spare time he enjoys walking in the Peak District and dining in budget restaurants. His house is small but comfortable. He shares it with two siamese cats and a woman named Ellon.

PROGRAMME NOTES

In the production of Eight Dreams Isaac conducted eight interviews with close friends and family. In each interview he asked the speaker to describe one memorable dream in detail. No dreams were rejected and no other source sounds were gathered. The tales were each edited down to fragments, transformed into semi mimetic figures and assigned to a speaker.

The result is Eight Dreams - an immersive exploration of other peoples inner worlds told and illustrated through their own voices.

LISTENING ROOM

2PM

VLATKO GEORGIEV, *Elevator*

BIO

Vlatko Georgiev is a composer, music producer and educator. He is classically trained musician with musicianship and production credits for over 20 years. Since 1987 he has performed live at different stages and festivals. He has composed many pieces in various genres, for different settings in different formats, from Radio and TV commercials, music and sound design for computer games, to music for documentaries, theatre plays and children's ballets. Special part of his creative work is dedicated to experimental electronic music, which has been rewarded on couple of occasions.

PROGRAMME NOTES

Elevator traveling starts as awakening from a beautiful dream. Sudden intrusion of imaginary and unpredictable characters transforms dream into nightmare. Going up and down symbolizes ups and downs in our life, and many floor stops as crossroads in real life and difficulties in making decision for our final destination. Polyrhythmic structure (4/4 vs 5/4) represents hesitancy to continue traveling (dreaming) or to exit (waking up) the elevator. In a very few moments, elevator shows its artificial intelligence and ability to make decisions on its own, as sometimes in real life, direction where the things are going are not up to us. Finally, travel ends on a pleasant and desired place... or maybe not.

LISTENING ROOM

2PM

JUAN CARLOS VASQUEZ, *Ysaye Collage*

BIO

Juan Carlos Vasquez is a Colombian composer, sound artist and audio researcher from the Media Lab Helsinki, Aalto University. Vasquez has participated as a sonic artist, composer and/or performer in events within the United States, the United Kingdom, Italy, The Netherlands, Ireland, Spain, Germany, Portugal, France, Finland, Austria, Greece, Russia, Macedonia, South Korea, China, Australia, Brazil, Colombia, Ecuador, Peru, Bolivia, Argentina and Chile, including an acclaimed interactive installation for the Milan Furniture Fair in (Italy) – the largest fair of its kind in the world – reviewed as “one of the most eye-catching sights of the fair” by *The Architects' Journal*, while working as a sound director for a research project at the Pilot University of Colombia.

PROGRAMME NOTES

The “Ysaye Collage” features a radical de-construction of Eugène Ysaÿe's “Sonata for Solo Cello Op.28”. Is part of the “Collages” series, a critically acclaimed series of pieces based on digital sonic postmodern portraits of classical music composers. The “Collages” series use the concept of appropriation in art as a way to build a bridge between electroacoustic music and the classical tradition of music composition.

Not other sources than an original performance of Ysaye's sonata were used in the making of this composition. As many of the audio digital processes include random algorithms, the composer selected this version from close to 100 exports of the piece.

LISTENING ROOM

2PM

ANTONIO D'AMATO, *Lignes et Pointes*

BIO

He is intoxicated by music. He graduated at conservatory in Piano, Harpsichord, Music for multimedia, Music Pedagogy and Electronic music. He also studied composition for eight years, bassoon for three years, baroque organ and audio engineering. In 2010 he was Ondes Martenot student in Strasbourg and Paris, and later Sonology student at ESMUC in Barcelona. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. In summer 2015 he was trainee at ExperimentalStudio des SWR in Freiburg. His works have been performed in Australia, Austria, Belgium, Brazil, Canada, Greece, Italy, Mexico, Slovenia, Sweden, Taiwan and USA.

PROGRAMME NOTES

This piece comes from a research about the possibility of maximizing the transmission of emotions through a synesthetic transposition of abstract paintings into music. In fact from that point of view synesthesia is an interaction of different sensory modalities, assumed that in certain conditions a single sense could activate the others. On this side working on figurative artworks conceived in the 20th century could be a good testbed because the theme of the synesthesia between figurative arts and music has often involved artists of different movements in the 20th century.

The piece is a personal transposition into music of a gouache included in the first set of Constellations by Joan Mirò, chosen by reason of a deep and personal study on chromatic relationships and of abstract geometrical forms conducted by Mirò himself. The piece is formally conceived in two parts, intended as an etude on simple elements, grouped into two basic categories, each part focusing on different families of graphical elements. Long and

LISTENING ROOM

2PM

PROGRAMME NOTES (cont.)

slow elements are exclusively dominant in the first part, while impulsive sounds build up the second part. These elements are selected and extensively overlapped in order to develop an abstract study on basic elements of a music vocabulary.

Here the goal is to attempt forcing the merging of communicative strengths from different art forms through the extraction of the overall shape of each graphical element and a successive superimposition of their general traits to sound elements through intensive dsp.

BRIAY CONDITT-YONKER, *Hypocrisy*

BIO

Briay Conditt is a horn player and composer. She graduated with her masters from the Lamont School of Music with concentration in both performance and composition in June 2016. Briay completed her horn performance studies with Susan McCullough and her composition studies with Dr. Chris Malloy, Dr. Leanna Kirchoff, and William Hill. As a Colorado native, she finds inspiration in nature and enjoys composing outside.

PROGRAMME NOTES

Hypocrisy is an electro acoustic piece utilizing fragments of Noam Chomsky's voice found within an interview by Rhod Sharp, broadcast on BBC Radio

LISTENING ROOM

2PM

BRIAY CONDITT-YONKER, *Hypocrisy*

PROGRAMME NOTES (cont.)

5 Live on 25 November 2015. The intention behind the piece is to present an artistic expression of Chomsky's thoughts on global issues. Emphasizing the importance of understanding and the consequences of current political decisions, it is my objective that *Hypocrisy* captures the frightful nature of the current realities facing the world. Current topics I chose for the sound fragments include: climate change, terrorism, and the potential ramifications of the outcome of the United States' presidential elections.

BORIS BEZEMER, *Spring*

BIO

Boris Bezemer's music strikes a balance between structure and chance, calculation and randomness, plan and improvisation, the standing leg and the playing leg. He prefers basic ideas but to shape and process them with great care. The emphasis on working like this is that the (sonic) world is makeable. Of particular interest is how basic elements yield complex textures, for instance by using algorithms to develop an initial idea.

The composer aims to create new worlds filled with joy and beauty. Yet, there may be a sense of alienation; especially when unnatural aspects of the sounds are developed or when sine tones take the leading role.

LISTENING ROOM

2PM

BORIS BEZEMER, *Spring*

PROGRAMME NOTES

Spring consists entirely of 'springs'. A spring is a detailed sound pattern that can be summarised as rise – jump – shake – rest. It looks like this:

It is a movement, a gesture towards opening up, a constructive element. All 'springs' are different when it comes to the details. As more and more individual springs gradually emerge, they collectively build into a surreal texture. This interplay between gesture and texture is explored throughout the work in various ways, until the entire frequency range is employed. The gradual variation of each detail and the resulting patterns of the original spring gesture are the driving force of the piece. Bigger and more complex textures are formed that take the listener into unique and beautiful sonic territories.

Spring is a family of works that also includes an open ensemble performance and a version for eight loudspeakers.

LISTENING ROOM

2PM

LEO CICALA, *Khoisan*

BIO

Leonardo "Leo" Cicala acousmatic composer, performer, live performer, teacher. Graduated in Electronic Music "cum laude" and instrumentation for band at the Conservatory "T.Schipa" of Lecce, Italy, holds a Bachelor's degree in biology and in nursing and studied Drums and Jazz music.

Grand Prize winner "Bangor Dylan Thomas Prize" in the UK in 2014.

PROGRAMME NOTES

The piece plays on peculiar morphological elements of symbolic this language rich primordial hard consonants and popping. Represents a psychological exploration, of necessity the migration that the dawn of the birth of our species to date is repeated between Africa and Europe. The shape of the track is arranged metaphorically in events which take place as a series of stages. In the first part the evolution of sound events is posted in the wake of a primary gesture that represents the need to do something in response to another. The materials are crushed, and in the following sections, the micro-events intersect to form a series of chimeric constructions that offer the charm of a better world and, on the other, fear of the unknown.

LAWRENCE STREET WORKSHOP

3PM

ANDREA MARINELLI, *Secretshow*

BIO

Andrea Marinelli, Musician and Visual Artist from Milan, Italy. He plays live electronics, guitars and vox starting from songwriting to jazz, to contemporary music, back to traditional expressions and forth. He develops an ethno-musical research around vocal patterns and expressions into traditional cultures.

He works also with photography, mixing ancient cultures' forms with photos taken from digital screens and electronic displays.

<http://andreamarinelli.net/nkisi.htm>

PROGRAMME NOTES

Secretshow is a site-specific composition for live electronics, guitar and overhead projector or lucid prints.

Time: 60 minutes improvised flux

Elements come from Digital and Ancient Cultures:

-Audio samples made of rounded world traditional vocal path.

-Original printed photos by Andrea Marinelli. Subjects (ancient african masks and nkisi) in cooperation with Fondazione Passarè collections.

<http://andreamarinelli.net/secretshows.htm>

FRIDAY 25TH NOVEMBER

LISTENING ROOM

7:30PM

FURNIKER

BIO

FURNIKER is the new project of Franz Schulz created in 2015. After making music for several years under the name SCHULTZ, he decided to take a break and create this new project. Mixture of experimental music, musique concrete, electro or jazz, FURNIKER makes music with the sounds of every day, from all sources, inspired by a moment, an emotion, a desire and thinks each objects around us can be instruments.

<https://soundcloud.com/furniker/>

SATURDAY 26TH NOVEMBER

SONIC LAB

12PM

ROBERTO ZANATA,

Automatic Module

BIO

Roberto Zanata born in Cagliari, Italy where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari. His music is published by Audiomat, Taukay and Vacuamoenia.

PROGRAMME NOTES

“Automatic Module” (5’45”) is an audio/video work generated by a given pattern using various node data. The main intention of this work it’s focused in the possibility to use audio/video objects to implement dynamical processes to the design of a kind of living sound-imagine organism. The goal is the interaction between forms of music and the translation of sound in image and vice versa.

GEORGIOS VAROUTSOS,

Elongation

BIO

Georgios Varoutsos is an Undergraduate student studying Electroacoustic Studies at Concordia University in Montreal, Canada. He explores the field of sound with the wide range of projects he's created, and has been part of 60x60, as well as CLOrk. He's born and raised in Montreal, and continues to live there for the remainder of his studies. His audio creations derive from different inspirations such as field recordings, digital audio processing, synthesis, and experimentation of processing techniques. His signature works encompass an unorthodox depiction of audio processing in mind of creating tension and emotional reactions.

PROGRAMME NOTES

Elongation by Georgios Varoutsos is an exploration piece from the personal recordings conducted over the month of November, 2015. After recording fifty-six different types of instruments, the project was intended to project the capabilities and characteristics of the recorded sounds. The sounds needed to abide by a project ruling which consisted of having every sound subjected to one and/or two initial sound modifications before alternative transformations. The conceptualization of this piece was to begin exploring alternate resources for sound material, my interest was moving away from digital source material and begin practicing my recording skills at the same time. This led to my piece deriving only from my own work and relying on my skills to be presented in every aspect of the piece.

JULIAN SCORDATO,

Constellations

BIO

Julian Scordato studied Composition and Electronic Music in Venice. He specialized in Sound Art at the University of Barcelona. Co-founding member of the Arazzi Laptop Ensemble, he has worked as a Research Assistant for the Sound and Music Processing Lab at the Padua Conservatory of Music. In the context of international conferences, he has presented results related to interactive performance systems. His works have been performed/exhibited in prestigious festivals and institutions in Europe, America and Asia.

PROGRAMME NOTES

This work begins from the exploration of an imaginary celestial space, which is translated into sound space. How does each celestial sphere – starting from its manifestation as a unit – interact with the cosmos where it belongs? How does it react to its law? How does it transform itself integrating with the system, until the loss of identity? In contrast with that process, the constellations act underlining the bodies in their uniqueness by means of creation of symbolic links: beyond the sense, they stand as a classification and articulation device of the individual inside the system.

LIAM MCCARTAN,

Tuning a planet

BIO

Liam McCartan is a recently turned 22-year-old from from Castlewellan but moved to Belfast to study Music at Queens University. Writing music since the age of 13 in the styles of gypsy jazz, flamenco and metal he then moved on to electronic music at age 15. His interest for electroacoustic started with Stockhausen, Boulez and Elaine Reduige but is more inspired by the work of the 'non-academic' experimental electronic artists such as Arca, Roly Porter and Oneohtrix Point Never.

PROGRAMME NOTES

"Tuning a planet" will be diffused first followed by the longer work "Alive". Both pieces were created were created in autumn 2015.

DENNIS DEOVIDES REYES, *Bolgia + Dance of Maria Makiling*

BIO

Recipient of the highly coveted 2015 President's Research Diversity Award of the University of Illinois, Dennis Deovides Reyes III has been selected by the University of London's School of Oriental and African Studies as one of the five composers from around the world to write a new composition for electronics and instruments. He has also been invited to be one of the five panelists in their annual International Composers' Forum at the university. Dennis' composition Bolgia is the only composition from Asia selected at the prestigious 2015 International Electroacoustic Music Festival hosted by the

DENNIS DEOVIDES REYES, *Bolgia + Dance of Maria Makiling*

BIO (cont.)

Conservatorio Santa Cecilia in Rome. Dennis' compositions find inspiration in a wide range of subjects, from Asian music to modern art, and also incorporate elements of Philippine tradition. Dennis is a student of Prof. Scott A. Wyatt.

PROGRAMME NOTES

Bolgia

Bolgia is an Italian word that means pocket or trench. This term has been used by Dante Alighieri in his notable literary work Inferno. According to Alighieri, the eighth circle of hell comprises of ten bolgias, each corresponding to the different types of fraud, including hypocrites, flatters, and fraudulent advisers. Any dead soul guilty of these sins fall into a boliga, where eternal damnation and suffering awaits them. Bolgia is an 8.1 channel composition for fixed media, which depicts Alighieri's journey to the eighth circle of hell, and his experiences to its horrific environment. The musical gestures and sonic events of the piece evoke the different sounds and emotions of hell. Bolgia was constructed at the Experimental Music Studios of the University of Illinois at Urbana-Champaign.

Dance of Maria Makiling

Dance of Maria Makiling is a 5.1 channel fixed media electroacoustic piece depicting the bodily movements of the mythical Filipino character Maria Makiling. Her love, care, and the destruction of her surroundings are some of the ideas used in creating the sonic events and musical gestures of the piece. Interlocking gestures and resultant timbres were employed to show the different movements of Maria Makiling.

CHRIS MALLOY, *Operation Deep Pockets*

BIO

Chris Malloy is a composer in Denver, Colorado, USA. His music has been performed throughout Asia, Europe, and the Americas. His Ph.D. is from Brandeis University, where his principal teacher was Martin Boykan. He chairs the Composition Department at the University of Denver, and also has taught at Brandeis University, the University of Surrey, and the New England Conservatory at Walnut Hill. His scores and recordings are published by Cadenza Music (cadenza-music.com).

PROGRAMME NOTES

Operation Deep Pockets is a multimedia contemplation of decisionmaking and detachment. In August of 1964, U.S. President Lyndon Baines Johnson made a series of phone calls to direct airstrikes in Vietnam, and to order trousers. In Operation Deep Pockets, we hear audio derived from those phone calls, while wartime images punctuate the president's dialogue with Secretary of Defense Robert McNamara.

GRANT PETREY, *Filament*

PROGRAMME NOTES

Grant Petrey's creative practice spans; time based media, curatorial projects, production and research. After gaining diverse experience as a teacher, course leader and as Head of Department, he is currently a Senior Lecturer in Moving Image at University for the Arts London. His fine art practice explores temporality via the triangulation of the still and moving image with the sonic.

VINICIUS GIUSTI, *Eco di Kolongala*

BIO

Vinicius Giusti is a PhD applicant in composition at the Brunel University London. His research is supervised by Jennifer Walshe and supported by CAPES Foundation - Ministry of Education of Brasil. Giusti is a co-founder member of the "Ensemble EntreCompositores" in Brazil and one of the directors and organizers of the Festival "Biennale Music Today" in Curitiba.

PROGRAMME NOTES

The sound material used to compose this piece is basically a recording of Olaf Tzschoppe's piece "Kolongala".

"Eco di kolongala" is a transcription of what happens in the imagination of the listener when he/she is listening to the original piece.

The listener focuses on some sounds or sections of the piece, perhaps left behind some other sounds. He/she repeats the sound events internally, recomposing and rethinking the piece in a mix with his/her feelings, tastes and desires. All these musical ideas are amplified and spatialized around him/herself.

CHRISTIAN ELOY, *Soupir bleu*

BIO

Born in Amiens (France) where he studied flute, chamber music, conducting and composition in Amiens and then at the conservatory national superior of Paris.

Christian ELOY was also the co-founder and the artistic director of the SCRIME, research and creation studio in the University of Bordeaux 1.

Several awards : prize of the european community poetry and music - prize " François de Roubaix "Composer of over fifty pieces, instrumental, electroacoustic, vocal and pedagogical. Published by Billaudot, Fuzeau, Lemoine, Combre, Notissimo and Jobert. Publications at PUF (France), Johnston Ed.(Irlande), MIT press (US), Le mensuel littéraire et poétique (Belgique). Confluences (France).

PROGRAMME NOTES

Music : Christian ELOY - Video : Krunoslav PTICAR

... some blue ... some sounds ... some breaths ...

no story, only your own story with blue and breaths !

Soupir bleu is born from a very free interpretation of Marc Vappereau's installation at Sous La Tente gallery in Bordeaux.

SAM SALEM, *Himlen Var*

BIO

Sam Salem (b. 1982) is a composer based in North London who completed a PhD in Composition at the University of Manchester in 2011.

His working process is one of psychogeographical excavation, an archeology of sound that utilises electronic tools and reconstructive techniques to uncover, illuminate, explore and obscure the musicality and identity of his chosen locations. He writes music for loudspeakers and music for performers, and his work has been performed and awarded nationally and internationally.

Sam is co-artistic director of Distractfold Ensemble and Senior Lecturer at Canterbury Christ Church University.

PROGRAMME NOTES

Himlen Var is 12-channel work that was created with the support of EMS (Elektronmusikstudion) during three residency periods from 2013-2015.

Himlen Var is based upon field-recordings made in the city of Stockholm and the outer Stockholm archipelago (particularly Blidö and Sandhamn), and the analogue synthesizers housed at EMS. It's difficult to summarise my feelings for Stockholm, so I won't attempt it here. This new work is a meditation on the open skies and waters of Stockholm, in all their darkness and shimmering light.

Himlen Var was premiered at Auditorium on March 28th 2015.

Thanks: The staff of Stockholm Public Library and Storkyrkan in Gamla Stan, for out of hours recording access; Ems, for their support and kindness.

DAVE PAYLING, *Circadian Echoes*

BIO

Dave has been a tutor in Music Technologies at Staffordshire University since 2001, teaching MAX/MSP, Quartz Composer, audio mastering and sound synthesis. He is a visual music composer and holds a PhD in Visual Music composition.

Dave's video music compositions have been performed at the Soundings Festival Edinburgh, MANTIS Festival University of Manchester, fLEXiff Experimental Film Festival Sydney Australia, Seeing Sound Bath Spa, NoiseFloor Festival Staffordshire and the Understanding Visual Music Conference in Brasilia, Brazil.

PROGRAMME NOTES

Originally influenced by Norman McClaren's Pas de Deux (nfb.ca/film/pas_de_deux_en), I attempted to create a flowing dance like motion via abstract animation in Quartz Composer. Gestural input to the computer trackpad was designed to initiate rotating sequences of OpenGL curves. These animated curve splines possessed similarities to the movement of a dancer's arms, but are generated entirely synthetically. The addition of video feedback, further processing and multiple overlays created circular forms, less in common with a dancing motion, which interact throughout the evolving video composition.

MATTHEW WHITESIDE, *Solo for Viola D'amore and Electronics*

BIO

Matthew Whiteside, see p 61

Emma Lloyd is a violinist, violist, performer and teacher based in Edinburgh. Her work ranges from period baroque performance to collaborations with composers on cutting-edge new music.

She is currently working towards a PhD at the University of Edinburgh investigating indeterminacy in the performance of new music, having previously studied at the Royal Northern College of Music in Manchester. She is a teacher of violin, viola, and contemporary improvisation.

<http://emmajanelloyd.com>

PROGRAMME NOTES

Solo for Viola D'amore and Electronics was composed for Emma Lloyd. It uses a pressure sensitive glove to allow her to expressively control the electronics.

JONES MARAGRUCCI, *Inhabitated Places*

BIO

Jones Margarucci studied music composition in various Italian conservatories and electroacoustic music composition at the State Conservatory of Music "G. Martucci" and at KMH (Royal College of Music Stockholm) as exchange student, where works as a composer at EMS studios.

PROGRAMME NOTES

Inhabitated Places is a series of three pieces based on the concept of algorithmic composition.

Although the general shape of these pieces has been determined in a conventional way, every sound that one can hear are selected in real time by different algorithms written in SuperCollider.

These algorithms choose randomly audio files from different folders and play them at different speeds (time stretching) and in different moments. This pseudo-random process was also applied to the spatial domain, in fact in this case the amount of reverb was determined randomly between a minimum and a maximum value, and the movements of sounds - elevation and pan position - were determined by a noise generator. The sound materials used come mainly from different records and processing of my improvisation with guitar and/or electroacoustic devices and sounding objects.

These pieces has been composed at the EMS studios in Stockholm.

PATRICK NUNN, *Pareidolia I*

BIO

Patrick Nunn (born 1969) studied with Frank Denyer at Dartington College of Arts, Gary Carpenter at the Royal Welsh College of Music and Drama, and Simon Bainbridge and Jonathan Harvey during his PhD in Composition at the Royal Academy of Music (funded partly by a PRSF Scholarship). His music is published by Cadenza Music and the ABRSM, and also features on Red Sock Records, NMC and sfz music. His latest CD *Morphosis* showcases small-scale and electronic works.

PROGRAMME NOTES

Pareidolia I is the culmination of a project exploring the integration of performance-controlled sensors as a means of connecting and shaping digital sound processing through the expressive control of the performer. It is also a response to the psychological phenomenon known as pareidolia in which a vague and random stimulus (often an image or sound) is perceived as significant. Pareidolia can also be described as a type of apophenia (the experience of seeing meaningful patterns or connections in random or meaningless data). In this piece, short musical gestures and sounds from the bass clarinet become entangled into the fabric of the electronics. The player is encouraged to explore how the sensors influence and 'nudge' the electronic reflections of their own sound into more meaningful patterns akin to shaping columns of smoke that have their own trajectory yet can be manipulated into swirling shapes by disturbing the air around them. Every performance will therefore be unique.

Pareidolia I was written for and dedicated to Sarah Watts. It was first performed by Sarah Watts (bass clarinet) and Patrick Nunn (electronics) on the 10th February 2012 at the Lindsay Hall, Keele University as part of the SABRe bass clarinet conference.

SONIC LAB

10PM

THOMAS BJELKEBORN, *Howling Shouts*

BIO

SQ (aka Sound Quartet) is imaginary soundscapes, electronic experimentalism, composed impro art of electrified sounds and images, an ever changing gathering of electronic/acoustic musicians and visual artists. SQ often tour as a trio with a duo setting on stage extended with visuals. In this setting SQ is frequently extended to a trio with Viktor Zeidner on analog visuals. SQ is currently involved in music projects with Nadia Ratsimandrecy (FR) and experimental research at SOPI Helsingfors with Koray Tahiroglu (T). www.soundquartet.se

Thomas Bjelkeborn is a sound artist, electronic musician and acousmatic composer from Sweden. He is also a curator for the PUSH festival and Lamour in Gävle and Fylkingen/Lamour Stockholm. He has performed at electroacoustic and electronic festivals on all continents.

Paul Pignon has been playing and composing music of almost every kind for nearly 60 years, he has a physics degree and is a pioneer in EAM. His first foray into non-idiomatic improvisation was in Oxford 1962. He has lived about equally in the UK, Yugoslavia and Sweden.

PROGRAMME NOTES

Howling Shouts is an energetic work where the realtime electronics confronts, comment on and reshape phrases and sounds from a multitude of acoustic wind instruments. The work is performed by SQ (aka Sound Quartet), multi-instrumentalists Paul Pignon and Thomas Bjelkeborn.

SONIC LAB

10PM

BRIAN CONNOLLY, *Invisibilia*

BIO

Brian Connolly is a PhD student at Maynooth University with research interests in the application of psychoacoustic phenomena concerning the non-linearities of the inner ear within composition. Brian has composed the music for Keith Barry's The Dark Side tour as well as having written and presented the RTÉ lyric fm documentary Why Music Can't Stay Still.

The composer's ground-breaking research into the ear as an instrument has been accepted for inclusion in programs with SMC and ISTCC (Ireland), NI Science Festival (Northern Ireland), TIES (Canada), INTER- (Scotland), SSC, INTIME and BEAST FEaST (England), ASA (USA), MUSLAB (Mexico) and NAA (China).

<https://soundcloud.com/brianconnolly-1>

PROGRAMME NOTES

This work explores the application of otoacoustic emissions (OAEs) as compositional material. OAEs are detectable tones which are emitted backwards through the ear in response to acoustic stimuli. The listener's own ears become instruments performing central material within this piece. A powerful sensory journey is experienced in *Invisibilia*. The ear is no longer a passive sensory organ in the listening experience. Here, it is considered to be an active participant in the musical process.

BIO

Tommy Davis, saxophones
Gordon Fitzell, composer / live electronics

REVOLUTION ENSEMBLE is an experimental group dedicated to pushing physical and musical boundaries through exploring improvisation, graphic scores, electronics and interdisciplinary collaborations. Based in Montreal, the core members are Gordon Fitzell and Tommy Davis, who invite other artists on a rotating basis to perform for specific project-based performances. They have collaborated on performance projects in Canada and France, including the Strata New Music Festival and the World Saxophone Congress.

Canadian composer and multimedia artist GORDON FITZELL has worked with diverse ensembles including Norwegian group BIT20 Ensemble, American sextet eighth blackbird, and Brazil's PianOrquestra. His music has been conducted by Robert Aitken, Véronique Lacroix, Reinbert de Leeuw and Bramwell Tovey, and is featured on multiple Grammy-winning, Juno-nominated and West Coast Music Award-nominated recordings. Upcoming performances in 2016 include works at the Pan Music Festival (Seoul) and the Ensemble Mosaik concert series (Berlin).

TOMMY DAVIS regularly performs on six members of the saxophone family in collaborative, multidisciplinary and chamber music settings, where he explores the integration of theatre, movement, electronics, video and improvisation. As an improviser, Tommy regularly works with numerous ensembles on projects throughout Montreal.

PROGRAMME NOTES

r/evolution is a moto perpetuo work featuring uncommonly long phrases, trajectories and transformations. The piece requires extended circular breathing and the virtuosic execution of multiple simultaneous performance techniques. These techniques include multiphonics and other false fingerings, whisper tones, vocalizing/growl, pitched key clicks, and a blended teeth-on-reed embouchure. Fluidity of co- presentation and transformation across these techniques is essential to the continually evolving character of the work. Contact and clip microphone signals are processed in real time to create an expanded and immersive listening environment. The acoustic version of this work has been performed in Canada and France; this tour constitutes the premiere of the spatial audio version. Commissioned with the support of the Manitoba Arts Council and dedicated to saxophonist Tommy Davis.

SONIC LAB

10PM

ROGERIO COSTA, *Costa*

BIO

Costa is a professor, composer, saxophonist and researcher with an undergraduate and graduate degrees from the Music Department of ECA-USP (School of Communication and Arts of University of São Paulo). His PhD is from the Department of Communication and Semiotics at PUC-SP (Pontifical Catholic University of São Paulo). In 2002 he joined the teaching staff of the music department of ECA/ USP. Costa is currently a researcher affiliated to NuSom, Núcleo de Pesquisas em Sonologia (Research Center in Sonology) at the University of São Paulo (funded by FAPESP - São Paulo Research Foundation), coordinated by Prof. Fernando Iazzetta.

www.rogeriocosta.mus.br and <https://soundcloud.com/rogeriomoraescosta>

PROGRAMME NOTES

This is a performance of free improvisation (saxophone solo) with the use of electronic processing in real time. In a context like this it can be said that a musician who uses an acoustic instrument and electronic processing in real time works with a kind of “hybrid machine (acoustic and digital) of creative performance” that can be summarized in the following formula: musician + acoustic instrument + digital instrument (microphone + interfaces + computer + patch + speakers) + performance environment. These two types of instruments coupled imply different actuation strategies: acoustic instrument becomes almost an extension of the body. The digital instrument works as a tool external to the body, whose information has to be interpreted. In a certain way, the environment of this kind of performance could be defined as ecological, since it is totally space and time specific.

SONIC LAB

10PM

FERNANDO VISOCKIS, *Ramshackle Dystonia*

BIO

São Paulo, Brazil, 1987. Lives and works in Helsinki, Finland.

Fernando Visockis is a multimedia artist with vast interests in music composition [electronic and acoustic], audiovisual installations, digital media and sound art.

His music work is released by the Russian label Kotä Records.

<http://fernandovisockis.net>

PROGRAMME NOTES

Ramshackle Dystonia is an audiovisual performance created in 2015 by the multimedia artist Fernando Visockis.

In this work, following the artist's previous researches on sonic visualisation in live acts, a synthetic pallet of minimalistic music and visual gestures are generated and recomposed in real time in order to involve the audience in a synaesthetic and immersive sensorial experience.

The performance is divided into different parts that wander through a vast exploration of several electronic music genres: minimal, microbeats, drone, ambient and noise music.

The artist makes use of two different sensors to perform the piece: one IR camera that tracks his hands movements in space and one band with EMG sensors that detects the electrical activity of the performer's muscles. The performer's arms and hands movements then generate all the audiovisual content in real time, offering a view over the concepts of “multimedia instruments” and “new musical interfaces”. By using these body tracking sensors, the performance explores the usage of “natural user interface” during live acts. The embodiment aspect of the concert aims towards new creative ways of dealing with the performer on stage, his/her exploration in a real time fashion and seeks for ways to advance capabilities of the laptop as an instrument.

SONIC LAB

10PM

FERNANDO VISOCKIS, *Ramshackle Dystonia*

PROGRAMME NOTES (cont.)

Thus, the work exists as a framework for questioning, rethinking the task of the performer in the field of the so called computer music, replacing the performer into a place in which he is more than a “button presser”.

TIMO DUFNER, *Markov Chain #47*

BIO

Timo Dufner is a musician, visual artist and in the field of media and information technology. As a VJ, he performs as an AudioVideo Live Act while he is also part of various production teams in electronic music. The main focus of his work lies in the exploitation of software failures, so called glitches, real time processing, live coding, machine learning as well as the direct interaction of sound and image.

PROGRAMME NOTES

Markov Chain #47 is a audio-visual performance based on machine learning algorithms and sensorial input as well as local radio signals. The Audio and Video is generated by separate markov chains (a statistical model based on random decisions) but both parts are interacting at the moment of presentation. The artist himself is reduced to be a moderator or curator of the show. (Improvised Audio-Video Drone Noise Ambient show).

LISTENING ROOM

10AM

PABLO SANZ, *Xirminja Nahpy Berry*

BIO

Pablo Sanz is an artist, composer and sound recordist. He makes site-specific projects, multichannel installations, immersive live performances, headphone pieces and publications. He is currently based at the Sonic Arts Research Centre (SARC) in Belfast, working towards a creative practice portfolio PhD (Sound ~ Space ~ Perception: Environmental Composition Approaches). <http://pablosanz.info>

PROGRAMME NOTES

Xirminja Nahpy Berry is an immersion into the sonic environments of flooded tropical rainforests in the Brazilian Central Amazon region. The project is based on an extensive series of spatial long- form recordings made over a several week period during the dry season of 2015 at multiple sites across the Mamirauá and Amanã Reserves. The installation consists of a sonic-spatial composition exploring the stunning complexity of the sonic mesh created by insects, birds, amphibians, reptiles, mammals, plants and water through a 24-hour cycle.

SATURDAY 26TH NOVEMBER

CATALYST ARTS GALLERY

12PM - 6PM

DÁVID SOMLÓ, *Mandala*

BIO

Dávid Somló is a Hungarian interdisciplinary artist currently based in London. He works with sound, performance, improvisation and composition. He holds an Mmus in Interdisciplinary Composition from Goldsmiths College, London and an MA in Sociology from ELTE, Budapest.

Somló combines sound art and live art. In his performance practice he is interested in the small, important moments of human interactions and in exploring the relations of the physical, the social and personal space through sound and movement. He composes situations.

PROGRAMME NOTES

'Mandala' is a durational immersive participatory live art/sound art performance. The piece is performed by randomly chosen audience members who are following various pathways and carrying portable sound sources containing the musical composition.

Concept, Composition Dávid Somló. Light and Sound design Dániel Sándor. Commissioned by Oxford Contemporary Music. Supported by Arts Council England, The Yard Theatre, Minirig Speakers, Aberdeen City Council, Wimbledon College of Arts

SATURDAY 26TH NOVEMBER

HARTY ROOM

7PM

Daniel Moser, *Ides of March and Tabortuznel* for ensemble

BIO

Daniel Moser is a prolific Austrian composer of chamber and instrumental music. A student of Tristan Murail, he is also a professional violist, specialising in new music techniques, who plays with Ensemble Zeitfluss in Graz and with many other Austrian ensembles.

PROGRAMME NOTES

These instrumental pieces are excerpts from the larger 2015 work 'Arbitrarium', a multi-media performance collaboration with the artist Benjamin Zanon; together they exhibit both the powerful drama and the simplicity embraced by Moser's work.

Joanna Lee, *The Hungry Caterpillar* for solo piano

BIO

English composer Joanna Lee has worked in a range of instrumental and dramatic media. Her opera for children *The Way Back Home* has been produced in London, Paris and Stockholm, while the 2015 Proms included *Hammer Of Solitude*, a collaboration with BCMG.

PROGRAMME NOTES

This solo piece is based around an 8-note tone row (first heard complete in bar 44) and was composed as a study to see how this could be developed, a metamorphosis akin to a caterpillar/butterfly. The title is inspired by the children's book 'The Very Hungry Caterpillar'.

HARTY ROOM

7PM

Camden Reeves, *Starlight Squid* for piano trio

BIO

Composer Camden Reeves is also a leading teacher of composition. A student of Sir Peter Maxwell Davies and Philip Grange, he also studied at Sibelius Academy in Finland. He is now Head of Music at Manchester University.

PROGRAMME NOTES

This short trio from 2001 takes as its main theme the 10th Century plainchant *ave maris stella* ("Hail, Star of the Sea"), a melody that has fascinated numerous composers over the ages. This melody provides the central thread for the work's structure, in the manner of a *cantus firmus*.

Perry Goldstein, *Total Absorption* for bass clarinet

BIO

Perry Goldstein is a distinguished American composer, teacher and writer on music; numerous works in his large instrumental output have been performed and recorded, while as a writer he has contributed extensively on modern repertoire. He is Chair and Professor of Music at Stony Brook University, New York.

PROGRAMME NOTES

This four-minute *tour-de-force* was written for the American clarinetist Michael Lowenstern in 1994. Its mesmerising energy certainly requires sustained concentration from performer and listener alike.

HARTY ROOM

7PM

Kevin Volans, *Looping Point* for ensemble

BIO

Kevin Volans is one of the most influential composers and thinkers in music today. He studied with Stockhausen in Germany before settling in Ireland; from 1986 to 1989 he was Composer in Residence at Queen's University, since when he has lived in the Republic of Ireland.

PROGRAMME NOTES

Volans writes: 'Looping Point is dedicated to my beloved teacher June Schneider, who intervened at a crucial point in my studies and rescued me from failure. Looping Point primarily refers to the apex of the curve described by a plane looping the loop. The piece was written spontaneously in 2012 with no particular concept in mind.'

Poul Ruders, *Vox In Rama* for violin clarinet and piano

BIO

Ruders is a leading Danish composer of the middle generation, whose output includes symphonies and opera; he first came to prominence with dramatic orchestral canvasses such as *Manhattan Abstraction* and *Thus Saw St John*.

PROGRAMME NOTES

'Vox in Rama' is a 10-minute 'violent scherzo' from 1983, a 'tone-poem on

HARTY ROOM

7PM

Poul Ruders, *Vox In Rama* for violin clarinet and piano

PROGRAMME NOTES (cont.)

the screaming despair', in Ruders' words, on the lines from St Matthew about Rachel's lamentation. Its sustained power transcends the limitations of its modest forces – a continuous rhythmic barrage that eventually dissolves into the familiar chorale strains of 'Es Ist Genug'.

Simon Mawhinney, *Barcode II* for flute and clarinet

BIO

Simon Mawhinney is Lecturer in Music at The Queen's University.

PROGRAMME NOTES

This work is one of series of short pieces for small groups completed by the composer during the early 2000s. It exploits a rapidly evolving textural and rhythmic relationship between flute and clarinet, which is also expressed spatially, as the players draw gradually nearer one to another on the stage. Barcode II is dedicated to Piers Hellawell.

HARTY ROOM

7PM

Piers Hellawell *Weaver Of Grass* for piano and strings

BIO

Piers Hellawell is Professor of Composition at The Queen's University.

PROGRAMME NOTES

This quintet was commissioned by the Schubert Ensemble for their 20th Anniversary, and was premiered by them at the 2003 Brighton Festival. The work forms a continuous sequence, but is in fact a quilting of smaller panels - a collection of related artefacts. The second half actually presents a series of textural variations, culminating in a fierce coda.

Admission price for this concert is £10/£5. Tickets available at the door.

Concert is free for Queen's University Students. Please bring your valid student card with you in order to receive free admission.

SONIC LAB

12PM

STEFANO KALONARIS, *Terror Network for Free Improvisers*

BIO

Stefano Kalonaris is currently a PhD candidate at the Sonic Arts Research Centre, Queen's University, investigating fruitful intersections between Game Theory, Probabilistic Graphical Models and Free Improvisation. He is both a seasoned performer and an avid researcher of a myriad musical styles and cultures.

PROGRAMME NOTES

Terror Network for Free Improvisers is a model of interaction that is situated between dynamical networks, decision theory and free improvisation. This work investigates the societal notion of trust in the context of the creative music practices of free improvisation and networked performance. By electing inferential reasoning as the shaping factor for musical relationships, this work aims at gaining an insight into social behaviours while purposively dissociating from the paradigm of utility, which has informed much of the discourse around the subject of Bayesian games. Can social trust be augmented and/or enhanced amongst/between agents, in the absence of objective goods or quantifiable gains? In other words, can a notion of trust observed within a creative real-time environment help in re-defining social interactions beyond formalised abstractions of network and behaviour based on strategy, best response and rationality? What does this 'other' trust sound like? This work suggests a novel interpretation of the dichotomy sound/silence whereby this binary is explored as a representation of pairwise trust (or lack thereof) over a network of players, from which a sparse and pointillistic sonic landscape emerges. It also challenges other established interpretative binaries, such as bottom-up/top-down and improvised/composed.

SONIC LAB

12PM

TOM WILLIAMS, *Home (Breath Replaced)*

BIO

Tom Williams is an award-winning composer and Course Director of the BA Music Composition and BA Music, and is the leader of INTIME, the experimental music research group at Coventry University. He studied composition at Huddersfield and Keele Universities and has a DMA in composition from Boston University. His recent electroacoustic music song cycle 'Meditations on a Landscape', was premiered at INTIME2015 Symposium by the American soprano Juliana Janes Yaffé. www.tw-hear.com

PROGRAMME NOTES

Home (Breath Replaced) explores the inner, intimate sonic life of the body as home through electroacoustically transformed binaural recordings captured from head recordings of the breath of dancers dancing. All the composed sound material that is heard in the piece was originally either of the dancers breathing or the extraneous sounds of their movement as they work in the space. The sonic imagery emphasizes breathing and resting, waiting and weight, alongside emergent abstract transformations. Giving space and evoking movement at play, here the body is conceived as (an ever changing) home. This piece is part of an ongoing collaborative project with the dancer and dance academic, Vida Middelow.

SUSE RIBEIRO, *Your Trash*

PROGRAMME NOTES

The aim of this performance is to study and explore the interaction between the influence of the electroacoustic system with Ambisonics and sound spatialisation in the performance of improvisation in a percussion setup with Live Electronics.

The goal is to play with the setup around the main microphone array and to interact with binaural listening, through Ambisonic processing and deliver the result to the audience of this in a symmetric diffusion system.

VACUA MOENIA, *Oreibates*

BIO

VacuaMoenia is a team dedicated to soundscape exploration and established in Italy by Fabio R. Lattuca and Pietro Bonanno. With the premise of sonically navigating across abandoned places in Sicily, they have been developing a wide variety of interesting practices, including field recording and composition works, text publications, workshops, talks, among others.

Vacuamœnia starts its action in the Sicilian hinterland, going to play the abandoned villages built to populate rural areas in Sicily during the Fascist period. Pushed by urbanism or nature disasters to forget the countryside, man leaves behind the walls that welcomed him, leaving them empty of meaning. Places lose their definitions and become "Atmospheres". Vacuamœnia

VACUA MOENIA, *Oreibates*

BIO (cont.)

rediscovers these atmospheres through materic action that suggests a vacuum of dense nature, a soundbox. Materials are the musicians, paths and streets are scores written on the ground. Through touch and other senses, each soundscape thus becomes a place of sounds and a work-in-progress musical instrument.

PROGRAMME NOTES

"Oreibates (1953)" is a stereo soundscape composition. Sonic materials were recorded with contact microphones, with Telinga parable and NOS stereo technique.

From the point of view of landscape, Oreibates is a part of the result of VacuaMœnia research in investigating, in many aspects, the relationship between sound and abandoned landscape in Sicily with a focus on rural villages built from the 20s until the late 60s of the last century. In this file were recorded the characteristic acoustic landscapes of Borgo Piano Torre III-IV (built in 1953).

From the point of view of composition, on the other hand, Oreibates is built around the textural differences of the village, put in relation and contrast through gestural differences and the landscape.

The form aims to recreate an imaginary village that re-combines and merges Borgo Piano Torre III-IV sonic characteristics.

SUNDAY 27TH NOVEMBER

SONIC LAB

12PM

MARCIN PIETRUSZEWSKI, *(dia)grammatology of space*

BIO

Marcin Pietruszewski (born 1984) a polish composer and laptop improviser currently based in Edinburgh.

Marcin studied Philosophy and Linguistics at Adam Mickiewicz University in Poznan and RuprechtKarlsUniversität in Heidelberg, Computer Music with Michael Edwards at Edinburgh College of Art. Currently a PhD research under supervision of Florian Hecker and Michael Edwards at Edinburgh College of Art (Edinburgh University).

He is active as a lecturer and tutor of creative coding practice and music technology at Reid School of Music, Edinburgh University.

PROGRAM NOTES

(dia)grammatology of space it's a sound piece and an experimental radio play deployed in a pursuit of multiple and transitive relations interceding ideas, objects and practices which seize technology as an impetus to engineer new sonic, conceptual, social and political worlds. The work consists in a series of exploratory articulations between libretto (in its multilingual rendering), procedures for machine speech analysis/resynthesis and computer music. Its conceptual point of departure is an original text of libretto written by Helen Hester and Katrina Burch (aka yoneda.lemma) from Laboria Cubonics collective and Virginia Barrett of VNS Matrix.

SUNDAY 27TH NOVEMBER

MULTIMEDIA ROOM

PAUL DESTIEU, *Fade-Out*

PROGRAMME NOTES

"Fade-out" is a technical term both used in cinema and sound to designate a transition or an end: the decrease of a signal until silence or complete disappearance. The scene focuses on the progressive burying of a drumset under a gravel flow where each impact is amplified and recorded as crashing on the different instrument's parts. The sequence proposes the immersive experience of a raw technical process, by materializing the transition between two states. The flow produces a rythm section which slowly turns into a sound and visual chocking.

INTERACTION LAB

11AM, 12:30PM, 2PM, 3:30PM

REASSEMBLED, SLIGHTLY ASKEW

PROGRAMME NOTES

Reassembled, Slightly Askew is an autobiographical, immersive audio-based artwork based on Shannon Sickels' experience of falling critically ill with a rare brain infection and her journey of rehabilitation with an acquired brain injury. Audience members experience Reassembled individually, listening to the audio via headphones while lying on a bed. The piece makes use of binaural microphone technology and spatial sound design techniques, causing listeners to feel they are inside Shannon's head, viscerally experiencing her descent into coma, brain surgeries, early days in the hospital, and

INTERACTION LAB

11AM, 12:30PM, 2PM, 3:30PM

BLACK BOX

8PM - LATE

REASSEMBLED, SLIGHTLY ASKEW

SETH ROZANOFF, *Circuit-Extended(2016)*

PROGRAMME NOTES (cont.)

re-integration into the world with a hidden disability. It is a new kind of storytelling, never done before about this topic, that places the listener safely in the first-person perspective with the aim of increasing empathy and understanding.

Reassembled... was made through a 5-year collaboration with an interdisciplinary team of artists led by Shannon Sickels (writer & performer), Paul Stapleton (composer & sound designer), Anna Newell (director), Hanna Slattne (dramaturgy), Stevie Prickett (choreography), and Shannon's consultant neurosurgeon and head injury nurse. It's development and production has been made possible with the support of a Wellcome Trust Arts Award, the Arts Council NI, Sonic Arts Research Centre, Belfast's Metropolitan Arts Centre, and grants from the Arts & Disability Award Ireland scheme.

In its 2015 premiere year, Reassembled had 99 shows across Northern Ireland, including at the Cathedral Quarter Arts Festival (the MAC, Belfast) and BOUNCE Arts & Disability Forum Festival (Lyric Theatre, Belfast). It was awarded 5 stars in the Stage, a Hospital Club h100 Theatre & Performance Award, and been shared at medical conferences and trainings across the UK. It continues to be presented in diverse artistic and educational contexts, including as part of A Nation's Theatre Festival in 2016 at Battersea Arts Centre in London where it was given 4 star reviews in the Guardian, Time Out London and the Evening Standard.

"A real-life ordeal, captured by a daring, disorientating artistic collaboration, which works brilliantly on so many levels...It should be available on prescription." — The Stage ★★★★★

www.reassembled.co.uk

BIO

Seth Rozanoff(USA), currently based in Glasgow, where he is finishing a Phd supervised by Nick Fells. His recent compositions have been realised for himself and one other player, aiming to create musical dialogues within the following broad continua: composer- performer, performer-improviser, pre-recorded and live sound(instrumental and electronic), and open and fixed forms.

<https://soundcloud.com/seth-rozanoff>

<https://sethroz.wordpress.com/>

PROGRAMME NOTES

This work aims to make a musical dialogue within a solo context. This dialogue is present within the contrast arising within the relationship between the live electronic and pre- recorded sound sources performed with. My arrangement of sound materials utilizes digital and analog instruments, rather the sound design in this work, aims toward what Andy Keep describes as instrumentalizing. He states, 'it can be exercised on any object that has the potential to sound or manipulate sound in real time.' Therefore, I will perform with samplers in a way which move away from their typical beat-based role. My performance, rather a way of playing with digital and analog instruments will also draw from the appearance of an interconnected set of parts in a circuit schematic, which is used as a score.

BLACK BOX
8PM - LATE

PHIL MAGUIRE, *this this*

BIO

I make reductive music with computers and recordings of things. Currently, I'm making pieces with sine tones and noise.

Sometimes I write music for instruments; recently I've composed viola and fretless guitar pieces for Garth Knox and Rich Perks.

Elsewhere, I compose soundtracks for puppetry company Sort of Theatre, and play samplers in multimedia ensemble Galvanize & latino-electronic band Arcadio.

I have won 0 prizes.

PROGRAMME NOTES

this this is a multimedia composition project starting in 2014. It explores my (lack of) sense of personal identity. It was premiered in July 2015 at Festival Internacional de Música Experimental in Sao Paulo, Brazil.

this this aims to open dialogue on identity, memory, and place, between myself, the audience, and the materials used.

BLACK BOX
8PM - LATE

ROBERTO MUSANTI, *Rotational Chaos*

BIO

Roberto Musanti, electronic musician and media artist, self-taught, graduated in electronic music, teaches computer science and multimedia programming, currently teaches programming of multimedia systems at the music conservatory in Sassari.

PROGRAM NOTES

“Rotational Chaos” is an audiovisual work where image and sound are equally important.

It explores the relationship between images and sounds, in particular through the relationship of the forms of solids of revolution and the sounds of chaotic generators.

In the foreground, the solids of revolution, whose profile is partially determined by the harmonic components of some sounds produced by chaotic generators, highlight the contrast between the symmetries of their forms and the timbre of the sounds.

In the background, a particle system evolves through the interaction of forces of attraction/repulsion, acting as a “backdrop” of the composition.

Although the composition is abstract, because it is based mainly on the relationship between forms, and between them and the sounds, the graphic materials chosen and their assembly even with the sounds, lead us to a narrative interpretation of the work, constituting a sort of geo/math-fiction.

BLACK BOX
8PM - LATETAKASHI MIYAMOTO, *Ubume*

BIO

Takashi Miyamoto was born in Tokyo in 1992. He graduated in computer music with the Arima Award (Premier Prix) from the Sonology Department, Kunitachi College of Music. His works were selected at the ICMC 2015, at the New York City Electroacoustic Music Festival 2016, at Seoul International Computer Music Festival 2016. He also won the third prize at the Shanghai International Electronic Music Week in 2015.

PROGRAMME NOTE

This piece is composed as tape music. The title “Ubume” is a kind of Chinese apparition. Ubume is the thing that a dead pregnant woman in childbirth was transformed into. Ubume turns into a bird when wearing the fur, and It turns into a woman when taking off the fur. And It barks like an infant. This Piece is composed on the basis of the imagination of Ubume.

All sound materials in this piece are created using Max. The composer creates an original signal processing system on Max, creating many sound materials using the system. Sound layers are entangled to configure a kind of kinetic sound texture.

BLACK BOX
8PM - LATEJOHN ROBERT FERGUSON, *Circles*

BIO

John is a post-digital/electronic musician currently based in Brisbane Australia where he is senior lecturer and head of music technology at Queensland Conservatorium Griffith University. John’s work is published via Contemporary Music Review, Ashgate, Cambridge University Press, Creative Sources Recordings, and Clinical Archives. As well as academic conferences and festivals such as NIME, ICMC, NYCEMF, BEAM, and SEAMUS, he has presented live performance-based works at Borealis Festival for Contemporary Music in Bergen, Open Studio at STEIM in Amsterdam, and Club Transmediale in Berlin.

PROGRAMME NOTES

This is a new work for self-made post-digital/electronic instrument: Circles. This version is a wooden box that contains a single-board computer and two micro-controllers. Bespoke software is written in Pure Data and Arduino, running on Linux. Sampling is via in-built microphone. Semi-random and quasi-intelligent sequencing and the creative negotiation of imagined agency is the main agenda. Focusing on real-time interaction and the multiple connotations of ‘performing technologies’ the goal is a situation where it is unclear whether I am performing the technology or it is performing me. This, to some extent, might seem to undermine what might be perceived as the autonomy of a musician. However, I am not attempting to remove my own agency from the creative process; this is not in any sense a ‘chance’ based approach, but one which involves maximum attention and involvement. My approach explores the features and quirks of digital systems, it pushes beyond the digital to digital-analogue hybrid systems, and it seeks renewal through continuous engagement. Less about being in control of a situation than about ways to find lifelike resonances with which to interact, the relationship between imagination, expectation and material is at the foreground.

BLACK BOX
8PM - LATEJULES RAWLINSON, *SKRIBL*

BIO

Jules Rawlinson (b.1969, UK) designs sounds, visuals and interactions, and performs with live electronics. Jules recently collaborated with Matthew Collings on 'A Requiem for Edward Snowden', which blends live electronics with a chamber trio and realtime visuals, now available on LP/CD/DL from Denovali. Jules has a PhD in Composition from Edinburgh College of Art, University of Edinburgh, where he is a lecturer in Digital Design. For more information visit <http://www.pixelmechanics.com>

PROGRAMME NOTES

SKRIBL (2016, c. 10mins) is an audiovisual composition for solo laptop performer with gestural controllers. The score consists of 'sampled' graffiti tags that are formally arranged to highlight similarity and variation. The performer creates fine detail through interpretive, intuitive and exploratory responses to the score, sound library and DSP processes. Grounded in Hip-Hop culture, there's a musicality to tagging with rhythms and repetitions, and importantly, tags seem spontaneous and improvised, yet crafted and cultivated. The morphology and material character of the tags guides the performer in respect of sound shape, texture and gesture. Graffiti scores are ideally suited to gestural interfaces such as the graphics tablet, which allow us to re-scribe the gestures contained in the tags, creating a shared energy and remediated utterance.

BLACK BOX
8PM - LATE

LUCA SIGURTA

BIO

Luca Sigurtà is an electronic composer since the early 2000s and his new album Warm Glow is out on the Polish label Monotype Records: a great stride in his compelling and very personal musical journey. Shared between the passion for silence and noise, Luca Sigurtà made several releases on labels like Fratto9, Creative Sources, Afe Records, Dokuro, Lisca, Tulip, Karl Schmidt Verlag.

lucasigurta.com
soundcloud.com/sigurta

PROGRAMME NOTES

Emotional electronic noise has become part of a mix together with slow paced rhythms and analogue synth delicate flows: a sort of very original trip-noise-hop ambient; melodies with a remarkable melancholic feel and beautiful digital/analog sounds shows all the potential of his music.

JOHN GARCÍA RUEDA, *Claroscuro*

BIO

John García Rueda is a Colombian musician and improviser. He looks for the intercultural dialogue that makes emphasis into the experience of the memory. García conceives sound and music as a medium to relate to different frameworks and thinks of the fact of getting in touch with cultural symbols as a way of deconstructing the experience of the self.

PROGRAMME NOTES

CLAROSCURO is a sound theatre piece that comprises four parts for an actress, prepared tiple and video. Its origin comes from a ceremonial landscape composed of a set of hypogea carved in the volcanic rock. Although the concept of the piece is based in a specific geographic location, it is an hybrid creation that explores memory and deconstruction.

A person's amnesia provokes a meeting with the archetypes in an imaginary region within the mind – such place is thought to represent the “in-land”, the hypogea that connects a physical space with the perception of the hyper-real.

NATHANIEL BARTLETT & TOBY KAUFMANN-BUHLER, *Heap*

BIO

NATHANIEL BARTLETTI composer, performer, and technologist.

nathanielbartlett.com

His main creative avenue is music for marimba plus threedimensional, high-definition, computergenerated sound. These works seamlessly meld a five-octave acoustic marimba with a powerful Linuxbased computer, custom computer control interfaces, a variety of hardware audio electronics, and eight loudspeakers (plus subwoofer) arranged in a cube.

In addition to studying privately with marimbist Leigh Howard Stevens, Bartlett studied percussion performance at the Eastman School of Music, marimba performance at the Royal Academy of Music, and holds a doctoral degree in music composition from the University of

Wisconsin–Madison. From 2011 to 2013 he was a postdoctoral associate at the Wisconsin Institute for Discovery, working on music technology projects. Born 1978, Madison, WI (USA).

TOBY KAUFMANNBUHLER explores sensory perception and memory through his work with image and sound. This involves the integration of a number of different media including video, film, found/composed sound, text and installation work. He has produced collaborative work with a number of musicians, composers, poets and visual artists, and his installation work utilizing customdesigned video projection has been exhibited in numerous venues.

KaufmannBuhler has exhibited in galleries, museums and cinema screenings throughout the United States and at international venues. KaufmannBuhler received a BA in Fine Arts from the University of South Florida (Tampa, Florida USA) and an MA from the Royal College of Art (London, England). Toby KaufmannBuhler's work can be found at <http://oscillation.org/tkbuhler/>

NATHANIEL BARTLETT & TOBY KAUFMANN-BUHLER, *Heap*

PROGRAMME NOTES

Music (2010)

Heap is a study of the enormous variety of sounds that struck metal objects can produce. The already complex timbres of the metallic sounds are further explored through computer manipulation, and are given spatial form via a listener-immersing array of loudspeakers. Originally created for an eight-channel (cube), three-dimensional loudspeaker array, the work is presented here in four-channel (square) surround. Heap, as heard on this recording, was performed in real-time by Nathaniel Bartlett.

Video (2015)

Heap as a video is a response to the musical work by Nathaniel Bartlett. In parallel to the musical piece, a metal surface was utilized in the making of the video. With this video, a process of digital source and analog manipulation arrives at imagery that constantly responds to the music, and in itself moves between order and chaos depending on this input.

YIORGIS SAKELLARIOU, *Silentium*

BIO

Yiorgis Sakellariou is a composer working in the fields of experimental electronic music and phonography. Having a background in classical and Mediterranean folk music, he came to develop his personal language during the early '00s. He is active internationally being responsible for solo and collaboration albums, having composed music for short films and theatrical performances, leading workshops and ceaselessly performing his music around the globe.

He is a PhD student at Coventry University exploring the ritual of electroacoustic music.

<http://mechaorga.wordpress.com/>

PROGRAMME NOTES

Silentium is an electroacoustic piece based on sounds of bells and church organs that were recorded during a residency at gallery Školská 28 in Prague, in December 2015. Additionally, the piece explores the properties of the churches' sonic atmospheres: the silences, the crackling of wooden chairs, the water dripping down the pipelines and any other notable sonic element. The transformation of sounds in Silentium aims at expanding their physical boundaries without necessarily losing their sonic identity. The use of technology is not merely a tool for sound manipulation but an exploration on the threshold of sonic perception which functions as a spiritual revelation. Through the act of recording, the sounds of bells and churches will be relocated to the performance space, re-enabled through an act of audio-resurrection with the purpose of negotiating their ethereal nature and impact to the listener.

SI WAITE, *Church Belles*

BIO

Si Waite (also known as “National Trevor”) explores the collaboration of human and machine performers in the composition and performance of song-based music. He creates, composes and performs with real-time, interactive-generative systems designed to explore the sweet patch between order and chaos. These systems are designed to be both transparent in terms of their influence on the music, as well as contributing to the visual element of the performance. He lectures in Music at Staffordshire University.

(www.nationaltrevor.com)

PROGRAMME NOTES

My background is a singer-songwriter and a vocalist-guitarist in bands. I wanted to create a system that would function as a co-writer and co-performer in the creation and live realisation of a composition with two-way interaction between musician and machine. I also wanted that system to function in a highly transparent way.

Church bells were selected as the basis for the system as they provide this transparency: they have their own, natural logic that creates a chaotic yet coherent element, which is integral to much of my work.

Pitch detection on the guitar’s signal is used to “ring” the bells – when specific notes are played on the guitar, specific bells are rung. The ringing of the bells in turn pitch shifts the performer’s vocal.

Although modeling a real world machine, it makes artistic and aesthetic sense to explore the possibilities that the digital system affords. As the piece progresses, loud notes on the guitar detach bells from their hinges. Additional sound is generated as they collide with each other and the boundaries of the virtual world.

RENEE COULOMBE, *Sympathetic Resonance*

Sympathetic Resonance (2014-2016) music by René T. Coulombe, Interactive Visual installation by Improvised Alchemy

BIO

Renée T. Coulombe is an artist and musician of considerable breadth. A composer, improviser, media artist, event producer, media scholar and publisher, her works have been performed across the United States, Europe and Oceania. An active scholar, she has published widely on topics in music and contemporary media culture in international anthologies and journals. She is founding director of Banshee Media and the international production collective, Improvised Alchemy, which explore the nexus of emergent technologies and modes of performance and distribution, sustaining collaborations across borders, genres and disciplines.

PROGRAMME NOTES

Sympathetic Resonance is a concert-length, improvisational transmedia suite celebrating the piano as musical instrument, unique sound source, and historico-cultural phenomenon. Each of the four movements engages either directly or indirectly with important contemporary works and composers. “Attack,” incorporates audio from Mario Davidovsky’s *Synchronisms No. 6* for piano and electronics. The second movement, “Sustain” celebrates the addition of the pianos sustain pedal, using a convolution reverberation from the original Deep Listening recording – a 45 second reverb recreating the sound of an underground cistern. All movements features interactive visuals by Improvised Alchemy.

LISTENING ROOM

11AM, 1PM, 3PM

VERA BREMERTON, *Theogyny*

BIO

Italian-born, classically trained, in her musical practice Vera Bremerton blends the harmony and polyphony of classical music with the harsh beats and sounds of industrial and techno. She has researched experimental vocalism, using different timbres, effects and a 4-octaves range. She has extensively performed in UK and Europe. While studying for her music PhD, Vera has composed *Theogyny*, a work themed on mysticism, death and female sexuality. The piece premiered at Newcastle University. Her research interests include the history of vocal performance, electronic music composition and production, feminist studies.

PROGRAMME NOTES

Theogyny. One woman. Sixteen voices. Her identity dissolves into multiple rivulets as she progresses towards mystical ecstasy through sex and death. Her voice multiplies and extends, both angelic and demonic. As she is undone she is one with the Divine. She comes back to life so she can die again.

Theogyny (25 minutes) is a multi-channel, *a cappella* polyphonic piece delivered entirely by Vera's pre-recorded voice. The channels start off quietly then develop until reaching their apex of volume and pitch; then they fall back to quiet, ready to begin again.

The speakers are positioned in the shape of an oval and they direct the sound towards the centre of the performance space. During the performance, Vera sits at a desk in the middle, live-controlling and manipulating the sounds of the vocal channels from her laptop. The audience is free to walk within the sound space, to stand still, to lie down and to choose a vantage listening point. By being surrounded by sound, they find solace in a sonic enclosure that works as a catalyst for their most private emotions.

MULTIMEDIA ROOM

10AM - 3PM

MARCOS LUTYENS, *La Maison du Temps*

BIO

(b. 1964, London – UK)

Lives and works in Los Angeles, USA

Marcos Lutyens's practice has centred on the investigation of consciousness to engage the visitor's embodied experience of art. Lutyens has exhibited internationally such as at dOCUMENTA(13), the Los Angeles County Museum of Art, the Centre Georges Pompidou, the Royal Academy, the National Art Museum of China, MoMA PS1. Lutyens recently launched his book 'Memoirs of a Hypnotist: 100 Days.' Current work includes projects at Manifesta, the Liverpool Biennial, the GAM at Turin.

PROGRAMME NOTES

The project seeks to immerse visitors in the mind-set of 6 authors: Lewis Carroll, Vladimir Nabokov, Marcel Proust, Henry David Thoreau, Virginia Woolf and Ludvig Wittgenstein. The project is part of an extended investigation into authorship, dreams and consciousness in collaboration with Vadim Grigorian.