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## Edinburgh Research Explorer

### Raw Green Rust

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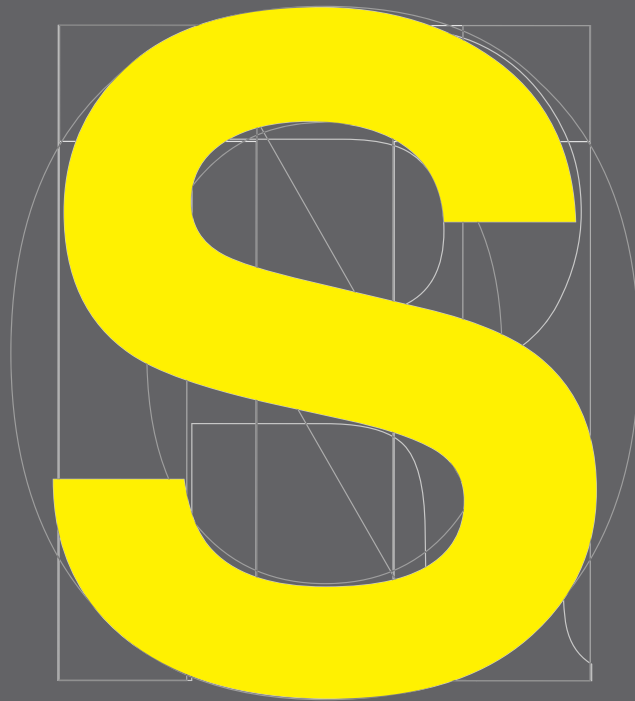
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YOU  
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LIKE  
IT  
**2018**  
17  
TO  
22  
APRIL

## YOU MIGHT NOT LIKE IT

**Once every 2 years, artists from more than 40 countries across the world gather in Belfast for a week of musical adventure. For over 30 years Sonorities has lead the way for musicians, composers, sound artists to make and present work for curious listeners.**

**Come along and experience the experimental world of Sonorities. Most events are absolutely FREE, but tickets must be pre-booked**

**From 18-22 April, locations across Belfast including the most advanced music venue Ireland – The Sonic Lab – play host to all things weird and wonderful. There'll be concerts, club nights, installations, visuals, workshops and more. Occasionally you might leave unimpressed, but more often than not you'll stumble upon something that will change your outlook on music forever.**



# CONCERTS



**CONCERT**

**SONIC LAB**

**WEDNSDAY**

**11AM - FREE**

**Jules Rawlinson,  
Franziska Schroeder,  
Dara Etefaghi:**

*Re-Breather*, 15'00", live  
electronics, saxophone, live  
visuals

**Vinicius Giusti:**

*Abirú*, 10'00", fixed media

**Robert Bentall:**

*Telian*, 16'40", nyckelharpa  
and 8 channel fixed media

**Fergal Dowling and**

**Mihai Cucu:** *Ground and  
Background*, 10'00", video &  
fixed media

# PROGRAMME

## NOTES

### BIOS

**Jules Rawlinson,**  
**Franziska Schroeder,**  
**Dara Etefaghi:**  
*Re-Breather*, 15'00", live  
electronics, saxophone, live  
visuals

The work derives from the notion of breath, breathlessness and restriction. At first highly spare, subtle breath sounds get pushed through the saxophone, exposing the resonances of the instrument and its materials - the saxophonist's materials become the basis for the visual artist who uses these subtle sounds to inform and drive his response, tracing the gestures

of the performer's breath. Live processing of the breath sounds allows us to enhance, as well as to counter the performative materials through filtering, dispersal and accumulation. As the work develops the saxophonist uses circular breathing techniques in order to work herself towards physical exhaustion, which in turn serves as a trigger for the visual and sonic manipulations of the other artists. Additional contractions, dilations and expansions occur inside of physical models of pipes and valves, exploring notions of slippage and seepage which both bridge and feedback into the saxophonist's gestures.

**Franziska Schroeder** is a saxophonist and theorist with research interests in the intersection of critical theory and performance in digital environments, in particular the role of the body in the age of technological change. Franziska is Lecturer at the School of Creative Arts, Belfast, and has published books on performance and the threshold for Cambridge Scholars. She has performed with many international musicians including Joan La Barbara, Pauline Oliveros, Tom Arthurs and Evan Parker.

**Jules Rawlinson** designs sounds, visuals and interactions, and performs with live electronics. His output includes 'A Requiem for Edward Snowden', a collaboration with Matthew Collings which blends live electronics with a chamber trio and realtime visuals. He is a founding member of the LLEAPP network which has fostered an ongoing series of events at UK institutions. Jules has a PhD in Composition from the University of Edinburgh, where he is a lecturer in Digital Design.

# PROGRAMME

## NOTES

### BIOS

**Jules Rawlinson,  
Franziska Schroeder,  
Dara Etefaghi:**  
*Re-Breather*, 15'00", live  
electronics, saxophone, live  
visuals

**Dara Etefaghi** is an audiovisual artist with interest in algorithmic composition. His work is centred around complexity, both theoretically and aesthetically, and aims to treat sound and image as a single component. He experiments with procedural techniques and creates nonlinear virtual reality films using game

engines. His current research is focused on multichannel/multiscreen audiovisual compositions. His theoretical investigation of spatial audiovisual media is deeply connected with his interest in entropy.

**Vinicius Giusti:**  
*Abirú*, 10'00", fixed media

The sound material used for this composition is based off of field

recordings made by Igor Germano Pavezi. The material was created by exploring the sonic environment surrounding his home, and were recorded using a portable recorder and two microphones. The piece aims to develop a relationship between two different sonic worlds. The first will recreate the same listening environment that surrounds Pavezi's home for an audience, while the second represents what was happening in Pavezi's mind throughout the process, as he discovers the variety of sound realities that surround his home. <http://viniciusgiusti.wixsite.com/abiru>

**Giusti** is a PhD applicant at Brunel University London, supervised by Jennifer Walshe and supported by CAPES - Brazil. He studied composition in Curitiba, Brazil, electronic music at the Conservatorio G.B. Martini in Bologna, Italy, and has a Master in composition at the HFK-Bremen, Germany. Giusti's research is currently focused on compositions using indeterminacy, improvisation and relational aesthetics. The compositions are a collaborative work, which combine these conceptual practices with live-electronics for multichannel diffusion systems.



#### **Robert Bentall:** *Telian*, 16'40", nyckelharpa and 8 channel fixed media

**Telian** is a work developed across the course of the Sound and Music Embedded programme with National Sonic Arts Centre (CMMAS) Mexico and The University of Huddersfield.

The work seeks to hybridise Swedish traditional, ambient and electroacoustic styles through its use of Swedish traditional tunes. The work explores relationships between ancient and new technologies, seeking to view the ancient as equally complex to the contemporary. The traditional tunes are reworked and manipulated both live on the nyckelharpa and in the technologically-led electroacoustic part. Time-stretching processes gradually dehumanise how the instrument appears to be played. The music seeks to immerse the listener in the rich timbres of this very resonant and unusual instrument. *Telian* is performed by the composer and also functions as an installation work. *Telian* has been re-worked into an Audio-Visual work titled *Nearer Future*, a collaboration with Heather Lander.

**Rob Bentall** is a composer/performer working with electronic sound and live instruments. His works, which have been heard across Europe as well as North + South America, hybridise ambient, folk, dance, and experimental styles. Rob completed a PhD at the Sonic Arts Research Centre, Belfast, under the supervision of Dr Paul Wilson and Dr Simon Waters. He was the recipient of a Santander Mobility Scholarship to work with Prof. Rodrigo Velloso at the Federal University of Rio de Janeiro, Brazil.

He has held artist residencies at the Electronic Music Studios, Stockholm, Visby International Composers Centre, CMMAS Mexico, University of Huddersfield and Cryptic Glasgow. Rob was a finalist for the 2013 Franz Liszt Composition Prize in Weimar, Germany, and the 2014 Oxford/Sennheiser Electronic Music Prize. Recent work includes *Telian* for Swedish nyckelharpa and 8-channel sound, *Nearer Future*, an immersive audiovisual collaboration with video artist Heather Rose Lander for Glasgow's biennial Sonica Festival 2017, and has written electronic scores for Knaïve Theatre and Impermanence Dance Theatre. He has written about genre hybridity for academic journal *Organised Sound*.

[www.robentall.bandcamp.com](http://www.robentall.bandcamp.com)

## **Fergal Dowling and Mihai Cucu: *Ground and Background*, 10'00", video & fixed media**

**Ground and Background** was composed for Perisonic, a themed concert in which three composers reimagined the Dublin cityscape as an immersive audio-visual experience for surround sound and four video

projections in three distinct movements.

Each movement approaches the urban environment through the metaphor of a journey. In *Ground and Background* the listener is jolted through a fragmented cityscape reconstructed with audio and video jump cuts. Hundreds of impulses, recorded in a dozens of acoustically distinctive exterior spaces, are contrasted with a continuously evolving background. The listener/viewer transverses an imaginary cityscape in which local details become mirrored by their context – where foreground details accumulate into dense gestures, and distant backgrounds condense into localized impulses.

Perisonic was commissioned by Dublin Sound Lab and produced by Sabina Bonnici. The video part was photographed and edited by Mihai Cucu. Gráinne Mulvey and Scott McLaughlin composed Perisonic movements 1 and 3, respectively.

**Fergal Dowling** is a composer, computer musician and ensemble director. He studied composition at Trinity College Dublin and the University of York. His works often combine computer-based interaction and sound spatialisation to engage the listener with a sense of immediacy, and draw on a variety of simple sound materials to create complex inharmonic textures. An active performer of computer music, he co-founded Dublin Sound Lab (2008) and the Music Current Festival in Dublin.

Mihai Cucu has collaborated with many composers and music groups in Ireland, Romania and Europe to make video artworks for music performance. He has worked directly with many composers and groups, including: Gráinne Mulvey, Diana Rotaru, Seducant, John Feeley, RTÉ ConTempo Quartet, Fergal Dowling, Dublin Sound Lab, Irish Composers Collective, Association of Irish Composers, Elizabeth Hilliard, David Bremner, Béal Festival, Music Current Festival and Hilltown Music Festival. His work has been exhibited widely throughout Europe.



**CONCERT**  
**SONIC LAB**  
**WEDNSDAY**  
**5PM - FREE**

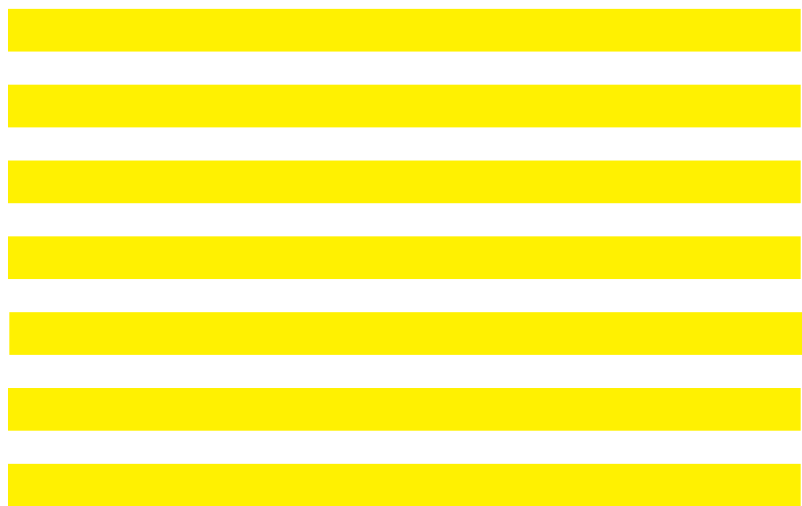
**Gould Piano Trio**

**Lucy Gould** (*violin*), **Alice Neary** (*cello*), **Benjamin Frith** (*piano*), with **Robert Plane** (*clarinet*)

Bela Bartok: *Contrasts*  
Mark Simpson: *After Avedon*

**Interval**

James Macmillan:  
*Piano Trio No 2*  
Maurice Ravel:  
*Piano Trio*



# PROGRAMME

## NOTES

## BIOS

### Gould Piano Trio

Lucy Gould (*violin*),  
Alice Neary (*cello*),  
Benjamin Frith (*piano*),  
with Robert Plane  
(*clarinet*)

Bela Bartok: *Contrasts*  
Mark Simpson: *After  
Avedon*

### Interval

James Macmillan:  
*Piano Trio No 2*  
Maurice Ravel:  
*Piano Trio*

**The Gould Piano Trio**, directly compared to the great Beaux Arts Trio for their “musical fire” and “dedication to the genre” in the Washington Post, have remained at the forefront of the international chamber music scene for a quarter of a Century. Launched by their first prize at the Melbourne Chamber Music Competition and subsequently selected as YCAT Artists, they were “Rising Stars”, making a highly successful debut at New York’s Weill Recital Hall, described by Strad Magazine as ” Pure Gould”.

Their many appearances at London’s Wigmore Hall have included the complete piano trios of Dvorak, Mendelssohn and Schubert – plus in the 2017-18 season, a Beethoven cycle, to celebrate 25 years since their first appearance at this iconic venue.

The trio’s diverse discography includes the main masterpieces of the repertoire, but also many neglected gems, often rediscovered through artistic collaboration. Cycles of Brahms and Dvorak (Champs Hill), Hummel (Naxos) and Beethoven (Somm) – recorded “live” at St. George’s, Bristol- are complimented by single

composer discs of the late romantic British repertoire with clarinettist, Robert Plane. The complete Stanford, Ireland, York Bowen, Robin Milford and Cyril Scott were followed by an entirely contemporary disc containing the piano trios of Sir James MacMillan, Sir Peter Maxwell Davies and Sally Beamish.

**Robert Plane** won the Royal Over-Seas League Music Competition in 1992. Since then his solo and chamber career has taken him to prestigious venues across Europe and beyond, performing Mozart’s Clarinet Concerto in Madrid’s Auditorio Nacional de Musica with the City of London Sinfonia, on tour in the USA with the

# PROGRAMME

## NOTES

## BIOS

### Gould Piano Trio

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Bela Bartok: *Contrasts*  
Mark Simpson: *After Avedon*

### Interval

James Macmillan:  
*Piano Trio No 2*  
Maurice Ravel:  
*Piano Trio*

Virginia Symphony and throughout China with the BBC National Orchestra of Wales, during which his performance at Beijing's National Centre for the Performing Arts was broadcast live to a TV audience of 6 million.

Robert has become particularly known for his performances and recordings of the magnificent English repertoire for clarinet. Gramophone magazine has praised playing of 'ravishing lyricism and conviction by Robert Plane, who has now surely fully occupied the shoes of the late Thea King in his championship of British clarinet music.' His benchmark recording of Finzi's Clarinet Concerto (BBC Radio 3 Building a Library recommendation and part of the Naxos British Music Series which won a Gramophone Award in 1999) is still a regular feature of the playlists of both Radio 3 and Classic FM nearly

twenty years after its initial release. He subsequently recorded discs of music by Bax (a further Gramophone Award shortlisting), John Ireland, Howells, Alwyn, Holbrooke, Robin Milford and Stanford, including Stanford's Clarinet Concerto with the Bournemouth Symphony Orchestra.

Gould Trio

Recently compared to the Beaux Arts Trio by the Washington Post for their 'musical fire' and dedication, the Gould Piano Trio have remained at the forefront of the chamber music scene, having been launched into an international career by winning the first Melbourne International Chamber Music Competition. Familiar to listeners of BBC Radio 3, they perform at major festivals in the UK and abroad, with regular tours in the United States.

# PROGRAMME

## NOTES

## BIOS

### Gould Piano Trio

**Lucy Gould** (*violin*), **Alice Neary** (*cello*), **Benjamin Frith** (*piano*), with **Robert Plane** (*clarinet*)

Bela Bartok: *Contrasts*  
Mark Simpson: *After Avedon*

### Interval

James Macmillan:  
*Piano Trio No 2*  
Maurice Ravel:  
*Piano Trio*

#### **Lucy Gould – Violin**

Lucy studied at the Royal Academy of Music and Indiana University, Bloomington, with Gyorgy Pauk and Josef Gingold. Courses at Prussia Cove, Yale Summer School and the Banff Centre for the Arts, working with Andras Schiff, Menahem Pressler and the Amadeus String Quartet were a great inspiration to her.

In chamber music she is best known as violinist of the Gould Piano Trio, one of the UK's most prestigious ensembles. From early success at the Charles Hennen in Holland and the inaugural Melbourne Competitions and shortlisted for the Royal Philharmonic Society Chamber Award, the Trio now boast an impressive discography, with festival appearances at Edinburgh, Cheltenham, City of London, Bath, Aldeburgh, Spoleto and the BBC Proms. Regular

and extensive tours to the United States have covered major venues in New York, including the Lincoln Center, Frick Collection and Weill Hall, and in Europe highlights have included the Queen's Hall Edinburgh, Amsterdam Concertgebouw and the Brussels Palais des Beaux Arts, as well as recitals in Paris, Cologne, Athens and Vienna, and regular performances at London's Wigmore Hall.

#### **Benjamin Frith – Piano**

Benjamin was encouraged by his teacher, Fanny Waterman, to pursue a musical career after winning the UK Dudley National Piano Competition at 14. Today he has made 17 solo discs and performed with many of the great orchestras and conductors.

At 20 he became a Mozart Memorial Prize winner and was invited by Sir Peter Pears

# PROGRAMME

## NOTES

## BIOS

### Gould Piano Trio

**Lucy Gould** (*violin*), **Alice Neary** (*cello*), **Benjamin Frith** (*piano*), with **Robert Plane** (*clarinet*)

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### Interval

James Macmillan:  
*Piano Trio No 2*  
Maurice Ravel:  
*Piano Trio*

to appear at the Aldeburgh Festival. He achieved international recognition by sharing top prize in the 1986 Busoni International Piano Competition, and 1st prize in the 1989 Arthur Rubinstein International Piano Masters Competition, making his debut at the Edinburgh Festival in 1992 with Beethoven's Diabelli Variations.

A life long interest in chamber music was realised in his becoming a member of the Gould Piano Trio in 1998.

#### **Alice Neary — Cello**

Alice enjoys a distinguished performing career, as both chamber musician and soloist. She has played concertos with many leading orchestras including Scottish Chamber Orchestra, Ulster Orchestra, English Chamber Orchestra, Liverpool Philharmonic, Israel Symphony and Baltimore Symphony.

In addition to being a member of the Gould Piano Trio, Alice regularly plays

with the Nash Ensemble and has appeared as guest cellist with Ensemble 360 and Endellion, Elias, Heath, Sorrel, and Bingham quartets. She collaborates with pianists Benjamin Frith, Gretel Dowdeswell and Daniel Tong. Regular visits to International Musicians Seminar at Prussia Cove, collaborating with such artists as Anthony Marwood, Lesley Hatfield and Daniel Phillips, provide on-going inspiration.





**CONCERT**  
**SONIC LAB**  
**THURSDAY**  
**1.30PM - FREE**

**Felipe Otondo:** *Night Study*  
3, 9'00"  
fixed media

**Donal Sarsfield:** *The Snare Piece*, 11'10"  
snare drum and ride cymbal  
(Simon Limbrick) and fixed  
media

**David Glendinning:** *LUKE*  
8//22 – World premiere, 7'20"  
fixed media

**Conor McAuley and Kevin McCullagh:** *Negative Flow*,  
c.10'00", drum kit, violin and  
live electronics

**Loïse Bulot:** *Radio-Laria*,  
13'50", fixed media

#### **Felipe Otondo:** *Night Study*

3, 9'00"

fixed media

This piece is the last of three works exploring real and imaginary nocturnal soundscapes. It is inspired by subtle rhythmic and timbral relationships found in gamelan music, and structured as

aural journey through various nocturnal sonic landscapes. The composition was created using re-synthesised gamelan samples, carefully blended and contrasted with field recordings made in Chile, Kenya and Mexico. This work will be premiered in 2018 and included in a new CD release by the British label Sargasso.

**Felipe studied** composition at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America and has received awards in various international composition competitions. 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. More information at: <http://www.otondo.net>

#### **Donal Sarsfield:** *The Snare Piece*, 11'10"

snare drum and ride cymbal  
(Simon Limbrick) and fixed  
media

Thoughts tending to ambition they do plot unlikely wonders.

Shakespeare, *The Life and Death of King Richard II*, Act 5, Scene 5.

**Donal Sarsfield** records, transforms and organises sound.

Simon Limbrick's involvement in music embraces performance, composing and education. He was a member of the systems orchestra *The Lost Jockey* and *Man Jumping*, recording for EG Edition, Virgin Records and creating scores for leading dance companies. As a percussionist experienced in a wide range of genres, he continues to create music with artists across the world including leading UK ensembles such as Alabama3, Apartment House, Birmingham Contemporary Music Group, notes inegales, Gavin Bryars and Pete Lockett. He is featured on recordings on Blue Note Records and ECM amongst others. He has premiered

# PROGRAMME

## NOTES

### BIOS

#### **Donal Sarsfield: *The Snare Piece*, 11'10"**

snare drum and ride cymbal  
(Simon Limbrick) and fixed  
media

many new pieces and commissions, many composed for him, including works by Javier Alvarez, Brian Elias, Vic Hoyland, Philip Cashian, Andrew Poppy, Howard Skempton, James Dillon, Frederic Rzewski, Claude Vivier, Thea Musgrave, Harry de Wit, Michael

Wolters and Ed Kelly. An extended durational piece lasting up to 24 hours, surfaces, was created in 2011 in collaboration with the composer James Saunders and with support from the ACGB, then performed in Norwich, Aldeburgh, hcmf and broadcast simultaneously as a live web-stream. In 2013, he was in-residence at the Yehudi Menuhin School and coached young musicians in the celebrations of Britten's music at Aldeburgh. He has produced ten solo CDs, the most recent being 'Relay', a double CD of contemporary steel-pan music, which are frequently broadcast and available on well-known download sites and is currently researching for a PhD at Middlesex University. Sound Composer for the film *3 Church Walk*, nominated for AHRC Award October 2015, directed by Emily Richardson. Six short performative films are now viewable on his Youtube channel. His percussion playing is featured on two CDs of music by Linda Catlin-Smith, performed with ensemble Apartment House, that have been listed as albums of the year in 2016 and 2017, in the UK and around the world. He performed the UK Premiere of Pierluigi Billone's 'Mani de Leonardis' at the London Contemporary Music Festival in December 2018.

<http://www.otondo.net>

#### **David Glendinning: *LUKE* 8//22 – World premiere, 7'20"**

fixed media

# PROGRAMME

## NOTES

## BIOS

### **Conor McAuley and Kevin McCullagh: *Negative Flow*, c.10'00", drum kit, violin and live electronics**

"Mantra-like fiddle motifs sing like warped sirens...Pizzicato strings like groaning wood evolve into strange zither sounds... (in a) set of edgy minimalism" Culture Northern Ireland.

Patterns that permeate the flow of all energy in the universe, inverted, pulled apart, forced through a kaleidoscopic lense of jazz, Irish traditional music and electronica, juxtaposed to the point of maximum saturation, only to dissolve in a cloud of fractured sonic narratives.

**Kevin McCullagh** is a Belfast based fiddle player, sound designer and improviser whose music is informed by a deep knowledge of Irish traditional music. While studying music in Dublin in his twenties, he was bitten by the drum'n'bass bug. This began a love affair with electronic music and he has been exploring the junction between these two disparate styles ever since.

**Conor McAuley** is a Belfast based improviser, recording artist, touring musician, and music educator. Coming from a jazz discipline, he has recently contemporary fusion of Irish-Balkan with BASORK, his love for melodies fused with odd phrasing penetrates his playing style on the kit. A previously active member of QUBe, as well as a meditation practitioner, his improvisations are informed with this dual sense of disjuncture and flow.

### **Loïse Bulot: *Radio-Laria*, 13'50", fixed media**

"Radio-Laria. Electroacoustic, 2017. 13'51. (realized at the Akademie der Künste Berlin for festival Kontakte 20017).

Radiolaria is a specie of plankton. Fascinated by its strange and beautiful appearance I realized this acousmatic piece with the idea of a travel under the surface of a liquid universe, by plunging deeper and deeper into the immenses dark masses of the seabed, revealing by a change of scale a tiny, fantastic, hidden luminous world.

# PROGRAMME

## NOTES

### BIOS

#### **Loïse Bulot: *Radio-Laria*, 13'50", fixed media**

**Loïse Bulot** (1982, France) started her career as a visual artist, thus her work builds an universe through visual arts and music.

Having studied the piano and the graphic arts in Paris, she followed her studies to the School of Fine Arts of Marseille, then to the Academy of Music. She actually develops her work around various projects: electroacoustic and mixed compositions, graphic scores, live performances.

phrasing penetrates his playing style on the kit. A previously active member of QUBe, as well as a meditation practitioner, his improvisations are informed with this dual sense of disjuncture and flow.



**CONCERT**  
**SONIC LAB**

**THURSDAY, 18 APRIL**  
**3.30PM - FREE**

**Chris Malloy:** *A Celestial Breath*, 7'40"  
clarinet (Robert Plane),  
fixed media, animated  
score

**Anton Kozlov:** *The Anatomy of a Flaw* – World premiere, 3'25", fixed media

**Andrew Harrison:** *Dark Aspect* – World premiere, 1'28", video and fixed media

**Inés Wickmann and Francis Dhomont:** *Le Silence du Léthé*, 7'46"  
video and fixed media

**Erik Nyström:** *Spheroid*, c.13'00", Instrumentation  
Juan Carlos Vasquez: *A Chinese Triptych* – World premiere, c.13'00" live electronics

**Juan Carlos Vasquez:** *A Chinese Triptych* – World premiere, 6'00" fixed media.



# PROGRAMME

## NOTES

### BIOS

#### **Chris Malloy: *A Celestial Breath*, 7'40"** clarinet (Robert Plane), fixed media, animated score

"A Celestial Breath" is for solo clarinet, combined with a collection of synthetic sounds derived from that instrument's timbral structure. The clarinetist plays from an animated score, making it possible to synchronize events with

extreme precision. The clarinet material corresponds to traditional phrasing, at times creating an illusion of improvising. Most of the animated score is governed by an algorithm that mitigates extremes of continuity and discontinuity.

The clarinet opens with a quiet, plaintive tune in its lowest range. When the tune reaches a cadential moment, the synthetic sounds force their way in. They start with simple timbres, gradually progressing toward chaos and complexity. An eerie choral drone accompanies a series of phrases that build in duration and intensity as the clarinet climbs toward its highest, loudest notes. After a few last, synthetic gasps, the piece gradually returns to the tranquillity of its opening.

**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.

#### **Anton Kozlov: *The Anatomy of a Flaw* – World premiere, 3'25"**, fixed media

The piece explores the natural flaws of an ageing, classical instrument. The cello scenes are interleaved with psychoacoustic principles that deal with the idea of a flaw in our own hearing mechanism. Together, the two ideas combine to create their own system, one that

balances the realistic principles of instrument design and the artificial properties of electronic music.

**Anton Kozlov:** *The Anatomy of a Flaw* – World premiere, 3'25", fixed media

I'm a Russian composer situated in Belfast. I believe in taking a minimalistic approach when selecting source material. I appreciate every sound source as being able to give any result required.

**Andrew Harrison:** *Dark Aspect* – World premiere, 1'28", video and fixed media

As a keen photographer, composer and general creative type I adore using my practice to immerse myself in a specific place. When experiencing a place through the lens of the camera you can achieve a state of mindfulness and invest in the present

moment, because the demands of paying such close attention to everything around you allow no room for the mind to wander. It is a meditative practice.

*Dark Aspect* developed out of a period of meditative documentation of the Palm House, which is located in Belfast's Botanic Gardens. I spent long afternoons working to create time-lapse photography sequences and videos that capture what I perceive as the essence of that place. Subsequently, time was spent in the studio to score this material in a way that I hope enhances my attempts to express that essence to you, the audience.

The epigraph you will see is an excerpt from the poem *Narcissi*, which is displayed prominently in the Palm House. *Narcissi* reflects on Must's repeated visits to the Palm House over time. As I also had to repeatedly visit this place and engage with it in a very focused way, it makes for an appropriate ending to this miniature.

**Andrew Harrison** is a visual and sonic artist living in Belfast, Northern Ireland. In his current practice he creates both image-led and sound-led works that represent his hometown of Belfast. These works combine a variety of different approaches to engaging with place, often blending the vocabulary of sound art practices like soundscape composition and ambient music with visuals that draw upon a tradition of urban landscape photography.

## Inés Wickmann and Francis Dhomont: *Le Silence du Léthé*, 7'46" video and fixed media

The mythologic Lethe, with its slow and silent stream, was the river where souls drank water to clear the evocations of the past. Mnemosyne, the Memory, intensely observes the transformation of nature, the pass of the prisoner time in a piece of amber or its leak printed in the

trunk of a tree. The forget closes its eyes, memories become noise and immerse in the river where their traces are lost.

**Inés Wickmann** was born in Bogota, Colombia. She graduated from Universidad Javeriana with a BA in Interior Design and a BA in Plastic Arts at Universidad Nacional, Bogota. Later on, Inés earned a Master in Visual Arts and New Media at the University of Quebec (UQAM), Canada. While in Colombia, she studied music and created the program « Sonidos contemporaneos » for the Universidad Nacional radio station. Her production started with paintings and evolved towards tridimensional objects, installations and video. She has participated in numerous individual and collective expositions in Colombia, Mexico, US, Canada and France. Her videos have been displayed at various international festivals. Ines currently lives and works in Avignon, France. <http://www.iwickmann.com>

**Francis Dhomont** was born in Paris, 1926. From 1980 to 1996 he was teaching Electroacoustic Composition at University of Montreal. During 26 years, he shared his activity between France and Quebec. The "Conseil des arts et des lettres du Québec" has awarded him a prestigious career grant. In 1997 he was awarded the Lynch-Staunton Prize of the Canada Council and was a guest of the Deutscher Akademischer Austauschdienst (DAAD), Berlin. Giga-Hertz Prize 2013, Grand Prize for Electronic Music, ZKM Karlsruhe Germany. In 2007 the "Université de Montréal" gave him a Doctorate Honoris causa.

Prize of the SACEM (France) 2007. The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts' Lynch-Staunton Prize, he was also supported by the DAAD for a residence

# PROGRAMME

## NOTES

## BIOS

**Inés Wickmann and Francis Dhomont:** *Le Silence du Léthé*, 7'46" video and fixed media

in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

**Erik Nyström:** *Spheroid*, c.13'00", Instrumentation  
**Juan Carlos Vasquez:** *A Chinese Triptych – World premiere*, c.13'00" live electronics

*Spheroid* was composed in 2016-17, and is a live computer music work which uses improvised performance and algorithmic processes to create spatial texture. The spine of the work is a snowballing irregular loop which synthesises, sequences, deforms and attracts material as it revolves in symbiosis with performance. Developing the piece I was

compelled by the idea of a synthetic ecology where unnamed organisms elasticate and reposition categorical conceptions of species, nature, and technology in a posthuman morphogenesis. The work is always performed in a site-specific spatial configuration, and was created as part of a Leverhulme Early Career Fellowship at BEAST, University of Birmingham, researching synthesis of spatial texture.

**Erik Nyström's** output includes live computer music, electroacoustic works, and sound installations. His current work explores synthesis, space, and human-computer performance. He is currently a Leverhulme Research Fellow at Birmingham Electroacoustic Sound Theatre, University of Birmingham, working on a project which develops an aesthetic and technological model for multi-channel music based entirely on live spatial texture synthesis processes and algorithms. He performs worldwide and his music has been published by empreintes DIGITALes.

## **Juan Carlos Vasquez: *A Chinese Triptych* – World premiere, 6’00” fixed media.**

“A Chinese Triptych” was composed with recordings from an extensive sound documentary made by the artist in the Chinese cities of Hangzhou, Suzhou, Shanghai, Wuxi, Harbin and Beijing during 2017. The piece overlaps sonic events from the rural, the

industrial and the digital China in a single flowing musical discourse, attempting to represent the full-range of highly contrasting ways of living in China. The piece lasts exactly 6 minutes, a number given in China the connotation of events “flowing smoothly”.

The form and proportion of the parts is inspired by the triptych, an art format comprised of three thematically-interrelated parts in which the middle panel is usually the largest. “A Chinese Triptych” features an experimental application in acousmatic music of the motivic-through composition technique, also known as thematic development.

**Juan Carlos Vasquez** is an award-winning composer, and researcher based in Helsinki, Finland. His work has been supported by the Nokia Research Center, the Ministry of Culture of Colombia, AVEK, the Finnish National Gallery, Aalto University, the Arts Promotion Centre in Finland, CW+ and the Royal College of Music in London, UK. His electroacoustic music works are performed constantly around the world with premieres in 27 countries of America, Europe, Asia and Australia.



## CONCERT

### ACCIDENTAL THEATRE

(12-13 Shaftsbury Sq)

THURSDAY, 19 APRIL

5.30PM TO LATE - FREE

**Federico Visi:** *SloMo Study #1*, 10'00", EMG/IMU sensor armbands, laptop, stroboscopic lights

**Saul Rayson:** *The Solace of None*, 20'00"  
snare drum (Saul Rayson) and electronics

**Jon Kipps and Stuart Bowditch:** *Fogou*, 20'00"  
sculpture and electronics

**Steph Horak, Miguel Ortiz and Anna Weisling:** *HOW/WHO/OWH*, 15'00"  
audiovisual free improvisation

**Rob Bentall:** *Music for Nyckelharpa + Electronics*, 22'00", nyckelharpa and 2ch fixed media

**Barry Cullen:** *Amorphous Patches*, 15'00", Live generative/reactive audio visual work using DIY electronics

**Angela Wai Nok Hui & Yi Ling Wo:** *ManiMani#2*, 25'00", Installation and live performance

#### **Federico Visi:** *SloMo Study #1*, 10'00", EMG/IMU sensor armbands, laptop, stroboscopic lights

This piece employs wearable sensors and variable-frequency stroboscopic lights to explore the use of slow and microscopic body movements in electronic music performance and the effect of stroboscopic lights on the perception of movement and time.

The performer's left hand very slowly draws an arc that begins with the left arm across the chest and ends when the arm is fully stretched outwards. The whole movement is performed in about 10 minutes, and marks the beginning and end of the piece. Through the sensors, these slow movements are used to resynthesise a pre-recorded instrumental passage on a much longer timescale, making it possible to linger on each single note and, at the same time, experience it as a single, slowly unfolding event.

The frequency of the stroboscopic light changes progressively following the gestures of the performer, altering the perception the audience has of the fluidity and speed of his movements.

Researcher, composer, and performer, he carried out his doctoral research on music and body movement at the Interdisciplinary Centre for Computer Music Research, Plymouth University, UK. He is currently based in Hamburg, Germany, where he works as a researcher at the Institute for Systematic Musicology, Universität Hamburg, on the ERC project 'Slow Motion: Transformations of Musical Time in Perception and Performance.' His work as a performer focuses on motion and presence of the musician's body.

#### **Saul Rayson:** *The Solace of None*, 20'00" snare drum (Saul Rayson) and electronics

The interaction and reaction, in an environment of flux, with the occasional, reoccurrence of regularity is a starting point in the improvised journey developed during this piece. Some of source material is of a personal origin, from childhood space, to the composer's own

children's words. This is a mixed sound world of oscillations and the known quality and response of a snare drum, which is adapted enough to give an uncertainty to the



#### **Saul Rayson: *The Solace of None*, 20'00"** snare drum (Saul Rayson) and electronics

performer and the audience.

Saul Rayson has explored the adaptations of percussion and building of new instruments to perform with, in both software and hardware design. This is the first time he has done so as a solo performer, which liberates the performance

to being solely an interaction and reaction between performer, machine and the translation of the space between the two.

Composer, improviser and percussionist Saul Rayson studied drums (The Drummers Collective) and obtained a First Class Honours from Queens University, B.Sc. in Music Technology. While drumming for many artists, he also experimented with extending his sound, with both software and hardware environments (Supercollider, Pure Data and Eurorack systems). His use of improvisation has impacted greatly on the composition and performance of his work. Saul now holds a lecturing post at South Eastern Regional Collage in Music.

#### **Jon Kipps and Stuart Bowditch: *Fogou*, 20'00"** sculpture and electronics

Sculptor Jon Kipps and Sound Artist Stuart Bowditch join forces to make a new, one off performance using unique sounds created by an individual sculpture. The sculpture contains no electronic parts, yet when activated by a

series of contact mics and transducers it becomes its own speaker, projecting a new, individual tone which is audible without amplification. Using only this sonic input Bowditch then creates an expansive musical composition, bringing a duration to a static object and encouraging a deeper perception of both the sculpture and the sound. The result is a dynamic, experimental and contemplative fusion of audio and visual stimuli that questions traditional formats for viewing art and listening to live music.

**Stuart Bowditch** is a field recordist, artist and musician that is inspired by location and the people, experiences and objects the he encounters there. In particular he

# PROGRAMME

## NOTES

### BIOS

#### Jon Kipps and Stuart Bowditch: *Fogou, 20'00"* Instrumentation

is interested in sounds that are associated with place, overlooked and overheard noises of the everyday and highlighting the auditory as a defining factor in how we experience a particular environment. [www.stuartbowditch.co.uk](http://www.stuartbowditch.co.uk)

Jon Kipps is an Artist currently based in London. Working between sculpture, installation, photography and painting, he references distinct or potent urban environments by using various construction aesthetics which he combines into bespoke sculptural objects. Kipps Studied at the Slade School of Art in London 2012-14. He exhibits regularly in the UK and has also shown work in Senegal, Japan, France, and Holland. [www.jonkipps.co.uk](http://www.jonkipps.co.uk)

#### Steph Horak, Miguel Ortiz and Anna Weisling: *HOW/WHO/OWH, 15'00"* audiovisual free improvisation

A live improvisation centred around Beer. Horak will use voice and various homemade processing systems including liminal electronics, to explore where the voice sits in electronic environments. She plays with semantics by reciting nonsensical utterances to evoke feelings often found in lyrical songs. Ortiz and Weisling will respond in real time to Horak's utterances with their respective instruments, and copious

amounts of beer.

**Steph Horak** (aka ShelsRevolting) is a sound and video artist, focused on creating systems for voice through the use of home-made software and/or combinations of hardware and DIY electronic instruments. Stylistically, her sound edges somewhere between experimental electronica, songwriting, noise, punk and conceptual soundworks. Horak has collaborated on releases for Mute Records and has an upcoming release on the Fractal Meat Cuts label for her project "threehundredandsixtysix" where she sang a note a day for a year.

<https://stephorak.wordpress.com>, <https://soundcloud.com/sheisrevolting>

**Anna Weisling** explores the relationship between sound and image and the

**Steph Horak, Miguel Ortiz and Anna Weisling: *HOW/WHO/OWH*, 15'00"**  
audiovisual free improvisation

on the use of sensing technologies for creative applications, specifically Digital Instrument Design and its intersection with Composition and Improvisation. He performs using traditional acoustic instruments, laptop improvisations, bio-instruments and hyperinstruments.

performance possibilities shared by both. She has a Master's degree in Sonic Arts from Queen's University Belfast and is currently pursuing a PhD in Digital Media at Georgia Tech.

**Miguel Ortiz** is a Mexican composer, sound artist, and Lecturer of Design and Prototyping at Queen's University Belfast. His work focuses

**Rob Bentall: *Music for Nyckelharpa + Electronics*, 22'00"**,  
nyckelharpa and 2ch fixed media

work Telian. The music seeks to immerse the listener in the rich timbres of this very resonant and unusual instrument, playing on its colourful sound palette and being just a little tongue-in-cheek with a few tuneful references, refracting a well-known pop number through a warped lens.

This work takes pop, ambient, and trance music elements, sieves them through the Swedish nyckelharpa and then attempts to simmer these elements into a single musical dish. The work was written for the club space Texture, a relatively new venue in the centre of Manchester, and was a byproduct of the concert

**Rob Bentall** is a composer/performer working with electronic sound and live instruments. His works, which have been heard across Europe as well as North + South America, hybridise ambient, folk, dance, and experimental styles. Rob completed a PhD at the Sonic Arts Research Centre, Belfast, under the supervision of Dr Paul Wilson and Dr Simon Waters. He was the recipient of a Santander Mobility Scholarship to work with Prof. Rodrigo Velloso at the Federal University of

# PROGRAMME

## NOTES

### BIOS

**Rob Bentall:** *Music for Nyckelharpa + Electronics, 22'00"*, nyckelharpa and 2ch fixed media

Rio de Janeiro, Brazil.  
He has held artist residencies at the Electronic Music Studios, Stockholm, Visby International Composers Centre, CMMAS Mexico, University of Huddersfield and Cryptic Glasgow. Rob was a finalist for the 2013 Franz Liszt Composition Prize in Weimar, Germany, and the 2014 Oxford/Sennheiser Electronic Music Prize. Recent work includes *Telian* for Swedish nyckelharpa and 8-channel sound, *Nearer Future*, an immersive audiovisual collaboration with video artist Heather Rose Lander for Glasgow's biennial Sonica Festival 2017, and has written electronic scores for Knaïve Theatre and Impermanence Dance Theatre. He has written about genre hybridity for academic journal *Organised Sound*. [www.robentall.bandcamp.com](http://www.robentall.bandcamp.com)

**Barry Cullen:** *Amorphous Patches, 15'00"*, Live generative/reactive audio visual work using DIY electronics

Amorphous Patches makes audio and video. Signals are generated and modified using analogue and digital feedback. Modified hardware creates noise in the performance system. This noise is permitted to influence the audio and video output.

**Barry Cullen** is an audio visual enthusiast, based in Belfast.

**Angela Wai Nok Hui & Yi Ling Wo:** *ManiMani#2, 25'00"*, Installation and live performance

The project is inspired by the visual language within musical notations of the piece *Mani.Gonxha* by Pierluigi Billone, where gestures, volume and speed of movement are all precisely indicated in the form of specifically designed signs and labels; one evening the two friends started discussing the translation that has taken place. How does

the language within these graphic notations differ from traditional key signatures and scales, how does a classically trained musician receive these abstract graphic

## Angela Wai Nok Hui & Yi Ling Wo: *ManiMani#2, 25'00"*, Installation and live performance

diagrams as precise instructions? Other than instructions that are received and performed, what is the scope of this abstract field that is now left for a musician to interpret? Through discussions about the piece as well as its unspecificity and areas of discrepancy that Hui utilises as a performer, Yi interprets the flavour

of Mani Gonxha's graphic language intended for sound, and translates it into an image-based version of the performance, at the same time utilising the existing visual motifs that would physically unravel as the piece goes on. Through making imagery that is static and moving, Yi explores the emotions in shapes, painted gestures and movement, as well as the mutually translatable language that allows for manifestations as sound and movements.

**Yi- Ling Wo.** The act of making is often at the core of Yi's practice, the correlation between the ways of making and a chosen subject matter is often one of the most asked questions along the process. What is the significance of a subject matter, the only immaterial presence that is set within imagery and physical objects? This dilemma has for a long time been a subject of interest for Yi-ling Wo.'

**Wai- Nok Angela Hui**, is a London- based percussionist, finished her Master of Music in Performance with distinction at the Royal College of Music. She was one of the percussion finalists in the BBC Young Musician of the Year 2010. She searches for the unexplored possibilities between classical music, musical theatre and art; collaboration with different people; incorporate a multitude of instruments and styles.



**CONCERT**  
**SONIC LAB**

**FRIDAY, 20 APRIL**  
**11.30AM - FREE**

**Pierre Boulez:** *Dialogue de L'Ombre Double*, 20'00", clarinet (Robert Plane) fixed media and scored diffusion

**Ana Paola Santillán**  
**Alcocer:** *Oneirophrenia*, 2'20", video and fixed media

**Thomas McConville:**  
*Technicolour Supersong*, 10'00", fixed media

**Mario Verandi:** *Between the Lines*, 12'05", fixed media

**Harald Günter Kainer:**  
*repaint!*, 7'12", video and fixed media

# PROGRAMME

## NOTES

### BIOS

#### **Pierre Boulez: *Dialogue de L'Ombre Double*, 20'00", clarinet (Robert Plane) fixed media and scored diffusion**

French composer Pierre Boulez wrote *Dialogue de l'ombre double* to celebrate Luciano Berio's sixtieth birthday in 1985. The title, which translates to *Dialogue of the Double Shadow*, was inspired by an excerpt from the 1924 play *Le Soulier de satin* by Paul Claudel. Written for live clarinet and its pre-recorded counterpart, it is an atonal tour de force of technical virtuosity

and timing. The work is divided into thirteen sections beginning with "Sigle initial" and ending with "Sigle final" with alternating Strophes (live clarinet) and Transitions (pre-recorded clarinet). The "shadow" effect and interplay between the two entities is spellbinding, as the tape serves not only as a reflection of the soloist but also as a means of transformation and magnification. As in other compositions by Boulez, spatial relationships dictated by the placement of performers and audience play an integral part. The soloist is stationed in the center of the hall, surrounded by the audience. They, in turn, are placed between the clarinetist and a six-point speaker system resulting in a fascinating challenge to the listener's acoustical perspective. Because the direction of the sound of the same instrument emanates from various speakers, it is like looking at a piece of sculpture from different sides. From chaos to tranquility, one is struck by the emotional contrasts that transcend the work's disciplined, intellectual bent. As in his larger work, *Repons* (1981), Boulez successfully marries electronic technology with red-blooded, live music.

Note by Mona DeQuis

**Pierre Boulez** 1925-2016. He first studied mathematics, then music at the Paris Conservatory (CNSM), where his teachers included Olivier Messiaen and René Leibowitz. In 1954, with the support of Jean-Louis Barrault, he founded the *Domaine musical* in Paris – one of the first concert series dedicated entirely to the performance of modern music – and remained their director until 1967. Boulez began his conducting career in 1958 with the *Südwestfunk Orchestra* in Baden-Baden, Germany. From 1960 to 1962 he taught composition at the Music Academy in Basel. As a composer, conductor and teacher, Pierre Boulez has made a decisive contribution to the development of music in the 20th century and inspired



# PROGRAMME

## NOTES

## BIOS

**Pierre Boulez:** *Dialogue de L'Ombre Double*, 20'00", clarinet (Robert Plane) fixed media and scored diffusion

generations of young musicians with his pioneering spirit. His recordings have earned him a total of 26 Grammys and vast numbers of other prestigious awards.

**Robert Plane** won the Royal Over-Seas League Music Competition in 1992. Since then his solo and chamber career has taken him

to prestigious venues across Europe and beyond, performing Mozart's Clarinet Concerto in Madrid's Auditorio Nacional de Musica with the City of London Sinfonia, on tour in the USA with the Virginia Symphony and throughout China with the BBC National Orchestra of Wales, during which his performance at Beijing's National Centre for the Performing Arts was broadcast live to a TV audience of 6 million. Robert has become particularly known for his performances and recordings of the magnificent English repertoire for clarinet. Gramophone magazine has praised playing of 'ravishing lyricism and conviction by Robert Plane, who has now surely fully occupied the shoes of the late Thea King in his championship of British clarinet music.' His benchmark recording of Finzi's Clarinet Concerto (BBC Radio 3 Building a Library recommendation and part of the Naxos British Music Series which won a Gramophone Award in 1999) is still a regular feature of the playlists of both Radio 3 and Classic FM nearly twenty years after its initial release. He subsequently recorded discs of music by Bax (a further Gramophone Award shortlisting), John Ireland, Howells, Alwyn, Holbrooke, Robin Milford and Stanford, including Stanford's Clarinet Concerto with the Bournemouth Symphony Orchestra.

**Ana Paola Santillán**  
**Alcocer:** *Oneirophrenia*, 2'20", video and fixed media

ONEIROPHRENIA is based on this serious mental disorder. A type of schizophrenia, its symptoms include deliriums, disorientations and other instabilities. It is linked to the extended lack of sleep, hence causing loneliness and isolation.

The music and video is divided into 3 main sections: The first section reflects and leads you to experience the actual view and schizoid state of anguish, confusion and

#### **Ana Paola Santillán** **Alcocer: *Oneirophrenia*,** **2'20", video and fixed** **media**

delusion of a patient with this detrimental illness. The second section encompasses a debate of certain groups of people against forced mental illness treatment and medication, asserting that they cause even more harmful mental effects to patients.

The third section reflects the losing battle of the patient. The schizophrenia is strongly connected risk of suicide attempts and completed suicides. It is believed that more than 40% of people with schizophrenia will attempt suicide at least once. The interaction between the music and the images aids the overall atmosphere of this clinical profile.

She studied her doctorate in composition at McGill University. She has been the recipient of several awards and fellowships including the FULBRIGHT Scholarship; the UNESCO-Aschberg Bursaries for Artists Programme; resident composer at the Virginia Center for the Creative Arts, among others. Her piece NEMESIS, for orchestra, was selected to represent Mexico at the UNESCO 57th International Rostrum of Composers.

#### **Thomas McConville:** ***Technicolour Supersong*,** **10'00", fixed media**

This piece is based around the timbres and rhythms found in modern electronic dance music genres and 80s synth pop.

**Thomas McConville** is an Irish composer and sound artist, working in the field of acoustic and electro-acoustic composition. His works have been performed internationally as part of various gallery installations, festivals and concert hall performances. Under the pseudonym *alice*, McConville has released his compositions through the celebrated label, Schematic records, gaining support from BBC Radio 1, RTÉ Lyric, Radio France and electronic music duo Plaid (Warp Records), among others.

#### **Mario Verandi:** *Between the Lines*, 12'05", fixed media

"Between the lines" is an acousmatic piece commissioned by Folkmar Hein, former director of the Electronic Studios of the Technical University Berlin. The piece includes sound recordings of different objects found at

Folkmar's apartment in Berlin. Some of these sounds were transformed through the use of computer software. Additional material comes from the processing of diverse concrete and electronic sounds. The piece was realized at the composer's home studio and in the Studio for electroacoustic music at the Akademie der Künste Berlin. It was premiered in September 2017 at the Festival Kontakte at the Akademie der Künste in Berlin.

**Mario Verandi** is an argentinean composer and sound artist living in Berlin. He studied music in Argentina and later at the Phonos Electroacoustic Music Studios in Barcelona. He continued his studies at the University of Birmingham (UK) where he completed a PhD in Composition. Verandi was composer-in-residence at La Muse en Circuit (Paris), the Césaré Studio (Reims), TU-Studios Berlin, ZKM (Karlsruhe) and a guest of the 2000 artists-in-berlin programme of the DAAD (Germany).

#### **Harald Günter Kainer:** *repaint!*, 7'12", video and fixed media

The initial concept of arose in association with the artistic term "overpainting" and its extreme: obliteration, in the sense of grounding with blankness. This idea was realised by relatively monochromatic sounds. Silence and gleaming

sounds appear in strong contrast to each other. The video projection examines these relations of structured time and its perception of a further perspective.

**Harald Günter Kainer** is a composer and audiovisual artist based in Berlin. He studied composition and music theory with clemens gadenstätter and composition of electro acoustic music with marko ciciliani at the university of music and performing arts in Graz (Austria).

After first performances of works for ensemble and solo instruments he started to

# PROGRAMME

## NOTES

### BIOS

**Harald Günter Kainer:**  
*repaint!*, 7'12", video and  
fixed media

enlarge upon creating electronic music and audiovisual installation art. The works usually result from an intensive examination of space concepts.

**CONCERT**  
**SONIC LAB**

**FRIDAY, 20 APRIL**  
**2PM - FREE**

**Jules Rawlinson, Dave Murray-Rust and Owen Green:** *Raw Green Rust*, c.25'00", live laptop trio

**Neal Spowage:** *New Track of Unknown Terra II*, 6'21" video and fixed media

**Isaac Gibson:** *Hitchhiker's Purgatory*, 4'00", fixed media

**Marie-Hélène Breault and Martin Bédard\*:** *Replica*, 14'42", fixed media

**Paolo Pastorino:** *Velocità Limite*, 3'30", fixed media



Conseil  
des arts  
et des lettres  
du Québec

## **Jules Rawlinson, Dave Murray-Rust and Owen Green: *Raw Green Rust*, c.25'00", live laptop trio**

Raw Green Rust is a laptop trio that makes gnarly glitch-dub by exploiting the interconnectedness of its constituent members & technical ecosystems. A founding principle of the trio when it formed in 2008 was to try and make a virtue of the confusion of agency

that collective laptop music can exhibit. To this end, an important aspect of our improvising approach is to be constantly sampling and transforming each other, in pursuit of an organic, shifting sound mass. We can embellish this basic approach with various technical mediations that, for instance, (mis)use machine listening technologies to promote or disrupt the continual co-tuning of the three humans on stage.

**Jules Rawlinson** designs sounds, visuals and interactions, and performs with live electronics. His output includes 'A Requiem for Edward Snowden', a collaboration with Matthew Collings which blends live electronics with a chamber trio and real-time visuals. He is a founding member of the LLEAPP network which has fostered an ongoing series of events at UK institutions. Jules has a PhD in Composition from the University of Edinburgh, where he is a lecturer in Digital Design.

**Dave Murray-Rust** is a Lecturer in Design Informatics at Edinburgh University, researching the messy areas between humans and computational systems. Musically, he improvises using laptops and controllers, trying to make computer performance as responsive and generous as possible. As well as Raw Green Rust, he is a core member of Edimpro and Grey Area, exploring how computers, acoustic instruments and scores can all be layered around improvisational practice.

**Owen Green:** I enjoy making soundful systems that breathe and try, playfully, to adapt to their surroundings. Much of what I do involves making such system-compositions as a territory / provocation / instrument for improvising players (usually me plus chums). As of 2017, I work at the University of Huddersfield as a creative coder on the ERC-funded FluCoMa project, developing an ecosystem of tools and techniques for composers to work fluidly with large audio collections.

#### **Neal Spowage:** *New Track of Unknown Terra II*, 6'21", video and fixed media

People and objects form part of a distributed creative system within our ordered and civilised society. We are an intrinsic part of our environment and our thinking processes extend beyond our brain and body into our surroundings, which make us smart and provide

us with creative material.

An industrial ruin is an example of a place that can be a unique lens for human-object interaction since it exists on the fringes of ordered and civilised space. It is a complicated and multi layered dis-ordered environment with which one can collaborate. Furthermore, electronic instruments constructed from the discards of society are appropriate tools with which to investigate the collaborative and performance potential of these spaces.

With interacting with technology and environments in mind, I created an instrument that amplifies the sound of itself being dragged and proceeded to trespass inside the hollowed out dis-ordered space of an abandoned cooling tower.

**Neal Spowage** is an artist and associate of The Dirty Electronics Ensemble in Leicester, Agony Art in London, the DAP LAB at Brunel and the SOMA project in Birmingham. He designs and builds Sculptural Electronic Musical Instruments then composes works for them using the disciplines of Dance, Video Art and Live Art. Neal's research interests include interaction, objects as totems, collaborative relationships across disciplines, interference, disruption, subversion, junk sculpture, ritual and gender dynamics in performance.

#### **Isaac Gibson:** *Hitchhiker's Purgatory*, 4'00", fixed media

This piece was composed for an assignment as part of my 'electroacoustic composition' module. During each lecture, we were given tasks to not only help us stretch our compositional boundaries but to encourage us to talk critically

about our work in front of others – something that was new for me. Considering that I was quite close minded prior to this class, I wanted to compose a piece that showed

#### **Isaac Gibson:** *Hitchhiker's Purgatory,* 4'00", fixed media

my new found understanding and appreciation for electroacoustic music. Every sound within this piece is a household item that has been recorded, edited and manipulated by me, (try and listen to pick out each item!). The name is

inspired by a series of events that took place in the summer of 2015. To cut a long story short, my car happened to break down at 3am forcing me to hitchhike 10 miles back to my house. Oh... and I forgot to mention I had food poisoning at the time. Enjoy!

**Isaac Gibson** is a Northern Irish, award-winning producer, DJ and sound designer. He recently won the highly renowned 'Demolition' producer's competition at the Amsterdam Dance Event. He's had over ten years' experience in the industry and is currently studying music technology at QUB. Over the last few years, he has worked on the scores and sound design of many short films and theatre productions. His inspirations include Hans Zimmer, Nils Frahm, Robert Hood and KiNK.

#### **Marie-Hélène Breault and Martin Bédard\*:** *Replica, 14'42", fixed media*

The Replica project is implied by existential opposition between continuity and transformation contained in the maxim "eadem mutata resurgo" or "I rise again changed but the same". The piece is realized only from flute sounds, mostly from the instrumentalist old

records and new materials generated during a first instrumental writing. Replication of these materials by a second media ecriture created various parts in which are interpreted first, the instrument (flute) and its expressive potential, and secondly, the instrumentalist and its history. Replica in the dichotomous relationship between continuity and transformation is divided into four compositional methods: the contrast between the pure instrumental sound and its reconstructed, the design of new materials from old recordings, the gradual transformation of motivic cells and sonic objects based on repetition and the duplication of the instrumental field to the electroacoustic media (transcription and material development). On the way to



#### **Marie-Hélène Breault and Martin Bédard\*:** *Replica*, 14'42", fixed media

instrumental utopia, the project took the form of an acousmatic piece.

**Marie-Hélène Breault** specializes in 20th- and 21st-century repertoire. She has distinguished herself through her performances of works by

Karlheinz Stockhausen, her participation in the premiere performances of several works by Canadian composers, and her collaborations with theatre and dance artists. Marie-Hélène Breault is a regular performer with the Ensemble contemporain de Montréal (ECM+) and the Société de musique contemporaine du Québec (SMCQ). The winner of numerous awards, she frequently receives grants for her projects from the Canada Council for the Arts (CCA) and the Conseil des arts et des lettres du Québec (CALQ). Marie-Hélène Breault teaches flute at the Université du Québec à Montréal (UQAM).

**Martin Bédard** received the prize magna cum laude in electroacoustic composition at the Conservatoire de musique de Montréal. In 2011, he completed a PhD in electroacoustic composition at the Université de Montréal. Bédard's works have been programmed by over seventy national and international events. He has won or has been selected in twelve international competitions, including an Awards of Distinction at the 2010 Prix Ars electronica (Linz, Austria).

#### **Paolo Pastorino:** *Velocità Limite*, 3'30", fixed media

This work take the cue from a consideration about the speed and amount of information, that we are exposed in each moment of our lives, and of the human actions. The focus of the problem is clearly centered on a very narrow

temporal dimension (from the 1980s to the present) that includes technological, and consequently social, very important changes.

The path taken by Western societies, ranging from pre-industrial to post-industrial age, seems to be characterized not by a linear trend but by a steep curve.

Speed is a central parameter in our daily life, but we must take into account the damage that this can cause to our consciousness. Our inner balance is at risk

# PROGRAMME

## NOTES

### BIOS

#### **Paolo Pastorino:** *Velocità Limite, 3'30"*, fixed media

because the race of mankind towards the future has reached a limit speed for which we are struggling to adapt and it leaves less time for important processes such as critical attention and thinking.

**Paolo Pastorino** (1983) is an Italian guitarist, sound designer, and composer. Since 2006 he starts to work as sound engineer for some Rock, Industrial and Nu-Metal bands. He studied and graduated in computer music and sound technology at the Conservatory of Sassari and he is specialized in new music technologies at the Conservatory of Cagliari.

His compositions have been performed in Italy, France, Spain, Germany, Swiss, UK, USA, Argentina, Japan, Mexico.

# CONCERT

## HARTY ROOM

(School of Music)

FRIDAY, 20 APRIL

4.30PM - FREE

### **Richard Davis and Paula**

**Guzzanti:** *Falling*, c.25'00"

dance and laptop

### **Briay Conditt and Roxanna**

**Alizadeh:** *Mirrors*, 4'31"

dance and fixed media

### **Juan de Dios Magdaleno:**

*Time Warping*, 11'00"

viola and live electronics

#### **Richard Davis and Paula Guzzanti: *Falling*, c.25'00", dance and laptop**

The lyrics of a song contains its own narrative and meaning intended by the songwriter. To the listener, the perceived meaning can be obvious but when obscured, it enables them to imagine their own version of the narrative. What if that narrative was intentionally deconstructed for the

listener to reconstruct and experience through the physicality of the dancing body? *Falling* is an interactive performance which deconstructs the lyrical narrative of a song and presents an opportunity for the exploration of its words and meaning through the physical movement of improvisational dance. Words inform movement, movement affects words, creating a dialogue between the dancer and the heard narrative through the mediation of motion capture.

**Richard Davis** is an artist and musician currently undertaking a PhD at the Sonic Arts Research Centre in Queen's University Belfast, researching ways of listening to the voice through physical engagement with technology. Converging his own musical recordings with interactive art, he deconstructs his songs, focusing specifically on the vocal element, to create interactive sound installations that allow the listener to perform and explore the voice through physicality and movement.

**Paula Guzzanti** is a dance artist and scholar based in Northern Ireland. She is currently undertaking a practice-as research PhD at Queen's University Belfast, exploring the relationship between affect and conscious awareness in dance improvisation practice. Her performance work includes dance improvisation, site-specific, screen-based dance and children's dance theatre. Her artistic portfolio is available in [www.paulaguzzanti.com](http://www.paulaguzzanti.com)

#### **Briay Conditt and Roxanna Alizadeh: *Mirrors*, 4'31", dance and fixed media**

*Mirrors* is an electro-acoustic work for fixed media and dancer with source material from BBC News project "Syrian kids explain the war," published March 15, 2016. The piece utilizes two sentences (original material in Arabic) of

## Briay Conditt and Roxanna Alizadeh: *Mirrors, 4'31"*, dance and fixed media

9-year-old refugee Ja'afar of Damascus, Syria:  
"I always dream of monsters in the dark abyss."  
and "But, the best dream ever was of me as an  
extraordinary hero who was helping the world."

The piece is intended to pair these sentences  
as a reflection of one another. It is an artistic

expression of Ja'far's words that emphasizes the impact and events of the refugee  
crisis.

**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. 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.

**Roxanna Alizadeh** is an Iranian-American born in London, she has studied cultural  
anthropology and dance at Metropolitan State University of Denver. Her dance  
training is primarily in tribal fusion belly dance, modern, and contemporary. She  
performs regularly in the Denver, Colorado area appearing solo, within belly dance  
troupes, and collaborations with classical and contemporary musicians. She is  
inspired through her studies of other cultures, and her passions for poetry, literature,  
and art to create performances for audiences that break the moulds of the traditional  
dance experience.

## Juan de Dios Magdaleno: *Time Warping, 11'00"*, viola and live electronics

The title of this work refers to the hypothetical  
concept of change in the continuum of space-  
time, such as time dilation or contraction  
but also to the property that the timing of a  
sequence of events may not be regular. Along  
this piece, I have continued to explore the

expressive potential of certain formal aspects and technical procedures that have

# PROGRAMME

## NOTES

### BIOS

#### Juan de Dios Magdaleno: *Time Warping*, 11'00", viola and live electronics

strongly interested me in recent times. Issues such as fragmentation, microtonality, nonlinear development, chaotic behavior and the notion of modulating spaces are certainly present in divers manners on different levels of the piece.

... *Time Warping I* ... evolves formally through

6 cycles throughout which, each of the initial 5 limbs – contained in every cycle – undertakes its intrinsic transformation process.

Finally, I would like to heartily thank all the members of the IRCAM's pedagogical team and especially Prof. Eric Daubresse for the invaluable support during the different stages of this work's elucidation.

**Juan de Dios Magdaleno** was born in Colima, Mexico in 1984. Currently, Juan lives in Helsinki, Finland where he is currently a Doctorate Candidate at the Center for Music and Technology of the Sibelius Academy – Arts University.

**CONCERT**  
**SONIC LAB**

**FRIDAY, 20 APRIL**  
**7PM - FREE**

**Steph Horak and Hadi Bastani:** *Pendulum*, c.20'00"  
voices, objects, electronics

**Hadi Bastani and Anna Weisling:** *intra.view*, 15'00"  
Modular synths and live visuals

## **Steph Horak and Hadi Bastani: *Pendulum*, c.20'00", voices, objects, electronics**

UK-based artists Horak and Bastani (Iran) use their poetry as a focal point to discuss experiences of mediating the cultures of their upbringing and their elected homes as adults. Through this multi-media improvisation, they explore notions of agency and (dis)connectivity

by playing with different fields of interaction: a pendulum modelled through software; and sonic feedback created by their physical interactions with amplifiers and contact microphones. The pendulum represents conflict, duality, the idea that there is no perfect static point to represent balance while offering opportunities to negotiate one, to exchange and to connect. The performers control the system by mastering their own movement and bodies in the space.

**Steph Horak** (aka ShelsRevolting) is a sound and video artist focused on creating systems for voice through the use of home-made software and/or combinations of hardware and DIY electronic instruments. Stylistically, her sound edges somewhere between experimental electronica, conceptual soundworks, songwriting, noise and punk. Horak has collaborated on releases for Mute Records and Fractal Meat Cuts, and has an upcoming release on the Fractal Meat label for her project "threehundredandsixty-six" where she sang a note a day for a year. Horak is a producer for arts organisations, universities, charities, and independent artists. She collaborates with Tokyo-based live-coder Renick Bell, and plays regularly on the improvisation circuit.

**Hadi Bastani** is a sound artist and researcher currently based in Sonic Arts Research Centre, where he pursues an inter-disciplinary PhD in sonic arts and anthropology. His research involves the study of a small digital arts and experimental electronic music scene in Iran. Sonically, his work engages with the possibilities of spatial audio, materials, and digital technologies in creating immersive experiences.



## **Hadi Bastani and Anna Weisling: *intra.view*, 15'00", Modular synths and live visuals**

*intra.view* is a performative piece that finds its shape while being enacted as part of the Sonorities 2018, in the Sonic Lab, by Sound artist and researcher Hadi Bastani (Iran/UK), and visual artist Anna Weisling (USA).

The generic structure of the piece has been discussed and negotiated via a series of correspondences between the two artists who had never met until a few days prior to the performance day.

The artists believe that the performance space is not only where the meeting between people, senses, energies, and histories takes place, but it is a locus for these to playfully comment upon, analyse, and critique each other. This is an opportunity pregnant with the potential of change, where the enaction of a creative scenario offers moments of reflection. Moments where the boundaries of the known, accepted, and tolerated are de-stabilised and re-shaped. This has been the core discussion around which the collaboration started. As such, the idea is for this piece to creatively negotiate points of convergence while engaging in and exploring the spaces where the performers' practices/histories diverge.

**Hadi Bastani** is a sound artist and researcher currently based in Sonic Arts Research Centre, where he pursues an inter-disciplinary PhD in sonic arts and anthropology. His research involves the study of a small digital arts and experimental electronic music scene in Iran. Sonically, his work engages with the possibilities of spatial audio, materials, and digital technologies in creating immersive experiences.

**Anna Weisling** explores the relationship between sound and image and the performance possibilities shared by both. She has a Master's degree in Sonic Arts from Queen's University Belfast and is currently pursuing a PhD in Digital Media at Georgia Tech.



**CONCERT**

**SONIC LAB**

**SATURDAY, 21 APRIL**

**11.30AM - FREE**

**Javier Alvarez:** *Asi el Acero*,  
9'15", steel pans (Simon  
Limbrick) and fixed media,  
live projection

**Orestis Karamanlis:** *Toys*,  
8'45", fixed media

**Los Dramáticos:** *Andalusian  
and South American music*,  
c.25'00", (Paddy Anderson)  
guitar and (Victor Henríquez)  
charango

**Una Lee and Miguel Ortiz:**  
*The First Flowers of the Year  
are Always Yellow*, c.15'00"  
performer and live electronics  
with projection

**Javier Alvarez:** *Temazcal*,  
8'19", maracas (Simon  
Limbrick) and fixed media

## **Javier Alvarez: *Así el Acero*, 9'15", steel pans (Simon Limbrick) and fixed media, live projection**

In *Así el Acero* I attempted to marry two very distinct sound worlds: that of the steel pan, usually associated with Caribbean music, and that of electroacoustic music, usually associated with technology and computers. Given the clangorous sound of steel pan, I envisaged a piece where live and electroacoustic would

combine to enhance and extend this unique and distinctive colour whilst, at the same time, produce a coherent rhythmic mechanism - a sort of virtual pan ensemble.

With this goal in mind, I employed a straight forward isorhythmic technique, superimposing pre-recorded steel pan gestures onto short rhythmic cells of non-equivalent durations. This yielded repeated cycles which, depending on the magnitude of the originating sounds, shifted in respect of their underlying pulse. By further applying the technique contrapuntally and combining the resulting sound-objects, both pan and tape parts acquired a suggestive rhythmic independence - full of momentum and expectancy - yet timbrally fused.

*así el acero* was composed for Simon Limbrick who commissioned it with funds provided by the Henricshen Foundation in London and was first performed at the London 1988 International Percussion Festival.

**Javier Alvarez** composes instrumental, vocal and electroacoustic music. His work has been commissioned and performed, amongst others, by the London Sinfonietta, L'Orchestre Nationale de France, Tambuco, Cuarteto Latinoamericano, Orquesta Sinfónica de Minería, BBC Concert Orchestra, Los Angeles Philharmonic and Mexico's Orquesta Sinfónica Nacional. He has written music for soloists such as Ricardo Gallardo, Simon Limbrick, Gloria Cheng, Luis Julio Toro, Vinko Globokar, Harry Sparnaay and collaborated with many others.

Distinctions include awards from the Mendelsohn and the Civitella Ranieri foundations and the Mexican Endowment for the Arts. He is a member of Mexico's Academy of Arts and in 2013 received the Premio Nacional de Ciencias y Artes, the highest distinction conferred to artists and scientists by the Mexican state. Javier holds degrees from the Conservatorio Nacional, University of Wisconsin, Royal College of Music and City University. After 25 years living in England, he returned to

**Javier Alvarez:** *Así el Acero*, 9'15", steel pans (Simon Limbrick) and fixed media, live projection

Mexico in 2004, becoming a founding director of the Escuela Superior de Artes de Yucatán, where he teaches composition to date. He lives in Mérida, in the Yucatán peninsula, where he is active as an independent composer.

**Simon Limbrick's** involvement in music embraces performance, composing and education. He was a member of the systems orchestra The Lost Jockey and Man Jumping, recording for EG Edition, Virgin Records and creating scores for leading dance companies. As a percussionist experienced in a wide range of genres, he continues to create music with artists across the world including leading UK ensembles such as Alabama3, Apartment House, Birmingham Contemporary Music Group, notes inegales, Gavin Bryars and Pete Lockett. He is featured on recordings on Blue Note Records and ECM amongst others. He has premiered many new pieces and commissions, many composed for him, including works by Javier Alvarez, Brian Elias, Vic Hoyland, Philip Cashian, Andrew Poppy, Howard Skempton, James Dillon, Frederic Rzewski, Claude Vivier, Thea Musgrave, Harry de Wit, Michael Wolters and Ed Kelly. An extended durational piece lasting up to 24 hours, *surfaces*, was created in 2011 in collaboration with the composer James Saunders and with support from the ACGB, then performed in Norwich, Aldeburgh, hcmf and broadcast simultaneously as a live web-stream. In 2013, he was in-residence at the Yehudi Menuhin School and coached young musicians in the celebrations of Britten's music at Aldeburgh. He has produced ten solo CDs, the most recent being 'Relay', a double CD of contemporary steel-pan music, which are frequently broadcast and available on well-known download sites and is currently researching for a PhD at Middlesex University. Sound Composer for the film *3 Church Walk*, nominated for AHRC Award October 2015, directed by Emily Richardson. Six short performative films are now viewable on his Youtube channel. His percussion playing is featured on two CDs of music by Linda Catlin-Smith, performed with ensemble Apartment House, that have been listed as albums of the year in 2016 and 2017, in the UK and around the world. He performed the UK Premiere of Pierluigi Billone's 'Mani de Leonardis' at the London Contemporary Music Festival in December 2018.

#### **Orestis Karamanlis:** *Toys, 8'45"*, fixed media

In this work most of the sounds originate from toys' recordings and any treatment has been accomplished by means of a programming language named SuperCollider. I have tried

to come up with a piece that would rely more on an internal pulse than on the transformation of sonic material. I somewhat got tired with the kind of pre-recorded music which is characterised by the desire to explore timbre and space above all, often at the expense of other qualities. 'Toys' has been constructed by making use of rhythmic patterns. Starting from large collections of soundfiles I work within a programming language in order to describe a higher-level representation of musical structure and then become a listener to the result. In a way I am more interested in the aggregate sonic outcome than in isolated musical gestures.

My main interest is in electroacoustic composition, especially real-time computer music involving acoustic instruments; I've also worked on other areas, like installation art, algorithmic music, audiovisuals and human-computer interaction. At the moment I am mostly working as a sound designer. I teach at the University of Athens' Music Department and run a UK-based company for Music & Audio named FasmaTwist. I am also a visiting fellow at Bournemouth University since 2014.

#### **Los Dramáticos:** *Andalusian and South American music,* *c.25'00"*, (Paddy Anderson) guitar and (Victor Henríquez) charango

Los Dramáticos invite you on a musical voyage around the Spanish-speaking world. Our sound is a mix of flamenco guitar, the charango – a 10-string from the high Andes – and vocal harmonies with which we interpret well-known songs and melodies from both sides of the Atlantic.

**Victor Henríquez** hails from Valparaiso, Chile and has been based in Belfast for 18 years.

**Paddy Anderson** is from Co. Down and studied flamenco guitar in Granada, Andalucía for several years.

#### **Una Lee and Miguel Ortiz: *The First Flowers of the Year are Always Yellow*, c.15'00"**

performer and live electronics with projection

'The First Flowers of the Year Are Always Yellow' is a live performance piece that highlights the relationship between human body and memories. As a collaborative piece between two artists who usually engage with rather distinct interests within their sonic arts practices, the piece is unique blend of embodied music mediation technology and theatrical storytelling. These aspects are represented through the roles that two artists take up as live performers –

writer and his fictional character, who firstly seem to exist as independent entities, by which one is in ostensible control of the other. These roles, however, over the course of the development within the piece, conceptually merge into one, which epitomises the ambiguities found within the distinction of human body and mind in regards to storing and recalling of memories.

**Una Lee** is a sound artist, performer and improviser. She composes and designs her own performances and intervention scenarios, either live or fixed, or a combination of both. Many of her works incorporate interdisciplinary aspects that blend performance art, visual art and theatre practice. She is currently pursuing her practice-led PhD at Sonic Arts Research Centre at Queen's University Belfast.

**Miguel Ortiz** is a Mexican composer, sound artist, and Lecturer at Queen's University Belfast. His work focuses on the use of sensing technologies for creative applications, specifically Digital Instrument Design and its intersection with Composition and Improvisation.

#### **Javier Alvarez: *Temazcal*, 8'19"**, maracas (Simon Limbrick) and fixed media

The title of this work comes from the Nahuatl word literally meaning "water that burns". The maracas material in *Temazcal* is drawn from traditional rhythmic patterns found in most Latin-American traditional music, namely that from the Caribbean, Mexico, Cuba, Colombia and

# PROGRAMME

## NOTES

### BIOS

#### **Javier Alvarez:** *Temazcal*, 8'19", maracas (Simon Limbrick) and fixed media

Venezuela. In general, in these compositions, the maracas play a purely accompaniment role as part of small instrumental ensembles. The only exception is, perhaps, that of the Venezuelan flatlands, where their function surpasses a motoric punctuation to become a prominent soloist feature. Drawing from this

last instance, I envisioned a piece where the player could master short patterns and combine them with great virtuosity to construct larger and complex rhythmic structures. These could then be juxtaposed and set against similar passages on tape, thus creating an intricate polyrhythmic web. This would eventually disintegrate clearing the way for a traditional style of playing in a sound world reminiscent of the maracas' more usual environment.

I composed the piece for Luis Julio Toro who first performed it at the EMAS series in London in January 1984. Since receiving an honourable mention at the 1985 Bourges Electro-Acoustic Music Festival, *Temazcal* has been regularly performed and broadcast worldwide.



**CONCERT  
SONIC LAB**

**SATURDAY, 21 APRIL  
11.30AM - FREE**

**ALEXANDER HAWKINS/  
ELAINE MITCHENER  
QUARTET**

**Alexander Hawkins** (piano),  
**Elaine Mitchener** (voice),  
**Neil Charles** (bass), **Steve  
Davis** (drums)



# PROGRAMME

## NOTES

## BIOS

### ALEXANDER HAWKINS/ELAINE MITCHENER QUARTET

**Alexander Hawkins**  
(piano), **Elaine Mitchener** (voice), **Neil Charles** (bass), **Steve Davis** (drums)

‘The brilliance and urgency, the openness and the irresistible inner swing of the movement captivated the audience...the group took the audience as its fifth member on a stunning many-sided sonic tour...the musical action went beyond known limits’

- All About Jazz (Münster Jazz Festival)

This quartet represents the first major collaboration of two of the most distinctive voices of their generation, and stakes out a remarkable common ground from the pair’s

vast range of influences and experience. The repertoire fuses Mitchener’s unique way with both melody and abstraction, with Hawkins’ idiosyncratic compositional and pianistic world; as well as spotlighting re-imaginings of a number of non-original songs (including Patty Waters-You Thrill Me; Why Is Love Such a Funny Thing; and Archie Shepp – Blasé) which reveal the influence of precursors such as Jeanne Lee and Linda Sharrock.

Their debut album, UpRoot, has been released on Intakt late 2017.

**Elaine Mitchener** is ‘a genre-crossing virtuoso’ (FT.com): ), an experimental vocalist and movement artist who melds gospel, jazz, classical, sound poetry, movement and free improvisation into a unique style which has seen her collaborate in a dizzying array of contexts with artists ranging from Irvine Arditti and Christian Marclay to Henry Grimes and Evan Parker.

[www.elainemitchener.com](http://www.elainemitchener.com)

**Alexander Hawkins** is a pianist and composer who has been called ‘one of the most unique voices in contemporary music’. Alongside his profile as a soloist, bandleader and composer, he can be heard alongside a ‘who’s who’ of creative music, including the likes of Louis Moholo-Moholo, Joe McPhee, John Surman, Mulatu Astatke, Han Bennink, Wadada Leo Smith, and Evan Parker.

[www.alexanderhawkinsmusic.com](http://www.alexanderhawkinsmusic.com)

**CONCERT**

**SONIC LAB**

**SUNDAY, 22 APRIL**

**11AM - FREE**

**Se Lien Chuang:** *gula huset*,  
7'24", fixed media

**Daniel James Ross and  
Jess Aslan:** *HEROES*,  
c.15'00", live improv

**Bret Battey:** *The Five*,  
c.14'00", vibraphone, voice,  
percussion (Simon Limbrick)  
and video

**Andreas Weixler:**  
*WaterGhosts*, 7'21"  
fixed media

**Robert Bentall:** *Eternal  
Flame* (after The Bangles),  
c.10'00", nyckelharpa (and  
fixed media)

# PROGRAMME

## NOTES

## BIOS

### **Se Lien Chuang: *gula huset*, 7'24", fixed media**

*gula huset* (2017). 5 channel electroacoustic composition with contemporary instrumental sounds and vocals. Composed 2017 at VICC - Visby Internationale Centre for Composers

All electronic sounds are transformed from the recordings of acoustic instruments and voices.

The reminiscence of micro fragments was recalling consistently by the recurrent variations and nuances of the saturations during the episodes. Some strokes can surprisingly pull the listeners out of the state of a trance.

*Gula huset* is created in the Studio Alpha of VICC during a composer in residence in February 2017. I would like to acknowledge especially and respectively to Jonny Axelsson (Sweden), percussion and Ivo Nilsson (Sweden), trombone, the sounds of them are recorded 2016 at Jonny's lovely atelier. And others - Jonas Nilsson (Sweden), double bass and author (Taiwan/Austria), vocal, the sounds of them are recorded 2017 in Studio Alpha VICC, Visby, Gotland, Sweden.

World premiere (if applied)

**Se-Lien Chuang.** composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria.

The artistic and compositional emphases range from contemporary instrumental composition/improvisation, computer music to audiovisual interactivity.

International productions, research stays and lectures as well as numerous representations of compositions in Europe, Asia, North- and South America.

Lecturer at Computer Music Studio, Institute of Composition and Conducting at the Anton Bruckner Private University. <http://avant.mur.at/chuang>

With kind support of the Austrian Cultural Forum

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# PROGRAMME

## NOTES

### BIOS

#### **Daniel James Ross and Jess Aslan: *HEROES*, c.15'00", live improv**

Improvised electroacoustic music influenced by performative algorithms. HEROES is a live performance duo featuring machine learning, algorithmically processed and generated samples, choral music, gnarly synths and gut-

punching bass. HEROES is the duo of Jessica Aslan and Daniel James Ross.

**Jess Aslan** is a musician working with synths, computers and all the bits in between. Jess loves collaboration, she is very lucky to work with lots of different musicians from varying genres/communities/spaces. Research includes discussion on performance using instruments combined with computers, algorithmic composition, practicalities of computer music and music tech education for all. Jess has recently completed a PhD in creative music practice at the University of Edinburgh.

<http://www.xica.co.uk>

**Daniel James Ross.** Dan composes algorithmic electro-instrumental music and is a PhD candidate in composition at Goldsmiths. His work has been performed at the National Museum of Wales, the Brighton Fringe, Sounds Like THIS festival, SoundYard 2016, From Now On festival, and the Engine Room International Sound Art Competition. Dan lectures at Morley College, Goldsmiths, & the University for the Creative Arts.

<http://vitruviandan.wordpress.com>

#### **Bret Battey: *The Five*, c.14'00", vibraphone, voice, percussion (Simon Limbrick) and video**

The Five, composed for U.S. percussionist Andrew Spencer, is a spoken-text, music and moving-image work inspired by chapter 12 of the 2500 year-old Chinese Taoist text Tao Teh Ching. The chapter begins (the five colors make human eyes blind), (the five tones make human

ears deaf). The text then extols the sage who is more interested in what is "within" than what is "without". The Chinese text is structured such that (this) and (that/other) refers to the belly and the eye and, by extension, that which is internal (within) and

# PROGRAMME

## NOTES

### BIOS

**Bret Battey:** *The Five*, c.14'00", vibraphone, voice, percussion (Simon Limbrick) and video

that which is external (without). I followed John C. Wu's translation (Shambhala 1989) in his use of English word "without", since it has a double meaning: It not only means "external", but it also means lacking something.

**Bret Battey** (b. 1967) is Professor of Audiovisual Composition at the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, UK. He creates electronic, acoustic, and audio-visual concert works and installations, with a focus on generative techniques. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique Electroacoustique, Spain's Punto y Raya Festival and MuVi4, Abstracta Cinema of Rome, Amsterdam Film eXperience the Texas Fresh Minds Festival, and the Red Stick International Animation Festival for his sound and image compositions.

**Simon Limbrick's** involvement in music embraces performance, composing and education. He was a member of the systems orchestra The Lost Jockey and Man Jumping, recording for EG Edition, Virgin Records and creating scores for leading dance companies. As a percussionist experienced in a wide range of genres, he continues to create music with artists across the world including leading UK ensembles such as Alabama3, Apartment House, Birmingham Contemporary Music Group, notes inegales, Gavin Bryars and Pete Lockett. He is featured on recordings on Blue Note Records and ECM amongst others. He has premiered many new pieces and commissions, many composed for him, including works by Javier Alvarez, Brian Elias, Vic Hoyland, Philip Cashian, Andrew Poppy, Howard Skempton, James Dillon, Frederic Rzewski, Claude Vivier, Thea Musgrave, Harry de Wit, Michael Wolters and Ed Kelly. An extended durational piece lasting up to 24 hours, surfaces, was created in 2011 in collaboration with the composer James Saunders and with support from the ACGB, then performed in Norwich, Aldeburgh, hcmf and broadcast simultaneously as a live web-stream. In 2013, he was in-residence at the Yehudi Menuhin School and coached young musicians in the celebrations of Britten's music at Aldeburgh. He has produced ten solo CDs, the most recent being

# PROGRAMME

## NOTES

### BIOS

**Bret Battey:** *The Five*, c.14'00", vibraphone, voice, percussion (Simon Limbrick) and video

'Relay', a double CD of contemporary steel-pan music, which are frequently broadcast and available on well-known download sites and is currently researching for a PhD at Middlesex University. Sound Composer for the film *3 Church Walk*, nominated for AHRC Award

October 2015, directed by Emily Richardson. Six short performative films are now viewable on his Youtube channel. His percussion playing is featured on two CDs of music by Linda Catlin-Smith, performed with ensemble Apartment House, that have been listed as albums of the year in 2016 and 2017, in the UK and around the world. He performed the UK Premiere of Pierluigi Billone's 'Mani de Leonardis' at the London Contemporary Music Festival in December 2018.

**Andreas Weixler:**  
*WaterGhosts*, 7'21"  
fixed media

*WaterGhosts* was created in the Studio Alpha of VICC in Visby, Sweden during a composer in residence in February 2017. All electronic sounds are based on recordings of acoustic instruments. A multichannel realtime audio

processing studio session of voice and double bass gave gestural movements of acoustic as well as generated electronic sounds in a mutual improvisation. Recordings of the acoustic sounds of low drums and a trombone are then altered by the same max msp live processing of granular synthesis and stochastic spatialisation. The composition is then completed by a Petzold subcontrabass recorder audio processing in the studio to configure a spatial composition in an organic soundscape.

Jonny Axelsson (S), low drums and Ivo Nilsson (S), trombone, Matilda Andersson (S), vocal and Jonas Nilsson (S), double bass, Julia Russer (GER), Petzold subcontrabass recorder, Andreas Weixler (A) electronics.

**Andreas Weixler**, born 1963 in Graz, Austria, is a composer for contemporary instrumental composition and computer music with a special emphasis on audiovisual interactivity. He is the director of the Computer Music Studio at Anton

#### **Andreas Weixler:** *WaterGhosts, 7'21"* fixed media

Bruckner Private University in Linz, Austria and lecturer at InterfaceCulture of the University of Arts in Linz and at the University of Music and Performing Arts - MDW in Vienna. His education starts with contemporary composition at the

University of Arts in Graz, Austria with Andrzej Dobrowolski, Younghi Pagh-Paan, diploma with Beat Furrer. Andreas Weixler founded intermedia concert series like Sonic Intermedia (ars electronica center Linz), electronic access and is running Ate. Currently he is specializing in intermedia concerts of improvisation and contemporary composition. <http://avant.mur.at>

With kind support of the Austrian Cultural Forum

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+

#### **Robert Bentall:** *Eternal Flame* (after The Bangles), c.10'00", nyckelharpa (and fixed media)

Eternal Flame is a love song by American pop group the Bangles from their 1988 album Everything. It became a hit single, when released in 1989, peaking at number one in the charts in nine countries, including Australia, the Netherlands, the United Kingdom, and the United States.

In this version for solo nyckelharpa, I spend a fair bit of time playing the first few bars obsessively with loads of double stopping, then play other sections re-harmonised and in the wrong order. I'm sure the Bangles would approve. If you don't recognise any of it, don't call in.

**Rob Bentall** is a composer/performer working with electronic sound and live instruments. His works, which have been heard across Europe as well as North + South America, hybridise ambient, folk, dance, and experimental styles. Rob



# PROGRAMME

## NOTES

### BIOS

#### **Robert Bentall:**

*Eternal Flame* (after  
The Bangles), c.10'00",  
nyckelharpa (and fixed  
media)

completed a PhD at the Sonic Arts Research Centre, Belfast, under the supervision of Dr Paul Wilson and Dr Simon Waters. He was the recipient of a Santander Mobility Scholarship to work with Prof. Rodrigo Velloso at the Federal University of Rio de Janeiro, Brazil.

He has held artist residencies at the Electronic Music Studios, Stockholm, Visby International Composers Centre, CMMAS Mexico, University of Huddersfield and Cryptic Glasgow. Rob was a finalist for the 2013 Franz Liszt Composition Prize in Weimar, Germany, and the 2014 Oxford/Sennheiser Electronic Music Prize. Recent work includes *Telian* for Swedish nyckelharpa and 8-channel sound, *Nearer Future*, an immersive audiovisual collaboration with video artist Heather Rose Lander for Glasgow's biennial *Sonica Festival 2017*, and has written electronic scores for *Knaïve Theatre* and *Impermanence Dance Theatre*. He has written about genre hybridity for academic journal *Organised Sound*. [www.robbentall.bandcamp.com](http://www.robbentall.bandcamp.com)



**CONCERT**

**SONIC LAB**

**SUNDAY, 22 APRIL**

**1.30PM - FREE**

**Pete Stollery:** *Stolen Voices*,  
10'27", fixed media

**Joao Pedro Oliveira:**  
*Neshamah*, 11'00", video and  
fixed media

**Nicolas Collins:** *!trumpet*,  
10'00", hybrid electronics  
trumpet

**Nicolas Collins:** *The Royal  
Touch*, 15'00", discarded  
electronics

**Paul Pignon:** *Creatures Talk*  
-World Premiere, 6'35"  
fixed media

#### **Pete Stollery:** *Stolen Voices*, 10'27", fixed media

*Stolen Voices* was created as part of a larger performance project which deals with eavesdropping. The piece is made entirely out of recordings made around the city of Aberdeen, Scotland, capturing half-heard phrases allowing

the listener to formulate their own narratives around what they are hearing, based on their own experience of similar places.

**Pete Stollery** studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST in the early '80s. He composes music for concert hall performance, particularly acousmatic music and more recently has created work for outside the concert hall, including sound installations and internet projects.

His music is published by the Canadian label empreintes DIGITALes.

[www.petestollery.com](http://www.petestollery.com)

#### **Joao Pedro Oliveira:** *Neshamah*, 11'00", video and fixed media

*Neshamah* is a Hebrew word that means "breath". This piece was inspired in the following biblical text:

"then the Lord God formed the man of dust from the ground and breathed into his nostrils the

breath of life, and the man became a living creature" (Genesis 2:7)

This piece was commissioned by the Ibermúsicas Project and was composed at the Centro Mexicano para la Música y las Artes Sonoras and at the Centro de Pesquisa em Música Eletroacústica of Federal University of Minas Gerais. It received an honorable mention at the Concours International de Composition Electroacoustique de Monaco 2016, and the prize for best original soundtrack at the Frostbite International Film Festival.

**João Pedro Oliveira** completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral

#### **Joao Pedro Oliveira:** *Neshamah*, 11'00", video and fixed media

compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal).

#### **Nicolas Collins:** *!trumpet*, 10'00", hybrid electronics trumpet

In retired rev. 3.0 of my trombone-propelled electronics around 10 years ago, bored with the vocabulary of live signal processing. But the urge to improvise recently pushed me back into the hybrid instrument fray: a trumpet with

a built-in speaker, Hall-effect sensors reading valve positions, a breath control and a bluetooth toilet plunger. And after 40 years I've finally figured out how to program a computer to sound like glitching circuits. Old dog, old tricks. In a nod to David Tudor's legendary composition *Bandoneon!* I've dubbed my gizmo *!trumpet*; but where Tudor employed the "!" to indicate "factorial" I use the sign for its logical property of negation: this is definitely not a trumpet.

New York born and raised, Nicolas Collins spent most of the 1990s in Europe, where he was Visiting Artistic Director of Stichting STEIM (Amsterdam), and a DAAD composer-in-residence in Berlin. An early adopter of microcomputers for live performance, Collins also makes use of homemade electronic circuitry and conventional acoustic instruments. He is Editor-in-Chief of the *Leonardo Music Journal*, and since 1999 a Professor in the Department of Sound at the School of the Art Institute of Chicago. His book, *Handmade Electronic Music – The Art of Hardware Hacking* (Routledge), has influenced emerging electronic music worldwide.

[www.nicolascollins.com](http://www.nicolascollins.com)

#### **Nicolas Collins:** *The Royal Touch*, 15'00", discarded electronics

The Royal Touch reanimates deceased and discarded electronic circuitry (cell phones, computer motherboards, etc.) Fishing weights make nudgeable contacts between a simple circuit of my design and the electronic

corpse. Feedback between the live and the dead produces complex oscillations that change in response to the slightest movement of the contact points.

#### **Paul Pignon:** *Creatures Talk* -World Premiere, 6'35", fixed media

Creatures Talk is a piece using utterances by virtual creatures created as part of the Zoetic Engine project I developed on the refurbished Synthi 100 of CRMS KSYME during the time it was exhibited at documenta 14 in Athens.

The creatures tend to be lethargic if not stimulated by sounds from the outside world. Here they were incited by voice sounds and ambient noise from visitors at dokumenta 14.

Born in the UK. Unfinished Ph.D. in physics at Oxford. Yugoslavia 1962-1985. Since then Sweden, now citizen thereof (thus staying in the EU). Composing in (on winds) and out (notated, EAM, ...) of real-time since 1961. Also has form as software engineer, translator, poet and martial arts practitioner. For more, Google (or don't).

**CONCERT**  
**SONIC LAB**

**SUNDAY, 22 APRIL**  
**1.30AM - FREE**

**Louise Harris:** *NoisyMass*,  
c.10'00", live electronics

**Steve Davis and Paul  
Pignon:** *Davis/Pignon*,  
c.20'00", drums, saxophone  
and diverse wind instruments

**James Surgenor:** *Twist and  
Turn*, 11'08", fixed media

**Michael Zbyszynski:**  
*Amphitype*, 8'30", alto flute  
(Michael Zbyszynski) and  
interactive electronics

**Pierluigi Billone:** *Mani.  
de Leonardis*, c.15'00",  
automobile suspension coils  
and glass (Simon Limbrick)

# PROGRAMME

## NOTES

### BIOS

#### **Louise Harris:** *NoisyMass*, c.10'00", live electronics

NoisyMass is a live audiovisual performance work based on the game, Simon, in which one remembers sequences of button presses based on colours/sound being heard.

I have recently been working on incorporating game play, alongside increased risk and unpredictability, into my live audiovisual performance work, and NoisyMass represents the latest version of this. Built in Max and processing, with the hardware constructed using arduino, the fundamentals of the performance are a simple game of Simon; an increasingly long series of coloured button-pushes to remember and repeat. However, instead of a simple light and sound being seen/heard, the button pushes reveal an increasingly complex and rapidly evolving audiovisual environment, rendering the audiovisual performance unpredictable and the sequences increasingly difficult to remember. The result should be an intriguing and unique performance event, but there is of course a chance of failure as the performance is fundamentally game-based... Should this happen, the system can always be reset and the game replayed.`

**Louise Harris** is an electronic and audiovisual artist. She is also Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. Louise specialises in the creation of audiovisual relationships utilising electronic music and computer-generated visual environments. Her audiovisual work has been performed and exhibited nationally and internationally, including in the USA, Canada, Norway, Italy, Greece, Australia and Japan.

#### **Steve Davis and Paul Pignon: *Davis/ Pignon***, c.20'00", drums, saxophone and diverse wind instruments

A Unique free improvisation.

**Paul Pignon.** Born in the UK. Unfinished Ph.D. in physics at Oxford. Yugoslavia 1962-1985. Since then Sweden, now citizen thereof (thus staying in the EU). Composing in (on winds) and out (notated, EAM, ...) of real-time since 1961.



# PROGRAMME

## NOTES

### BIOS

#### **Steve Davis and Paul Pignon: *Davis/Pignon*, c.20'00"**, drums, saxophone and diverse wind instruments

fields in the UK and Europe and is known as much for his jazz drumming as his free improvisational style of playing

Also has form as software engineer, translator, poet and martial arts practitioner. For more, Google (or don't).

**Steve Davis** (born in Bangor, County Down, Northern Ireland) is a professional percussionist and drummer. Davis has been active in such

#### **James Surgenor: *Twist and Turn*, 11'08"**, fixed media

them using algorithmic and live-coding techniques exposed a delicate, highly detailed and beautiful soundworld that needed to be investigated further. The piece ebbs and flows from streams of sound that explore both the resultant noise-pitch continuum, and the changeable nature of the source materials.

*Twist and Turn* was awarded first prize at Musica Nova 2016.

Part of your five-a-day, and a bass trombone. This piece is inspired by some of the foley practices in sound design for films, in particular a fixation with fruit and vegetables. Taking the results of these physical practices and exploring

**James Surgenor** is a Northern Irish electroacoustic composer, programmer and performer, currently based in Sheffield. Having completed a BSc in Music Technology and Sonic Arts at SARC (QUB), he went on to obtain an MA in Sonic Arts from The University of Sheffield, where he is currently a PhD researcher, studying with Adrian Moore, interested in electroacoustic composition and software design. He is supported by a University of Sheffield Faculty of Arts and Humanities Scholarship.

[www.jamessurgenormusic.com](http://www.jamessurgenormusic.com)

#### **Michael Zbyszynski:** *Amphitype, 8'30"*, alto flute (Michael Zbyszynski) and interactive electronics

The amphitype is an early photographic processes that replaced daguerreotypes in the 1850's. Because amphitypes are not mirrors, they are less sensitive to viewing angle than the older process. Interestingly, amphitypes are underexposed negatives that are made to appear positive by their placement on a matt

black background. Portraits made with antique processes inhabit a middle ground between painted portraits and contemporary photography. Because exposure times could be almost a minute, subjects hold very serious, composed postures that are quite different than a candid snapshot. They are not fixed instants of time, but the result of a prolonged meditation that seems to dig deeper than a superficial glance. Such photography is metaphorically related to composing, where music becomes an extended moment, using electronics to expand and contract time. The electronics act as an aural lens, focussing, refracting, and framing aspects of the original flute sound.

**Michael Zbyszyński** teaches at Goldsmiths University of London. His musical work spans from brass bands to symphony orchestras, including composition and improvisation. He has been a software developer at Avid, SoundHound, Cycling '74, and Keith McMillen Instruments, and was Assistant Director of Pedagogy at UC Berkeley's Center for New Music and Audio Technologies (CNMAT). He holds a PhD from UC Berkeley and studied at the Academy of Music in Kraków on a Fulbright Grant.

#### **Pierluigi Billone:** *Mani. de Leonardis, c.15'00"*, automobile suspension coils and glass (Simon Limbrick)

It is generally assumed that people have two hands. For me there are and have only ever been a very few who truly have as many hands as Mother Nature gives us. Giacometti was one of them: the right one extended, modeled, and formed; the left scratched, removed and hollowed out. The head sat directly between

# PROGRAMME

## NOTES

### BIOS

**Pierluigi Billone: *Mani. de Leonardis, c.15'00"*, automobile suspension coils and glass (Simon Limbrick)**

them.

Musicians? Well, some of them have two right hands and a head, but they are rare, very rare.

There are others who have just a head but no hands at all, or only two right hands without head. I prefer the former. [...]

Seeing is my profession – or more precisely,

seeing and causing to see. [...] Just like that, with my hands deep in my pockets...

Federico De Leonardis - Breve storia della mano (Brief history of the hand)

excerpted and re-ordered version of Pierluigi Billone's own program notes for *Mani. De Leonardis...* – J.h. (2013)

Born in 1960 in Italy, Pierluigi Billone lives in Vienna. He studied composition with Salvatore Sciarrino and Helmut Lachenmann. Billone's music has been performed by relevant interpreters in festivals such as Wien Modern, Festival d'Automne Paris, Donaueschinger Musiktagen, Wittener Tagen für neue Kammermusik, Eclat-Stuttgart, Ultraschall-Berlin, Musica Viva München, TFNM Zürich, Ars Musica Bruxelles, Huddersfield NMF, World Music Days Wroclaw, Biennale Zagreb, Boston, New York, Monday Ev. Concerts Los Angeles, Bendigo Festival Sidney. His music has been regularly broadcasted from the most important radios (BBC, WDR, SDR, BRD, NDR, ORF, DRS, RCE, RF, NR) in and beyond Europe. The works of Pierluigi Billone appear on the Kairos, Stradivarius, Col-legno, Durian, EMSA, NEOS and Ein\_Klang labels.

# CONCERT

## ST. THOMAS CHURCH

SUNDAY, 22 APRIL

7.30AM - £13 (£10 CONC)

### CHAMBER CHOIR IRELAND

Tarik O'Regan: *Turn*

David Fennessy : *Ne reminiscaris*

James Macmillan: *The Gallant Weaver*

Andrew Hamilton: *New Work* (on Thomas Bernhard texts)

Paul Hillier (arr.): *On Raglan Road*

David Fennessy: *Letter to Michael*

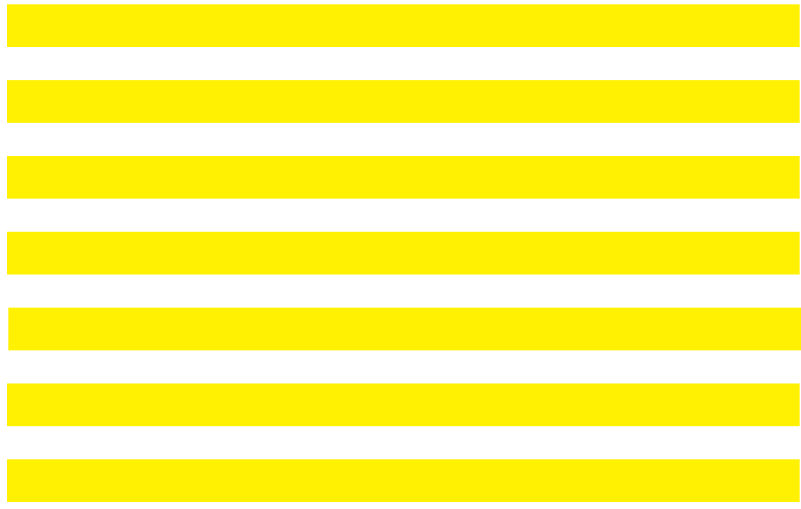
David Fennessy: *Choirland*

Chamber Choir Ireland has had a long association with commissioning and performing works by contemporary Irish composers, not least in its work with the Contemporary Music Centre and Association of Irish Choirs producing the publication *Choirland*: an anthology of Irish choral music marking 60 years of the Arts Council.

In *Choirland Revisited* we take a fresh look at two Irish composers and composers/music related to Ireland through a new

commissioned work by Andrew Hamilton following on from his 2010 CCI commission *Everything is Ridiculous*, and recent CCI commissions by David Fennessy.

This programme will be toured to Lunalia, the City Festival of the Flanders Festival in Mechelen in May, and the Fishguard International Music Festival in July as part of Culture Ireland's GB18: Promoting Irish Arts in Britain.



# PERFORMANCES



# PROGRAMME

## NOTES

### BIOS

#### **Andrew Harrison: *Love in a Cold City, 20'00"*** 8 channel audio and video

Love In A Cold City is an image-led installation work combining video stills with ambient music. The visuals are a subjective document of districts and buildings in Belfast which have either been neglected and left to become derelict, or places around the city which have

become uninhabited. Some of these derelict buildings have become a canvas for graffiti artists pushing a variety of messages, whereas others have simply been forgotten. Throughout the piece we see only indirect traces and echoes of the cities people in the marks they have left on the urban landscape, portraying the city centre as a place which is becoming increasingly depopulated away from a few busy shopping streets.

**Andrew Harrison** is a visual and sonic artist living in Belfast, Northern Ireland. In his current practice he creates both image-led and sound-led works that represent his hometown of Belfast. These works combine a variety of different approaches to engaging with place, often blending the vocabulary of sound art practices like soundscape composition and ambient music with visuals that draw upon a tradition of urban landscape photography.

#### **Interaction Lab (SARC 2nd Floor)**

*Audience strictly limited to 12 people. Booking essential.*

**FRIDAY 20 APRIL, 3.15 - FREE**

**SATURDAY 21 APRIL, 11.30AM, 4PM - FREE**

**SUNDAY 22 APRIL, 3PM - FREE**

# PROGRAMME

## NOTES

### BIOS

#### **Louise Harri: *Alocas*, 10'05", 4.1 audio and video**

*Alocas* is one of a series of works for Expanded Audiovisual Format (EAF); an ongoing exploration involving pieces that are concerned, in both composition and exhibition, with moving away from a single-screen, two-speaker format.

The work is intended to be exhibited in a small, very dark space, creating an immersive environment in which the audioviewer is completely enveloped by both the sonic and visual structures formed in the work. The pitched material in the work is generated algorithmically, then subsequently sculpted and intervened with using both chance and rules-based procedures. The intention, within the confined exhibition space, is that the work both look and sound entirely different dependent on whereabouts in the space one is situated.

**Louise Harris** is an electronic and audiovisual artist. She is also Lecturer in Sonic and Audiovisual Practices at The University of Glasgow. Louise specialises in the creation of audiovisual relationships utilising electronic music and computer-generated visual environments. Her audiovisual work has been performed and exhibited nationally and internationally, including in the USA, Canada, Norway, Italy, Greece, Australia and Japan.

#### **Interaction Lab (SARC 2nd Floor)**

*Audience strictly limited to 12 people. Booking essential.*

**SATURDAY 21 APRIL, 7.15AM - FREE**

**SUNDAY 22 APRIL, 12.30PM - FREE**

# PROGRAMME

## NOTES

### BIOS

#### **Nicholas Brown:** *Vanishing Points*, c.12'00", clavichord, electronics and mobile phones

In 1781, C.P.E. Bach sold his Silbermann clavichord to Dietrich Ewald von Grotthuss. To mark the sale, Bach wrote a 'farewell' rondo, *Abschied von meinem Silbermannischen Claviere*. *Abschied* makes extensive use of *bebung*, an expressive feature of the clavichord that allows the player to vary the pitch of a note

by varying the pressure of a finger on a key. *Bebung* is thus a curative method of prolongation - a way of modulating the bloom and decay of a tone. *Vanishing Points* (2017) is based on an analysis of Bach's *Abschied*. Certain sounds are distributed through the mobile devices of audience members, using web audio technology (IRCAM/CoSiMa Nü Soundworks). This transition from the domain of fixed loudspeakers to mobile devices makes another kind of *bebung*, which is marked by a change in frequency response and accordingly, by the modulation of electronic sound as it is distributed to individual listening spaces.

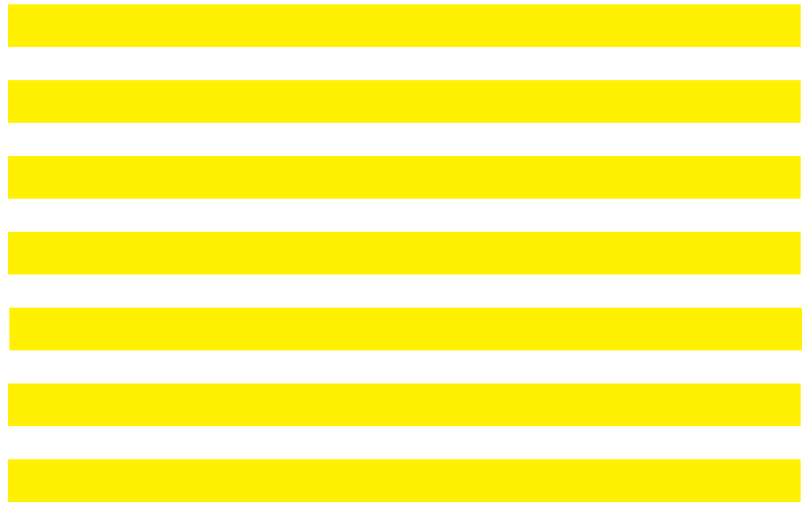
**Nicholas Brown** (UK/Ireland) is the Ussher Assistant Professor of Sonic Arts at Trinity College Dublin and an Associate Researcher at the Orpheus Institute, Ghent. He was educated at Magdalen College, Oxford University and at Manhattan School of Music, New York. His work has featured in festivals such as the BBC Promenade Concerts; Huddersfield Contemporary Music Festival; Science Gallery, Dublin; Cambridge Festival of Ideas, UK; Haarlem Koorbiennale (NL) and the Three Choirs Festival (UK). <http://www.nicholasbrown.co.uk>

#### **Interaction Lab (SARC 2nd Floor)**

*Audience strictly limited to 12 people. Booking essential.*

**SATURDAY 21 APRIL, 1PM, 2PM, 3PM - FREE**





# THROUGHOUT SONORITIES



## **Tullis Rennie: *Muscle Memory* 45'00", a live living-room listening session with Tullis Rennie**

Muscle Memory is a new record by composer Tullis Rennie: two recently composed sound pieces made in collaboration with Matthew Bourne and Graham South. The work is part autobiographic docu-music, part jazz-inspired dreamscape. Muscle Memory is Tullis Rennie's invitation to join him in the act of listening to listening. To consider listening as an event, an

experience – one that is simultaneously individual and shared. The new record is available only on vinyl, a limited-edition of 200 copies. The release is celebrated with a 'listening tour' of domestic spaces - intimate events sharing a love of vinyl; weaving together jazz, electronic textures and records that tell stories.

<https://muscle-memory.co.uk/>

**Tullis Rennie** is a composer, improvising trombonist, electronic musician, and field recordist. His work encompasses sound installation, community-engaged participative projects, multi-channel concert works, video, mixed media and live/improvised performances. He is co-founder of Walls On Walls with visual artist Laurie Nouchka, and a founder member of Insectotròpics, an audio-visual collective based in Barcelona. He recently founded the multi-modal label with Claudia Molitor. His work has been presented at concerts and festivals across 15 countries, alongside national broadcasts on BBC Radio 3 and ResonanceFM. He features on recent recordings released by the Luminous label, ZeroWave and Efpi Records.

[www.tullisrennie.com](http://www.tullisrennie.com)

### **OFF-SITE PERFORMANCE**

*Audience strictly limited to 12 people. Booking essential. Meeting in SARC foyer.*

**SATURDAY 21 APRIL, 3PM - FREE**

**SUNDAY 22 APRIL, 3PM - FREE**

# HOUSE TAKEN OVER

## Saturday 21 April

**11am – 5pm, Exhibition**  
(viewing by appointment)

**2pm, Readings: ‘House Taken Over’ by Julio Cortázar, (1946) followed by new exhibition response by Maeve O’Lynn**

**3pm, Performance: Tullis Rennie**

For more information, to book an event or to view the exhibition please email [hickeyandhickey2018@gmail.com](mailto:hickeyandhickey2018@gmail.com)

A weekend of talks, performances and artist responses within a historical family home in South Belfast curated by Hickey + Hickey. This exhibition is made in response to a recent discovery about the house, and its function as a secret intelligence centre for Northern Ireland during WW2.

House Taken Over is presented as part of the Sonorities Festival and includes work that draws on festival core themes; techno-human encounters and matters such as machine listening and audio coding, forms of listening, sounding and voicing embodiment and affect.

### Exhibiting Artists

AMINI (Artists’ Moving Image Northern Ireland), Penelope WARD, Sighle BHREATHNACH-CASHELL, Declan CLARKE, John D’ARCY, Irina GHEORGHE, Tom HUGHES, Dorothy HUNTER, Alexey KRASNOVSKY, Gillian LAWLOR, Julie LOVETT, Roseanne LYNCH, Colin MARTIN, Lorcan McGEOUGH, Una MONAGHAN, Maeve O’LYNN, Tullis RENNIE, Joseph BEUYS

**CLUB NIGHT @  
THE MENAGERIE**

**SATURDAY, 20 APRIL  
9PM TO LATE - £6/£8  
AFTER 11PM  
(pay on the door)**

**RESIST@Sonorities  
presents: M.E.S.H.**

**SATURDAY, 21 APRIL  
5.30PM TO LATE - £6/£8  
AFTER 11PM  
(pay on the door)**

**M.E.S.H (live), Koichi x  
Helena Hamilton (live AV),  
Liam McCartan (live)  
[www.resist-av.net](http://www.resist-av.net)**

**TOUCH SENSITIVE  
RECORDS**

**Automns, Group Zero  
and Steven Henry.  
Visuals by Barry Cullen  
+ Touch Sensitive DJs**

**James Whipple** is a resident at Janus, the Berlin label and 'platform for radical sound' whose music policy has spread across the world as part of a movement known as deconstructed or experimental club music. Working as **M.E.S.H**, his most recent album Hesaitix, features hyperactive rhythms bubbling up

between prettier and more restrained passages of ambience. <http://x-me.sh/>

## POETRY JUKEBOX: WHAT ELSE...

## CRESCENT ARTS CENTRE (2-4 University Rd)

**Poetry Jukebox** is a permanent outdoor sound installation launched in 2017. Visitors can listen to a selection of twenty contemporary poets reading their own work aloud. Poetry Jukebox curators Maria McManus and Deirdre Cartmill have teamed up with Sonorities to repopulate the Jukebox with a new selection of poems under the theme What else.... to mark the twentieth anniversary of the signing of Northern Ireland's Good Friday

Agreement. The Jukebox was brought to Belfast through collaboration with Piána na ulici (Pianos on the street), Prague, supported by the Belfast International Festival and Arts Council Lottery Funds.

**Maria McManus** is a poet and playwright. She is the author of Available Light (Arlen House, 2017) in addition to We Are Bone, The Cello Suites and Reading the Dog (Lagan Press). Her writing for theatre includes work with Tinderbox, Red lead Arts, Replay, Big Telly, and Kabosh. Recent work includes DUST, with contemporary dance company, Off the Rails.

Her passion is devising ways to put literature into public space. She has collaborated extensively with other artists to bring Poetry Jukebox to Belfast and to create Quotidian- Word on the Street, Cirque des Oiseaux, and LabelLit. She has performed in Ireland, USA, The Basque Country, Portugal and Sweden.

**Deirdre Cartmill** has published two collections of poetry with Lagan Press, The Return of the Buffalo and Midnight Solo. She has performed readings across Ireland in addition to Centre Culturel Irlandais, Paris, The Basque Country and Slovenia. In the context of Corners European Intercultural Project she was one of the originating artists who devised Bridging the Silence – a poetic audio walk and installation show non pedestrian bridges, which gives voice to survivors of abuse and political violence.

She is also an award winning screenwriter and playwright and has written for TV, film, radio and theatre.

## CALUM SCOTT

*Scare the Deer / Shishi-odoshi*

10.30AM - 6PM

FRAMEWERK

(Upper Newtonards Rd)

Using the Japanese Suikinkutsu (water koto cave) and Shishi-odoshi (scare the deer) as initial points of departure, this sound sculpture engages with these examples of traditional 'sonic engineering' through a process of media archaeological resynthesis, and explores the acoustic potential of water as a sculptural material. The work is driven by a combination of electronic and physical forces – a dripping mechanism which drives the movement of the sculpture is controlled electronically and the position of its

levers is monitored via sensors. This creates a basic feedback mechanism on the macro level whilst allowing for fine differences in movements (and their related sonic results) to occur by chance.

**Calum Scott** is an AHRC funded doctoral researcher at the University of Glasgow's Music department. His research focuses on the development of object based sound art works (or sound sculptures) which seek to interrogate links between sound and the physical world.

## JOHN KEFALA KERR

*Book of Bells*

19 and 21 April only

10.00AM - 5PM

The Graduate School,  
Queen's University  
Belfast

Book of Bells is a sound installation designed for presentation in library settings. Originally commissioned by Durham Cathedral and Durham International Festival to mark the 2013 exhibition of the Lindisfarne Gospels, it is here presented in the Graduate School, which was the original library of Queen's University. The work comprises digitally manipulated brass, voice and bell recordings that provide an acoustical context within which visitor-participants are invited to read extracts from books and ring small bells.

In blurring distinctions between actual and virtual sounds, the installation challenges the segmented nature of knowledge.

**John Kefala Kerr** is a composer, sound artist and writer of British-Greek origin. He has had work presented at festivals and venues in the UK, USA, Europe and Japan.

# SILENT SONORITIES @ QSS GALLERY

**10.00AM TO 5PM**  
**QSS GALLERY**  
(Bedford Street)

**Iris Garrelfs:** *Listening Wall*

In 1966, sound art pioneer Max Neuhaus stamped the word “LISTEN” onto the hands of participating audiences and took them on a walk around Manhattan, listening to industrial rumblings, buzzings of Puerto Rican street life and lastly, a percussion performance. It marked his transition from percussionist to sound artist

(although of course at the time the term was not yet used). At the same time, we live in divisive times, and walls are units of separations. Say, like a wall of silence for example. Or indeed Trump’s Mexican Wall. In response to these developments, The Listening Wall is a participatory project, consisting of a “wall” of curated scores for listening and sound related instruction scores. Visitors are invited to take as many as they like and, with each score, to explore their environments from different perspectives. Includes scores by Cathy Lane, Graham Dunning, Jez Riley French, Jo Thomas, Salome Voegelin, Viv Corringham & more. <http://irisgarrelfs.com/listening-wall>

**Iris Garrelfs** is a site-responsive sound artist active across performance, installation and fixed media. Her understanding of place includes people who, through their ideas or presence, participate in creating it.

Through listening she establishes relationships with the world, and exploring how things are connected.

Work has featured internationally, including Onassis Cultural Centre (Athens), Gaudeamus (Amsterdam), fRUITYSPACE (Beijing), Barbican Centre, National Gallery, Liverpool Biennial, ICMC, Royal Academy Of Arts.

## **Katrinem:** *SchuhzuGehör/Path of Awareness*

**Guided listening walk at different times each day. Walk times: Wed 13:00 – 13:30; Thurs 12:00 – 12:30; Fri 15:00 – 15:30; Sat 10:30 – 11:00; Sun 15.00 – 15.30; (Unticketed)**

SchuhzuGehör\_path of awareness explores an individual’s personal experience of space through walking, particularly the interplay between sound event (footstep) and surrounding architecture, influenced by the permanently changing interactions.

In SchuhzuGehör the path itself is the destination. Essential elements are the

# SILENT SONORITIES

## @ QSS GALLERY

### **Katrinem:** *SchuhzuGehör/Path of Awareness*

**Guided listening walk at different times each day. Walk times: Wed 13:00 – 13:30; Thurs 12:00 – 12:30; Fri 15:00 – 15:30; Sat 10:30 – 11:00; Sun 15.00 – 15.30; (Unticketed)**

moderate speed of pedestrian locomotion, the regularity of the step-by-step progress, and the readiness to open up our auditory perceptive space and keep it as wide open as possible—thus, in stark contrast to our customary behavior of intentionally filtering out stuff we don't wish to hear. This is how we can sense clear spatial thresholds—that is, transitions from one auditory space to another—and perceive minute spatial

shifts. The shoes we wear along this way become soloists; instruments that enter into a dialog within the environment, provide us with spatial orientation and locate us in space. Guided walking performance: With a slow but steady walking rhythm katrinem guide a limited number of participants along the path. No talking or stopping disturb the rhythm of the walk.

**katrinem**, born 1969 in Augsburg, lives and works in Linz (A) and Berlin (D).

The examination of sound and space has long been an integral part of katrinem's artistic work.

Comprehensive training in classical music (violin/viola) with constant performance practice (orchestra, ensemble) formed the broad early foundation that led to a specialization in spatial performances and new performance practices. Gaits, walking rhythms and their imprints on public space were subject areas already being explored in her master's degree in composition.

For over 14 years, katrinem has been investigating the walkability of cities and its associated spatial perception.

Two aspects of her current artistic research and process are emphasized:

Observing a site (Platzstudien) and personally experiencing space while walking (SchuhzuGehör\_path of awareness). For the project GANGARTEN (go your gait! part\_6), katrinem received a grant from Linz Export and with gaits in albufeira (go your gait! part\_13) was prizewinner of the competition, Europe – a sound panorama.

katrinem is continually broadening, challenging and refining her individual approaches to the subject of sound and space through exchange and collaborations with artists and researchers. Of particular mention are: Sam Auinger, Elena Biserna, Gernot Böhme, Elen Flügge, Annea Lockwood, Bruce Odland, Holger Schulze, Penelope Wehrli u.a. [www.katrinem.de](http://www.katrinem.de)



## WORKSHOP FOR KIDS

AGES 8-80

SARC FOYER

SATURDAY 2PM - FREE

Workshop Ears of Others for kids aged 8-80 run by Matt Green. Have you ever wondered what an owl hears at night? Sound artist

Matt Green invites you to listen with the ears of others – creatures big and small. Make paper-masks to transform your ears into those of strange creatures. Take audio recordings and manipulate them with the computer to find out what other animals hear when they listen to the world around them. No prior knowledge or experience with sound is needed to partake in the workshop.

**Matt Green** is a practice-based researcher. He is a producer of site-specific sound art. The vast majority of Matt's practice concerns public urban space, and has served to frame, accent and augment the host location through soundscape composition. These compositions are delivered via either multichannel sound installation/performance or mobile sound application. Each work is the outcome of an extensive programme of situated activity that includes field recording (the aural equivalent to photography and documentary); community collaboration; and onsite research, design and development.

## UMBRELLA: SAME PLACE

**SARC Broadcast Lab**  
(SARC lower ground  
floor)

Members of the sound art collective UMBRELLA present aural and visual reflections on the environments of Belfast in a series of individual cartographies.

Artists include Aidan Deery, Alex Lucas, Andrew Harrison, Barry Cullen, Elen Flügge, Hadi Bastani, Liam McCartan, John D'Arcy, Pablo Sanz, Richard Davis, Una Lee.

**UMBRELLA** sound art collective formed in Belfast in the summer of 2017. In September of that year the group presented Hear Yous, a performance with megaphones at Culture Night Belfast. In December, they produced the concert Umbrella in the Stairwell.

<https://hearyous.wordpress.com>

# LISTENING ROOM @ SONORITIES

## SURROUND STUDIO 1 (SARC lower ground floor)

**Stephen Pearse:** *Bells of Forio*

8'05", stereo fixed media

Playing Times: 9:00am, 11:28am, 1:57pm.

**Kyle Vanderburg:** *Tempest in a Teakettle*

8'00", 4 channel fixed media

Playing Times: 9:08am, 11:37am, 2:05pm.

**Jesús Alberto Hernández:** *Expansions*

5'48", Violing and Piano, Stereo

Playing Times: 9:16am, 11:45am, 2:13pm.

**Elissa Goodrich: Movement One:** *Call of the Rains*

4'48", stereo fixed media

**Elissa Goodrich: Movement Two:** *After the Rains*

7'35" stereo fixed media

**Dante Tanzi:** *Virtual Debris*

11'52", stereo fixed media

Playing Times: 9:35am, 12:04am, 2:32pm.

**Chris McCann:** *The Multiverse*

c.14'00", 8 channel fixed medias

Playing Times:

*Causal Nexus:* 9:47am, 12:16pm, 2:44pm.

*Butterfly Effect:* 9:52am, 12:20pm, 2:49pm.

*Temporal Paradox:* 9:56am, 12:25pm, 2:53pm

**Nicolo Terrasi:** *Come cadono le stelle*

10'00", stereo fixed media

Playing Times: 10:02am, 12:30pm, 2:59pm.

**Tyler Lewis:** *Land of Kings*

14'52", 8.1 fixed media

Playing Times: 10:12am, 12:41pm, 3:09pm.

**Jonathan Higgins:** *Seethe*

6'30", stereo fixed media

Playing Times: 10:27am, 12:56pm, 3:24pm.

**Joel Rust:** *The Breach*

9'00", 8 channel fixed media

Playing Times: 10:34am, 1:03pm, 3:31pm.

**Tom Prescott:** *The Singing Forest*

8'00", stereo fixed media

Playing Times: 10:43am, 1:12pm, 3:40pm

**[ka'mi]:** *Xenakis'sche Grauwacke IV*

7'45", stereo fixed-media

Playing Times: 10:51am, 1:20pm, 3:48pm.

**Fernando Alexis:** *Je me retrouve à la fin de mon chemin*

12'30", 4 channel fixed media

Playing Times: 10:59am, 1:28pm, 3:56pm.

**Marco Melis:** *Unisighted*

7'30", stereo fixed media

Playing Times: 11:12am, 1:41pm, 4:09pm.

**Georgios Varoutsos:** *Reflection*

8'00", 5.1 fixed media

Playing Times: 11:20am, 1:48pm, 4:17pm.

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

**Stephen Pearse:** *Bells of Forio*

8'05", stereo fixed media

Playing Times: 9:00am, 11:28am, 1:57pm.

The work explores the sonic landscape surrounding the San Gaetano Church on the island of Ischia in the Gulf of Naples prior to sustaining earthquake damage in August 2017. The piece reflects a soundwalk through the surrounding town of Forio. An ongoing dialogue between the ever present rhythm of the bells and the granular noise pollution of passing traffic being heard through the winding alleyways of the town drives the work forward. The former underpins the work in the form of the rhythmic undulation found within the central textural theme.

**Stephen Pearse** is a Senior Lecturer in Computational Sound at the University of Portsmouth (UK) having completed a PhD under the supervision of Dr Adrian Moore at the University of Sheffield (2017). His creative practice as an acousmatic composer combines his research in the design of granular synthesis frameworks and modular synthesis. Recent research includes a scriptable, multi-threaded ai-based synthesis system, "The Agent Tool" that enables imagery to influence generative synthesis systems.

**Kyle Vanderburg:** *Tempest in a Teakettle*

8'00", 4 channel fixed media

Playing Times: 9:08am, 11:37am, 2:05pm.

The title suggests the small problems we consider daily, waiting as they build within us. 'Waiting' is explored in several ways throughout, and uses the medium to augment these dramas until we allow ourselves to view them center-stage.

After being introduced to the teakettle in which we'll be experiencing the storm, the noise of rain and wind quickly begin to fill the space. Soft rains and distant thunder churn over faanother in a tempest, giving way to cautious harmonies fashioned from the wail of a storm siren. Through these

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

elements, we explore the obsession that comes from being kept on alert. We wait for the storm, wait for it to pass, and are waiting for what comes next.

Just as soon, the sirens fade, and a kettle has come to boil while we were preoccupied. The unease of waiting blurs the sense of scale between the tempest and the teakettle.

Program note by Walter Jordan

Composer **Kyle Vanderburg** (b. 1986) grew up in Missouri where the Ozarks meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works place familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures. He writes music he hopes his parents will like.

**Jesús Alberto Hernández:** *Expansions*

5'48" , Violin and Piano, Stereo

Playing Times: 9:16am, 11:45am, 2:13pm.

Piece made for violin and piano, based on the discontinuous movement of the sea waves, with a cyclic structure that has the purpose of recreating an enveloping atmosphere through small and recognizable repetitive melodic patterns. This is how the whole form of the work is conceived.

**Jesús Alberto Hernández**, born in Mexico, where he has made his musical formation in important institutions such as the Instituto Nacional de Bellas Artes (INBA) and is also a member of Sociedad de Autores y Compositores de Mexico (SACM).

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

**Elissa Goodrich**

stereo fixed media

*Movement One: Call of the Rains:* 9:22am, 11:51am, 2:19pm.

*Movement Two: After the Rains:* 9:27am, 11:56am, 2:24pm

*Movement One: Call of the Rains* (2017) is the first of two movements that make up a larger sound work: “What the Rains Bring”(2017). The work re-imagines soundscapes of forgotten, long-gone environments. Movement One is largely inspired by now extinct and highly endangered migratory birds’ calls of Australia. In Movement One the re-created rain (entirely consisting of sampled shakers) heralds an imagined landscape of dialogue between birds and then journeys further into this soundscape, exploring how the two featured sample instrumentalists (bowed percussion and cello) can alternately, converge, merge and separate in sound and in dialogue. Movement One pays homage to the absent songs of long-gone migratory birds. The electro-acoustic installation is entirely created from recordings and samplings of acoustic instrumentalists performing Elissa’s original scores.

*Movement Two: After the Rains* is the second of two movements that make up a larger sound work: “What the Rains Bring”. The work re-imagines soundscapes of forgotten, vanishing worlds. Movement Two is partly inspired by now extinct and highly endangered birds’ calls of Australia and also partly draws upon an earlier music composition of Elissa’s “In the Valley of the Ruined” – a piece responding to Persian Mystic Rumi’s prose. Movement Two begins in an imagined landscape of plentiful birds and rain and then journeys beyond this landscape into new territories – and a soundworld without birds; one in which the drums effectively play the lead ‘melody’ in place of the earlier birdcalls, only for the drums also to eventually disappear, and be taken over by other ‘voices’ (saxophone and shakuhachi). The electro-acoustic sound work is entirely created from recordings and samplings of acoustic instrumentalists performing Elissa’s original scores.

Percussionist, composer and sound artist, Elissa’s soundart plays in Europe & Australasia.

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

Elissa records & performs in ensembles including 2x nominated Australian Jazz Work of the Year (Shannon-Goodrich Ensemble) & ensemble States of Play. Elissa composes extensively for physical theatre. 2017 sees Elissa continue her Gene Tree Project [www.genetreeproject.com](http://www.genetreeproject.com), her Between Footsteps installation (@Heide Museum of Modern Art), & Elissa & Caerwen Martin performed Elissa's Forgotten Songs of Flight, (National Opera Center) NYC, USA.

[www.facebook.com/statesofplay](https://www.facebook.com/statesofplay)

### **Dante Tanzi:** *Virtual Debris*

11'52", stereo fixed media

Playing Times: 9:35am, 12:04am, 2:32pm.

#### Virtual Debris

The memory put the sounds, over the years,  
in certain places of mind.

Sounds dancing, fluttering,  
shrinks from the world of chaos.

Old tracks, hymns of hope and fear.

Forgotten, at the bottom there are interrupted calls,  
voices that can still astonish us,  
under layers of debris.

It happens to tremble for surprise,  
hearing a sound that we feared lost, dispersed.

It happens to run away from what resounds  
too close to the heart.

Dante Tanzi went on to study philosophy, composition, electroacoustic music and acousmatic interpretation. His compositions have been performed in Italy and abroad. Since 2012 he has been performing works of the acousmatic repertory on the acousmonium SATOR and the mobile

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

acousmonium AUDIOR. He published essays on CTheory, Leonardo Music Journal, Leonardo, Cogito, Interface, Crossings, De Musica, Organised Sound, Contemporary Music Review. He is a founding member and artistic director of the association 'AUDIOR' [www.audior.eu](http://www.audior.eu)

**Chris McCann:** *The Multiverse c.*

14'00", 8 channel fixed medias

Playing Times:

*Causal Nexus:* 9:47am, 12:16pm, 2:44pm.

*Butterfly Effect:* 9:52am, 12:20pm, 2:49pm.

*Temporal Paradox:* 9:56am, 12:25pm, 2:53pm

Over the last two years I have become extremely fascinated with the ideas surrounding the 'multiverse theory'. The theory suggests that there could potentially be an infinite number of universes that co-exist alongside ours, each with completely contrastive realities. In each reality our circumstances could be very different, for example: in one of these realities I might not be a composer or musician...wait...that is an incredibly sad prospect, maybe I don't like this theory after all... Anyway, this suite has been composed using a variety of recorded, sampled and found sounds from a number of different locations, orchestrated and processed in very different ways. Please enjoy this 'multiverse' of sounds.

In no particular order: composer, musician, session drummer, teacher and PhD student. Lover of travel, art, films, comic books, food and a good cup of coffee.

**Nicolo Terrasi:** *Come cadono le stelle*

10'00", stereo fixed media

Playing Times: 10:02am, 12:30pm, 2:59pm.

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

Come cadono le Stelle (How the Stars Fall)

It is from a sound fragment that develops the form of “Come cadono le stelle”. Directly confronted with the sound material I try to build an evolving form linked to a repetition process. As for the stars, which can be presented singularly or organized in systems consisting of two or more components, the sound material is here exposed and developed in a meeting of different trajectories and movements that unfold in the sound space.

**Nicolo Terrasi** is an Italian composer and guitarist born in Palermo (Italy) and resident in France, his artistic approach sees him engaged in a research oriented both in the composition of instrumental, acousmatic, mixed music, and in the practice of free improvisation.

His music has been played in several festivals including : Les Musiques, Reevox, Chaillol Festival, Contemporanea Acusmatica 2017, CMMR 2013 Music Festival, Transitions Sonores Paris VIII, Sélection Prix Destellos, RIME 2011, Nuits d’hiver GRIM, DEM #55-Dias da musica electroacustica 2017, Transelectroacoustiques GMEM ...).

**Tyler Lewis:** *Land of Kings*

14’52”, 8.1 fixed media

Playing Times: 10:12am, 12:41pm, 3:09pm.

In late February 2016 I travelled through the state of Rajasthan in northwest India. The exploratory nature of my recording process is carried over into the experience of listening through the finished composition. Initially, the most striking characteristic of the soundscape is the incessant cacophony, multiple streams of sounds complimenting, masking, interacting with each other – day and night. Then there is a sonic cohabitation of the soundscape by biophonic and anthrophonic sounds, e.g. monkeys or birds vocalising while motorcycles whiz by on the street. After spending several days immersed in the sounds of Rajasthan, the idea of mimesis between human (or human-built machines and systems) and animal species became detectable in the soundscape, mainly through the perceptions of rhythm. The composition moves between a more objective presentation in and out of abstract moments



# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

featuring dreamy manifestations of everyday sounds. Land of Kings invites the listener to experience Rajasthan through an imagined hyper-real soundscape.

**Tyler Lewis** grew up in the woods near Seattle, USA and spent his time playing, writing and listening to music. In 2013, he moved to Montreal to expand his understanding about what music can be, earning a BFA in electroacoustic composition from Concordia University. Tyler composes abstract soundscapes and acousmatic pieces using environmental sounds as musical material. He is a PhD research student at the University of Aberdeen.

**Jonathan Higgins:** *Seethe*

6'30", stereo fixed media

Playing Times: 10:27am, 12:56pm, 3:24pm.

Chants move through the busy streets of a protest as if liquid. Trickling, bubbling, cascading, seething. Rivers of sound carry, mutate and weave over and away from you. Some erupt suddenly whilst others wash over and dry up, leaving only a distant murmur in their place. A torrent of emotion carving its way through the city.

*Seethe* was written for the Cities and Memories: Sounds of Protest project and is composed from the sounds of protest in Paris on Boulevard Beaumarchais in October 2010. The original recording 'Rhythms of Protest' was made by Des Coulam. More information about this recording can be found here: [bit.ly/2y4rOJw](http://bit.ly/2y4rOJw)

**Jonathan Higgins** is a composer and sound artist from England, who is currently based in London where he is a PhD candidate at City, University of London. Compositionally his work focuses on an exploration of noise. His music has been performed and prized both nationally and internationally.

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

**Joel Rust:** *The Breach*

9'00", 8 channel fixed media

Playing Times: 10:34am, 1:03pm, 3:31pm.

Fire Island, a barrier island about two hours east of New York City, was hit hard by Hurricane Sandy, which reopened a breach at a location called the Old Inlet. I spent two weeks as artist-in-residence there last June, and made many recordings of the sounds of water. They divided into two categories – on the ocean side of the dunes, they were dominated by the clamor of Atlantic waves; on the bay side, by smaller but crisp and percussive undulations. But at the breach, these two sonorities met; it seemed strange and almost violent. I made a recording where the two strands are in counterpoint.

Hurricanes have hit Fire Island before, but the warming of the seas precipitated by climate change promises to make them stronger and more frequent. Changes to the landscape like that found at the breach will likewise become more regular and drastic. This piece runs the original recording through a bank of resonant filters, bringing out – alternately, or together – its fragility and its turbulence, its strength and its sorrow.

**Joel Rust** writes music that encompasses kaleidoscopic textures, disintegrating mechanical systems, and a rich harmonic language that draws on spectralism, jazz, and the English pastoral school. He is a PhD candidate at New York University, where he studies composition with Louis Karchin, Jaime Oliver, and Elizabeth Hoffman. His scholarly focus is sound and the city in the early twentieth century. Currently, he is developing an opera, *The Conifers*, with poet David Troupes, supported by a Jerwood Opera Writing Fellowship at Aldeburgh Music.

**Tom Prescott:** *The Singing Forest*

8'00", stereo fixed media

Playing Times: 10:43am, 1:12pm, 3:40pm

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## PROGRAMME NOTES BIOS

in the ocean and then transitioning to a forest. It shows the increasing complexity of organisms and ecosystems which emerge from this process; this is expressed through the more frequent use of pitch throughout the composition and the harmonies generated by various 'singing' creatures. The Singing Forest was composed almost entirely with genetic algorithms. Populations of sounds are evolved, with child populations developing the musical material; this approach naturally lends itself to the themes explored in this composition.

**Tom Prescott** studied computer science and music technology at Keele University. He then went on to an MRes in music which investigated the application of genetic algorithms to the control of granular synthesis and spatialisation techniques. This was followed by a Ph.D funded by the Keele Research Institute for the Humanities investigating approaches to sound design composition and performance with interactive genetic algorithms.

**[ka'mi]:** *Xenakis'sche Grauwacke IV*

7'45", stereo fixed-media

Playing Times: 10:51am, 1:20pm, 3:48pm.

Graywacke designates a sedimentary rock that is mainly a conglomerate of other rocks which through the action of great movements of compression, results in a new kind of formation, in which still is possible to discern between the so-called cement and the minerals that were most resistant. The piece is part of a series of pieces that abide to no relationship between them other than the aesthetic approach and the techniques employed. This falls under the category of Eco-music since the main aesthetic position is one of recycling. It also concerns the concept of self-borrowing: I resort to samples of recordings of my own musical production. The samples can vary from a single sound to an entire piece. It may even include "unwanted" sounds that occur during a performance – this practice I take as the epitome of recycling and as an ironic technologically-based reaction to the overload and hype of the use of technology in itself.

# LISTENING ROOM @ SONORITIES

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**[ka'mi]** was born in Lisbon (Portugal) and lives in Vienna (Austria). Graduated in Musicology by the UNL-FCSH (1996-2001) and Composition (2001-2006) with Christopher Bochmann, Luís Tinoco and João Madureira at ESML, Lisbon. Attended Darmstadt Courses in 2004 and 2010; Emmanuel Nunes' seminars in 2005 and IMPULS Akademie in 2011. Post-graduate in Composition (Gerd Kühr and Pierluigi Billone) at KUG, Austria. Scholarship from Fundação para a Ciência e a Tecnologia 2008-2011. Work grant by Bundeskanzleramt Austria 2016. Currently working on his PhD. thesis about Microtonality and the String Quartets of G.F. Haas at MDW, Vienna.

**Fernando Alexis:** *Je me retrouve à la fin de mon chemin*

12'30", 4 channel fixed media

Playing Times: 10:59am, 1:28pm, 3:56pm.

Piece composed at the Dias de Música Eléctroacústica studio in Seia, Portugal.

It is at Concordia University that **Fernando Alexis Franco Murillo** discovered a new form of expression with electroacoustic music. His music is inspired from personal experiences and human emotions like love, sadness and anger. He completed a bachelor's degree and a master's degree at the Conservatoire de Musique de Montréal under the direction of Louis Dufort. As a Canadian Council for the art's recipient, his music has been played across Canada, United-States, Chile, Portugal, Spain and South-Korea. His piece Qualiawas awarded the 4th at the 2014 edition of the prestigious JTTP composition contest and his composition Noche Triste was awarded the 2nd place at the Mutek's Fill the Music Box composition contest.

**Marco Melis:** *Unisighted*

'30", stereo fixed media

Playing Times: 11:12am, 1:41pm, 4:09pm.

# LISTENING ROOM @ SONORITIES

## PROGRAMME NOTES BIOS

Trying to describe your own work is never easy, as it requires some distance from it, but I'll try to provide some fragmentary suggestions for a possible imaginary path. I think this composition was born, to some extent, out of fear and desperation, which are mostly evident in its fractured form, and such fear could have something to do with the homologising pressure of techno-capitalist society. Such monster seems to lie almost dormant in the first section, where recordings of real objects could signify a pre-digital era. Once material restrictions are removed, however, for instance when personal data become exchange goods, its full power is released. The abrasive, physical qualities of this second section seem to be in contradiction with the lack of materiality hypothesised, but what we really experience is the point of view of the individual that becomes a product, "thing among things", losing the reflective distance required by any "sense", any "world", any (meta-)operativity.

**Marco Melis** studied philosophy, engineering and sound art. His work has been shown in international festivals such as Sonorities, NIME, Emufest, London Design Week. He also works as sound designer for theatre.

### **Georgios Varoutsos:** *Reflection*

8'00", 5.1 fixed media

Playing Times: 11:20am, 1:48pm, 4:17pm.

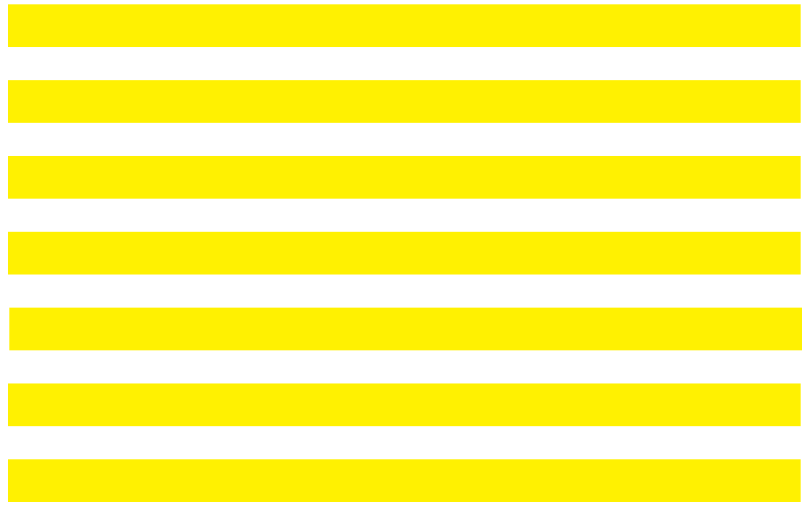
Reflection by Georgios Varoutsos is an accumulation of digital and field recordings. The piece is built around abstraction in which 'Reflection' tries to increase the dynamic between audience and author by objectifying emotions and investigating the duality that develops through different interpretations. The ambiguity and origination via retakes and variations, makes the piece deal with the documentation of events and then questions how they can be presented.

**Georgios Varoutsos** (b. 1991) is a sound artist and performer based in Montreal, Canada. He has received a Baccalaureate in the Electroacoustic Studies program at Concordia University. His audio creations derive from different inspirations such as field recordings, digital recordings, amplified sound

# **LISTENING ROOM @ SONORITIES**

## **PROGRAMME NOTES BIOS**

materials, digital audio processing, synthesis, and experimentation of processing techniques. His signature works encompass an unorthodox depiction of audio processing in mind of engendering tension and emotional reactions.



# SYMPOSIUM

**Techno-Human  
Encounters**

**programmed by Zeynep  
Bulut and Kurt Werner**

**SATURDAY 21 APRIL  
Graduate School and  
Great Hall  
9.30AM - 6PM**

**4:30pm – 6:00pm The Great  
Hall, Lanyon Building: Keynote**

**Brian Kane “In search of audile technique“**



## **9.30am – 10.45am Graduate School: Panel 1**

**Connor McCafferty** “Sound mapping and pedagogy of urban sound”

**Iris Garrelfs** “The listening wall: A journey into scored listening”

**Jennifer Hsieh** “Techno-auditory aesthetics: Reproducing noise as a heard object”

## **11am – 12:15pm Graduate School: Panel 2**

**Adam Wilson** “Improvising Music with Flawed Creative Software Agents”

**Anna Xambo** “Live Repurposing of Crowd-sourced sounds: Challenges and opportunities of using online repositories in music performance”

**Andrew Watts** “What it means to be post human – An Exploration into Electronically Implanted, Augmented Voices”

## **1:15pm – 2:30pm Graduate School: Panel 3**

**Jean Beers** “Does human to technology interaction shape the creative output and production of sound in a context of contemporary ‘art music’?”

**Jaime Oliver La Rosa** “Pierre Schaeffer, the instrument builder”

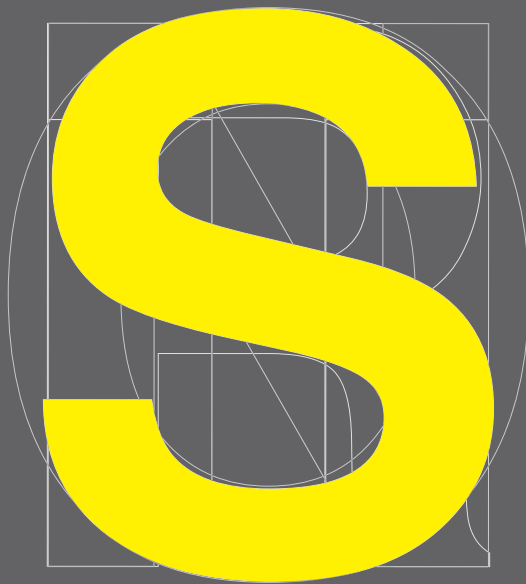
**Joe Cantrell** “The Human Object: New Materialist Models to Resist Obsolescence in Technological Sound Practices”

## **2:45pm – 4pm Graduate School: Panel 4**

**Frieda Abtan** “How to improvise with your past: an audio-visual journey”

**Christopher Jette and Elliot Canfield-Dafilou** “The space in which sounds occur, an approach to environment-centric field recording”

**Joel Rust** “Voice, after the anthropocene”



YOU  
MIGHT  
NOT  
LIKE  
IT  
2018

BUT  
WE  
HOPE  
YOU  
DID