Sound and Music Computing 2013

30 July - 3 August 2013 • Stockholm, Sweden

Concert program

Sound Science, Sound Experience

Sound and Music Computing Conference 2013

Welcome to KMH Royal College of Music in Stockholm!

We are proud to jointly host the Sound and Music Computing Conference 2013 with KTH Royal Institute of Technology. Whereas KTH is responsible for the scientific papers, KMH will arrange three concerts of electroacoustic music with focus upon the voice, spatialization and intermedia.

Given KTH's world-renowned research into the spoken and singing voice, the vocal theme is an obvious choice. The voice is not only the most intimate vehicle for producing sound that we, as humans, know, but also figures significantly in the history of electroacoustic music. Spatialization is an exciting feature of electroacoustic music practice at the nexus of art and science. And, audiovisual composition highlights the widespread intermedial tendencies in the digital arts where the senses of sight and hearing commingle.

Twenty-eight works from Asia, Europe and North and South America were jury-selected following an international call for music, which attracted 176 submissions. In order to present a broad and varied program, the concerts will intertwine works from the different thematic threads.

KMH opened its first studio for electroacoustic music in 1972 and is entrusted with a national responsibility to host education in electroacoustic composition. KMH welcomes opportunities to contribute to both artistic practice and research on the international stage through exchanges and projects. In 2016, KMH's new state-of-the-art facilities will be completed and each of the themes featured in these concerts will continue to play a prominent role.

Welcome to KMH and Sound and Music Computing 2013.

Bill Brunson & Henrik Frisk
Co-Chairs - The Royal College of Music in Stockholm

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Many thanks to **Deluxe Musik** for technical support.

SMC13 Music Co-Chairs

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formerly at Sonic Arts Research Centre, Queens University Belfast

Concert Programs

Tuesday 30 July - 18.00 Stora Salen

Welcoming remarks

Michael CLARKE (UK, 1956)
Tim(br)e 2 (8'26)

Marco MARINONI (Italy, 1974)
Sickness (3'35)

Yota KOBAYASHI (Japan/Canada, 1980)
Shikisou (11'11)

Seiichiro MATSUMURA (Japan, 1970)
budrevo-Santoka Taneda (12'52)

James ANDEAN (Canada/Finland) and Merja NIEMINEN (Finland)
*Re:****Sitruuna ja meduusa (7'00)*

------ *Intermission* ------

Annette VANDE GORNE (Belgium, 1946)
Yawar Fiesta, opera. Act II Combattimento (10'01)

Massimo COLOMBO (Italy, 1986)
bodywater (3'15)

Minjie LU (China)
The Watching Tuvas (10'00)

Marko CICILIANI (Croatia/Austria, 1970)
Intersection (10'27)

Felipe OTONDO (Chile)
Irama (9'33)

Wednesday 31 July - 18.00 Stora Salen

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Marcus WRANGÖ (Sweden)
cube5 live (10'00)

Ursula MEYER-KOENIG (Switzerland)
Die Rückseite des Spiegels (9'50)

Fabio CIFARIELLO CIARDI (Italy, 1960)
Piccoli Studi sul Potere (4'27)

Paul BOTELHO (USA) and Jon APPLETON (USA, 1939)
Die Herrlichkeit Loch in der Bündelung Bord (6'13)

Fabio CIFARIELLO CIARDI (Italy, 1960)
Piccoli Studi sul Potere II (3'24)

João Pedro OLIVEIRA (Portugal, 1959)
'Aphâr (11'01)

------ *Intermission* ------

Natasha BARRETT (Norway, 1972)
Hidden Values (Parts 2 and 3) (15'32)

Amanda STUART (UK)
Not Missing You (8'42)

Ayako SATO (Japan, 1981)
sen no kioku (10'40)

Fabio CIFARIELLO CIARDI (Italy, 1960)
Piccoli Studi sul Potere III (3'47)

Clarence BARLOW (USA, 1945)
Approximating Pi (7'37)

Thursday 1 August – 21.00 Stora Salen

Welcoming remarks

Bihe WEN (China, 1991)
Vague Image (8'06)

Patricia ALESSANDRINI (Italy)
Nani, version 1 (3'26)

Nora PONTE (USA / Puerto Rico, x) and Yvette NEVARES (USA / Puerto Rico)
En su vaiven (10'30)

Patricia ALESSANDRINI (Italy / UK)
Nani, version 2 (3'22)

Antonio SCARCIA (Italy)
Notturno (4'50)

Gary KENDALL (USA/Sweden)
Ikaro (10'00)

------ *Intermission* ------

Jeffrey SNYDER (USA) and Federico UGHI (USA)
Soscsoex (10'00)

Patricia ALESSANDRINI (Italy / UK)
Nani, version 3 (3'21)

Elsa JUSTEL (Argentina/France, 1944)
L (13'51)

Ryoho KOBAYASHI (Japan)
scanline: computer music (4'17)

Anthony TAN (Canada/Germany)
Pose I:Between the Sadness (7'49)

Program notes

Tuesday 30 July - 18.00 Stora Salen

Michael CLARKE (UK, 1956) – *Tim(br)e II (2009/2013)*

16 channel fixed media work (8'26)

On one level Tim(br)e II is a meditation on the timbre of the oboe and its transformations. All the sounds in the work are entirely derived from a single 13-second sampled oboe phrase (recorded by Jinny Shaw), a complete version of which appears (transformed) only at the very end. The title refers to the way this work, like the earlier composition in the series, explores the ambiguous boundary between events perceived separately in time and sonorities that fuse into textures or timbres.

On another level Tim(br)e II is a study in stasis and movement. Some aspects of the work are outwardly static, focusing on subtle internal changes within timbres or textures. This contrasts with more dramatic gestural events, enhanced by 3D spatialisation. Ideally it is performed over 8 or 16 loudspeakers arranged in a cubic formation. Twenty-four layers of material (of which up to 16 play simultaneously) each have their own space and movement and these spaces are counterpointed with each other.

Tim(br)e II was commissioned by Musicon in 2009 and substantially revised in 2013. It was the first new work completed in the SPIRAL studio in Huddersfield.

Marco MARINONI (Italy, 1974) – *Sickness (2013)*

Video and digital 24.2-channel audio (3'35)

Since first post-war period diagram played a role of increasing significance in the most advanced architectural production, becoming in the last years the specific feature of new avant-garde, which considered diagrammatic substance as element of innovation capable of synthetically putting in relation compositional aspects with functional, symbolic, conceptual, temporal and cinematic aspects. The effectiveness of diagram stands in its multi-disciplinarity: it is the mediator between different and interrelated quantities, with representational functions, just like a graphic short cut to representation of complex phenomena. Francis Bacon used to consider his paintings as diagrams and Deleuze was fascinated by Bacon's ability of generating abstract shapes starting from human figure. According to Van Berkel diagrams are maps which may

appear to be abstract but actually aim at organization of space, or time, or motion, or abstract phenomena. Deleuze, with reference to Bacon's paintings, conceives diagram as a catastrophe which happens in the painting by the introduction of a change of unit of measurement, that is "replacing figurative units with micro-metric or cosmic units. Diagram throws a meaningless stretch of pure sensation in the heart of representation". The starting materials for Sickness – Diagram II are images and sounds from the short film Six men getting sick by David Lynch. In Sickness human figures and body parts blends contaminating and hybridizing according to balance standards set every time starting from density, complexity, linearity and intelligibility values, logic consequentiality is diagrammatically broken in favour of a pure, controlled, pre-ordered sensoriality and the oblique dimension conceived as a sum of horizontal and vertical components is obtained through processes of defocusing and anamorphosis. The method is that of finding the moment in which structures begin to fade, contours become fluid and elastic, giving birth to the mechanism which Deleuze called abstract machine of faceness and facification (everything that will pass through it will take the aspect and the function of a face). Therefore the machine is "the moment or the aspect in which exist but functions and matters", a diagram without substance and without shape, which doesn't have content nor expression: it is Hjelmslev's matter or sense.

Yota KOBAYASHI (Japan/Canada, 1980) – *Shikisou*

(11'11)

The Japanese word "shikisou" means a cyclical gradation of colors ("hue") as well as "appearance". In addition to these definitions metamorphosis is a key concept within Shikisou. There are an infinite number of rhythms in the universe: some are perceivable while others are indiscernible. The initial rhythms were defined following the universe's first pulse, and ongoing events continue to create and define time. The resulting continuous evolution of cyclical patterns is the temporal foundation of the universal symphony. The cycle of seasons is one of these patterns. In this piece the four seasons are used for their organizational temporal force and symbolic connotations. The high-level conception of a year encompasses the cyclical and acyclic rhythms found in concrete materials that are developed in the lower levels of musical time scales. The conflict of these juxtaposed rhythms creates tensions in the piece, resulting in a desire for an orderly, controlling macrostructure.

Seiichiro MATSUMURA (Japan, 1970) – *budrevo-Santoka Taneda*

(12'52)

budrevo-Santoka Taneda is a vocal piece based on reciting "Haiku" (Japanese

seventeen-syllable poem) of Santoka Taneda who was the unique, nomadic Japanese poet. Taneda was born in 1882 and died in 1940. From his childhood, he faced with repeated setbacks, such as the suicide of his mother and his younger brother, the bankruptcy of his father, his own disemployment, neurasthenic symptom, divorce and addiction to alcohol. He gradually found his outlet in travelling and creating Haiku. Haiku is a fixed verse form of seventeen syllables arranged in a five-seven-five pattern. However his haiku are well known as originally free style out of a five-seven-five pattern, even not using season words, just describing all surroundings and nature.

budrevo-Santoka Taneda is constructed by the overdubbing process of solo performer's voice of reading Haiku of Taneda in Japanese. The performer manually controls parameters of balances of amplitude, panning and delaying time while reading Haiku. This simple manipulation and the process generate thick layers of a single voice that symbolize the strength of Taneda in adversity and in his drifting life. It is spoken in Japanese but the flow of layered voices shows the toughness and purity of Taneda. In the present day, a time of confusion, Taneda's soul that survived the adversity is evocative to us.

James ANDEAN (Canada/Finland) and
Merja NIEMINEN (Finland) – *Re:****Sitruuna ja meduusa*

(7'00)

This is a video extract of an audiovisual installation that constructs a 'live' dynamic system with 3D graphics and projected sound, creating a virtual environment which shifts and develops in real-time. It explores the capacity of the spectator to create relationships and build worlds from multiple sensory information.

The original installation runs live in the Processing and MaxMSP programming environments. The visuals are constantly being freshly generated by Processing, and output to two projectors in the gallery space; being live, the work never presents the same scene twice – each and every visual moment is entirely unique. The sound consists of banks of prepared soundfiles, multiply triggered by MaxMSP, and diffused in the gallery using a system of multiple loudspeakers. Max analyses its various audio outputs, and sends information on envelope and spectral content to Processing, which uses this data to control the motion and movement of the projected visuals. These relationships are kept in a delicate balance between clarity and obscurity. Are visible behaviours triggered and controlled by sound, or do their behaviours create sound? Are we listening to their actions, or are we watching them respond to the sounds of their environment? This projected universe operates on its own laws; familiar, but somehow elusive. These laws appear to be based in sound, or to emit sound: objects turn; the projected world turns… while sound events strike, scurry past, or resonate…

------ Intermission -----

Annette VANDE GORNE (Belgium, 1946) – Yawar Fiesta

Electroacoustic opera. Extract of the act II: Combattimento (10'30)
Soprano: Françoise Vanhecke. Contraltos: Fadila figuidi, Annette Vande Gorne.

Can space, written and performed live, lead to expression and dramatization? Music? Opera? Even if the project does not disclose any singer on stage, which will be human and silent, a great deal of the sound material relates to human voice. It is not an electroacoustic work (with its abstract materials and writings reseaches), but the dramatization of a text by notably placing objects and spatial shapes. The booklet, written on an incantatory and ritual mode of antic tragedies, reflects dual fights we are facing, civilisations fights symbolised by those of eagles and bulls during the "feast blood "in an Andean village founded by Spaniards. Those for instance of appealling desire and rough strength. In the bourgeoisy ladies chorus of Act II, dramatic singing and lyrism came step by step to the surface, with an unstoppable clearness. Result therefrom an hybrid writing, that combines spaces, energies, morphologes and harmonic colors.

Produced at Studio Métamorphoses d'Orphée, Musiques & Recherches, Ohain (Belgique)

Massimo COLOMBO (Italy, 1986) – *bodywater*

(3'15)

Bodywater is a composition founded on a surrealistic and controversial connection between water and man. Pollution and malicious negligence become serious wounds to the bowels of the Earth and living beings. On account of this, the idea of an imaginary metamorphosis took place where the water, after being transformed in a threatening and rocky shape, forces humanity to reflect about urgent remedies to save its suffering environment. The steps of this transformation are articulated in 6 different and contrasting sections, which consist of resonant elements taken from environmental recordings and then electroacoustically elaborated.

The composition goes from a short and quiet initial stage (Section 1) to a situation of split and mult-irhythmical events (Section 2 and following ones) which remind of a solid mass. From Section 4, events start being more fluid, as if a soul acted inside the material and body came to life (Section 5) along a chain of progressively solid micro-events. Section 6 goes back to the initial fluency and is characterized by more artificial events.

Minjie LU (China) – *The Watching Tuvas*

fixed media for 4-Channel Audio (10'00)

> The Tuva is one of the oldest nationalities in north-western China. The hoomi is the Mongolian special vocal skill which produces multiple voices and extends in Tuva. The Mongolian traditional woodwind instrument shoor is used in this work to play an ancient melody of Tuva. The shoor is dying out and regarded as a living fossil of minority nationality instruments. It can produce multiple voices. The composer integrated the polyphonic thinking into the sonic design of electroacoustic music, like using filters to separate the different voices from original hoomi and shoor, using Kyma to make sounds, forming the sonic counterpoint in figures and space. Through the work, the composer expresses her yearning for the peaceful life. The work title also implies the national root complex of Tuvas, as the descendents of Mongolian, have.

Marko CICILIANI (Croatia/Austria, 1970) – *Intersection*

(10'27)

> Intersection (2013) is a work for live-electronics, live-video and lighting. The visual material consists of two video recordings of an intersection in the center of Zürich that were recorded in the Summer of 2012. Both recordings have been taken from exactly the same position, one during daytime, the other during nighttime. This active intersection shows people in transit; as pedestrians, on bicycles, in cars or public transportation.
>
> In the piece "Intersection" rapid changes between these two recordings and their color-inverted versions are taking place, creating an illusory impression of the otherwise static image. In a second section, two zoomed-in images of groups of persons form the focus. Here, the visuals are expanded by the additional use of light fixtures. Because of the perspective of the camera, issues of surveillance of public spaces are evoked. This atmosphere is intensified by the use of a chopped up transmission of police radio that has been used as part of the sonic material.
>
> Changes of the sonic texture as well as the video images are controlled in real-time by an algorithmic pattern-generator. The police radio transmission is dissected using waveset granulation. The remainder of the electronics is based on conventional synthesis techniques without concrete sonic material. All sound synthesis is programmed in SuperCollider while the processing of the images has been realized with the C++ based programming environment OpenFrameworks.

Felipe OTONDO (Chile) – *Irama*

(9'33)

> The current piece explores notions of pulse and micro-rhythmic developments using as a timbral framework a set of recordings of various types of gamelan instruments. The purpose of this piece was to investigate distinctive rhythmic and spatial features of traditional gamelan music using the unique timbral explorations of contemporary electroacoustic music and spatial tools to create a sense of distance and perspective in the mix. This piece was premiered at the 2012 AKOUSMA festival at INA-GRM in Paris and was shortlisted to represent the United Kingdom at the 2014 ISCM World Music Days in Wroclaw.

Wednesday 31 July - 18.00 Stora Salen

Marcus WRANGÖ (Sweden) – *cube5 live*

live electronic audiovisual composition (10'00)

The cube5 project vision is to make an experience that you feel, not just from the sounding vibrations and strong visual contrasts, but also an experience to activate both positive and negative feelings – as happiness, comfort, anger and unease. A piece that you have to keep experience even though it can be unpleasant and beautiful at the same time. The piece is made to be a kind of music for ears, eyes and feelings. This is accomplished by composing with both sound and vision at the same time – on equal terms. In the project a specially written computer software is used, which enables exact synchronization between audio and visual elements. This piece is made in two versions, cube5 live and cube5 installation, and the live version will be around 45 minutes long. A 10 minute version with selected parts of the piece is available for SMC 2013.

Ursula MEYER-KOENIG (Switzerland) – *Die Rückseite des Spiegels*

8 channel tape (9'50)

The starting point of this composition is the «mirror stage» theory as it was formulated by the psychoanalyst Jacques Lacan in 1936. The child, which had previously been symbiotically and harmoniously connected to the mother, one day recognizes itself in the mirror in a moment of «jubilation». It now identifies itself with something that is simultaneously itself, i.e. identically to it, and an illusion, a fragmented ideal. To the child, it is both familiar and foreign. This creates an inner split, and thus aggression, desire and sorrow. It is on this threshold between inside and outside that an awareness of the I develops, the identity, and consequently also language.

Fabio CIFARIELLO CIARDI (Italy, 1960) - *Piccoli Studi sul Potere I*

(4'27)

"Piccoli Studi sul Potere" (Short Studies on Power) is a collection of pieces for solo instruments and video based on an accurate instrumental transcription of the inflections and rhythms of the spoken voice. The aim of these works is to explore the possibility of translating the rhetorical emphasis of famous political speeches into music, thus emphasizing how the rhythm and 'melody' of the language represent crucial elements for building consensus-searching strategies.

Until now, speeches delivered by Adolf Hitler, George W. Bush, Tony Blair, Barack Obama and Emperor Akihito has been 'translated' for violin, bass clarinet, flute, cello and harp.

George W. Bush 19_03_2003, video and prerecorded bass clarinet sounds

On 19 March 2003, President Bush announced the beginning of the war in Iraq, "to disarm Iraq of weapons of mass destruction, and to free the Iraqi people".

Paul BOTELHO (USA) and Jon APPLETON (USA, 1939) – *Die Herrlichkeit Loch in der Bündelung Bord*

(6'13)

This is a true collaboration between the composers as creators and performers. The work consists of two, short movements, played without pause. The style of the work could be considered a syncretistic exploration of contemporary techniques including extended vocal techniques, pianistic writing and electro-acoustic digital and analog sources.

Fabio CIFARIELLO CIARDI (Italy, 1960) – *Piccoli Studi sul Potere II*

(3'24)

"Piccoli Studi sul Potere" (Short Studies on Power) is a collection of pieces for solo instruments and video based on an accurate instrumental transcription of the inflections and rhythms of the spoken voice. The aim of these works is to explore the possibility of translating the rhetorical emphasis of famous political speeches into music, thus emphasizing how the rhythm and 'melody' of the language represent crucial elements for building consensus-searching strategies.

Until now, speeches delivered by Adolf Hitler, George W. Bush, Tony Blair, Barack Obama and Emperor Akihito has been 'translated' for violin, bass clarinet, flute, cello and harp.

Tony Blair 07_07_2005, for video and prerecorded flute sounds

As an answer to the British involvement in the war, on 7 July 2005 a terrorist attack was carried out in the London underground which caused the death of 52 people. Tony Blair announced this tragedy from Scotland, breaking up the G8 meeting that was then taking place.

João Pedro OLIVEIRA (Portugal, 1959) – '*Aphâr*

(11'01)

'Aphâr is a Hebrew word that means "dust". This piece is inspired by the dream of Jacob, described in the Old Testament (Genesis Chapter 28):

Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. I will give you and your descendants the ground you are lying on.

Your descendants will be like the dust of the earth.

To climb Jacob's ladder is a very difficult process. Each step you take is harder than the previous one and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. If you reach the top of the stair, everything else is gone, and a door closes to the rest of the world, you have reached infinity.

------ Intermission ------

Natasha BARRETT (Norway, 1972) – *Hidden Values (Parts 2 and 3)*

Part II: The Lock (8'48)

Part III: Optical Tubes (6'44)

Ancient and seemingly minor inventions continue to affect our everyday in a multitude ofways, yet the utility of these simple devices go unnoticed. Hidden Value takes a moment to pause and explore directly, dramatically and through metaphor, three of these inventions: the umbrella, the lock (and key) and sight correction. The work was composed at IRCAM during a music research residency exploring advanced sound spatialisation techniques in composition. Special thanks to soprano Evdokija Danajloska and percussionist Gilles Durot for their collaboration in the sound materials used in the composition of this work. The research residency was funded by IRCAM, The Oslo City Cultural Grant for International collaboration, and the Norwegian Cultural Council. 'Hidden Value' was composed at IRCAM with support from the Norwegian Composers' Fund. The work was composed in 7th order 3D ambisonics and also exists in a number of other spatial formats.

The Lock
The invention of the lock and key can be traced back over 4000 years. The Lock plays out a drama between two forces: one represented by the female voice, the other by percussion instruments.

Optical Tubes

Optical Tubes, apparently invented by Descartes, were glass tubes that touched the eyeball like contact lenses, but with the unfortunate side effect that you could not blink! In Optical Tubes, imagining how it would have been for objects to only appear in focus as you moved towards or away from them is a central musical idea.

Amanda STUART (UK) – *Not Missing You*

Live vocal performance and video (8'42)

This electroacoustic piece, entirely composed using the composer's voice, was inspired by the words and calligraphic artwork of the poem "Not Missing You". The composer's intention is to portray the ethereal joy and pain of loving someone, with word painting and sound transformations to reveal these conflicting emotions. The piece can be presented as an acousmatic piece or as a live performance for one to four voices with fixed media using the specially prepared graphic video score.

Ayako SATO (Japan, 1981) - *sen no kioku*

(10'40)

It is the reminiscence of my private memories and a trace of my journey by the sound materials which picked up daily noises on a destination. Noises were abstracted, or told some anecdotes.

Fabio CIFARIELLO CIARDI (Italy, 1960) – *Piccoli Studi sul Potere III*

(3'47)

"Piccoli Studi sul Potere" (Short Studies on Power) is a collection of pieces for solo instruments and video based on an accurate instrumental transcription of the inflections and rhythms of the spoken voice. The aim of these works is to explore the possibility of translating the rhetorical emphasis of famous political speeches into music, thus emphasizing how the rhythm and 'melody' of the language represent crucial elements for building consensus-searching strategies.

Until now, speeches delivered by Adolf Hitler, George W. Bush, Tony Blair, Barack Obama and Emperor Akihito has been 'translated' for violin, bass clarinet, flute, cello and harp.

Barak H. Obama 06_04_2009 for for video and prerecorded cello sounds

On 6 April 2009, President Obama held a memorable speech at the University of Cairo in which he stressed the need to overcome negative stereotypes on the clash of civilizations after years of "fear and mistrust".

Clarence BARLOW (USA, 1945) – *Approximating Pi*

for 16 audio channels (7'37)

Point of departure: the converging series $\pi = 4(1 - 1/3 + 1/5 - 1/7 + 1/9 \cdots)$.

Each convergence gets a 5040-sample time window (twice the LCM of the numbers 1-10), in which ten square-wave partials of 8¾n Hz (deriving from the 5040 samples) and amplitude 2^{dn} are set up, 'n' being the partial number and 'dn' the nth digit in the convergence's decimal representation; e.g. for '3.141592654', the amplitudes are 23, 21, 24, 21 ,25, 29 etc., thereafter rescaled by the factor $2\pi/n$, 'n' still being the partial number. The convergences stabilize the digits from left to right to a value approaching π, the resultant timbre moving from turbulence to constancy over 4 x109 x5040 samples or ~14½ years. Here sixteen audio channels are transposed by sample-dropping from 8¾ Hz to frequencies from 9 to 402 times higher (= [9 x $\pi(1+\frac{1}{2}+\frac{1}{3}+ \cdots + \quad))$], where is the channel number plus one); the duration is truncated to 7' 371/7", the highest transposition thereby reaching the 1,608,000th approximation of π, where the first six digits are already stable.

Thursday 1 August – 21.00 Stora Salen

Bihe WEN (China, 1991) – *Vague Image*

electroacoustic composition, spatialisation theme (8'06)

> *With good craft, you can produce a thick fog [for miles around].*
>
> -Chang Kai Chuan

The creation process of "Vague Image" has been based on the use of two different materials coming from the Shakuhachi flute: "spitted" sounds and long sounds. In order to reproduce a hazy, unfathomable sense, the mysterious and dense fog is evoked with the harmonics of air sounds, thus representing also a characteristic of the eastern aesthetic, the metaphor of indirectness.

The structure is based on the Shakuhachi's acoustic characteristic: from the vibrating air emerges the sound, air and sound melt together, and finally sound returns air. Timbre is a key element in controlling the structure.

Patricia ALESSANDRINI (Italy) – *Nani, version 1*

a series of electro-acoustic works featuring vocal materials (3'26)

These short electro-acoustic pieces use samples of vocal noise to 'excite' physically-modelled percussion instruments, to create a vocal-instrumental hybrid. Filtering techniques are employed in order to allow ambient sounds of childrens' voices to emerge from these elements.

In 2008, the flutist Chryssi Dimitriou, having heard some of my works based on existing repertoire, decided to commission me to compose works based on a traditional Greek lullaby, which would be interspersed with her performances in a recital. Chryssi introduced me to several different versions of the traditional lullaby Nani, including Stella Gadadi's a cappella version. I listened to this version several times without understanding the text; when I read a translation afterwards, I was struck by how the inflections of the voice of Gadady had conveyed the mixture of tenderness and anguish of the text before I had known its meaning. I therefore decided to try to convey these characteristics without maintaining either recognisable elements of the text, which would retain some traces of the meaning of the words, or explicit quotations of the harmony, which might transmit coded expressive associations; I therefore limited myself to the use of a few brief samples of the noise content of Gadadi's voice, drawn principally from her breathing between phrases. I hoped to thereby preserve aspects of the interpretation without reproducing the work itself; however, the temporality of the

work is conserved, as the breaths used in my version to excite 'virtual' percussion instruments occur in the same time frame as in the original recording.

Nani, version 1 is dedicated to Suleiman Baraka. First diffusion: Salle Cortot, Paris, January 2009.

Nora PONTE (USA / Puerto Rico, x) and
Yvette NEVARES (USA / Puerto Rico) – *En su vaiven*

(10'30)

En su vaiven is an electronic-video art piece inspired on "Rockaby" by Samuel Beckett. It takes Beckett's text as starting point, transforming it in sound. The repetition of minimal situations makes us to perceive complete loneliness. Active loneliness, awaiting repetition that only exists in remembrance. The repetition becomes ritornello. "Chaos is rhythm. The ritornello is a prism, a Space-Time crystal that works on the surroundings, sound or light to extract from it varied vibrations, de-compositions, protections and transformations" (Gilles Deleuze/Felix Guattari)

Patricia ALESSANDRINI (Italy / UK) – *Nani, version 2*

a series of electro-acoustic works featuring vocal materials (3'22)

These short electro-acoustic pieces use samples of vocal noise to 'excite' physically-modelled percussion instruments, to create a vocal-instrumental hybrid. Filtering techniques are employed in order to allow ambient sounds of childrens' voices to emerge from these elements.

In 2008, the flutist Chryssi Dimitriou, having heard some of my works based on existing repertoire, decided to commission me to compose works based on a traditional Greek lullaby, which would be interspersed with her performances in a recital. Chryssi introduced me to several different versions of the traditional lullaby Nani, including Stella Gadadi's a cappella version. I listened to this version several times without understanding the text; when I read a translation afterwards, I was struck by how the inflections of the voice of Gadady had conveyed the mixture of tenderness and anguish of the text before I had known its meaning. I therefore decided to try to convey these characteristics without maintaining either recognisable elements of the text, which would retain some traces of the meaning of the words, or explicit quotations of the harmony, which might transmit coded expressive associations; I therefore limited myself to the use of a few brief samples of the noise content of Gadadi's voice, drawn principally from her breathing between phrases. I hoped to thereby preserve aspects of the interpretation without reproducing the work itself; however, the temporality of the

work is conserved, as the breaths used in my version to excite 'virtual' percussion instruments occur in the same time frame as in the original recording.

Nani, version II, a second interpretation of the lullaby, is dedicated to the memory of his son Ibrahim. First diffusion: Salle Cortot, Paris, January 2009.

Antonio SCARCIA (Italy) – *Notturno*

(4'50)

The work is mainly based on treatments of vocal recordings. Originally it has been conceived in form of study about control of roughness and its role as main parameter for orienting a compositional form. Casound was used for realization with scores obtained in a general purpose symbolic/numerical environment through a generative approach. The work was premiered in 2007 at Copenhagen.

Gary KENDALL (USA/Sweden) – *Ikaro*

(10'00)

In the tradition of the indigenous people of the upper Amazon, Ikaros are the sacred healing songs sung by medicine people during ritual ceremonies. This composition, Ikaro, is based on a collection of Ikaros sung by the Amazonian shaman/healer don Felipe Collantes Sinakay, a master of the Ayahuasca plant medicine. Don Felipe's beautiful voice impressed me greatly during ceremonies that demonstrated the healing power of his spiritual music. The particular songs used here were recorded by Mauricio Ardila in the Amazonian jungle in the summer of 2008. All of the musical phrases you hear (in fact, almost all of the sounds) are the result of processing these recordings of don Felipe, whose voice often takes on the attributes of instruments like native flutes or natural sounds like running water. Also present is the repeated vocal sound 'ssSSHUUuuuuu' that shamans use to propel invisible energies. Ikaro is a composition bridging the physicality of the shaman's voice with the magic of traditional healing ceremonies, in fact, the structure of the piece mimics the traditional stages of don Felipe's ceremonies. His voice is at first located in the physical world, but quickly shifts to the Amazonian magical world in which healing processes rise and fall, often propelled by the 'ssSSHUUuuuuu' sound. While in the middle of this experience, one must surrender to a flow of energies that may seem quite chaotic. It is from within this magical world that the piece unfolds in space. Ikaro uses an array of 24 loudspeakers to invoke a sense of space that is not physical, but spiritual and mythic.

Ikaro is a work of homage to don Felipe and his indigenous healing culture.

------ Intermission ------

Jeffrey SNYDER (USA) and Federico UGHI (USA) – *Soscsoex*

(10'00)

Jeff Snyder and Federico Ughi performs improvised electronic music using custom designed software and hardware instruments. The concept of live spatialization is a prominent feature of the duo. Their overall sound world is a combination of different approaches to this concept, along with differing techniques for sound generation.

Jeff Snyder performs on exclusively self-designed analog/digital hybrid instruments. His set up for this performance will include a compact analog modular synthesizer and the Snyderphonics JD 1 touch keyboard/sequencer. Snyder takes a unique approach to the problem of spatialization in electronic music, utilizing acoustic resonators driven by electro-magnetic actuators to simultaneously localize and color his sounds. This approach creates a spatialization technique that is more directly physical as opposed to virtual.

In Snyder's and Ughi's improvised performances, any and all sounds are possible and welcome. The music is shaped by their commitment to intent listening and pure spontaneity. Both the sound creation and the spatialization are performed completely live, without predefined organization.

Patricia ALESSANDRINI (Italy / UK) – *Nani, version 3*

a series of electro-acoustic works featuring vocal materials (3'21)

These short electro-acoustic pieces use samples of vocal noise to 'excite' physically-modelled percussion instruments, to create a vocal-instrumental hybrid. Filtering techniques are employed in order to allow ambient sounds of childrens' voices to emerge from these elements.

In 2008, the flutist Chryssi Dimitriou, having heard some of my works based on existing repertoire, decided to commission me to compose works based on a traditional Greek lullaby, which would be interspersed with her performances in a recital. Chryssi introduced me to several different versions of the traditional lullaby Nani, including Stella Gadadi's a cappella version. I listened to this version several times without understanding the text; when I read a translation afterwards, I was struck by how the inflections of the voice of Gadady had conveyed the mixture of tenderness and anguish of the text before I had known its meaning. I therefore decided to try to convey these characteristics without maintaining either recognisable elements of the text, which would retain some traces of the meaning of the words, or explicit quotations of the

harmony, which might transmit coded expressive associations; I therefore limited myself to the use of a few brief samples of the noise content of Gadadi's voice, drawn principally from her breathing between phrases. I hoped to thereby preserve aspects of the interpretation without reproducing the work itself; however, the temporality of the work is conserved, as the breaths used in my version to excite 'virtual' percussion instruments occur in the same time frame as in the original recording.

Nani, version 3 was composed for the festival Sonorities, and integrated for this occasion percussion instruments from Paul Stapleton's MiSS instrumentarium. First diffusion: Sonic Lab, SARC, Festival Sonorities, May 2009.

Elsa JUSTEL (Argentina/France, 1944) – *L*

Octophonic electro acoustic work (13'51)

With the intention of discovering the origins of the concept of element I put together a collection of texts relating to epicurean concepts converted into poetry by Lucretia in "De rerum natura". You will find the nature of things through an insomnia-giving blend of parallel quotations. In the hope of finding "the logic of the element" (Francis Wolf) I let "The birth of physics" (Michel Serres) and "Foucault's pendulum" (Umberto Eco) rub shoulders with "the number and the time" (Marie-Luise von Franz), all seasoned with tango. Commissioned by La Muse en Circuit, France.

Ryoho KOBAYASHI (Japan) – *scanline: computer music*

(4'17)

scanline: computer music is composed by converting image data to sound. The image materials are from the search results with keywords "computer music" of Google images, and they are scanned in both horizontal and vertical directions. The brightness of the rows or columns are used for synthesizing waveforms. These scan lines increase to 8 for each direction at a maximum and the scanning movements are constantly sped up.

Anthony TAN (Canada/Germany) – *Pose I:Between the Sadness*

(7'49)

When I wish to find out how wise, or how stupid, or how good, or how wicked is any one, or what are his thoughts at the moment, I fashion the expression of my face, as accurately possible, in accordance with the expression of his, and then wait to see what thoughts or sentiments arise in my mind or heart, as if to match or correspond with the expression.

The Purloined Letter - Edgar Allen Poe

This work is the first in a series of pieces for solo performer and electronics. Each "pose" takes a particular stance or opinion on a musical topic. Pose I: Between the Sadness takes a position on music and emotion. I aimed to explore the expression of various states of emotion through the human voice. Further, I extend the emotional expression of the voice through the use of electronics by manipulation of voice timbre, both pre-recorded and live, guided by relationships between timbre and emotion. In addition, research in psychoacoustics and musicology, define relationships between emotional states and musical structure. Using this information, I attempted to reverse engineer a musical work, portraying emotions through their relationship to musical elements of pitch, harmony, rhythm and timbre. The intention, however, was not to evoke specific emotions within the listener. Rather, I aimed to explore how these relationships may be used as a model within a contemporary musical language and aesthetic that is not specifically designed for functional use. Using Robert Plutchik s "Wheel of Emotions" (1980) as the forming element of the work, music-affect relationships create a poetic representation of the different emotional stages of the model.

Biographies

Patricia Alessandrini

Her compositions, principally involving live electronics and/or interactive video, engage with issues of representation, interpretation, perception, and memory, and are often multimedia, theatrical and collaborative. in nature. She studied composition and electronics at the Conservatorio G.B.Martini di Bologna, the Conservatoire National de Région de Strasbourg and IRCAM, and holds a PhD from Princeton University. Her principal composition teachers were Ivan Fedele, Tristan Murail, and Thea Musgrave, and Alvise Vidolin for electronics. In 2008 she was granted a 'Studentship' to perform further PhD research on kinetics in relation to real-time physical modelling at the Sonic Arts Research Centre (SARC). Her compositions have been performed by ensembles and artists including l'Ensemble InterContemporain, Ensemble l'Itinéraire, Ensemble Aleph, Accroche Note, Ensemble Alternance, Ensemble SurPlus, International Contemporary Ensemble (ICE), Nicholas Hodges, and the Arditti Quartet, and are featured at festivals such as Ars Musica (Brussels), Agora (Paris), Archipel (Geneva), Festival de la Imagen (Manizales), Festival en tempo real (Bogotá), Festival Synthèse (Bourges), Musica-Strasbourg, Rainy Days (Luxembourg) Sonorities (Belfast), and Mostly Mozart (NYC).

In 2010, she was composer-in-residence of the soundSCAPE festival in Italy. She was awarded first prize in 2009 in the Sond'Arte Composition Competition for Chamber Music with Electronics, and was granted a Förderpreis in Composition by the Internationale Ferienkurse für Neue Musik, Darmstadt this year. She has taught alto perfezionamento in Computer-Assisted Composition at the Scuola superiore of the Accademia Musicale Pescarese, and is currently a Lecturer in Composition with Technology at Bangor University.

Jon Appleton

Jon Appleton is a composer and author born in Hollywood, California in 1939. His works include instrumental, choral and electro-acoustic music. Appleton is best known for latter, much of it composed for the Synclavier, a digital performance instrument he helped develop. Appleton has been awarded Guggenheim, Fulbright, National Endowment for the Arts and American-Scandinavian Foundation fellowships. He has taught at Dartmouth College, Stanford University, Keio University (Japan), University of California, Santa Cruz, Loyola University (New Orleans) and each year at the Moscow Conservatory of Music. See appletonjon.com for more information.

James Andean

James Andean is a musician and sound artist. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a founding member of improvisation and new music quartet Rank Ensemble, and one half of audiovisual performance art duo Plucié/DesAndes. He has performed throughout Europe and North America, and his works have been performed across Europe, North America and Asia. He is currently completing a doctorate in acousmatic composition at the Centre for Music & Technology of the Sibelius Academy, in Helsinki, Finland.

Natasha Barrett

Natasha Barrett is a freelance composer working with music, research and creative uses of sound. Her output spans instrumental and electronic concert composition through to soundart, sound-architectural installations, interactive techniques and collaboration with experimental designers and scientists. Recent projects include the use of scientific data and geological processes in sound-art, spatial composition for hemispherical loudspeaker arrays and her third installation project with the group Ocean Design and Research Association. Barrett studied in England for masters and doctoral degrees in composition. Both degrees were funded by the humanities section of the British Academy. Since 1999 Norway has been her compositional and research base for an international platform.

Barrett's works are performed and commissioned throughout the world, receiving numerous recognitions, most notably the Nordic Council Music Prize (Norden / Scandinavia, 2006), Giga-Hertz Award (Germany, 2008), Edvard Prize (2004, Norway), Noroit-Leonce Petitot (Arras, France, 2002 & 1998), Bourges International Electroacoustic Music Awards (France 2001, 1998 & 1995), Musica Nova (2001), IV CIMESP 2001, Concours Scrime, (France 2000), International Electroacoustic

Creation Competition of Ciberart (Italy 2000), Concours Luigi Russolo (Italy 1995 & 1998), Prix Ars Electronica (Linz, Austria 1998), 9th International Rostrum for electoacoustic music (2002). Her installations include a major work for the Norwegian state commission for art in public spaces. Her music is available on a number of releases including SACD and DVD-audio. For more information: www.natashabarrett.org

Clarence Barlow

Clarence Barlow was born into the English-speaking minority of Calcutta, going there to school and college, studying piano, music theory and natural sciences. He completed his first compositions in 1957 and in 1965 he graduated in science at Calcutta University, thereafter active as conductor and music theory teacher at the Calcutta School of Music. In 1968 he moved to Cologne, studying (until 1973) composition and electronic music at Cologne Music University and in 1971-1972 also at the Institute of Sonology, Utrecht University. Already in 1971 did he begin to use computers as a compositional aid and between 1982 through 2002 he was involved with GIMIK: Initiative Musik und Informatik Köln at various positions. In the nineteen eighties and early ninetees he was in charge of Computer Music at the Darmstadt Summer Courses for New Music and since then he has held a number of prestigious positions in contemporary music in Germany. The Netherlands, France and Portugal. Since 2006 he is the Corwin Professor and Head of Composition, Music Department, University of California Santa Barbara.

Wen Bihe (1991)

Wen Bihe, born in China, was admitted to school attached to Central Conservatory of Music in 2007,for studying composition and electroacoustic music. His work Void Escape was rewarded in 2008 Musicacoustica-Beijing competition. It was premiered in the festival. From 2010 he is enrolled by recommendation as an undergraduate student at the Central Conservatory of Music, majoring in electronic music at Center for Electronic Music of China (C.E.M.C). Wen Bihe is a member of EMAC.

His electroacoustic work Vague Image was rewarded the first prize in 2011 Musicacoustica, Beijing competition, and it was collected in the album Electroacoustic Music Selections of China's Young Composers, The 8th Musicacoustica, Beijing 2011. In 2012, Vague Image was selected as the imposed work to be performed and analysed by the participants to the spatialisation competition Espace du son in Brussels.

His music has been performed at concerts and festivals in China, Italy (Turin Confucius Institue), France (Un son par la Festival 2012), Brussels (Festival L'espace du Son 2012), Vienna (Festival Oktober 2012 - Erster abend, 2013, The ElectroAcousticProject Acousmonium @ Kabelwerk – Zweiter Abend.

Paul J. Botelho

Paul J. Botelho is a composer, performer, developer, and artist whose work includes a series of one-act operas, acoustic and electro-acoustic music, multimedia installation pieces, visual art works, and vocal improvisation. He performs as a vocalist primarily with extended technique and incorporates the voice into many of his pieces. His work has been performed, presented, and exhibited in concerts, festivals,galleries, and museums across America, Europe, and Asia.

Botelho received an M.F.A. and Ph.D. in Music Composition from Princeton University, an M.A. in Electro-Acoustic Music from Dartmouth College, and a B.F.A. in Contemporary Music Performance and Composition from the College of Santa Fe. Currently he is Assistant Professor of Music Composition at Bucknell University. See pauljbotelho.com for more information.

Fabio Cifariello Ciard

Fabio Cifariello Ciardi studied with Tristan Murail, Philippe Manoury (IRCAM) and Franco Donatoni (Accademia S.Cecilia). His most recent interests are in sonification and instrumental transcription of speaking-voice rhythms and inflections. His compositions have been awarded prizes at various international competitions L. Russolo 1992, ICMC 1993 CD, IMEB-Bourges 1998, Valentino Bucchi 1999 (Rome, Italy), AITS "Best sound in Italian motion pictures 2011" (Rome, Italy).

His music is published and recorded by Raitrade, Edipan, ICMA, AIMI (Gorizia), Unesco CIMECultures Electroniques (Bourges, France). Cifariello Ciardi teaches composition at Perugia Conservatory and is one of the founding members of the Edison Studio. (http://www.edisonstudio.it).

Michael Clarke

Since 1987 Michael Clarke has worked at the University of Huddersfield where he is currently Professor and Director of Research for the School of Music, Humanities and Media. He chaired the 2011 ICMC in Huddersfield. His music has been performed worldwide and has won international prizes in Britain, France and the Czech Republic. Software he has written has been distributed by MIT, ASK (Karlsruhe), GRM and IRCAM, and on three occasions he has won European Academic Software Awards. He has developed a new approach to the analysis of electroacoustic music – 'interactive aural analysis' – and is currently directing the TaCEM project.

Marko Ciciliani

Marko Ciciliani (Croatia, 1970) is a composer, audiovisual artist and researcher based in Vienna/Austria. Besides having composed purely live-electronic works, Ciciliani has written for a large variety of settings, like solo-, chamber- and orchestra-works, often combined with electronics. An additional focus in many of his works lies in the application of visuals, in the form of specially developed light- or laser-designs, or video. The artistic combination of sound and lighting was also the topic of his PhD research that he completed at Brunel University London in 2010. It is characteristic of Ciciliani's compositions that sound is not only understood as abstract material but as a culturally shaped idiom. His work is characterized by a conceptual approach in which aspects of classical composition, sound- and media-studies play together. Ciciliani is guest-professor for electro-acoustic composition at the Institute for Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz and lecturer for electroacoustic composition and acoustics at the University of Music and Performing Arts Vienna. See www.ciciliani.com for more information.

Massimo Colombo

Born in 1986, after the diploma in audiovisual production at the School of Cinema and New Media of Milan entered the Conservatory G. Verdi of Como to study electronic music and sound technologies, where currently he is attending the third year of the academic course.

Dorothea Hayley

Canadian soprano Dorothea Hayley has been a soloist with the Vancouver Symphony, the Bourgas Symphony and Capriccio Basel, and has appeared in recital throughout Europe, Asia and North and South America. She has performed in festivals such as the ATEMPO Festival (Venezuela), Gulangyu Piano Festival (China), SoundSCAPE Festival (Italy), and Performer's Voice Symposium (Singapore), and with organizations like Chants Libres, CIRMMT, Vancouver New Music and the Land's End Ensemble. She is also the co-artistic director of the Blueridge Chamber Music Festival. Dorothea holds a Doctor of Music from Université de Montréal.

Elsa Justel (Argentine-France)

Elsa Justel currently works as an independent composer and video artist, having received commissions from the French government and different European production studies, and holds a PhD in Aesthetics, Science and Technology of the Arts at the University of Paris.

She has developed a pedagogical and research activity at the Universities of Marne La Vallée (France) and Pompeu Fabra (Spain) as well as in various conservatories and music schools in France, Holland, Germany, Argentina and Spain. Her works have received numerous awards in international competitions in the Netherlands, France, Italy, Germany, and Austria and has been recorded by Empreintes Digitales (Canada), J&W (Canada), 00Discs (EU), Acousmatica (France) and Organised Sound (UK).

Gary Kendall

Gary Kendall is an independent composer and author residing in Stockholm, Sweden. From 2008 to 2012 he was a Lecturer at the Sonic Arts Research Center at Queen's University in Belfast, Northern Ireland. Before that he was Associate Professor of Music Technology at Northwestern University where he served both as Coordinator of the Music Technology Program and Co-Director of the Program in Sound Design. His electroacoustic compositions and sound installations have been presented at SEAMUS, ICMC, the Spark Festival, the AIMaako'11 and the Florida Electroacoustic Music Festivals, as well as on numerous university campuses. As an author, especially in spatial audio and electroacoustic music analysis, he has contributed to Organised Sound, the Computer Music Journal and Proceedings of the ICMC. He has presented research at the Electroacoustic Music Studies Conference, ICMC, SEAMUS, the Audio Engineering Society and the Acoustical Society of America.

Gary is also a student of Peruvian Shamanism and trained as an energetic healer through studies with Amorah Quan Yin.

Ryoho Kobayashi

Ryoho Kobayashi, audio software designer and sound artist, was born and raised in Tokyo. He received the Ph.D. degree in Media and Governance from Keio University, and has worked as lecturer at Keio University, Hosei University, Tamagawa University, and Chiba University of Commerce.

His softwares are for sound synthesis and editing utilizing digital audio signal processing techniques. These novel softwares ware presented at international conferences on computer music, and he has used them for his own musical performances.

As a member of post rock and electronica band "number0", he released CDs from Rallye Label, Japan. He has also created sound installations. "Chase" (2004), "anemo" (2006), and "bd" (2007) were presented at the International Conference for New Interfaces for Musical Expression (NIME). "thunnus" (2006) and "sonodial" (2012)were exhibited at he International Computer Music Conference (ICMC). These installations were based on video tracking and audio processing techniques.

Yota Kobayashi

Yota Kobayashi is a composer born in Nagoya, Japan, in 1980. He moved to Vancouver in Canada in 2000 and has studied music composition and technology with Barry Truax at Simon Fraser University and Dr. Keith Hamel at the University of British Columbia. In Vancouver, he currently teaches computer music composition and sound design courses at Langara College. Also at the University of British Columbia, he is pursuing his doctoral study in composition and conducting a research on musical affordance in human–computer interactive performances. His research has been funded by the federal agency in Canada, Social Sciences and Humanities Research Council (SSHRC), through Master's fellowship in 2011-12 and Doctoral fellowship in 2012-15.

Among his award include Musica Nova (1st prizes in 2008 and 2009, Czech Republic), Concorso Internazionale Luigi Russolo (1st prize in 2010, Italy/France), Prix Jue de Temp/Times Play Awards (2nd prize 2009 and 3rd prize 2006, Canada).

Marco Marinoni

Marco Marinoni (1974) is a professor at the Conservatory of Music "G. Verdi" of Como where he teaches Electroacoustic Performance Practice. He gained a M.Mus. Conservatory Degree in Computer Music (2007) 10/10 cum laude, a Master's Degree in Sound Direction and Live-Electronics at the Conservatory of Music "B. Marcello" of Venice (2007), 110/110 cum laude with Alvise Vidolin and a Master's Degree in Composition (2013), 110/110 cum laude. He studied music composition with Mario

Garuti. He was finalist for the Internatioanl Gaudeamus Composers Competition 2002 and 2003, Prix du Trivium at the 29e Concours International de Musique et d'Art Sonore Electroacoustiques – Bourges 2002, selected for the project What's Next by Nuova Consonanza – Rome 2003, winner at the second call for electroacoustic music by Federazione CEMAT and included the CD Punti di Ascolto 2005, 1st Prize at the Primo Concorso Internazionale di Composizione per Iperviolino – Genova 2007, 1st Prize at the VIII Concorso Internazionale di Composizione Città di Udine – 2010. He is a member of SIMC - Società Italiana Musica Contemporanea. The scores of his pieces are published by ArsPublica and Taukay.

Seiichiro Matsumura

Seiichiro Matsumura is a composer, sound designer and interactive designer. He is Associate Professor of Schoolo of Design, Tokyo University of Technology. Matsumura bridges media art and experimental music field. He studied at Institute of Sonolgy course of Royal Conservatory The Hague from 2003 to 2005 supported by grants of Agency for Cultural Affairs Japan and Pola Art Foundation. He finished his Ph.D. at Tokyo University in 2006 with the research of Sound Installation focusing on Rhythm generated by concrete sounds. Through exhibitions of interactive installations and live performances, he has been pursuing both the creativity for non-musical trained people and the creativity of using the laptop computer. His interactive installation pieces have been exhibited regularly in several prefectural museums and city museums in Japan. In early 2013, one of his pieces "When did you look up the sky last time?" was awarded a prize of 2012 Asia Digital Art Grand Prix.

Ursula Meyer-Koenig

Ursula Meyer-König, lives in Zurich. After a career as a pediatrician, she undertook foundation and media art studies at the HGKZ in Zurich and the FH Aarau, Switzerland, followed by a continuation course in electro-acoustic composition at the Hochschule für Musik in Weimar, Germany under Prof. R. Minard. She is currently studying electroacoustic composition under Prof. G. Toro-Pérez at ZHdK and ICST, Zurich, Switzerland. Her music has been heard on festivals and concerts in Germany, USA (EMM), Crete (Electroacoustic Music Days), London, GB, and in Switzerland.

Lu Minjie

Lu Minjie (Iris Lu) received her bachelor degree of electronic information engineering in China. She is the first graduate student who received master's degree in Electronic Music from Sichuan Conservatory of Music where she is currently teaching. Her

electronic music Regain Life in A Bliss was selected to be presented on Sonic Rain Concert Series in America, while her electronic composition her electronic composition Flowing Water and Distortion won the Pauline Oliveros Prize given by 28th IAWM, while her interactive composition On My Way won the Prize given by eARTS Digital Audio Competition. In addition, her scholarly musical essays have received awards within China. She was invited to hold electronic music concert and give presentations in America. She is sponsored by China Scholarship Council to be the visiting scholar at University of Oregon.

Yvette Nevares

Yvette Nevares is a versatile visual designer born and raised in San Juan, Puerto Rico. She studied Communications at the University of Puerto Rico and worked as a designer and art director for local newspapers until her move to New York City, in 1998. Exploring her passion for design and inspired by the new surroundings, Yvette earned a Master in Fine Arts in Design & Technology

from Parsons School of Design in 2000. She worked as an art educator for the New York City's public system, teaching elementary and middle school children while completing a Master's in Education at City College. After 6 years of teaching, Yvette returned to the corporate world, designing for the financial services industry, specializing in brand identity and internal communications. Yvette moved back to Puerto Rico last year and works as a freelance designer and marketing specialist for several local businesses and New York based academic institutions (New York University and SUNY @ Stonybrook). She now enjoys daily walks on the beach with her long-haired dachshund, Pippa.

Merja Nieminen

Merja Nieminen is a Finnish visual artist who lives and works in Helsinki. Her studies include architecture studies in the University of Technology, Helsinki, and media art studies in Medialab, University of Art and Design, Helsinki. She collaborates with artists from fields including electroacoustic, rhythm music, classical music, dance and new circus. Current projects include collaborations with Tuomas Norvio, James Andean, Defunensamble, Mikko Kallinen Company, Circo Aereo and Meidän Orkesteri. Her works include abstract animations for audiovisual performances and installations.

João Pedro Oliveira

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 compositions, a requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal).

Nora Ponte

Winner of the first "Christoph Delz International Composition Competition" (Basel, Switzerland, 1999) with an outstanding jury formed by Jonathan Harvey, Henri Pousseur and Frederic Rzewski, and recently recipient of the Municipal Prize of Composition of Buenos Aires (2008), Nora Ponte's works have been performed around the world. She received grants from the Italian Government and the Antorchas Foundation among others.

She has been guest composer at festivals like the Borealis Festival 2006 (Norway), the UNCG New Music Festival 2008 and the XVII Caribbean Composers Forum (part of the UPR II International Festival of Humanities), and has received commissions from, among others, Accademia Santa Cecilia Youth Orchestra, Chiasmo Ensemble, Matiegka Trio, and Antorchas Foundation.

Ponte has earned a Ph. D. in Music Composition from the State University of New York at Buffalo and a Master and BA degrees from the Argentine Catholic University at Buenos Aires. She has a Diploma of Composition from the Fiesole School of Music (Florence, Italy), where she studied with Giacomo Manzoni and a Diploma of Electronic Music from the Santa Cecilia School of Music (Rome, Italy).

In January 2008 she joined the faculty of the University of Puerto Rico at Rio Piedras, San Juan as an Assistant Professor of Composition and Director of the Electronic Music Laboratory, having previously taught at the Argentine Catholic University and, as a Teaching Assistant, at the State University of New York.

Felipe Otondo

Born in Santiago, Chile, studied acoustics in Chile and perception of sound in Denmark, where he worked several years as a researcher in the field of musical acoustics and computer music. He studied composition in Copenhagen with Anders Brødsgaard, completed a PhD in composition at the University of York with Ambrose Field and Roger Marsh and since 2008 works as lecturer at the Lancaster Institute for the Contemporary Arts of Lancaster University. His music has been played in festivals in Europe, Asia and the Americas and has received composition prizes in Brazil, Bulgaria, China, France and Italy. Felipe's new monographic CD entitled Tutuguri has recently been released by the British label Sargasso.

Ayako Sato

Born in Japan in 1981, Ayako Sato holds degree from Senzoku Gakuen College of Music from where she received her Master of Music. Since 2011 she is also studying at Tokyo University of the Arts at the graduate school of music. She won the third prize of the International Electroacoustic Music Young Composers Awards in 2012 in Taiwan, and the Contemporary Computer Music Concert (Japan) in 2006, 2008, 2011, 2012 and 2013. Her works have been included in programs at the FUTURA, the NYCEMF and the WOCMAT.

Antonio Scarcia (1959)

Antonio Scarcia is graduated in technical and artistic academic education. Currently, he works as external faculty professor at Genoa Conservatory of Music and his interests cover acousmatic and multimedia computer aided composition techniques. His works for digital media were performed in several remarkable events as ICMC (Ljubljana 2012, Stony Brook NY, 2010; Copenhagen, 2007), SMC (Barcelona, 2010; Oporto, 2009), EMuFest (Rome, 2012, 2011 and 2010 eds.), Mantis Festival (Manchester 2010) and Musica Nova competion (Prague 2011, receiving first prize). Since 2004, regularly participates with Sin[x]Thésis research and performance group under direction by Francesco Scagliola.

Jeff Snyder

Jeff Snyder is a composer, improviser and instrument-designer living in Princeton, New Jersey, and active in the New York City area. He performs on custom built analog modular synthesizer in duos with Sam Pluta and Eric Wubbels, and also leads a band as his electro country alter ego Owen Lake. He is currently an Associate Research Scholar in the Music Department at Princeton University, and the Associate Director of PLOrk, the Princeton Laptop Orchestra. In 2011, he received a doctorate with distinction in Music Composition from Columbia University. In 2009, Jeff started a small business designing and manufacturing electronic musical instruments under the name Snyderphonics. The same year, he co-founded an experimental music record label with Sam Pluta and David Brynjar Franzson called Carrier Records.

Amanda Stuart

Amanda Stuart is composer and sonic artist whose passions are to challenge, stimulate and inspire through the media of music, sound, image and words. The electroacoustic percussion piece Light and Sharpness was performed at the CMMR International Conference (London), Leeds International Festival for Innovations in Production and Composition (2012), ReSound Festival – Royal Welsh College of Music and Drama. Performances this year include Sheffield University Conference "From Tape to Typedef" and at the New York City Electroacousmatic Music Festival 2013. Previous posts include Performing Rights Society Composer in Education and Musician in Residence (Music Animateur) for the City of Peterborough and Composer in Residence for the Cambridge Festival, Suffolk County Council and the Firebird Trust. Commissions include compositions for the London Festival Orchestra (Composer in Residence - Cambridge Festival), Mosquito Waltzka for the inaugural concert of the City of Peterborough Symphony Orchestra, BskyB (Sky By Day Morning Chat Show), Anglia TV and BT. Currently studying for a Masters in Creative Music Technology at the Royal Welsh College of Music and Drama.

Anthony Tan

Anthony Tan is a Canadian composer currently based in Germany pursuing the Meisterklasse at the Hochschule für Musik Carl Maria von Weber Dresden with Mark Andre and Franz Martin Olbrisch. Additionally, he holds a Ph.D. (ABD) from McGill University in Montreal, under the supervision of John Rea (Composition), and Steven McAdams (Psychoacoustics). From 2009 to 2010 he studied mixed music with Philippe Leroux and the analysis of electroacoustic music with Robert Normandeau at the University of Montreal. Awards include a 2012 Stipendium from the Experimental

Studio, the 2011 Giga-Hertz Prize from the ZKM and Experimental Studio, and laureate of the International Competition for live-electronics of the Hamburg Klangwerktage. Anthony draws upon past experiences as a DJ, studies in biological sciences, and eastern metaphysics as artistic influence. Further, the interplay between poetic intent and musical structure remains a central question in his work.

Federico Ughi

Federico Ughi is a drummer and composer based in New York whose music infuses the New York avant garde sound with a sense of melody inspired by the Italian classical and folk traditions of his childhood in Rome. Ornette Coleman has been a major influence for Federico as well as a mentor. Born in Rome, Italy Federico relocated to London at age 21 to play music, from there moving to New York in 2000 again to play music. He has been based in Brooklyn, NY ever since.

He has performed or recorded with Daniel Carter, William Parker, The Cinematic Orchestra among others. Federico Ughi has perfomed throughout Italy, the UK, Holland, Belgium, Denmark, Slovenia, Portugal, Spain, Switzerland, Austria, Ukraine, Russia, China, Mexico, Canada and the US.

Annette Vande Gorne

Anette Vande Gorne has studied classical music at the Royal Conservatory of Mons and Brussels and with Jean Absil and electroacoustical composition with Guy Reibel and Pierre Schaeffer at the Paris National Conservatory. She founded Musiques & Recherches, launched several series of concerts and an acousmatics festival "L'Espace du son", after assembling a 80-loudspeaker system, an acousmonium. She is the editor of the musical aesthetics review Lien. She also founded the composition competition Metamorphoses and the spatialized performance competition "Espace du son". She gradually put together a virtual documentation centre on that art: www.musiques-recherches.be/electrodoc

Vande Gorne gives numerous spatialized acousmatic music performances, both of her own works and the works of international composers on her acousmonium and teaches electroacoustic composition at the Liège (86), Brussels (87) and Mons (93-2011) Royal Conservatories where she creates a complete electroacoustic section in 2002, integrated to the European graduate studies framework. Her music generally aims to create an abstract and expressive non-anecdotic musical language. The relationship between Text and Music is an other domain of research. She is currently preparing an acousmatic Opera with the poet Werner Lambersy, which renews electroacoustic music's ties with the past.

Marcus Wrangö

Marcus Wrangö is a composer and musician focussing on electroacoustic music both in studio based form and live electronic form. He also composes audiovisual pieces, where visuals are equally important as the sound and music. With his background in the IT business his approach to music often springs from a technological stand point, often with abstract narratives and big contrasts between different sound worlds. He has worked with everything from complex surround techniques, advanced gestural controllers and programming to simple field recordings, home built electronics and visual projections. Several of Wrangö's works includes questions about how we deal with technology in every day life as well as in the future – often in a science fiction setting. Wrangö has studied at the Royal College of Music in Stockholm, Bachelor and Master level in electro acoustic music composition.