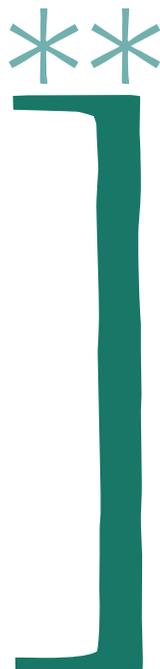




MUSIC BOOKLET



15th Sound & Music Computing Conference
July 4-7, 2018 • Limassol, Cyprus

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CONCERTS / PERFORMANCES

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PART 1 - Wed 4th July - 5:30-6:30 PM @ Rialto Theatre

“ ***Hekate* (2013) 13’ | Konstantinos Karathanasis / Ensemble Artefacts**

Hekate is a Greek goddess associated with crossroads, gates, liminal places in space and time. The moon, fire, herbs and poisonous plants, magic, witchcraft, angels and ghosts are her dominion. She rules over earth, sea and sky, and accompanies the souls of the deceased to Hades, holding torches in her hands. In late antiquity, she is known as the Saviour who embodies the Cosmic Soul. The piece is written for Bendir, a special type of frame drum with snares, finger cymbal and ankle bells. The sound of the Bendir creates powerful images associated with shamanism, mysticism, rituals, ecstasy, healing and femininity. The composition showcases nocturnal and other field recordings captured by the composer in Greece. The computer tracks the attack and the dynamics of the instruments and reacts by using various live processing techniques, which include multiple delays, phase vocoding, live sampling, frequency shifting and harmonization among others. *Hekate* is dedicated to Patti Cudd.

***Misprints* (2018) 9’57” | David Q. Nguyen / Acousmatic**

Misprints is influenced by the third cantos from a novel written by Nabokov called *Pale Fire*, a literary work that is part poetry and part prose. In the third cantos, the character John Shade has a near death experience and sees a “tall white fountain.” He later reads in a magazine about a woman who came close to death, also claiming to have seen a “tall white fountain,” but soon comes to discover that the woman’s account in the magazine was a misprint, learning that in actuality the woman saw a “tall white mountain.”

If a question is translated into a different language, words sometimes are misprinted and change meaning, yet the question still retains the



“ understanding that it is a question. Therefore, if a Bach cello suite is played on viola, does it still ascribe to the same meaning? This implies that rather than text, just like the words “mountain” and “fountain”, texture plays more of a significance.

This piece is conceived using string sounds to emulate the different worlds of poem and prose. In *Misprints*, I attempt to sonically resemble the contrast between poetic and prose structures in terms of having music material phrased as a pseudo-poem that resolves, as well as abruptly changes to different environments, versus music material phrased as proses, which sonically resemble a continuous flow of iterations. The iterations of string sounds become less apparent to their sources and dissolve into a texture of gestalt spaces. As the piece progresses, the flow is interrupted by a constant change of different sound environments with delayed reverbs imitating sounds of the cinema, in which case the cinema is a misprint of reality. Both poem and prose become “textures interlinked” to develop a “web of senses.”

***Electrostatic Whale* (2016) 5' | Vera Ivanova / Ensemble Artefacts**

Electrostatic Whale was composed in 2016 for the Moscow Contemporary Music Ensemble's clarinetist Oleg Tantsov. The piece is written for bass clarinet and is accompanied by a pre-recorded soundtrack; its main source comes from the sound sample of a whale song, manipulated and transformed through the use of various software, to create an image of a creature, a digitized sea mammal, submerging into the deep ocean and emerging to a digitized surface. I have chosen to work with the sound of a whale song as it is as expressive as a human voice, and some of its timbral characteristics are reminiscent of bass clarinet. What inspired me to write a piece about the whale was a snapshot from my memory. As I was taking off on a plane and looked down through my window, I saw in the crystal clear waters of the Pacific Ocean hundreds of whales, swimming as a pod on their migration path. The surreal beauty of this moment – seeing these majestic creatures from the sky above – ignited the idea of writing this

piece for bass clarinet and pre-recorded soundtrack, based on the whale song.

“

***Frauenstimmen* (2018) 8'30" | Silvia Rosani / Anna D'Errico**

Frauenstimmen aims to disrupt the segregation between the audience and the performer by revealing aspects of the private life of the performer during the performance. The timbre of the pre-recorded spoken voice of the pianist is convoluted in the time domain with the recording of Schumann's *Piano Concerto in A minor*, thus spectral filtering is applied. As a result of this process, the performer's voice acquires a sung quality, and is subsequently filtered by the piano sounds live. The live electronics enable to choose the level of disclosure of the textual content and, consequently, the piano sound is enriched by synchronised vocal utterances, which can vary from unintelligible noisy elements to fragmented sentences.

***Delta time* (2018) 5'40" | Daria Baiocchi / Ensemble Artefacts**

Delta Time has two versions: for viola solo-fixed media and for viola solo-live electronics (MAX/MSP patch). This composition has been inspired by Delta Time as the change in time. It is the time, in seconds, since the last tick. To update your life on the elapsed time since your life last updated.



PART 2 - Wed 4th July - 7:00-8:00 PM @ Rialto Theatre



***LINEAR* (2018) 7'15" | Giovanni Santini / Ensemble Artefacts**

The idea of *LINEAR* (Live-generated Interface and Notation Environment in Augmented Reality) came from a simple observation: no kind of existing musical notation can really represent a gesture. Even if a specific movement can be described through some symbols or graphic representations, its trajectory can never be fixed in space. AR technology, allowing the creation of 3-d virtual objects inside the real environment, permits the live generation of virtual entities that can keep track over time of the trajectory of one gesture. Those bodies can be also treated as real objects, subjected to physical laws. Consequently, it is possible to interact with them so that they can be played as an electronic instrument.

In *LINEAR*, one performer creates virtual bodies through his/her gestures (using an iPhone as a sort of brush). The smartphone's screen is then mirrored to a projector, thus making the process visible to the audience and to other players, who sight-read the representations on screen, as forms of graphic notation. This process requires the interpreters a continuous effort of engagement and creativity, since the information provided by that form of notation is not strictly codified, as it would be using the Common Western Musical Notation. The unprecedented possibilities of merging the real environment with a virtual one, delivered by the last developments in technology, pose new questions on reality and artistic practice and generate new perspectives on creativity and creation, whose implications are still to be fully explored and questioned. *LINEAR* constitutes one of the first steps in this direction.



***Dark Path #2 (2018) 7'35"* Anna Terzaroli / Acousmatic**

“ *Dark Path #2* - This multichannel version is an electroacoustic music composition, 8-ch configuration. This music is acousmatic and also a soundscape composition, the sound processing and synthesis are carried out using mainly Csound. Originally in stereo, the multichannel version emphasizes musical and compositional features.

***Vocabulary of loneliness (2017) 10'30"* | Ivan Chiarelli / Anna D'Errico**

A musical approach to the Collatz conjecture - a mathematical problem that posits that, regardless of your starting point, by following through a certain procedure you always come to the same final sequence of numbers (4-2-1) - *Vocabulary of loneliness* is a musing on past & present, and on the construction of both identity and difference through repetition.

***Traces of Play (2017) 11'10"* | Ambrose Seddon / Acousmatic**

This work was inspired by the kinds of games that I have played with my young son during his early years, using everyday objects as well as his toys. I was drawn to the kinds of play that he engages with and the resulting outcomes and processes - repeating the same thing, exploring new possibilities/potentials, or trying something once and then moving on to find the next interesting activity. I wanted to capture the sounds of the kinds of objects that we regularly played with, and to try to adopt my son's spirit of play in my musical explorations; to pursue the development of some ideas whilst leaving others less developed, open to a possible return, but not necessarily bound to it. Many of the source sounds are significantly transformed, yet I hope that traces of the musical play underpinning the work remain tangible.



“

Initial work on this composition took place at Elektronmusik Studion (EMS), Stockholm, and I am extremely grateful to everyone at EMS for their help and support whilst I was in residence. The music is dedicated to my late father, Peter, who was an inspirational creative practitioner and parent, and who was always so encouraging and supportive of my work.

***Another Door II* (2016) 6'10" | Man Jie / Ensemble Artefacts**

When you listen to the piece, you might be able to hear, or visualise - through the entangled layers between electronic and instrumental textures, through various colours between those musical sounds, ugly sounds, noise (transformed from flute and Chinese dizi), and through several types of musical material from Western and Eastern cultures - emerging imagery like the grasslands of Inner Mongolia, Chinese opera concert - mysterious Ancient nature, tribes, or *Another Door II*.

***Atman* (2017) 6'25" | Leo Cicala / Acousmatic**

The action of tension forces, from which the internal movements depend, and the application of the principle of symmetry on which the form depends, are the basis of the composition criteria adopted in the piece. Pre-recorded materials suitably manipulated with various techniques have undergone a process of orchestration of space. They represent the two souls of the bourgeois man: the inclination to the adventure and the passion for the regularity or the ethics of the rational work.



***Patterns from the Chaos* (2018) 9' | Francesco Bossi / Ensemble
Artefacts**

“ This work is based on the ancient idea (right or wrong I don't know) that everything originates from the chaos. The first step was when I isolated some fragments of pitches and durations, randomly, from noise. Then I arranged and instrumented them for a vibraphone, so to make sense for humans. Then I wrote down about ten short patterns to be looped at least twice. The next step was to record the patterns and let them be processed by the FFT. The last step was to assemble the recordings with the originals (played by the vibraphone) like a sort of “responsorio”. The FFT synthesizer, which is a Max MSP application, is constituted by 8 FFT modules that share one data buffer. The distance in frames between the FFT modules is called offset. For instance, if the main module playback the 100th frame and in the meantime the offset value is 10, then the next module plays back the 110th frame, the further one the 120th frame etc... Sometimes, the amplitude modulation effect is added at the end of the process. Moreover, every single FFT module is connected to an output for the eight channels spatialization. As the title *Patterns from the Chaos* suggests, the great part of the result is generated from the random (but not randomly).

A few words for the score of the Electronic part. It is similar to (but not equal to) the conventional music writing. What is more, it is intended to be a suggestion rather than a mandatory prescription. It is up to the interpreter's discretion to employ it, aware that writing as appropriate and meticulous does not solve the executive problem, but the wide, the subtle, complicates it.



PART 3 - Wed 4th July - 8:30-9:30 PM @ Rialto Theatre

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Prosopon: 61° North (2017) 10' | Esthir Lemi / Ensemble Artefacts

Prosopon: 61° North is a 10 min musical piece based on its aleatoric score display on screen. The piece is divided in 7 chapters. For each chapter an actor narrates a short libretto written by migrant memories' who describe their travel, stay and depart from a central area in Athens, Greece known as Dourgouti. The piece is written for violin, viola, bass clarinet, saxophone and two percussionists.

Prosopon: 61° North was commissioned by Onassis Cultural Centre, Athens, for the “Music for the New World” project and was first performed at the Onassis Cultural Centre by the Artefacts Ensemble in May 2017.



Movement One - Encounters in the Republic of Heaven (2011) 19'58" | Trevor Whishart

Encounters brings together everyday stories told by adults and children with the possibilities of sound-transformation offered by the computer. The 8-channel piece begins with the sound of the wind, formed from tens of thousands of human voices, and gradually unfolds the stories of fishermen, farmers and city-dwellers in the North East of England, accompanied by imaginary musical instruments derived directly from the speaking voices. As each story subsides we encounter a sea of human voices organised in unusual ways - speech that waltzes, speech that harmonises, clouds of speech that circle the audience. In the finale of each movement, the colours of the voices are developed purely musically, culminating with speech transforming into song.



“ Trevor Wishart collected recordings from homes, schools, and meeting-places in the North East of England, and developed the software to make this piece possible, while in residence at the University of Durham (2006-2009). Act 1 was premiered at the Elisabethkirche in Berlin in July 2010. The piece was completed on January 1st 2011, and premiered at the SAGE, Tyneside, and King’s Place, London, in May 2011.

Act 1 (c. 20mins)

Introduction: Voicewind

The Fisherman’s Tale: A retired fisherman talks about the decline of the herring fishing industry on the Northumberland coast.

Children’s Stories I: Small boys talk about themselves and invent stories - A clown went to the circus, fell off into the road, kicked his head and The cow that escaped by jumping over a gate, farting a lot....

Interlude: Speech waltzing

The Budgie: An elderly woman talks about her talkative companion, a budgerigar.

The Bellydancer: A large man with a beard goes to a beer festival dressed as a bellydancer. The costume is so convincing that many men ask him to dance. But when he finally takes the costume off, there is uproar. “Bloody Hell, it’s a bloke!!”



***Espuma que va calando en la arena* (2011) 9' | Alberto Carretero /
Ensemble Artefacts**

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The piece *Espuma que va calando en la arena* for alto sax, percussion, piano and live electronics is a trip to the different architectural levels of organic matter, while exploring the subjective and spiritual components. Small changes in the material are performed by granular composition, filtering techniques and displacements in time and spectrum. These transformations correspond to gradual variations in timbre and some dramaturgical breakpoints. Interactions between microscopic geometry of nature and its complex forms (and even mysterious), besides the game between thought and emotion, give way to a musical drama in which spatial perception plays a relevant role.

***West Pole* (2009) 9' | Panayiotis Kokoras / Anna D'Errico**

West Pole was completed in January 2009. It is composed for pianist Stephane Ginsburgh and premiered at the Ars Musica Festival in Brussels. The piece uses the piano sounds combined with concrete, synthesized sounds, instrumental and soundscape sounds that along with their references and their semiotics aim to create a multilevel experience. The title of the piece refers to the very present concern of human influence on climate change. There is a moment in the piece where one can hear Morse code signalling SOS. Moreover, I use several associations to natural phenomena and everyday activities. It is like a story within a story that everyone can hear it in his/her words. *West Pole* is the result of an extreme axial tilt; it is a wonderland where the sounds are sensed from all of the senses. An earlier version of this piece for one piano/percussion player and electronics was awarded the 2009 Giga-Hertz Special Prize for electronic music in Germany and an Honourable Mention at the Bourges - 36e Concours International de Musique et d'Art Sonore Electroacoustiques in France.



***Sonic Environment Artefacts* (2018) 10' | Andreas Weixler, Se-Lien Chuang / Ensemble Artefacts**

“ *Sonic Environment Artefacts* is a performative improvisation for performers who are acting as rhythmical painters, open soloists or ensemble and real-time audiovisual processing. The centre of the performance is a wooden board on which the performers paint with carbon pencils. These sound, knocking, creaking and painting will be processed in a multichannel audio processing in real time. The soloist or the open ensemble improvise with the sonic environment and processed themselves to complete the acoustic world using contemporary instrumental playing techniques. Details of the performance can be watched on huge screens and become processed as interactive visuals.

Featuring:

Se-Lien Chuang, concept, visual processing, piano

Andreas Weixler, concept, audio processing



PART 4 - Thu 5th July - 5:00-6:00 PM @ Old Vinegar Factory



Jia (2017) 8'37" | Dong Zhou / Performance

The verb "marry" in Chinese has two different words particularly for different genders: 娶 Qu (let a girl into your family) for male, and 嫁 Jia (let yourself out of your original family) for female. In the past, people used to get married without knowing each other beforehand: the bride wore a red cover to cover her face until the end of the wedding ceremony. When I and the violin met each other without our own intention, we have both left our own land, but where could we go? The quoted violin concerto *Butterfly Lovers* by Gang Chen and Zhanhao He is based on a story also about the traditional marriage in China. All sound material (except a few voices) is from recorded violin.

The Persistence of Elusion: Hard and Soft Dances (2018) 13'30" | Jeffrey Morris / Performance

This performance probes the conceptual dividing lines between electronic dance music and classical music, music for social dancing and music for listening. Even though much classical concert music since the Baroque has explicitly presented dance music in a format for seated listening, our acculturation still seems to make us feel as though we know the difference between vernacular/classical and dance/listening music. The performance exploits the structure of a classic drum machine and turns it on its head. Whereas efficient signal-rate coding has all sounds and events derived from a single constantly-incrementing clock, this performance forces the clock to be ever-changing. Surprising sounds emerge from these previously innocuous synthesized percussion instruments, and complex "melodies" of temporalities emerge, in a play amongst stability and



“ surprise. It is a study in the elegance of deriving all elements from a single data source and an endeavour to let the “native” voice of this instrument resonate freely. The title is a reference to Salvador Dali’s exploration of the “hardness” and “softness” of things, including melting clocks and time itself.

***Fractured* (2017) 10’ | Omar Peracha / Performance**

Fractured is derived from a multi-sensory installation by myself and artist Ashleigh May Thompson, created during the Brocket Gallery August Residency 2017. It is an interactive piece of electroacoustic music, presented via an iOS application. *Fractured* plays an infinite, never repeating sound derived from the artworks, procedurally generating it in real time and making its own choices about what to play when.

I used digital scans of Thompson’s work as a raw material, treated as sonograms that were reverse-engineered into sound using specialised software. These sounds were then subjected to further processing and manipulation until I reached a final set of audio files that I deemed suited Thompson's works, sharing an aesthetic relationship with perceptually common textures and gestures.

Many final audio files were generated by processing just a handful of raw material sounds, leading to multiple occurrences of similar pitch contours, timbral groups, gesture types and rhythmic patterns. The app continuously plays these final audio files, in a way that cycles through them infinitely, creating electroacoustic music with a unique form and developmental trajectory each time.

The listener can interact with it by adding subtle effects and gestures, creating a personal experience and even adding further developmental features.



***TRANSPLANO* (2015) 15' | Frank Pecquet, Fotis Moschos, Justin Pecquet / Performance**

“

TRANSPLANO is the collective work of a composer, audio engineer and performer from three different institutions, University of Paris1 Pantheon-Sorbonne, Kapodistrian University of Athens and University Der Kunste, Berlin, based in France, Greece and Germany respectively. As a multimedia piece – audio/video, *TRANSPLANO* is also an experimental music performance using electronic devices combined with toasting techniques.

Despite the persistent romanticized image of the “total artist”, the compositional commitment of *TRANSPLANO* is the combined result of different actors – embodying not only a composer, but also an audio technician and a performer and indeed even a developer, as they are all an active part of the creative process. The main idea of the piece is to provide a piano performance with no instrument but only pre-recorded samples. A sound atmosphere is created through electronic media in the absence of the instrumental body, taking into account the progressive gap between the real and virtual world.

***Songs of a possible world – after the conquest of France by the Mongol Empire* (2018) 8'37" | Tsubasa Tanaka / Performance**

This is an attempt of composing imaginary folk/classical/spectral music in a possible world in which France was included in Mongol as a consequence of the expansion of the Mongol Empire. In this world, overtone singing (khoomii) is a popular instrument of accompaniment utilizing its ability to generate polyphonic sound. This piece (score) was generated by my algorithmic combinatorial composition system that combines Open Music, Lilypond, and Python.



PART 5 - Thu 5th July - 6:00-7:00 PM @ Old Vinegar Factory

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***Stochast* (2018) 10' | Kristina Warren / Performance**

Stochast is an enactive sound work for the Exoskeleton, a novel instrument, which I designed and built. The Exoskeleton is a wearable, hybrid analog-digital instrument. It functions by various connections of the body with itself, for instance wrist to wrist, each of which closes a unique circuit, in turn altering analog sound or digital control output. The performance persona accompanying the Exoskeleton is based on Rosie the Riveter, a classic piece of American propaganda from WWII. *Stochast* highlights embodiment in performance, viewing the complete body - choreographically, expressively, and socially - as a crucial musical affordance.

***Liminal Space* (2018) 7' | Bill Manaris, Erin Leigh Butcheck, Leslie Jones / Performance**

“The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are transformed” ~ Carl Jung

This piece explores what happens when the past – J.S. Bach’s Sarabande from *Cello Suite No. 1 in G major* (BWV1007) – meets the present, i.e., movement computing, stochastic music and interaction design. Through the use of Kinect sensors, sound spatialization and algorithmic composition, a new musical interface is created, between a cellist and a dancer.

The composition helps narrate the liminal space that emerges. It demonstrates that we can indeed generate meaningful music via dance,



“ and proceeds to investigate deeper questions, such as how much musical material to generate, how and when. Should it be notes, chords, loops, bass lines, or some form of harmony / counterpoint? How should the sounds be spatialized? Since the dancer’s movements are used to control this new instrument, how much fine control should she have over it? Should it be similar to that of the cellist, or less? What emerges is that the dancer needs freedom to improvise, both musically and choreographically, as opposed to the cellist, whose movements are all geared towards fine control of her instrument. The piece navigates different variations of triggers and controls.

Liminal Space explores the interplay and balance between free movement and musical creation. It provides an improvisational space for a dialogue to emerge between the two performers, utilizing Bach’s musical material. In the end, if Jung is correct, both are transformed.

Composition and interaction design: Bill Manaris

Cello: Leslie Jones

Choreography and performance: Erin Leigh

Software development: Kyle Stewart and Paul Helling

Initial recording support: Timothy Ward

***ETHERTRUM for live game-audio* (2018) 10’ | Ricardo Climent / Performance**

ETHERTRUM (Ethereum+Spectrum) is a live interactive media work, which examines the relationship between humans and technology throughout the evolution of mankind. It is an immersive journey from ancient technology, which helped humans enhance their physical and mental abilities, to the point where humankind became the engineer of its own evolution and existence. A rhombus (â—Š) is used as a metaphor to navigate through spectral sound the evolution timeline; from a prehistoric

hand-axe stone tool, to a rhombus-shaped cryptocurrency called Ethereum.

“

Improvising with PySCCat (2018) 7'30" | Francesco Roberto Dani / Performance

This live performance is a demonstration about PySCCat. PySCCat is an open-source musical instrument written in Python and SuperCollider by Francesco Roberto Dani that enables to control multiple instances of a concatenative synthesis algorithm in real time by means of a gesture controller specially designed to be used along with this instrument. This performance demonstrates how a changing soundscape can be created and modified in real time by the musician by means of the interaction between him and PySCCat.

Intangible Spaces (2018) 7' | Mary Mainsbridge / Performance

Intangible Spaces forms part of a series of works that highlight the intangible and felt aspects of gestural performance. The performer controls a virtual string with touchless gestures, simulating bowing and plucking motions that alter the pitch, envelope and timbre of sounds synthesized using physical models. The right hand is assigned to string excitation while the left hand controls pitch and modulation. This metaphoric mapping informs the performers' active imagination, assisting them in navigating unregulated space and exploring their movement potential. Envisaging a string under tension provides a structure to guide the performer's movements and effort expenditure in the absence of tangible feedback and resistance. Abstract visuals projected onto the body of performer give form to this internal imagery, creating a shifting canvas of movement and sound controlled light beams. The performer experiments with the pace, intensity and scale of motions to disrupt existing vocal and movement habits and to develop new movement schemas. Informed by various



“ bodywork traditions, including yoga, Alexander Technique and Feldenkrais, the improvisation highlights first person, lived experience and self-agency, creating a space to focus inwardly and focus on the development of the felt sense. Adapting embodied knowledge from acquired instrumental and vocal experiences, the performer consciously inhabits their body, becoming increasingly attuned to subtle movement variations and related sonic nuances.

***Mono Metal Space - Iron (2018) 10'* | Winfried Ritsch / Performance**

Within "metal space", a series I started in 1996 that utilizes metal plates as musical instruments, *Mono Metal Space* was a new approach for solo performances, playable as a computer controlled system: In this system, a 2x1m metal plate hung on a stand or frame is stimulated by amplifier driven modified motors used as strong transducers, and sensed by pickups. The computer controlled feedback uses digital filters and dynamics effects as signal processing to try to resonate the plates within their individual overtones. These playable feedback filters are controlled as notes by playing increasing and decreasing sounds near the composed frequencies of the notes, which evokes speech and "singing-like" musical phrases in a wide range of frequencies typical of the chosen material. As a result of this arrangement, normally barely detectable resonances are produced in the musical space and create metallic-sounding multi-tonal clusters, whereby, due to the formation of formants and noise between the shifts, fast phrases and extremely slow polyphonic chords emerge from the sound plate. What initially appears as chaotic movements can soon be experienced as structured recurring patterns. In terms of experimental music, the composition was applied without much live interventions, applied on the chosen materials, brass and iron. The plates were recorded with condenser microphones and pressed on the vinyl as is.

The purely algorithmic compositions, made up of a permutation of a 12 tone-series, are played as phrases from the computer to form a strict

“ composition, which at times seems to dissolve again through interventions of the permuted series through exaggerated resonances of the sound plates. The computer control of this "machine-like" arrangement enables the control of feedback from the sound panels by means of digital signal processing. Each plate uses the same musical score, from the point of composition, interpreted with the different metal spaces, where applied on "Eisen" (iron) the self-similar projection depth was increased for the live performance.

***Physi0_1* (2017) 7'30" | Juraj Kojs**

Physi0_1 for laptop solo:

- a combining form representing physical or physiological: physiotherapy (Webster's Poridge Dictionary).
- Rubs computers furiously till all their aches and pains are gone (curbandictionary.com)
- word-forming element meaning "small smacks and glitches, E450 candies, hungry puppy bites" (Online Etymology Fictionary).



PART 6 - Fri 6th July - 5:30-6:30 PM @ Rialto Theatre



***Sarteano, l'estate* (2012) 12' | Mike Frenzel / Acousmatic**

Sarteano is a small town in the Tuscany region of Italy. Summers are particularly lively in Italy as towns hold a variety of celebrations, concerts and festivals characteristic of their region. In Sarteano, these festivities culminate in the Saracino, a sort of jousting match where representatives of the various neighbourhoods (contrade) compete against one another. *Sarteano, l'estate* provides a sonic portrait of Sarteano during this festive period.

***Le cauchemar agréable* (2018) 5' | Ayako Sato / Acousmatic**

While I was looking at the flow on the calm river, I encountered some things that would travel to downstream. Occasionally, one shoe that got away from someone, passes by, lonely and solitary. I was thinking about someone who lost the other shoe and would be laughing or be troubled. A ship came there after one shoe. The name of ship, Cauchemar, is on the bow with faint letter. Surely we would be faced with a nightmare when we board this ship. A dream of losing one shoe. It might be pleasant.

***Everything Will Be Shaken* (2016) 10'07" | Seth Shafer / Acousmatic**

Unlike other natural disasters, which are often preceded by tell-tail signs - the hook echo radar signature of tornado-producing thunderstorms or ground deformation prior to a volcanic eruption, for example - earthquakes strike with violent abruptness. As a child, the destructive force of an earthquake coupled with an inability to anticipate them occasionally provoked in me a paralyzing fear on sleepless nights. As an adult, the initial jolt and subsequent rumbling still activate a type of apocalyptic dread and a feeling of utter helplessness.



“*Everything Will Be Shaken* follows the first 24 hours of seismic activity from one of the largest earthquakes ever recorded: the Great Tohoku Earthquake of 2011, the result of a tectonic slip-rupture event 20 miles below the Pacific Ocean. From 2:46pm on March 11th until 2:46pm on March 12th was the period of the most violent shaking. The earthquake resulted in massive tsunamis, hundreds of thousands of totally or partially destroyed buildings, three nuclear reactor meltdowns, and nearly 16,000 deaths.

***Irides 11'11"* (2017) | Aki Pasoulas / Acousmatic**

Irides is an amalgamation of soundwalks, listening experiences, as well as experiences of smell, vision, touch and taste. It is based on different environmental recordings I made, mostly - but not always - on the same theme, and on memories connected to the places that appear in the recordings.

Irides literally means rainbows. In Greco-Roman mythology, rainbows were thought to be bridges made by goddess Iris, and connected heaven and earth. *Irides* are multicoloured arcs caused by diffraction and dispersion of light by water droplets in the air. Similarly, in this composition, momentary sunny spells and droplets of rain give rise to spectra, bands of colours, arcs that form double, triple and multiple sonic rainbows that permeate the scenery of the piece.

The composition explores the relocation of the visual, gustatory, olfactory and haptic environments into the aural space. It also examines interrelationships between music, time perception, memory and the listening environment.



***AridFlow* (2017) 6'34" | Jason Bolte / Acousmatic**

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AridFlow was inspired by the spring thaw in the Gallatin Range south of Bozeman, MT. The work was commissioned by the Zaccho Dance Theater (San Francisco) and Artistic Director, Joanna Haigood. The composition was premiered as part of a Spring Thirst, presented by Mountain Time Arts.

***Karst Grotto* (2018) 7'59" | Nikos Stavropoulos / Acousmatic**

The title, chosen for its onomatopoeic qualities and its direct references to landscape qualities, as well as geological spatial structures and processes, reflects the sound world of the work. The recordings of source materials were conducted using small electret condenser microphones in a 5.1 Polyhymnia pentagon configuration. The work, which was composed at the studios of the Department of Music Technology & Acoustics in Crete and the Institute for Computer Music and Sound Technology in Zurich, is the result of ongoing investigation into capturing and working with spatiality in acoustic micro space.



PART 7 - Fri 6th July - 7:00-8:00 PM @ Rialto Theatre

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***Erevos (2012) 7'23"* | Dimitris Savva / Acousmatic**

“From Chaos came Erevos and black Night, but of Night were born Aether and Day, whom she conceived bore from union in love with Erevos.”

The Theogony of Hesiod, v. 49 - 51

The work is inspired by the ancient Greek mythology of Hesiod's Theogony. Erevos, the son of Chaos - that represents the personification of darkness - had the sperm, “the seed”, for Aether and Day to be born. This symbolism of the myth is seen in this composition as a possible path with which existence is moving from darkness to light and completion.

The myth belongs to an ancient past but it is used in the present by activating a musical compositional process. A process that attempts to express a crossing from a myth to an abstraction and from a symbol to an experience of darkness and terror. The question is then set: could this path lead to Light and Aether, or is doomed to lead to destruction.

***Chief Sky (2017) 8'09"* | Israel Neuman / Acousmatic - Video**

Ahgamahwegezhig (Chief Sky) was the son of Ah-mous, an influential leader of the Lac du Flambeau Ojibwe Native American tribe. Ahgamahwegezhig is known as the capturer of Old Abe, a bald eagle that became the mascot of the 8th Wisconsin Volunteer Infantry Regiment in the American Civil War. Old Abe's image was later incorporated in the logo of the Case Corporation, such as the one appearing on a Case steam tractor that is housed at the Old Threshers Museum in Mt Pleasant, Iowa.



“ This museum exhibits a variety of machines including steam engines, tractor, threshers and printers. One common characteristic of these machines is their enormous size. Because these machines are so big, the spectator passing close by can only see a portion of the machine and not its entirety. This composition was inspired by the big machines of Mt Pleasant’s Old Threshers Museum, the small parts these machines are made of, the logos appearing on them and their stories.

***I've counted that 1 b4* (2018) 4'05" | Elliot K. Canfield-Dafilou / Acousmatic - Video**

This piece makes use of a new sound synthesis and processing algorithm based on extremely high order allpass filters. These filters have been designed by modulating the group delay trajectory of a unit pulse with FM and AM sinusoids, and the frequency-dependent time delays introduced by these filters creates a variety of strange sounds. Nostalgic concrete material, sourced from educational children’s television, is processed with these allpass filters and spatialized around the listener. The visuals for the piece are a single still image, processed with the same allpass filters heard in the music. Throughout the piece, you may recognize the voice and visage of a notable personality emerging from the cacophony.

***Until I become nothing* (2018) 12'43" | Jacob Elkin / Acousmatic**

Until I become nothing is a meditation on the destruction of the ego. It is inspired by the delicate and powerful motions of butoh dancer, Kazuo Ohno.



***I dreamt that I died and came back as a moth trapped in a practice room piano* (2017) 9'25" | Gordon Delap / Acousmatic**

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This was built using rejected source sounds and abandoned ideas for a composition for live piano and electroacoustic sounds. The materials were used instead in *I dreamt that I died and came back as a moth trapped in a practice room piano*. The composition, in part, is a reflection on infinite recurrence and the fragility of life. Also, it's hard to feel much warmth towards the piano. I suppose it's possible to respect it without ever quite liking it. It is an authoritarian old thing, monstrous in size and shape, kitted out like a torture instrument with a Cheshire cat's grin, fixed, rigid, with an ungainly way of smashing through material and breaking up lines, it conjures ideas of repetitive strains and torn tendons, of non-musicians reports of how childhood lessons on the instrument put them off musical training for life. The piano is, then, a great destroyer, as well as a great creator.

The title alludes to the famous butterfly passage from Zhuangzi's writings, which (in one translation from wikiquote) goes like this:

“One night, Zhuangzi dreamed of being a butterfly - a happy butterfly, showing off and doing things as he pleased, unaware of being Zhuangzi. Suddenly he awoke, drowsily, Zhuangzi again. And he could not tell whether it was Zhuangzi who had dreamt the butterfly or the butterfly dreaming Zhuangzi. But there must be some difference between them! This is called 'the transformation of things'”.

***FSK* (2018) 8'12" | Robert Schwarz / Acousmatic**

A field recording of a dawn chorus in the forests of Fiskars (Finland) in the summer of 2017 renders the core and compositional starting point around which physical modelling synthesis and digital audio processing are



built to complex structures that resemble nature's contingency as their inner logic.

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By extracting a systemic prototype of the original source and developing an interactive patch that is fully controlled by that system, the sonic structure of the natural soundscape and its spatial organization are translated into an artificial instrumentation.

In a series of metamorphic processes, the physics of the original source become gradually identifiable, starting as an abstract natural continuity and slowly revealing to its complete identification in the very last seconds of the composition.

FSK 08:12 was recorded in Fiskars, June 2017, published 2018 in the Sound Art Series by Gruenrekorder.

Moiroi I (2012) 5'48" | Dimitrios Bakas / Acousmatic

Miroloi I is the first piece of a trilogy for live traditional voice, electroacoustic sounds and field recordings. This four-dimensional composition functions as: a) an archive of traditional songs and performances (ethnological field-research done by Athena Katsanevaki); b) an aesthetic comparison of old and new performances (live voice) of the same traditional songs; c) an attempt to bring closer traditional and contemporary forms of expression by mixing the above recordings with: electroacoustic sounds and field recordings; contemporary voice techniques (extended techniques); and classical instruments combined with contemporary techniques, such as prepared piano; d) an archive of sounds of pre-industrial life, such as that of the loom, which have long disappeared from contemporary consciousness.

Composer: Dimitris Bakas

Vocals (pre-recorded): Athena Katsanevaki



PART 8 - Fri 6th July - 8:30-9:30 PM @ Rialto Theatre

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***Towdah* (2009) 13' | Joao Pedro Oliveira / Chronos Ensemble**

Towdah is a Hebrew word with multiple meanings.

The most usual meaning can be translated as a “thanksgiving hymn” or “thanksgiving sacrifice”. Other possible meaning is “confession”. This work belongs to a group of three works (*Timshel*, *Hokmah*, *Towdah*). *Timshel* relates to our possibility of choosing between good and evil. *Hokmah* relates with the wisdom needed to make the right choice. *Towdah* relates with the thanksgiving prayer for the correct choices made, and the regret and confession for the wrong choices. This work was commissioned by the Contemporary Music Group of Lisbon. Electronic part was done at the composer’s studio.



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***Live Mechanics* (2012) 11' | Tychonas Michailidis / Performance**

The composition explores new musical and sonic sounds of an acoustic piano through human gestures and the excitation of vibrating motors. The performer controls through a pressure sensor glove the vibrating motors that are placed on the strings of the piano. The use of different vibrating motors produces a distinctive piano sound. Through the glove, the performer controls the amplitude of the vibrating motors that affects the overall sonic outcome of the piano. The piece uses live processing manipulation of the live piano sound and prerecorded sounds.



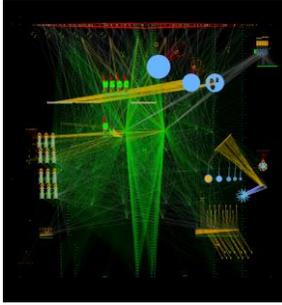
“ There is no traditional notation but instead written guidelines about the layout of different audio processes and functions. The performer improvises through the learned system and as a result, there are many different performance versions without one necessarily being truthful to the score.

While the composition uses the piano as the sounding instrument, the performer is not required to be a pianist to perform the piece skilfully. The vibrating motors and the relationship between the mechanical production of sounds, allows the performer to develop an embodiment relationship with the instrument and provides expressive performance nuances through the technology.

***Helios 13' 07"* | Claude Cadoz / Acousmatic – Video**

Audio – Visual, Physical Modelling – GENESIS - ACROE

Hélios is a audio and visual artwork entirely created within the *Hélicanthe* platform of ACROE, including the CORDIS-ANIMA formalism and the GENESIS user interface for sound and animated images synthesis by physical modelling. It was presented for the first time in Grenoble, in November 2015, as part of the closing concert of the European project EASTN (European Art Science and Technology Network) (#AST2015). The complete work is made of two big CORDIS-ANIMA models, both created with GENESIS. One is for the live part to be played with force-feedback gestural devices and the other for the master scene, calculated in deferred time, comprises 120,000 modules. The video part is the visualization of the dynamic 3D scene of the physical models during the same time that they produce the sound. The version presented here is only the master scene made of about 130,000 physical components corresponding to about 40 different “instruments” : Gongs, Plates, Strings, Particles flows, etc. The macro-temporal structure of the piece results from the movements, behaviors and interactions of models of large physical objects having slow evolutions, of the same nature as those of instrumental gestures. The original version is for 24 channels; it is transposed here for 8 channels.



The workbench of the GENESIS model of *Hélios*.

***Resounding Resonances* (2018) 10' | Nicoletta Andreuccetti,
Tommaso Rosati, Lorenzo Ballerini / Chronos Ensemble**

Resounding Resonances is a piece constructed around the boundary of 'sound' and 'music'. Resonance is the 'place' in which this relationship is re-written: the place to listen to new landscapes, which emerge from the intersection of cultural/technological sound and natural sound. Hybrid landscapes in which the 'cultural resonances' from the acoustic instruments are seamlessly connected to the 'natural resonances' of the cyber instruments modelled by the Tri-Axis Modeling Synthesis (TAMS). The percussion of the hammers on the strings of the piano is the gesture that excites the resonators of TAMS that model instruments with archetypal forms (ring, bell, sphere, pipe, hexagon), made up of archetypal materials of the world: stone, murble, copper, silver, zinc. The 8-channel spatialization is used as a further articulation of the resonance, a sort of physical modelling of large-scale reverberation, with macro-gestures deriving from the expansion of instrumental gestures that move within a large artificial resounding space that will end naturally and gradually in the final.

***Windows Left Open* (2011) 8'14" | Sean Peuquet / Chronos Ensemble**

“ Musical performance marks a point of tangency between how we hear the world and how we engage with it, reflective of a deep reciprocity between listening and voicing. *Windows Left Open* presents such a tangency directly, allowing the reciprocity inherent in our aural engagement with the world to come to the fore. In this piece, the performers' musical decisions become contextualized as a larger exploration of "natural" phenomena. By leaving performers to engage with the piece's sound world on their own accord through microtonal pitch matching and aural feedback, the nuance of performance itself highlights a reasonableness for juxtaposing soundscape and algorithm in the fixed electronics. Through our awareness and sensitivity to performative provision, response, and imprecision, us listeners begin to take a few tentative steps towards situating ourselves somewhere between the two.

***Comprovisação n° 9* (2018) 10' | Pedro Louzeiro, Henrique Portovedo / Chronos Ensemble**

Comprovisação n° 9 aims to create a context where both composed and improvised elements coexist, taking advantage of the possible synergies between a real-time notation composition system (Comprovisador) and a hybrid acoustic-control augmented instrument (HASGS), enabling a high degree of interactivity between improviser and sight-readers, between improvisation and composed response.

Comprovisador was designed by Pedro Louzeiro to enable mediated soloist-ensemble interaction using machine listening, algorithmic compositional procedures and dynamic notation, in a networked environment. In real-time, as a soloist improvises, Comprovisador's algorithms produce a staff-based score that is immediately sight-read by an ensemble of musicians, creating a coordinated response to the

improvisation. Interaction is mediated by a performance director (and in this case, by the soloist as well) through parameter manipulation. Implementation of this system requires a network of computers in order to display notation (separate parts) to each of the musicians playing in the ensemble. More so, wireless connectivity enables computers - and therefore musicians - to be far apart from each other, enabling space as a compositional element.

HASGS, short for Hybrid Augmented System of Gestural Symbiosis, was developed by [Henrique Portovedo] with the goal of solving problems regarding performance of existing pieces by reducing external activity from the process of manipulating electronics and playing the saxophone. In the present work, HASGS will be used as a musical interface with dual purpose: 1) to feed Comprovisador's algorithms with improvised musical material and 2) to control several of its parameters for the benefit of interaction flow.



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INSTALLATIONS



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*Zeitraum** by Gerhard Eckel

“ *Zeitraum* is a sound environment exposing the interrelation of time and space in acoustic communication and the implications thereof for music and sound art. The environment is composed of many identical sound sources distributed over a large area, playing an aleatoric ostinato of percussive sounds. When listened to from a particular location, the pattern is perceived as an accented but isochronous beat. The ostinato is structured such that the sounds from all sources arrive at a regular time interval at one particular (reference) location, compensating for the differences in propagation time. When walking away from that location, the regularity of the pulse gets more and more distorted as the distances to all sound sources change and with them the propagation delays. What starts as almost imperceptible deviations, and passes through various zones with different kinds of grooves, ends up in a rhythmically completely disrupted and apparently chaotic sequence of events when listened to from far off the reference location. By moving about, the audience explores a space literally made out of time, a *time space* (German: *Zeitraum*) resulting in a bewildering experience enacted through one's locomotion, revealing the always baffling relativity of observation. *Zeitraum* marked the end point in a series of case studies conducted in the course of the artistic research project *The Choreography of Sound* (2010-14) funded by the Austrian Science Fund FWF (AR 257). The work was created to embody central research results and make them accessible through aesthetic experience. With *Zeitraum*, an aesthetic formulation of some of the basic constraints shaping the composition of spatial sound textures has been found, while touching upon fundamental conceptual and artistic conditions of possibility in electro-acoustic music composition and sound art. *Zeitraum Limassol* is a site-specific reformulation of the previous versions of the sound environment: *Zeitraum Graz* (2013), *Zeitraum Göteborg* (2016) and *Zeitraum Online* (2016). <http://bit.ly/zeitraum-formulations>
**Zeitraum* is an invited installation by the SMC2018 Committee.

***Watchers* by David Bisig**



Watchers is an interactive multi-channel audio installation that experiments with different compositional approaches of incorporating the loudspeakers' directionality as central functional and aesthetic element. The directional properties of the custom developed loudspeakers are not only defined by the characteristics of their sound radiation, but also integrate a light-based line of sight and orientation sensing mechanism. Through this latter mechanism, the configuration of the installation affects the algorithmic creation of the musical content and therefore the musical content is rendered responsive to the visitors' physical manipulation of the installation. Several composers have been invited to create musical works specifically for this installation. Most of these works will be premiered on the occasion of this conference. The realisation of this installation forms part of a research strand that addresses the issue of rendering the algorithmic principles of a compositional work experienceable not only through its sonic manifestation but also via spatial and tangible representations. These representations can provide affordances for interaction and thereby offer the possibility for visitors to engage through physical actions with a musical work.



***Your Angelic Voice - Ambient Expansion* by Seiichiro Matsumura**

“ *Your Angelic Voice - Ambient Expansion* is the Interactive Sound Installation that converts people's own voice input to "Angelic Voice" automatically through several kinds of digital audio processing. Those are extreme granular stretching, multi-layered pitch shifting and altering feedback rate and time of delay effect. How to experience the interaction of this piece is just speaking to the microphone shortly then hearing the sound feedbacks. The system detects the amplitude of the participant's voice input to trigger recording for 1 second. After the recording finished, the system immediately plays it back in loop beside combinations of several audio processing are executed.

1. Sliding down the rate of playback speed from 1.0 to 0.01 through the stages of change. The duration of sound is stretched extremely from 1 second to 100 seconds (100 times) with granular synthesis method.
2. Adding 5 multiple layers of various pitch shifted sounds of participant's voice. It makes the choir effects from single voice.
3. Adding the delay effects and change the rate of feedbacks and delay time smoothly.

You can hear out your own voice altered slowly to heavenly "Angelic Voice" floating up in the air and would recognize what kind of audio phenomena are processed. After looping playback is started, you can speak to the microphone again to interrupt playback and re-record your new voice. The system's audio processing is programmed in Pure Data.



***Promenade* by Martin Rumori**



Promenade is a sound environment consisting of multiple tableaux suspended in space. Their arrangement hints at paintings in an art exhibition, but they do not show anything – each of them is a visually silent canvas. However, the tableaux become auditory images by means of two transducers mounted on one side. When a listener positions themselves in front of a tableau, soundscape recordings projected by the canvas invite for an immersive listening experience. The entire environment provides a semi-narrative, anecdotal composition that emerges by strolling amongst multiple sound situations distributed in space.

Promenade explores the qualities of monaural, stereophonic and crosstalk-cancelled sound projection on solid, sculptural surfaces. Reflecting on different modes of regarding a painting, auditory experience shall range from an incidental sonic occurrence over »framed« spatiality restricted to the projection medium up to an immersive appearance that exceeds the physical dimensions of the canvas. The installation uses minimal electronics for distance sensing and embedded computing for reactive signal processing.

The tableaux do not play synchronised to each other, such that the overall composition emerges as an aleatoric montage.



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LISTENING ROOM

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***Atlas of Uncertainty* by Massimo Vito Avantaggiato**

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Atlas of Uncertainty is an experimental music video based on the representation of 4 Classical elements that typically refer to the concepts in Ancient Greece of water, fire, earth and aether, which were proposed to explain the nature and complexity of all matter in terms of simpler substances. The music that accompanies this computer generated video is a sonic continuum ranging from unaltered natural sounds to entirely new sounds - or, more poetically -- from the real world to the realm of the imagination. Heterogeneous inharmonic sound materials are explored through various techniques (granular, subtractive). The sounds and the images are here combined in well- identifiable gestures.

***Banlieue Cuivrée* by Nicola Fumo Frattegiani**

Banlieue cuivrée. Suburb brass. Crumbled concrete. The matter fragmentation, its chaos and energy, counterpoised to its implacable, pure and monolithic immobility. The cement shifted through the metal and the leather. The expression "*banlieue cuivrée*" comes from the will to represent the life of a cement magma with its morphed and dynamics fluctuations, its slackening and but also with its static poses sublimated in the urban architectonic context. Hence concrete. A specific matter. A "fact" surrounding our daily space. A rigid corporeality but that comes in liquid form. Concrete. Suburb. Banlieue. The colour grey. The composition has been built using exclusively concrete samples of metallophones and membranophones instruments. Brass is the dominant metal colour in the musical context, hence the second French term *cuivrée*. To this light a copper mass, alternating its breath in different ontological sound statuses, is the resulting terminological syntaxes.



***Prisme* by Bjarni Gunnarsson**

“ As processes of light disperse and refract at different angles, broad visual spectra can be produced from pure sources such as white light. The idea of such a multiplication could reflect a possible attitude towards composing sound and the forming of temporal events. In 'Prisme' an attempt is made to gather simple resonances with repetitive rhythmic lines forming multiplicities through its layers, transformations and juxtapositions..



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BIOGRAPHIES

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ANNA D'ERRICO

The repertoire of Anna D'Errico ranges from classical music to that of the present, with a special interest in the latter that has led her to establish working relationships with some of today's most intriguing composers. She is regularly invited to appear in many international concert halls and to take part in recording projects. She has worked with composers like Helmut Lachenmann, Salvatore Sciarrino, Enno Poppe, Georges Aperghis, Brian Ferneyhough, Beat Furrer, Rebecca Saunders, Heinz Holliger, and conductors of the caliber of Peter Eötvös, Lucas Vis and Matthias Pintscher.

www.annaderrico.com

ARTEFACTS ENSEMBLE

ARTéfacts Ensemble was founded in 2007 in Athens, and made their debut in January 2008. The Ensemble consists of 7 core members and constantly collaborates with a number of other musicians and a varied range of artists. The flexible structure of the Ensemble and, mainly, the presence of a multimedia director within its basic core members offer various possibilities for a more fresh, approachable and rich presentation of the contemporary repertoire. www.artefactsensemble.gr



**With the support of the Onassis Cultural Centre-
Athens**



CHRONOS ENSEMBLE



Chronos Contemporary Music Ensemble was formed in order to promote contemporary classical music in Cyprus through a professional ensemble. Moreover, it aims to promote and represent the contemporary Cypriot cultural scene abroad through various concerts, seminars, workshops and publications. The ensemble is formed by Virginie Bove (flute), George Georgiou (clarinet), Sorin Alexandru – Horlea (violin), Peter Gospodinov (cello), Marios Nicolaou (percussion) and Drosostalida Moraiti (piano).



“**Nicoletta Andreuccetti** composes acoustic and electronic contemporary works. Her work was awarded in several international competitions (1st prize at the International Electroacoustic Music Competition MusicaNova in Prague, 1st prize at Dutch Harp Composition Contest Utrecht etc.) and her music has been performed in some of the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011, International Gaudeamus Music Week 2012, Biennale di Venezia 2012, Festival Music and Performing Arts (New York University 2013), Mixtur 2014 (Barcelona), ICMC 2014 (Athens), Muslab 2015 (Mexico), INTER/actions 2016 Symposium (Bangor), New York City Electroacoustic Music Festival 2016, 12th International Symposium on Computer Music (CMMR) São Paulo, ICMC International Computer Music Conference 2016 (Utrecht), EMUFest-International Electroacoustic Music Festival (Rome), Sound/Image Colloquium: Exploring Sonic and Audio-Visual Practice | London 2016, NWEAMO FESTIVAL-Tokyo, Kyiv Contemporary Music Days 2017, 46th Annual John Donald Robb Composers' Symposium at University 2017 (New Mexico), ISCM World New Music Days 2017 (Vancouver).

<http://www.nicolettaandreuccetti.it>

Massimo Vito Avantaggiato's work revolves around research processes and combination of experimental video and Experimental music.

He holds a degree in Electroacoustic Composition and Sound Technology (3+2 years) with top marks at “Giuseppe Verdi” Conservatoire in Milan and a degree as a sound engineer (2 years). He's actually completing a Master course in composition at Lugano Conservatoire.

He is interested in programming languages applied to audio and video: he has written music for films, short films and video installations. He's been finalist in some international composition and Video competitions. Some of his articles were published by Università di Venezia; Cambridge

Scholars Publishing ; Yonsei University; Plymouth University; TU Berlin; Università di Torino.

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Lorenzo Ballerini graduated in Electronic Music from the Conservatory of Florence. Each work has a heterogeneous body, full of languages that allude to conflicting thoughts within a dualistic world. In 2016 and 2017 he brings his compositions *The origin of species* and *Perseverance* for tape and instrumental ensemble in New York at Loewe Theater. He has participated as composer in Florentine festivals such as Il corpo/La luce/Il suono, Diffrazioni, Meff. In May 2018 he collaborated as a sound designer for *Juliae - for Choir and Tablets*, composed by Girolamo Deraco and premiered at the International Festival of Sacred Music Sanctae Julie. In the same month, he debuted as a performer for *Ideale* by Giorgio Sancristoforo at Tempo Reale Festival, Klang Experimental Music # 9. He has collaborated with composers and performers, among others Alvisé Vidolin, Michele Marasco, Nicola Sani, Roberto Fabbri, Alberto Maria Gatti.

Daria Baiocchi studied piano, classical composition and electronic music. As music composer for electronics, she won National and International selections in Argentina, Holland, Ireland, Germany, Italy, England, Hungary, USA, Bulgaria etc. As composer for video art, the works featuring her music won expositions in Milan, Turin, Bologna, Bergamo, Naples, Madrid, Florence, Barcelona, Argentina, India, Croatia, Sweden, Mexico, Greece, Poland, Switzerland, Colombia, England, New York, Chicago, Belgium, Bulgaria, Slovenia etc. and have been shown by the International ART TV. In 2011 she was awarded the first prize from the “Bianca d’Aponte” music for video art competition and in 2012 from “Mediamix” in Florence. She also holds a degree in “Classical Literature” from the University of Bologna (Italy). She taught Piano as main Professor in Milan Conservatorium, Harmony as contract Professor and Music Analysis in Teramo Conservatorium and she is contract Professor of Harmony and Music Analysis in Bologna Conservatorium, as well as main Professor of Electronic Music Composition in Alessandria



“ Conservatorium . She is also main Professor of Harmony and Music Analysis in Foggia Conservatorium and contract Professor of Sound Design in Urbino Academy of Fine Arts, Milan Academy of Fine Arts and Turin Academy of fine Arts, in new technologies - Art department.

Dimitrios Bakas was born in Katerini in 1975. He studied composition with Theodore Antoniou (Professor at Boston University, USA). In 2004 he moved to London for further studies in composition at Goldsmiths, University of London, where he was awarded an MMus (Master in Contemporary Classical Music Composition). In 2010, he successfully completed his PhD, under the supervision of Roger Redgate. During his PhD he attended the Master in Electroacoustic Music at Stanley Glasser Electronic Music Studio at Goldsmiths College (EMS) and advanced courses in Max/MSP with Sebastian Lexer. During the academic year 2010 - 2011, he was a visiting scholar at Columbia University in New York (accepted by Tristan Murail) where he completed a Postdoctoral Research. His music has been performed in the UK, Greece and USA and has successfully participated in residencies, conferences and competitions worldwide.

www.dimitrisbakas.com

Daniel Bisig holds a Master's and PhD degree in Natural Sciences. He is active as a researcher and artist in the fields of artificial intelligence and generative art. He has worked as a researcher at the Institute for Biochemistry at the Swiss Federal Institute of Technology and the Artificial Intelligence Laboratory of the University of Zurich. He is currently employed as a senior research associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts. As part of his artistic activities, he has realized algorithmic films, interactive installations and audiovisual performances, some of them in collaboration with musicians and choreographers. The derivation of generative algorithms and interaction techniques from biomimetic simulations forms a central aspect of his work.

“ **Jason Bolte** is a composer and educator. He currently resides in Bozeman, Montana with his wonderful wife Barbara, their two beautiful daughters Lila and Megan, and dog Allie. Jason teaches music technology and composition at Montana State University where he also directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios and B.A. in Music Technology. Jason's music is available on the Beneficence, ABLAZE, Thrmnphon, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Francesco Bossi is a composer whose work includes acoustic and electroacoustic music, video and multimedia installations. He holds degrees from the University of Bologna and Conservatorio di Milano where he graduated with highest honours. His research is currently focused on the production of algorithmic/computer-based custom synthesizers. His effort is to share contemporary music beyond academic audiences. He is also skilled in the use of the Arp Odyssey synthesizer, which owns an exemplar of 1977. He has managed for twelve years the Palazzina Liberty Concert Venue in Milan. His works are performed by orchestras and ensembles and frequently selected by international festivals and concerts. He has been awarded first prize in "The Sounds of Music" competition (Villa Arconati Music Festival (Milan, 2012). His installation *Living Portrait: FM Mona Liža* has been chosen for the exhibition Sankta Sango - Palace of Arts, Naples (2013), and for Soundislands Festival 2015, Singapore (2015). As a composer, he has been recently invited to Florence (Diffrazioni, 2014 - 2016), New York City - (NYCEMF 2015, 2016 and 2017), Denton (USA) - (ICMC 2015), Valencia (XII Festival Internacional de Arte Sonoro y Música Electroacústica "Punto de Encuentro", 2015), Statesboro USA (Seamus 2016), Bourges (France) ("Art & Science Days 2016), Sao Paolo - (CMMR 2016), Matera (Ma/In Festival 2016), St. Cloud (Usa) - (Seamus Conference 2017), Livorno ("Suoni inauditi" - 2017), Como ("Elettrosensi" 2017), Seul (SICMF 2017). He also has been involved in the project *Soundpostcards from Milan*

(<http://www.soundpostcards.com/en/milan/velasca/>) with the work *Fanfare for the Velasca Tower* (2017).

“**Erin Leigh** earned an MFA from the University of North Carolina at Greensboro in Dance Performance and Choreography. She is adjunct faculty at the College of Charleston and is Artistic Director of Dance Matters, a contemporary dance company committed to creating work addressing issues specific to the Charleston community. Her work has been presented at various venues in the southeast US and she frequently presents on topics related to arts-integrated dance education.

Claude Cadoz is a research engineer of the French Ministère de la Culture et de la Communication. He leads the ACROE association he created in 1976 with Annie Luciani and Jean-Loup Florens, in which he is responsible for the scientific and artistic program untitled "Musical and multisensorial arts". He also co-manages the Grenoble-INP ICA laboratory with Annie Luciani. He conceived the GENESIS software, a new type of music creation interface, tackling sound synthesis, as well as composition thanks to physical modelling technology.

<http://www.acroe-ica.org/en/claude-cadoz>

Elliot K. Canfield-Dafilou is a PhD candidate at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, where he is a sound engineer, composer, and researcher. Elliot holds degrees in Music Theory and Music Technology from Penn State University, as well as a degree in music, science, and technology from CCRMA. While at Penn State, he wrote his master's thesis on spatialization in the music of Iannis Xenakis. He is fascinated by strange and interesting sounds and dabbles in all forms of audio.

[kermit.audio](#)

Alberto Carretero studied Composition and Piano at the Higher Music Conservatory of Seville with Extraordinary Award. He holds the degrees



“ of Computer Science Engineer, Musicology, Journalism, Master of Musical Creation, postgraduate in CSM Zaragoza and PhD in Music Composition. He has attended courses with Halffter, Sotelo, Sanchez-Verdu, Lopez Lopez, Matalon, Furrer, Saariaho, Hurel, Sciarrino, Gervasoni, Aperghis, Czernowin, Billone, Ferneyhough etc. He has been selected to participate in composition workshops in Darmstadt Feriencurse, Impuls, IRCAM, Matrix Experimental Studio, etc. He has received prizes such as INJUVE Composition Award, Cajamadrid Award, Antón García Abril Orchestra Award, Real Maestranza Award, etc. His music has been presented in Carnegie Hall (New York), Centre Pompidou (Paris), Auditorium San Fedele (Milan), San Giovanni Valdarno (Florence), National Music Auditorium (Madrid), Teatro Central (Sevilla) etc. He has worked with the Ensemble Recherche, Ensemble Intercontemporain, Real Orquesta Sinfonica de Sevilla, Meitar Ensemble, Neopercusion, Plural Ensemble, Grup Instrumental de Valencia, etc.

albertocarretero.com

Ivan Chiarelli is a Brazilian born composer, producer and performer based in Berlin, whose work has roots in soundscape and musical narrative, with particular focus on contemporary political and social events. A composer awarded at the Festival Música Nova (Brazil 2008), he is a graduate from the Sao Paulo State University and a fellow at the Delian Academy for New Music. His works - ranging from live performance pieces, site-specific sound installations, theatre and audiovisual media - have been performed in the Americas, Asia and Europe. He has also collaborated with artists from different fields, including videomaker Carol Neumann, puppeteer Juliana Notari, visual artist Flavia Mielnik, and musicians Mauricio Takara, Parallel Asteroid, Bruno Gold and Afro Hooligans, among others. He is a co-founder of the invisibili(cidades) sound art collective, and a collaborator at the NME composers collective.

www.ivanchiarelli.com

“**Se-Lien Chuang** is a composer, pianist and media artist. She was born in 1965 in Taiwan and, since 1991, she has been living 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: ICMC, SICMF Seoul, NIME, ISEA, IAMAS Japan, Ars Electronica Linz, among others. She is a lecturer at Computer Music Studio, Institute of Composition, Conducting and Computer Music at the Anton Bruckner Private University. Since 1996, jointly with Andreas Weixler, they have been running Atelier Avant Austria, with key aspects in development of audiovisual interactive systems and audiovisual real-time/non-real-time processing, computer music and algorithmic composition.

<http://avant.mur.at/chuang>

Leo Cicala is an acousmatic composer, performer, live performer and teacher. He graduated in Electronic Music “cum laude” and instrumentation for band at the Conservatory "T.Schipa" of Lecce, Italy, and holds a Bachelor's degree in Biology and in Nursing. He also studied Drums and Jazz music. He studied sound projection to the acousmonium with Jonathan Prager and interpreted the acousmonium more than 100 works in Italy and abroad. In 2015 he published *Manuale di Interpretazione Acusmatica* for Salatino Edizioni Musicali. In 2014 has released the CD *Rust* for the label "Art & classic", in 2016 has released the cd *Punto di Accumulazione* for the label “Creative Sources Recordings”. He composed the soundtrack for the short film *Io sono qui* directed by Pierluigi Ferrandini, *Storia di Valentina* and *E' raro (umanum est)* directed by Antonio Palumbo. His compositions have been performed at important events in Italy, UK, Germany, Belgium, France, Japan, Sweden, Argentina, USA. Leo Cicala also received the Grand Prize "Bangor Dylan Thomas Prize" in the UK in 2014.

www.acusma.it

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Ricardo Climent is Professor of Interactive Music Composition at University of Manchester (UK), where he serves as director of the NOVARS Research Centre and as head of Composition. For the last ten years his research has focused on the potential of game-audio, physics and graphic engines for compositional purposes, using “the aural” as the primary source for navigation and exploration. He previously held a lecturing position at SARC (Sonic Arts Research Centre, Belfast), and has been composer-in-residence at the JOGV Orchestra (Spain), the Conservatorio de las Rosas (Morelia, Mexico), the Kunitachi College of Music - Sonology Department (Tokyo), the Laboratorio de Musica Electroacustica del Conservatorio de Musica de Valencia, Cushendall's Curfew Tower / In You We Trust (Northern Ireland), CARA - Celebrating Arts in Rural Areas (Ireland), N.K. (Berlin) and at the Push Festival (Sweden).

<http://game-audio.org>

Francesco Roberto Dani was born in Valdagno (IT) in 1993. He obtained a Master's degree in Electronic Music at Conservatory of Music “C. Pollini” of Padua (IT), and worked as research collaborator for the Department of Electronic, Information and Bioengineering (DEIB) at Politecnico di Milano (IT) in the field of automatic prosody recognition. His performances/installations were performed in various conservatories and conferences, including International Computer Music Conference 2016 (NL) and Colloqui di Informatica Musicale 2016 (IT). His main fields of interest are real-time digital sound synthesis and gestural music improvisation.

Gordon Delap comes from Donegal in Ireland. He is currently Lecturer in Music Technology at the National University of Ireland, Maynooth. His recent work has been concerned with combining electronic sounds with



spoken word and video, and researching compositional applications of non-linear plate models during visits to the University of Edinburgh.

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<https://www.maynoothuniversity.ie/people/gordon-delap>

Gerhard Eckel is an artist who uses sound to explore ways of world making. He aims at articulating the aesthetic and epistemic dimensions of sound art, understanding artistic experience as a hybrid of action, perception and reflection. His works are the result of research processes drawing on the practice and theory of music composition, sound art, dance, choreography, installation art, interaction design and digital instrument making. He is Professor of Computer Music and Multimedia at the University of Music and Performing Arts, Graz. He also serves as Affiliated Professor at the KTH Royal Institute of Technology and as Visiting Professor at the Royal College of Music in Stockholm. Besides his artistic work and teaching, he leads publicly funded transdisciplinary research projects and supervises scholarly and artistic doctoral research.

Jacob Elkin is a trombonist, composer and arranger based in Brooklyn, New York. His electronic music has been featured in the Lüneburg New Electronic Music Festival '15-'16 and FIGMENT art installation NYC 2017. In September, his atmospheric work *Dreamscape* was broadcast on The Cutty Strange radio segment on WGXC. Recent performances of his work also include Kyiv Contemporary Music Days Electroacoustic Festival in Kyiv, Ukraine, SHE LIVES Chamber Composition Workshop in Budapest, Hungary and Festival Días de Música Electroacústica in Seia, Portugal. His acousmatic work, *Unrequited* has been selected for performance in 16 channels at NYCEMF this July and 24 channels at Cubefest - 18 at Virginia Tech. As a freelance trombonist, he is an advocate for new music in both chamber and solo settings. In 2017, he performed as soloist for New York Composer's Circle, Make Music New York and the Variousound Sessions. Elkin has premiered works with Mimesis Ensemble, Contemporaneous, Mise-en Scene, NYMF, David Taylor and the New York Trombone Consort and many others.



“**Nicola Fumo Frattegiani** was born in Perugia, and graduated from D.A.M.S. (Academy of Arts Music and Show) at the University of Bologna, with a thesis on Luigi Nono’s work “Intolleranza 1960”.^[1] Later he has advanced Master’s degree on “The musical cultures of 1900’s” at the University of Tor Vergata in Rome, and a bachelor’s degree on “Electronic Music and New Technologies” at the “Francesco Morlacchi” Conservatory of Music of Perugia.

Currently, Nicola is attending the Master’s degree of “Electronic Music and New Technologies” at the “Lirino Refice” Conservatory of Music in Frosinone.^[2] Author and performer, his research deals with electroacoustic music, soundtracks of images, video, and in particular theatre. Since 2016, Nicola collaborates with Alessandro Fiordelmondo in several productions of live electroacoustic music, with whom he experimented many types of generation and manipulation of sound dimension. Both are part of the Ensemble A23, a research group in the field of sound installations.

Mike Frengel is an internationally recognized composer, performer, researcher and educator. Born in Mountain View, California, Mike graduated with a B.A. in electroacoustic music from San Jose State University in 1995, where he studied composition and sound production with Allen Strange and Dan Wyman. He spent another three years in the San Francisco Bay Area working at Apple Computers Inc. as well as remaining affiliated with the C.R.E.A.M. Studios at SJSU as a Research Scientist. Mike completed his M.A. in electroacoustic music composition at the Bregman Studios at Dartmouth College in 1999 under the tutelage of Jon Appleton, Charles Dodge, Larry Polansky and Christian Wolff. He completed his Ph.D. at City University, London, where he studied composition with Denis Smalley. His works have been included on the Sonic Circuits VII, ICMC-95, CDCM Vol.26, 2000 Luigi Russolo and ICMC 2009 compact discs and are performed at music events around the world. Mike is currently on the faculty of the music departments at Northeastern University and Boston Conservatory, where he teaches

courses in music technology and composition. His recently completed book, *The Unorthodox Guitar: A Guide to Alternative Performance Practice*, is available through Oxford University Press.

<http://www.mikefregel.com/digitalportfolio/recordings/>

Bjarni Gunnarson is an Icelandic Composer / Sound artist. He released numerous LP's, EP's, compilation tracks and reworks on labels like Vertical Form, Thule, Uni:form, Spezial Material, Trachanik, LMALC, Shipwrec, 3LEAVES and Granny records. He performed his music in concerts and festivals in Belgium, Canada, Croatia, Denmark, England, France, Germany, Greece, Holland, Switzerland, Italy, Ireland and Iceland. Collections of his solo works can be found on the CDs "Safn 2006-2009" (2010), "Processes & Potentials" (2013) and "Paths" (2016). He is concerned with process-based ideas. Sounds focusing on internal activity and motion. Compositions that put into foreground behaviors, actions, fluid sound structures, fuzzy materials or forms. He is interested in exploring the contact between composed computer sound structures and space. Has presented/worked in various spatial configurations such as at the WFS system in Leiden (192 speakers), the WFS system in Berlin (832 speakers), the BEAST system in Birmingham (up to 100 speakers), GRM Paris as well as recent 8 and 4 channel formations. Faculty member at the Institute of Sonology, Royal Conservatory in The Hague and currently teacher of algorithmic composition and computer music. Studied composition with Gerard Pape, Trevor Wishart, Agostino Di Scipio and Curtis Roads at the CCMIX music center in Paris. He holds a masters degree from Sonology completed with Paul Berg, Kees Tazelaar and Richard Barrett.

He is currently working with algorithmic composition, generative environments, compositions and live electronics. Also working on new material with his long-lasting electronic music duo Einóma, and for MGBG, a duo of voice and electronics with Marie Guilleray.

<http://www.bjarni-gunnarsson.net/>

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Vera Ivanova's compositions have been described as "... humanistic and deeply felt works ..." (John Bilotta, Society of Composers, Inc.). After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University (NY), she was appointed as Associate Professor of Music in the College of Performing Arts at Chapman University (Orange, CA). Vera Ivanova also teaches at the Colburn Academy. Her music is available in print from Universal Edition and Theodore Front Music Literature, Inc., SCI Journal of Music Scores (vol. 45), on CD's from Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), Centaur Records (CRC 3056), and on her website at: www.veraivanova.com

Man Jie was born in Inner Mongol, China. She got her second Master's degree in Composition from Tokyo University of Arts and is currently pursuing a Ph.D. degree in composition for electroacoustic & instrumental music. Her work has been collected by Tokyo University of Arts Museum, and was invited by the Contemporary Music Festival Present of Orchestral Asia 2015, the 2016 International Workshop on Computer Music and Audio Technology (FORUM IRCAM-WOCMAT Taiwan 2016) and Seoul International Computer Music Festival 2017. Her music is regularly performed mainly in China and Japan.

Leslie Jones began her music studies in Portland, Oregon, USA. She holds a B.M. from Manhattan School of Music, in Cello performance, and an M.A., from The City University of New York, Hunter College. She is Head of the Music Department, at Deree-The American College of Greece, where she has led curriculum development and taught courses in performance, music history and music appreciation since 1992.

Juraj Kojs (Slovakia/USA). Miami New Times described his muscle-powered multimedia *Neraiissance* as "striking and unforgettable,"



“MiamiArtzine called his *Signals* "enthralling and immersive," and Miami Herald praised his *Bang for the Train* as "the most profound... unexpected and enjoyable." Kojs's commissions include Meet the Composer, Harvestworks, Vizcaya, Miami Theater Center and MDC Live Arts. Kojs published in Organized Sound, Leonardo Music Journal, Computer Music Journal and Journal of New Music Research. Kojs directs the Foundation for Emerging Technologies and Arts (FETA). He holds a Ph.D in Composition and Computer Technologies from University of Virginia and has taught at Medialogy Aalborg University, Yale University, Stanford University, University of Virginia and Miami International University. Kojs is an Assistant Professor of Professional Practice at University of Miami's Frost School of Music.

www.kojs.net

Konstantinos Karathanasis is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals in Australia, Asia, Europe and Americas, and received awards in international competitions, including Bourges, Musica Nova, SEAMUS/ASCAP, SIME and Musica Viva. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Innova and HELMCA. Konstantinos holds a Ph.D. in Composition from the University at Buffalo, and is currently an Associate Professor of Composition & Music Technology at the University of Oklahoma.

<http://karathanasis.org>

Panayiotis Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece, and York, England; he

“ taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally to the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing, which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound, and Consciousness.

www.panayiotiskokoras.com

Esthir Lemi focuses on documentation of the artistic process and reality (Masters UdK Berlin in public events and multimedia arts), as well as on the complementarity of art forms, and how technology interferes with its schemes (PhD, Department of Philosophy, Music Studies, University of Athens). Her research, based on haptics, is aimed at a broad public in order to create an easily accessible innovative platform for both artist/engineers and the audience. After achieving her piano diploma at the age of 17, Esthir Lemi went on to study composition (I. Ioannidis-Diploma in Composition, ΩMEA/ J. Brettingham-Smith, Music Analysis and Composition, UdK Berlin/, G. Toro-Perez, CAS in Computer Music, HdK, Zurich) and western musical aesthetics, (O. Fragou, PhD, Athens University). She also followed parallel studies in painting (N.Kessanlis, J. Psychopedis, Diploma in painting, Athens School of Fine Arts), and multimedia (documentaries and performance) (J. Dech, Master of Arts/Art in Context, University of the Arts, Berlin). She has been awarded with several scholarships: for her achievements as a student (IKY- School of Fine Arts), for her studies in Berlin (Onassis Scholarship) and Zurich (Scholarship of the Swiss Government), as well as for her PhD research (Propontis Foundation) and further research at ICST in Zurich (SNF) and

“ at the University of Michigan (Fulbright Schuman). She has been chosen to represent her country at numerous events and international festivals (Bjcem 2003 and 2005, European Capital City 2006, Athens Biennial 2011, NIME12, Innovation in Music II) both as an artist and composer, furthering her research concerning the perception of complementary forms for a wide audience.

<https://esthir.info/>

Pedro Louzeiro (b. 1975) is a Portuguese composer. Currently a PhD candidate in Evora University, Portugal, he is doing research in the field of dynamic notation systems with focus on mediated soloist-ensemble interaction, under the supervision of Dr. Christopher Bochmann and Dr. Antonio Sousa Dias. He was awarded a PhD Studentship by the Portuguese Foundation for Science and Technology. He received his Master's Degree in composition from Evora University, in 2013, and his Bachelor's in Music Education from the Lisbon College of Music, in 2002. He was distinguished in several events such as the II International Composition Competition Goffredo Petrassi (Italy, 2012) the XÂ International Composition Competition Carl von Ossietzky(Germany, 2010) and the IV International Composition Prize Fernando Lopes-Graça (Portugal, 2014).

<https://comprovisador.wordpress.com>

Mary Mainsbridge is an artist researcher specialising in the areas of live electronic and gesture-controlled performance. Her works span audiovisual compositions, interactive installations and live electronic performances at events throughout Europe, Australia and the UK, including the Institute of Contemporary Art, London, Museum of Contemporary Art (MCA) Sydney, Pohoda Festival in Slovakia and local festivals including Vivid, Electrofringe, Underbelly Arts, and Beams in Sydney. Her recent works explore relationships between voice and movement in performance, incorporating improvised dance and somatic

practices. As a performer and digital musical instrument designer, she is currently developing new repertoire and investigating specialist performance approaches adapted for custom-designed gestural instruments.

www.mainsbridge.com

Bill Manaris is a computer science researcher, educator, and musician. His interests include algorithmic music composition, human-computer interaction and artificial intelligence. He studied computer science and music at the University of New Orleans, and holds an M.S. and Ph.D. degrees in Computer Science from the University of Louisiana. He is Professor of Computer Science, and Director of Computing in the Arts, at the College of Charleston, USA

<http://manaris.org>

Tychonas Michailidis is a research fellow at Solent University, Southampton, UK. He received his PhD in music technology from Birmingham Conservatoire, Birmingham City University and holds a Master's degree in Digital Arts in Performance. His research interests focus on human interaction with digital technologies. In particular, the role of vibration and haptic technologies as means of communication in performances. Tychonas has performed his music around Europe and worked with several composers and ensembles including Hilda Paredes (Mexico/UK), Yuval Avital (Italy), Grup Instrumental de Valencia (Spain) Meitar Ensemble (Israel).

www.tychonas.com

Seiichiro Matsumura is a composer, sound and interaction designer, Professor of School of Design, Tokyo University of Technology in Japan. His career was started with Sega as an arcade video game sound designer. Turning into the academic area, he studied at the Institute of Sonology at

“ the Royal Conservatory The Hague in the Netherlands and finished his Ph.D. at Tokyo University in Japan with the research of Sound Installations that audience generates rhythm by concrete sounds. His interactive pieces were exhibited regularly in Japan, China and Korea as a part of “Magical Museum” exhibitions series and also exhibited in WRO Media Art Biennale and Audio Art in Poland. Some were awarded honorary mentions and prizes such as Asia Digital Art Grand Prix 2012 and 2013. He wrote and published “Pd Recipe Book” (BNN, 2012) and “Sound design with Max” (I/O books, 2017) in Japanese to introduce both Pure Data and Max to Japanese users.

Fotis Moschos was born in 1989 in Athens, Greece. Graduated from the Department of Music Studies/University of Athens (2012) with a piano performance degree (2011, Athens Conservatory). He received a Master with honours in education for Theory, Practice and Evaluation of Project Management in Digital Technologies. Fotis developed a software that improves tonal accuracy in singing with visual feedback. He is a sound engineer and music software developer in Max/MSP.

Jeffrey Morris creates experiences that engage audiences’ minds with their surroundings. His performances, installations, lectures and writings appear in international venues known for cutting-edge arts and deep questions in the arts. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, robot, Sudoku puzzles and paranormal electronic voice phenomena. He has presented work in the Onassis Cultural Center (Athens), Triennale Museum (Milan), D-22 (Beijing’s avant garde music scene), the International Symposium on Electronic Art (Vancouver, Canada), the Lyndon B. Johnson Presidential Library and Museum (Austin), and the Chicago Architecture Foundation’s “Open House Chicago”. His work has won awards in the Concours de Bourges (France), Viseu Rural (Portugal), “Music in Architecture”



“ International Competition (Austin), the Un “Cage”□ d Toy Piano Competition (NYC), and the “Radio Killed the Video Star” Competition (NYC). He has two albums of live sampling improvisations forthcoming from PARMA Recordings (distributed internationally and online via Naxos). Writings about his works and their aesthetics have been presented at the International Computer Music Conference, Generative Art International Conference, and Computer Art Congress and are published by Leonardo Music Journal, Springer, and IGI Global. He serves as Editor-in-Chief of the International Journal of Art, Culture and Design Technologies.

<http://morrismusic.org>

Israel Neuman received a Ph.D. in composition, a M.A. in jazz studies and a Master of Computer Science degree at the University of Iowa, as well as a B.Mus in jazz studies at the University of Hartford. He studied composition with Lawrence Fritts, John Eaton, David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer, Diana Gannett, Volkan Orhon and Anthony Cox. He serves as digital media instructor at Iowa Wesleyan University. His paper *Generative Grammars for Interactive Composition Based on Schaeffer’s TARTYP* received the ICMC 2013 Best Paper Award. His composition *Turnarounds for horn and tape* received an Honourable Mention from the International Horn Society and was selected for inclusion in the CD series of the Society of Composers Inc. His scholarly work was published in the Computer Music Journal, SEAMUS Journal and the proceedings of ICMC 2015, 2014 and 2013. His creative work was presented at the 2018, 2017, 2012 and 2010 SEAMUS National Conferences, 2011 Annual Electroacoustic Barn Dance, 2011 STUDIO 300 Digital Art and Music Festival, 2008 Electronic Music Midwest Festival, and at the 2007 and 2008 Midwest Composers Symposium.

David Quang-Minh Nguyen is an acousmatic composer where spatial imagery has guided his work. He believes with the possibility acousmatic

“ music, the malleability of sounds can be sculpted into sound representations and sound abstraction that can cause an affective experience. He has had his pieces performed nationally and internationally at the June in Buffalo New Music Festival, New Music on the Bayou Festival, Electronic Music Midwest Festival, New York City Electroacoustic Music Festival, SEAMUS and Toronto International Electroacoustic Symposium and recently been selected by Master Artist Robert Normandeau for residency at the Atlantic Center for the Arts. Born in Virginia, David Q. Nguyen holds a BM from Old Dominion University. During his undergraduate studies, his primary teachers were Andrey R. Kasparov and Mark Chambers. He has received his Masters and is currently a Doctoral student at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt.

Joao 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, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, 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). He published several articles in journals, and has written a book about analysis and 20th century music theory.

www.jpoliveira.com

Aki Pasoulas is an electroacoustic composer, lecturer, Director of Music Programmes, Dir. of Education and Dir. of MAAST (Music and Audio Arts Sound Theatre) at the University of Kent. He also taught at

“ universities in London including City, Middlesex and the University of the Arts, and he holds a PhD on timescale perception in electroacoustic music. His research interests include acousmatic music, time perception in relation to music, psychoacoustics and sound perception, spatial sound, acoustic communication, and soundscape ecology especially in relation to listening psychology. He has written for instruments, found objects, voice, recorded and electronic sound, composed music for the theatre and for short animation films, and organised and performed with many ensembles. His scholarly and music works are published through EMI/KPM, ICMA, Cambridge and Oxford University Press and his compositions are performed worldwide.

www.aki-pasoulas.co.uk

Frank Pecquet is a composer, musicologist, author of works of acoustic and electronic music and articles on contemporary music. He is associate professor of computer arts at the University of Paris I Pantheon-Sorbonne, a member of ACTE (Art Creation Theory and Esthetic), Semiotic of Art and Design, CNRS. PhD in musicology from the Paris University (D Charles and I Xenakis), PhD in computer music from the University of California, San Diego (USA) (M Feldman, B Ferneyhough and R D Moore) and IRCAM (T Murail). Last major work in music *Mindscape*, for orchestra and electronics, commissioned by Radio France. Currently doing research in sound design with the ACTE laboratory and in collaboration with the IRCAM research project, Perception and Sound Design on a Labex (Laboratoire d'Excellence).

<http://www.institut-acte.cnrs.fr/semiotics/>

Justin Pecquet was born in 1996 in Paris, France and currently resides in Berlin, Germany. Justin is a French-American piano performer, music composer of written and improvised music. She is a student at the University of the Arts, (UDK, Universität Der Künste), JIB (Jazz Institute

of Berlin) and a member of the Urban Base Community in Berlin. She currently self-produced music, her last post being *Roaming Birds*.

“ **Omar Peracha** is a composer, performer, choral director and software developer based in London. He holds an MA in composition & acoustics research from the University of York. Omar has studied in London with Sinan Savaşkan and in York with Thomas Simaku, Roger Marsh, Martin Suckling and Ambrose Field. His work has been performed in the UK, USA, Brazil, Italy, South Korea, Japan and Taiwan, featuring in festivals such as NYCEMF, Leeds iFIMPaC, soundSCAPE New Music Festival, Roundhouse Rising, ISSTA Festival & Conference, MUSLAB International Festival of Electroacoustic Music and the Joint WOCMAT-IRCAM Forum Conference. Besides composing, Omar also directs and performs for London-based vocal ensemble, Vox London Collective. He has performed alongside popular musicians such as Jamie Cullum and Angelique Kidjo, at events including the BBC Proms, EFG London Jazz Festival and BBC Radio 2 Folk Music Awards.

www.omarperacha.com

Sean Peuquet is a composer, digital artist, scholar, programmer and music hardware developer based in Denver. Over the past decade, he has presented his work regularly at national and international venues like the International Computer Music Conference, Society for Electro-Acoustic Music in the U.S. New York City Electronic Music Festival, Society of Composers, Inc., Toronto International Electroacoustic Symposium, Korean Electro-Acoustic Music Society Annual Conference, Electronic Music Midwest, and many others. From 2012 to 2014, Sean served as Visiting Professor of Digital Arts at Stetson University while completing his Ph.D. in Music Composition at the University of Florida, under the advisement of Paul Koonce. His dissertation work focused on developing both a theory and practice of composing site-conditioned music, and led to the development of a selection algorithm for structuring generative music. He earned his MA in Electro-Acoustic Music from Dartmouth



College, where he studied under Jon Appleton, Larry Polansky, Charles Dodge, Newton Armstrong, Ge Wang and Marina Rosenfeld. Sean did his undergraduate BA in Music, Psychology and Astronomy at the University of Virginia, where his principle composition instructors were Judith Shatin and Matthew Burtner. His current research interests include generative music for multi-channel audio environments, self-reflexive listening practices and new paths for art as a socio-cultural determinant. In addition to his creative and scholarly work he is currently the Program Director and Lead Music Mentor for the interdisciplinary artist accelerator Madelife in Boulder, CO. He is also co-founder of RackFX, a cloud-based platform for analog signal processing.

ludicsound.com

Henrique Portovedo found his place in contemporary music working with composers such as R. Barret, P. Ferreira Lopes, P. Ablinger, P. Niblock, M. Edwards, among others. Portovedo was dedicated more than 40 works for saxophone. He performed as soloist with L'Orchestre d'Harmonie de la Garde Republicaine, Trinity College of Music Wind Orchestra, etc., and recorded for several labels including Naxos and Universal. He was Visiting Researcher at Edinburgh University and at UC Santa Barbara supported by Fulbright Foundation. Henrique is member of the European Saxophone Comite, President of the Portuguese Saxophone Association and was Artistic Director of Aveiro SaxFest and of EurSax2017. He performed and lectured at several prestigious festivals and conservatoires such as Conservatoire Royal de Bruxelles, Trinity Laban Conservatoire and Hochschule für Musik Karlsruhe.

<https://comprovisador.wordpress.com>

Winfried Ritsch (b.1964, Tyrol) is professor for computer music at the Institute for Electronic Music (IEM) Graz and founder of the sound-atelier Algorythmics. He studied sound and electrical engineering at the University of Music and Performing Arts Graz and the Technical

“ University Graz. He is the director of the netart-initiative, mur.at and the Mediaart laboratory at the Kunsthau Graz. He has worked with the artist groups, FOND and TONTO, developing several projects in Graz. He has toured extensively in the area of experimental computer music and media. Besides his compositional work, he develops electronic music instruments, cybernetic models for generative and interactive music, and open source computer-music systems.

http://algo.mur.at/projects/metall_space/mono-metal-space

Silvia Rosani studied composition in Italy, at Mozarteum Universität in Salzburg (Austria) and has recently completed a PhD at Goldsmiths, University of London, where she currently works as Associate Lecturer. She also completed a postgraduate degree in electronics and works with software for sound analysis and live electronics. In 2010, *La nube e Issione* won first prize in the Vocal Arts composition competition and was performed at Salzburg Biennale, while Silvia's chamber opera, *Versteinerte Fliege*, was performed by the Ä-ENM at Taschenopern Festival 2011. During her residency at Akademie Schloss Solitude, Silvia collaborated with the Neue Vocalsolisten, which premiered her work *T-O* at the ECLAT Festival 2014 and further performed it at MATA Festival (NY), Venice Biennale, Teatro de la Zarzuela (Madrid) and other venues. In 2014, she was awarded the Bernhard-Paumgartner medal and, in 2015, the Francis Chagrin Award. Her project *White Masks*, a collaboration with cellist Esther Saladin and visual artist Ines Rebelo, was awarded a Public Engagement Grant by the Institute of Musical Research (IMR) and was granted the support of the Goldsmiths Annual Fund. In September 2017, Silvia spent a month in Montreal thanks to the Residency New Music / Québec – UK (hcmf) Exchange, during which she worked with ensemble In Extensio at a piece for ensemble and live electronics. In April 2018, pianist Xenia Pestova will premiere *Frauenstimmen* at Music Current festival in Dublin, a commission of IMRO and Music Current. Silvia is currently Associate Lecturer at Cardiff University School of Music.

silviarosani.webs.com

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Tommaso Rosati is an electronic musician and electroacoustic composer from Italy. He obtained his Bachelor degree in jazz drums and his Master's Degree in Electronic Music. As creator and developer, he works on several projects from installation art to electronic music performance. He also builds up ad hoc music for shorts and documentaries. He currently teaches classes and gives seminars on specific topics as augmentation of instruments with sensors, live electronics, Max and Ableton Live. He played in different contexts such as the Homework Festival in Bologna and at the Loewe Theater in New York and has collaborated with Nicoletta Andreuccetti, Riccardo Onori, Elias Nardi, Teresa Paoli and more.

www.tommasorosati.it

Martin Rumori is an artist-researcher based in the region of Styria, Austria (Institute of Electronic Music and Acoustics, Graz). He studied musicology, computer science and philosophy in Berlin and received his doctorate degree from University of Music and Performing Arts in Graz, Austria. His research focus lies on auditory environments, virtual acoustics, and aesthetic experience mediated by technology. Martin's artistic works often involve field recordings, semi-narrative speech, or anecdotal residues of everyday life.

Giovanni Santini is currently pursuing a Ph.D. in Music Composition at Hong Kong Baptist University, where he is working on new forms of notation and new holographic musical interfaces in Augmented Reality, under the supervision of C. Keyes. The initial results of his work as researcher will be published in the Conference Proceedings of TENOR 2018 Fourth International Conference on Technologies for Music Notation and Representation (peer-reviewed). He obtained a Specialized Master Degree in Composition at Hochschule für Musik Basel, where he studied with E. Oña and J. C. Walter. He received his Master's degree in



“ Composition and Theory at Lugano conservatory (with N. Vassena and G. Verrando) and a Diploma in Composition at La Spezia Conservatory with A. Nicoli. He participated in international masterclasses with some of the most acclaimed new music composers, as B. Furrer, C. Czernowin, P. Billone. He also attended the Electronic Music courses at Scuola Civica in Milan and Elektronisches Studio Basel. His music has been performed by numerous internationally renowned ensembles and performers around the world. His compositions were broadcast by Sky Classica Italia and RSI (Swiss Radio and Television). He received various awards in competitions and call for scores such as MotoContrario Ensemble, LIVE! International call for scores 2017, Ossia New Music International Competition 2016, Movin'up grant sponsored by the Italian Ministry of Culture. Scores by him were or will be published by Ars Publica. He also has a Diploma and a Master of Arts in Piano.

www.giovanisantini.com

Ayako Sato was born in Japan. She is a doctoral student at the Graduate School of Music, Tokyo University of the Arts. She mainly composes electroacoustic/acousmatic music from recorded daily noises and environmental sounds. Her works have been selected for performances at international conferences and festivals including ICMC, FUTURA, WOCMAT, NYCEMF, SMC, ISSTC, ISMIR, Banc d'Essai (Ina-GRM) etc. She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCMAT (Taiwan, 2012), the honorary mention of International Taiwan Electroacoustic Music Composition Award at WOCMAT (Taiwan, 2013), the honorary mention of CCMC (Japan, 2012), the honorary mention of Destellos Competition (Argentina, 2013), the third prize of Prix PRESQUE RIEN (France, 2013) and Acanthus Prize at Tokyo University of the Arts (Japan, 2014).

asiajaco.com



“ **Dimitris Savva** was born in Cyprus in 1987. He received his Bachelor degree (distinction) in Music Composition from the Ionian University of Corfu and his Master’s degree (distinction) in Electroacoustic Composition from the University of Manchester. In January 2015 he started his fully funded PhD in Sheffield University under the supervision of Adrian Moore and Adam Stanovic. During his studies, he had contemporary composition courses with Joseph Papadatos and Dimitra Trypani and electroacoustic composition courses with Andreas Mniestris, Theodore Lotis and David Berezan. He has attended various electroacoustic composition seminars with Steven Miller, Leigh Landy, Tim Ward, Andrew Bentley and Simon Emmerson. He has also participated in live electronic concerts with the EPHMME student ensemble. His compositions have been performed in Greece, Cyprus, UK, Germany, Italy, Belgium, France, Mexico, Chile, Brazil and USA. His acousmatic composition *Erevos* won the first prize ex aequo in the student category of acousmatic composition competition *Metamorphoses 2012* and his composition *Balloon Theories* has been awarded with the Franz List residency-scholarship and the public prize at the composition competition *Metamorphoses 2014*.

Robert Schwarz works in the intersection of fine art, music and architecture in various artistic and experimental settings. He holds a Master of Architecture degree from Vienna University of Technology and a Master of Arts from Berlin University of the Arts. He studied computer music at the University of Music and Performing Arts Vienna. His compositions have been released under different aliases by the labels Laton, Kinderkreuzzug, Vienna Wildstyle, Sonic Terrain, Mudblob, Gruenrekorder and AVA. His Gruenrekorder debut *The Scale of Things* received international commendatory reviews, has been honoured in 2015 top lists by A Closer Listen, A-Musik and Espaces Sonores and was featured on *The Wire Tapper 38* (*The Wire Magazine* 2015). His installation works have been presented at museums and festivals such as Brussels Etablissement d’en Face, MAK Center for Art and Architecture

Los Angeles, Kunsthalle Wien, Ars Electronica, Club Transmediale Berlin, Singuhr-Hörgalerie, Moscow Museum of Modern Art and TONSPUR für einen öffentlichen raum. He has received international scholarships and awards such as the MAK Schindler Scholarship, DAAD scholarship, SUAL Award, Leo Baeck grant and Fohn scholarship.

r-schwarz.net & soundcloud.com/schwarz

Ambrose Seddon is a composer whose outputs include acousmatic music, live electronic music and multichannel sound installation. His work has been performed internationally in concert and on radio, and has received competition prizes and special mentions, including 1st prize in the Klang! electroacoustic music competition 2014 for Pellere. Ambrose's research interests include compositional structuring processes, form in electroacoustic music, and the analysis of electroacoustic music, with recent outputs including a chapter contribution to the recent book *Expanding the Horizon of Electroacoustic Music Analysis*. With a background in electronic and experimental pop music, he continually strives to integrate new approaches into his compositional practice. Ambrose is a lecturer in Music and Audio Technology at Bournemouth University, UK.

Seth Shafer is a composer and researcher whose work lies at the intersection of technology, new media, and art/science, with a specific focus on real-time notation, interactive music, and algorithmic art. Seth's compositions have been performed in Los Angeles, New York, Dallas, London, Athens, Hamburg, Shanghai, Krakow, A Coruña, Spoleto, and Rio de Janeiro. His piece, *Pulsar [Variant II]* for trumpet and computer, was a finalist for The Engine Room's International Sound Art Exhibition 2015 (London, UK). His music was recently performed at the 2017 Conference on Technologies for Music Notation and Representation (A Coruña, Spain), the 2016 Sound and Music Computing Conference (Hamburg, GE), 2015 Shanghai Conservatory Electronic Music Week (China), the 2014 International Computer Music Conference (Athens, GR), and the 2013 Festival dei Due Mondi Spoleto (Italy). His sound

“ installations have been shown at the Perot Museum of Nature and Science (Dallas), Long Beach Museum of Art's Pacific Standard Time Exhibit, and the Long Beach Soundwalk. Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha. He holds degrees from the University of North Texas and California State University, Long Beach. As a performer, Seth played tuba in the Golden State Pops Orchestra, co-founded and co-directed the Cole Conservatory Laptop Ensemble, and performed in various new music ensembles. He has also played in several popular bands including a performance on the Grammy-winning Vampire Weekend album *Modern Vampires of the City*.

sethshaffer.com

Nikos Stavropoulos (b. 1975) is a composer of predominantly acousmatic and mixed music. His works are performed and acknowledged internationally (Bourges, 2000, 2002, Metamorphose, Brussels 2002, 2008, 2016, SCRIME, Bordeaux 2003, Musica Miso, Potrugal, 2004, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008, Destellos Foundation 2015, 2016, Open Circuit 2016). Other interests include the performance practice of electroacoustic music, multichannel practices and teaching music and music technology. He joined the Music, Sound & Performance Group at Leeds Beckett University in 2006 and is a founding member of the Echowroma New Music Research Group, a member of the Irish, Sound, Science and Technology Association (ISSTA) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

Tsubasa Tanaka is a researcher-composer who was born in Sapporo, Japan. He studied mathematics, music informatics, and music creation at Kyoto University, Tokyo University, and Tokyo University of the Arts, respectively. After obtaining Ph.D., he moved to Paris for his postdoctoral researches at IRCAM, Institut de Mathématiques de Jussieu-PRG (CNRS), and Sorbonne University. His current research interest is to combine discrete mathematics with algorithmic music generation and

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analysis. In 2016, he found an algorithm for solving the problem of generating Milton Babbitt's all-partition allay, which is a very complex combinatorial problem. It was presented at the 22nd International Conference on Principles and Practice of Constraint Programming. In 2017, he organized a concert "AI Composition and Computational Creativity" in Okinawa, in which musical pieces generated by various state-of-the-art computational methods were performed by human musicians.

Anna Terzaroli's musical works are selected and performed in many concerts and festivals in Italy and abroad while her research works in the field of Computer music and Electroacoustic Music have been presented in international conferences. She teaches Electronic Music and is a member of the AIMI (Italian Computer Music Association) board.

Kristina Warren is an acoustic and multimedia composer, improviser and researcher based in Providence RI [US]. Her practice - including building/playing unique instruments, composing for/with chamber ensembles, and writing about gender in electronic music - centers individual and collective acts of listening and making noise. Her work has been programmed at events such as the Guthman Musical Instrument Competition [US], Espace des arts sans frontières [FR], ICMC [GR], ISSA [IE], NYCEMF [US], and TENOR [ES], and performed by ensembles such as Chartreuse, Dither, Ekmeles, loadbang, JACK Quartet, and SÅ Percussion. She has been selected as a PEO Scholar Award recipient (2016-17), an Associate Artist at the Atlantic Center for the Arts (2016) and a finalist in the American Composers Forum National Composition Contest (2014). Currently a Visiting Assistant Professor of Electronic Music & Multimedia at Brown University, Warren holds a PhD in Composition & Computer Technologies (University of Virginia, 2017) and a BA in Music Composition (Duke University, 2011).

kmwarren.org



“ **Andreas Weixler** was born in 1963 in Graz, Austria. He is a composer with an emphasis on audiovisual interactivity. He teaches computer music, music and media technology as an associate university professor at Anton Bruckner Private University, where he initiated the development of the computer music studios and intermedia multichannel computer music concert hall, Sonic Lab as director of the Computer Music Studio CMS. He is a lecturer at InterfaceCulture at the University of Arts in Linz and at the University of Music and Performing Arts in Vienna. His concepts led to invitations to performances, presentations and lectures in Europe, Asia, North and South America, selections for NIME, ICMC, ISEA, NYCEMF, SICMF, Sonorities, SMC, ars electronica among others. He currently specializes in intermedia concerts of improvisation and contemporary composition.

<http://avant.mur.at>

Trevor Wishart is a composer/performer from the North of England specialising in sound metamorphosis and constructing the software to make it possible (Sound Loom / CDP). He has lived and worked as composer-in-residence in Australia, Canada, Germany, Holland, Sweden and the USA. He creates music with his own voice, for professional groups, or in imaginary worlds conjured up in the studio. His aesthetic and technical ideas are described in the books *On Sonic Art*, *Audible Design and Sound Composition* (2012), and he is a principal author of the Composers Desktop Project sound-processing software. His most well-known works include *The VOX Cycle*, *Red Bird*, *Tongues Of Fire*, *Two Women*, *Imago* and *Globalalia*, and pieces have been commissioned by the Paris Biennale, Massachussets Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture and the BBC Proms. In 2008 he was awarded the Giga-Hertz Grand prize for his life's work. Between 2006 and 2010 he was composer-in-residence in the North East of England (based at Durham University) creating the sound-surround Digital Opera Encounters in the Republic of Heaven, and during 2011, as Artist in Residence at the University of Oxford, began work on the project *The*

Secret resonance of Things, transforming astronomical and mathematical data into musical material.



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

Dong Zhou was born in 1992 in Shanghai. Although from her great grandfather, all generations of her family played the traditional Chinese Sizhu Music, she began learning the piano at the age of 3, the violin at the age of 9 and began playing in an orchestra at the age of 12. She graduated from Shanghai Conservatory of Music with a BA in Electroacoustic Music Composition with Qiangbin Chen and Yi Qin as her most significant former mentors. As a composer and multimedia artist, she always tries to create different spaces and layers of sound and combine different languages of art to fully express her point of view and imagination. Her works were presented in Shanghai International Art Festival (2013/2015), the ‘Sound of World’ Microsoft ringtones collection (2014), SMC(2016), Blurred Edge(2016/2017), WOCCMAT(2016/2017), EUROMicroFest (2017), NYCEMF(2017), KlingtGut(2017), ZKM Next Generation(2017) and ICMC(2017). In 2015, she composed the multimedia musical theatre *2015*, which was commissioned by Shanghai International Art Festival. Apart from composition, she has also a strong interest in literature, sociology and performance art. She won the second prize in “New Concept” Chinese Youth Literature Contest in 2013 and worked as a trainee editor in Shanghai Writers’ Association. As a violinist and performer for multimedia piece, she performed with different groups and bands in Shanghai, Hamburg, Karlsruhe, Hannover, Bremen and Oldenburg. She is currently studying multimedia composition (MA) in Hochschule für Musik und Theater Hamburg under Professor Hajdu and Professor Lampson’s supervision.

dongzhou.live



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CREDITS

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Conference Chair and SMC Liaison

Dr. Nicolas Tsapatsoulis



Paper Selection Chair

Dr. Anastasia Georgaki,
Dr. Areti Andreopoulou

Music Selection Chairs

Dr. Evis Sammoutis (Attendance made possible by a grant from the Ithaca College School of Music)
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