









## MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA

















Paolo Pastorino

This track was made with samples recorded from a shortwaves radio. I tried to recreate an abstracted ambience different from what makes a simple radio into a room. t is divided in four scenes, four moments that describe different moods that accompanied me while composing. Altering a real ambience is what i do in all my compositions. Through the elaboration of concrete sounds i'm searching for new timbres that lead me to choose a different compositional strategies and solutions so as to make each new composition.

Through the elaboration of concrete sounds i'm searching for new timbres that lead me to choose a different compositional strategies and solutions so as to make each new composition different from the others.

Paolo Pastorino (1983) is an italian guitarist, composer. Since 2006 he starts to work as sound engineer for some Rock, Industrial and Nu-Metal bands. He studied and graduated in computer music and sound technology at the Conservatory of Sassari (2015).

In his works he use not only electronic instruments and algorithms realized by software but also tradiional instruments electronically elaborated and others concrete elements existents in nature. His experience doesn't regards only traditional and electronic composing, but also the implementation of control systems, developed on MAX MSP, for live electronics and for assisted



## Christoph Theiler (1959/BRD)

"Raumloser Ort" means Room-less place, a place with no dimensions. This composition was made in 2016. The composition is a acustically description of a place with no dimensions (similar to a place in jail). Dramatucally it goes from situation in jail to freedom.

## Christoph Theiler (1959/BRD)

lives in Vienna since 1982. Working as freelance composer and media artist.

His last works are established in the area multimedia and sound installation. GATE II+III are the works, in which new forms of interactive sound design were developed. As in the case of MEMBRAN II (for e-guitar,

and medium wave transmitters), M.O. - HERZ + MUND

France,

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(sound installation with 3 bass loudspeakers and very low frequency waves) and HF 114 (electronic composition for 7 transmitters) more and more means from the area of the electronic music, the sound design, the highfrequency engineering and the internet are included in

his artistic conception.

The electronic composition NEARNESS was published on the "Sonic Circuit" festival CD 2001.

The 3rd string quartet (1998/99) was played by the Nevsky string of Quartet St. Petersburg for the first time.

CD production for "Ich schulde der Welt einen Toten" (theatre play 1997).

He got the composition price of the city of Stuttgart (1982) and the composition price "Luis de Narvàez"

Granada (1993) for the 1st and 2nd string quartet.

Recordings made by WDR, ORF, Deutschlandradio, radio Koper, Ljubljana-TV and BR.

Compositions for chamber ensemble, orchestra, electronics, theatre and radio play.

Concerts and performances in Austria, Germany, Switzerland, former Yugoslavia, Italy, Spain, Belgium, France,

South America, the USA and Russia.

Together with Renate Pittroff he foundes the label "wechselstrom". Based in Vienna, they run an offspace,

which is a room for exhibitions, media activism and all art forms on the fringe of culture.

Studies in Nuernberg, Stuttgart and Vienna.

Composition prices and awards: City of Stuttgart, Muenster, Composers Competition - Florida, "piano in Concert" composition competition Berlin, "Floriana" --Linz, "Luis de Narvàez" - Granada, I.C.O.N.S. - Turin, "Ivan Spassov – Foundation" – Bulgaria, "Weimarer Frühjahrstage für Zeitgenoessische Musik" – Weimar, Human Interface Award Wolfsburg.

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## Fabio De Snctis

"Vibrazione su blu" is inspired to a picture by Turcato. The picture has been assumed as graphic score of the electronic piece, so that background has been divided into four quadrants and a central zone, then transformed in granular sound by an equivalence pixel = sound grain, edited and stretched in time. The foreground elements have generated metal and membrane sounds recurring to transformation by algorithmic composition software and resonators. The choice of metal sounds is dued to the fact that Turcato has produced jewels, too. everything has been mixed into Lastly streams, freely edited by hand with a three MIDI controller for volumes and panning.

Didactics in several Italian Conservatories, Musical Analysis in Professional Courses financed by The European Community, in various seminaries kept in the Conservatory of Latina, and in the bachelor and master courses in the ISSM "P. Mascagni" in Leghorn. He has kept an Algorithmic Composition Masterclass in Genoa Conservatory.

He turned out winner, in the contests for titles and exams to chairs in: Complementary Harmony, Harmony and Counterpoint, Theory, Solfège and Music Dictation, Foundations of Musical Composition for the Didactics (Conservatories); Complementary Harmony, Theory, Solfège and Music Dictation (Superior Musical Studies Institute "P. Mascagni"); Solfège (Dance Academy in Rome), obtaining several calls to teach.

[Last update: 13th of April, 2016] He has taken up the half-yearly courses of Harmony and Fabio De Sanctis De Benedictis was born in Pisa in 1963. Counterpoint Elements in Cinema Music and Theatre He graduated in Violin, Choir Music and Department, Faculty of Letters, University of Pisa, from Conducting, Composition, the latter cum laude. 2001 to 2009. He holds a course of Composition Techniques in Genoa Conservatory for the course of Electronic Music.

He triennially attended the composition courses kept by Giacomo Manzoni at the Fiesole Music School. At present he is ordinary professor of Complementary Winner in various national and international Harmony, Fundamentals of Composition and Musical Composition competitions, his scores are published Analysis in Superior Musical Studies Institute "P. and/or recorded on CD by fone, SAM and Ars Publica. Mascagni", attends to Composition and Musical His works have been performed in Italy, Belgium, Analysis, mainly working on Open Source and Ircam United Kingdom, Croatia. software, Linux and OsX platform in the ambit of Spain, Portugal, His Musical Analyses, Music Didactics, Electronic Music Electronic Music and Algorithmic Composition. He papers have been published on specialized journals in keeps a Composition Laboratory in Pontedera (PI). Italy and abroad, such: Sonus, Aulos, Tibiae (Germany), Tetraktys, Civiltà Musicale, Musica Domani, Facoltà di Matematica (Pisa University), Analitica, Musicology Papers (Romania), XX CIM Proceedings (AIMI, Italy), Gli Spazi della Musica, ISSM "P. Mascagni". A paper of him will be present in third Ircam volume of the series "OM Composer's Book".

He took part as lecturer to meetings and seminars for: Analitica (Rimini); Domus Galileiana (Pisa University, Italy); Lemmens Instituut (Leuveen, Belgium); EuroMac 2011 - VII European Music Analysis Conference in Rome, Santa Cecilia Conservatory;Escola Superior de Artes Aplicadas by Instituto Politécnico de Castelo Branco (Portugal); Academia de Muzică "Gheorghe Dima" in Cluj (Romania); Conservatorio Superior de Música "Manuel Castillo" Seville (Spain); Colloqui di Informatica Musicale by AIMI, Italian Music Informatics Association Santa Cecilia Conservatory, Rome; Ircam Forum Workshop (Paris).

Since 1992 he has taught Harmony and Counterpoint and Foundations of Musical Composition for the



Vanessa sorce

Éclats de Feux - 2016 - 10'08 Transitional work of my journey in composition, Éclats de Feux started with many sound recordings of objects and spaces found around Sheffield. As the first piece of my doctoral portfolio, this one acts as a bridge between the school of Montréal, where I come from, and the effervescence of British acousmatic. In this piece, I explored the contrasts between powerful masses and up-close solo objects, with a particular sensitivity to the use of space in stereophony, as my research is focused on the interpretation and performance of acousmatic music. The title refers to the impressive bonfire nights and endless fireworks I have been exposed to in the early weeks after my elements, from graphic design to guest with one single travel.

Originating from Montréal, Vanessa has studied music her entire life. When she discovered electroacoustic music in college, she also discovered a whole new means of expression and went on to pursue composition. studies at the Conservatoire de musique de Montréal with Yves Daoust and Martin Bédard from 2008 to 2013. During those years, she has refined her already very rich artistic sensitivity and explored aesthetic inspirations such as the forces of nature, travel, ancient texts and the North. In conjunction with mastering the skills of acousmatic composition and performance, she has also lead many collaborative interdisciplinary projects, such as music for mime, music, for theatre, music for dance, video art and collaboration with a sculptor. She has then received a Prize with Distinction upon completing her master's in electroacoustic composition in 2013. With a strong interest for the dissemination of contemporary arts and electroacoustic music in particular, Vanessa has been in charge of numerous concert promotion

arrival in the UK. 'Shards of Fire', as it interviews and social media strategy. translates, also represent the extreme It is following the same logic that rapidity and intensity with which she now focuses more substantially one's life may be completely changed on the tradition of performance in



## Valentin Becmann

Composed during a recent stay in Quebec and with the exceptionnal presence of a Balinese gamelan at the Univerty of Montréal, Kamudhunan Kasukman is an ascetic comtemplation of resonance and of it's internal variations. Slow tempi and wid movements follows a time-dilated attention of microphenomena and macro ruptures. The composition is also and echo of Indonesian music that I like so much.

Self-taught multi-instrumentalist and composer from France, student at the Royal Conservatory of Mons in acousmatic composition program and participing in an exchange program in Montreal under the direction of Robert Normandeau in fall 2015, his acousmatic music were played in France, Belgium and Quebec. His field of investigation also covers guitar improvisation accompanied by electronic software processing he created around Max/MSP and more recently audiovisual installation.



Mei-Fang Lin

Entre le son et la lumière

inclusion of upper partial harmonics there in 2015. of each sound as well as general Lin has received awards for her music dynamic shaping. The evolution from the Musica Domani International of the harmonic content of each Competition (2012), American

individual sound also directly leads Composers Forum/LA Annual to the subtle changes of timbre in the Composer's Competition (2009), life span of each sound. The piece in Fifth House Ensemble Competition general progresses from darkness to (2009), extreme brightness toward the end Competition for Composers in Korea of the piece, taking the audience (2007), Bourges Competition in through a journey in the mystical France (2006, 2001), Look & Listen land of sound and light.

composition from the University ASCAP Student Commission of California at Berkeley where she Competition (2001), Luigi Russolo studied with Edmund Campion and Competition in Italy (2001), Prix Edwin Dugger. With the support SCRIME in France (2000), National of a Frank Huntington Beebe Fund Association of Composers, USA from Boston and a George Ladd Paris Competition (2000), 21st Century Prize from UC Berkeley, Lin lived in Piano Commission Competition France from 2002-2005, where she (1999), Music Taipei Composition studied composition with Philippe Competition in Taiwan (1998, 1997). Leroux, orchestration with Marc- Her music has received performances André Dalbavie, and was selected and broadcasts internationally in by the IRCAM reading panel to over 30 countries in the world. Lin is participate in the one-year intensive also active as a conductor and pianist, computer music course "Cursus de focusing mainly on contemporary "Entre le son et la lumière" is an Composition" at IRCAM in Paris. repertoires. exploration of the connections Lin got her master's degree from between sound and light. Different the University of Illinois at Urbanatypes of sounds in terms of their Champaign where she also taught degree of brightness are used, as Visiting Assistant Professor of ranging from pitched, non-pitched, Composition from 2007-2009. She to noise-based sounds. They are was appointed Assistant Professor meant to evoke different sensations of of Composition at the Texas Tech darkness or brightness, which is often University in 2009, and became controlled through the exclusion or Associate Professor of Composition

Seoul International Festival Prize (2002), Pierre Schaeffer Mei-Fang Lin received her Ph.D. in Competition in Italy (2002), SCI



## Philip Schuessler's

Fairfax is a collage piece tha interweaves and layers a series of dramatic narratives.

Approximately 85 -90 percent of the sounds were derived from raw or manipulated vocal sources. The work is a study in the relaying of a story and how the devices of dramatic storytelling can become a story in and of themselves. Furthermore, the work explores the inherent musical qualities implied in the inflected human voice. A certain ambiguity to the loosely connected narratives invites an unhinged disorientation for

the listener and suggests a luminous, City Stages Festival, Festival Miami, dreamlike culling of various emotive the Czech-American Summer responses. There are monolithic Music Workshop, CCMIX in Paris, devices employed throughout the SEAMUS Conferences, ArtSounds in work in order to reinforce a notion of Kansas City, Artomatic in Arlington, unrelenting and inevitable Virginia, Electronic Music Midwest, confrontation. Such technical New Music Forum in San Francisco, devices as minimal panning and the School for Designing a Society in quasi-identical spatial frameworks Urbana, Illinois, Electroacoustic Juke help to confirm these self-contained Joint in Cleveland, Mississippi, and the syntaxes. Oppressive still is the Spark Festival in Minneapolis. He has formal suggestion of the anti-climax. also been a participant at the MusicX Methods of tension and release are Festival, the Ernst Bloch Music paced towards the beginning of the Festival, the Elliott Carter/Oliver work where processing of raw sources Knussen Chamber Music Intensive is replete in contrast to the stark, Workshop at Carnegie Hall, and the minimally processed latter sections Oregon Bach Festival. His electroof the work that are prevalent with an acoustic music has been recognized exposed counterpoint of pure vocal in France by Elektrophonie's NuitBleue Music Festival, the Futura Philip Schuessler's music explores Festival, and the Bourges Residence. the intricacies of subtle timbres and Recent awards also include winning delicate dynamics through extended the 2016 Cello Loft Commission for electro-acoustic Cello and Percussion, the 2012 Duo and acoustic resources. Many worldrenowned Fujin Composition Competition artists and ensembles such as Yarn/ and finalist in Random Access Wire, Timetable, Mantra Percussion Music's call for scores. He is also Ensemble, Dither Guitar Quartet, the recent recipient of a Composers Hypercube Ensemble, Pesedjet, Assistance Program grant from New Iktus Percussion, violinist Graeme Music USA. Schuessler received his Jennings, cellist Craig Hultgren, Bachelors Degree in composition at and soprano Tony Arnold have Birmingham-Southern College, his championed his music. He has had Masters Degree from the University works performed at notable venues of Miami, and his PhD from the State such as June in Buffalo, the University University of New York at Stony Brook.

of Tennessee at Chattanooga New Music Symposium, Birmingham



Shih-Wei Lo On The Fringe

During evening walks while living in Seattle, I would ruminate and softly recite phrases I had read in a book or observed in my surroundings (often during a break, sitting in a coffee shop). I keep this habit in New York City (except that it is harder to find a seat in a coffee shop), but after the first several days I moved in, I realized I could not help but recall the experience in Seattle while wandering the streets in Morningside Heights. I felt as if I had been standing on a fringe; a high wire. Whenever the shadow of Seattle flashed through my

mind, I allowed myself to fall deep media, mechatronic art, into episodes of scattered, timeless interdisciplinary on this experience.

of coherence in my music? I could contemplative medium. not answer the question for sure, Currently a Dean's Fellow in GSAS but maybe it is my desire to obtain at Columbia University, Shih-Wei control and supremacy in order is pursuing a DMA in Composition to react to how life is — after all, under the tutelage of George Lewis. life is unpredictable. I wanted to He earned his MM in Composition do something different this time... from the University of Washington, there would be some moments where he worked with Huck Hodge when one would drift, meditate, and and Juan Pampin, and also taught Matt Omahan dissolve within the timeless streams at the Center for Digital Arts and of sound. S/he would come back Experimental Media (DXARTS). to reality eventually, but that does Prior to the graduate studies in not prevent diving back into the the United States, he studied with streams of reminiscence whenever Ching-Wen Chao and Kris Falk at the opportunity presents itself. The National Taiwan Normal University, contrast between the past and the receiving his BFA in Music Theory present is embedded in the context and Composition. constructed through the reciting voices and the nonhuman sounds/ vocal noises, shaping how narration and interruption are perceived in the piece. I tried to settle the unsettling. Or, did I actually forge the unsettling?

composer Shih-Wei Taiwanese creates music that involves Lo acoustic instruments, voice, digital

and collaboration, memories, although I experienced among others. His work is often them in a linear, narrative way. I informed by the diverse articulations wanted to compose something based of time and space in various domains such as art, literature, culture, and politics, and may be viewed as a I then wondered: Why have I been process of transfiguring these into so obsessed with achieving a sense music, providing the audience with a



We are constantly surrounded by little bits of designed sound. From a cell phone's keyboard clicks on touch screens to synthesized engine noises in electric vehicles, synthesized sounds have reached a new commonality and—in cases such as these-replaced real world sounds. If a synthesized sound reaches the ubiquity and recognizability of that of a real world sound, does it, in turn, become a "real world sound"? In The Ross Feller. Additionally, Omahan Scattering, I employ this combination of real-world sounds and synthesized sound. Field recordings of forest wind, ocean waves, and urban soundscapes are freely mixed with analog and digital synthesis. Navigating this

lives.

Born in Battle Creek, Michigan, United States of America and raised in Gambier, Ohio, United States of America, Matt Omahan has been composing electronic and acoustic music for almost a decade. His main focuses are acousmatic composition, modular synthesizers, and acoustic composition. This Fall, he will be continuing his studies at the University of Manchester, pursuing a Master's Degree in Electroacoustic Composition. Omahan is an alumnus of the Oberlin Conservatory of Music's Technology in Music and the Related Arts program with an Acoustic Composition minor, most recently studying under Peter Swendsen and Aaron Helgeson. Other primary instructors included Tom Lopez, Josh Levine, Lyn Goeringer, and has taken lessons and participated in masterclasses with composers such as Kaija Saariaho, Fred Lerdahl, George Lewis, Elizabeth Hoffman, Marcos Balter, and David Lang.

permeability is a means of accessing Omahan has performed and and employing the sounds of our engineered at the Marlboro Music current, technologically saturated Festival. In the 2015 season, 4 instrument and electronics pieces by the composer-in-residence, Kaija Saariaho, were performed. Nymphea, for String Quartet and Electronics, featured performers Tessa Lark (violin), Lucy Chapman (violin), John Stulz (viola), and Sarah Rommel (violoncello). Over thirty hours of intense rehearsal under the careful guidance of Saariaho and Jean-Baptiste Barrière were put into these performances. Outside of these performances, Omahan is also the Assistant Recording Engineer, where he aided in recording and producing recordings that see play on National Public Radio. He will be returning for his third season in the summer of 2016.



## Lefteris Papadimitriou

L'Union libre is a piece based on Andre Breton's poem with the same title. I wanted L'Union libre to be a chaotic field of aural the listener by continuously challenging perceptional modes. The extremely fragmented texture may be experienced differently by each listener who may dive into the piece is freely inspired by Breton's technique of arranging a large variety of disparate words into a continuous series of simple but highly imaginative

metaphors.Lefteris Papadimitriou

Lefteris Papadimitriou is a Greek composer and performer. He holds a PhD in composition from the University of Huddersfield with the support of a scholarship from the Huddersfield contemporary music festival and the Centre of Research in New Music. Compositional interests include the exploration of the notion of "hybridity" between instrumental and acousmatic media, psychological mapping of aural signals on conceptual and physical musical spaces, employment of surrealistic and visual techniques, information networks and montage. In 2006 he won the international Gaudeamus Prize with his composition for piano and orchestra, titled "Black and White". information that would overwhelm He has written many compositions for media and also performs live au electronic and improvised music. His works have been performed around the world with ensembles such as information field and find different London Sinfonietta, Asko ensemble, things buried inside, such as "hair Elision ensemble and others. He has of burning splinters" or "the back studied composition with Iannis of the bird in vertical flight". The Ioannidis and he is a graduate of the music department of the University of Athens.



Poïèse was realized in 2016 at the studios of the Montréal music conservatory. It was premiered on May 12, 2016, as part of the concert series "Électrochoc," organized by Akousma OMAR DODARO (réseaux des arts médiatiques) in Montréal (Canada).

an micro-tonal harmonies.

matériologie du son, la catharsis et movement towards the whole). l'écriture algorithmique.



abstract articulated sounds with about musical phrase as container of - Sankta Sango» (Università Suor underlying expressivity of tensions and idea of "unity". The latter Orsola Benincasa; Palazzo delle Arti is refined into its opposite, the extreme in Naples), «Apocalypse project» acoustic instruments and electronic Hans Martin étudie la composition fragmentation and subsequent (Centro San Fedele; Milano). Some conservatoire de musique reunification through chains of not of his audio-video installations de Montréal dans les classes de causal events (Markov's chains). By have been chosen by numerous art Serge Provost, Louis Dufort et relating created objects, it could be galleries between Italy, Switzerland Jimmie Leblanc. Composant à la drawn trend lines. Verso is an oriented and Greece. He composed the original fois des œuvres instrumentales et movement, a representation of one soundtrack of movie The Merchant électroacoustiques, il s'intéresse à la of the quality of space (uni-verse: of Dreams, which was awarded at

> Omar Dodaro is graduated in music theory and composition, music technology, music pedagogy at the Conservatories of music of Milan and Como. He got Master's degree

in Psychology at the University of / Intensität / Es (K. Stockhausen) Padua and the professional license at (Milan). the University of Milan Bicocca. His works were selected in composition competitions and calls as «Today's music» (Teatro in Scatola, Rome), «Mauricio Kagel» (3rd edition; Istitut Ludwig van Beethoven, Universität für Musik und darstellende Kunst; Wien), «Crisis and Rebirth» (Eutopia Ensemble, Genoa), «Feeding the music» (Expo, Milan), «Concerti di Mezzogiorno» (Orta S. Giulio), «XX Festival Internacional de Música Electroacústica» («Synchresis»; Valencia e Granada), «Sergio Dragoni» (Società del Quartetto; Milan), «Pierre Schaeffer» (AMP; Pescara), «Punti di ascolto nr. 6» This piece is an attempt to reunite Verso is an acousmatic composition (CEMAT; Rome), «Vuotociclo IV «Moving Picture Film Contest» and selected at «River's Edge International Film Festival» (USA). He took part at some live audiovisual comments and realized sound direction for Fontana Mix (J. Cage) and for Aus den sieben Tagen plan, Setz die Segel zur Sonne

La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil rra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



**JULIAN SCORDATO** 

and irony. The labyrinth machine the recent 21st International rabbits. No interpreter at the and Music Computing Conference, data to control the Disklavier by to interactive performance systems, types of events are indicated: clusters, networks. His electroacoustic music process is automatic, without the performed/exhibited in prestigious intervention of a performer. Sounds festivals and institutions in Europe,

are processed with SPAN processing North America, South America, system, which is based on a feedback and Asia. Among these are Venice network made of eight nodes. A Biennale, Institute of Contemporary performer controls the gain levels Arts (London), Centre de Cultura in order to feed the audio network. Contemporània de Barcelona, Prague Then the system reacts to the input Quadrennial of Performance Design by changing its behavior.

JULIAN SCORDATO studied Composition (BA) and Electronic Music (MA) at the Venice Conservatory of Music. He completed a Master's Degree in Sound Art at the Sonorities Festival (Belfast), Seoul University of Barcelona with a thesis on IanniX software documentation. Co-founding member of the Arazzi Laptop Ensemble, he has worked as a Research Assistant for the Sound Axon is pulse and transmission. and Music Processing Lab at the Electroacústica MUSLAB (Mexico Sanctuaire Vibrant [2016] 10'54' Synchrony and diachrony. Dissidence Padua Conservatory of Music. As and paradox. No more sonification an author and speaker, Scordato has and no more spatialization. Game participated in conferences including automatically produces movement Symposium on Electronic Art, the 1st that defies the will of the maker. No Conference of the European Sound genealogy in Fibonacci's automata Studies Association, the 8th Sound Disklavier: the logos without the and the 19th Colloquium on Music pathos. A computer generates MIDI Informatics, presenting results related following a score in which three generative art, and feedback audio scales, and random sequences. Such and audiovisual works have been

and Space, Instituto Cervantes (Rio de Janeiro), EMUfest (Rome), Re-New Digital Arts Festival (Copenhagen), Gaudeamus Music Week (Utrecht), Deep Wireless Festival (Montreal), Festival de Música Electroacústica Punto de Encuentro (Valencia), International Computer Music Festival, Art & Science Days (Bourges), Center for Computer Research in Music and Acoustics François Buffet (Stanford), Muestra de Música Webcast, RadioCemat, Edizioni Musicali.



City), Contemporary Music Research Composer: François Buffet Its consists Center (Athens), Electronic Language in open sanctuary... without paticular International Festival (São Paulo), religion, linked to sacred in general, and New York City Electroacoustic a sancuary which is everywhere and Music Festival. His music has been nowhere at once, which don't have broadcast by RAI Radio3, NAISA geographic place, but a place of the Radio spirit, an inner territory, without Papesse, Radio UNAM, RadioCona, edge, without border, infinite. This Radiophrenia, Ràdio Gràcia, and vibrating sanctuary is an unity, but Radio Círculo. His scores have been also a multiplicity, a totality, (our published by Ars Publica and Taukay previous work is called En to pan, meaning "One the all" ), one sound, but a multiple sound... There is a passage of contemplation, of inner self, of mystical introspection, the introduction is also in the same style.

All through the work, there are a composition, with an emphasis on sort of choir, synthetic, imaginary, frequential harmony and global imagined, unreal ( the "ancestrality", soundsacpes. His attraction, since his the voices of dead? of those aren't childhood, for everything that deals born? of the angels? of humanity? with cosmos and a shape of quest of the univers?). A cosmic sanctuary for absolute. He works regularly with in vibration, violent, ecstatic, soft. video artists in France and abroad. Differents sparkles comes one His work has been played and after another by self-fertilization, broadcast in various festivals, shows shows different points of view. The and radios, including Electromania, ambivalence harmony/tone and Electrain de nuit (France Musique), the dréation of spectral weftin an Akousma (GRM, Paris), Banc d'essai acousmatic context are among the (GRM, Paris), Multimédia exhibition main technical fundation used in (Modena, Italia), Festival Futura this work, which represent a new (Crest, France), Festival Tourneson milestone in this research. (Le Havre, France), Edinbugh Internationnal Film Festival (Edingurgh, Scotlands) and 106 expérience (Rouen, France). In 2013, he was laureate of the international acousmatic composing competition "Banc d'essai" organised by the GRM in Paris. In 2014 he was commissioned by the GRM to create En to pan.

François Buffet was born in 1980, lives and works in Rouen (France). He studied musicology at the University of Rouen and at the University of Paris-Sorbonne where he completed a degree in electroacoustic music between 2000 and 2006. He also attended composition classes with Jacques Petit at the Conservatory of Rouen. He has given workshops in computer music at the University of Rouen and Le Havre Art school. After a course at the GRM (Groupe de Recherches Musicales, Paris) he took part in the development of the "Acousmographe" software, and carried out projects for the education ministry. He co-authored a book with François Bayle. His work focuses essentially on acousmatic



Electroacoustic - 8'37

was to send you in the middle of a boxing club. Through the different steps, the listener little by little, leaves no influences. respite. The work is thought,

worked and built to achieve selfimprovement.

## Sarah Procissi

Born in Bastia (Corsica) in 1991, Sarah is currently a student in electroacoustic music, keyboard and classical harmony at the Conservatory of Nice. She began music by practising various instruments : violin, then guitar and keyboard. She spent her teenage years playing in several live bands with as main influences rock, new wave and electronic music. In 2009, while living in Paris, she made her first experiences in composition by making music for three dance shows : Rêve ou Réalité (Festival Off Boxing (2016) - Sarah Procissi Avignon 2010), Legend of Erebia (Paris 2011), Le jeune homme et la

Mort (Paris 2011). This musical and My intention with Boxing human experience, gave her a deep desire to continue working in this artistic way. Then, she felt the need this closed space, the listener to experiment, to open her musical performs the experience of a language, to meet new soundscapes. « sonic » sport training. In the She began to record sounds that same way, the composition is intrigued, interested her ; and drew built in three parts : warm-up, inspiration by the constant discovery workout, relaxation. During of new cultures, concepts, and musical processes. From that day until today, goes through various sound Sarah creates and experiments in a conditions. Soft polyrhythm real purpose of expression, always which gradually turns into working to improve her musical a powerful tension ; Boxing, language by including multiple



Lucas Morin

Lucas is in the beginning stages of musical self-discovery, still learning, questioning, and breaking rules. He recently received his Bachelor's Degree in Music Composition from California Institute of the Arts, where he spent a majority of his time testing the boundaries of various schools of thought in music.

Lucas believes first and foremost in the cathartic power of music. He finds life in broken hearts and disappointment. The interesting part is not the act of breaking something or being broken, the feelings of disappointment. Lucas is interested in how we think about these concepts, how we deal with them. How do we deal with that need for catharsis? Lucas' collection I'm in Your Head (of which 'Words to You' is part) experiments with catharsis and communication of feelings, using voice as the basic material for each composition.

Lucas' latest work, Steal This Art , is driven by the sociological and philosophical consequences of musical classification and the institutionalization (or canonization) of schools of musical thought. This project involved four audiovisual installations placed in specific areas of the Herb Alpert School of Music at the California Institute of the Arts. The music incorporated numerous schools of thought, styles, and genres, in order to blur generic boundaries and question individual and institutional generic hierarchies.



Zhaoyu Zhang (b. 1988) is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Based in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. Awarded fellowships at universities, Zhaoyu has studied composition with Chen Danbu, Ye Xiaogang, Erik Lund and Sever Tipei. He has participated in composition master classes with Chen Yi, Robert Beaser, Fred Lerdhal, and in workshops with Vinko Globokar. Zhaoyu's music has been played throughout China as well as United States, including performances at Beijing Concert Hall (2012), and Krannert Center of Performing Arts, Illinois, (2014). Zhaoyu is the finalist of the 2nd Antonin Dvorak Composition Competition. His composition, Future Vision, was commissioned by Central Zhaoyu Zhang Conservatory of Music Symphony Orchestra, premiered in May of 2012 and was chosen British artist San Jury is best known as finalist in 2014 ASCAP competition. His for her excellent photographycomposition, Erguna Fantasy (2008), for based work in which the painting violin and piano, was awarded first prize in were created through composite 2008 Palatino Composition Competition. White Crane (2011), for piano solo, was photographs that are digitally prized in 2nd place in Golden Key Music layered on top of each other. In one Festival Competition. He has also won of her painting, "Thousands pities", ISCM the 7th Sun River Prize (Chengdu), a female's face has shown such the 5th Shanghai TMSK Traditional Chinese techniques that bring up a multi-Composition Competition, and 2nd ASEAN competition (Nanning, China). Power meaning image. The music piece of the script (Trombone and fix media), is incorporating elements that are was selected in WOCMAT conference at spreading out while being obscured Taiwan, IcM at San Diego and SCI Chapter in locations. The sense of contrast New Music Symposium at Iowa City. In between real and illusion is important 2016, his work Night Snow was selected and reflected, in which nothing is in National Student Electroacoustic Music Event at Oklahoma City. lost but all interpreted differently.



some certain flute-techniques overblowing) and electronics. All music. electronic material is created using Omnisphere."

Mirjam Tally is Estonian/Swedish composer living on Gotland island since 2006. Mirjam Tally graduated from the Estonian Academy of Music in 2000 as a student of Lepo Sumera. In 2009-2010 she was Composer in Residence at Swedish Radio's P2 channel. She has written works for many Swedish and international musicians: Nordic Affect (Iceland), John Storgårds and Lapland Chamber Orchestra Kaspars Putninsh (Finland), (Latvia), UMS'n JIP (Switzerland), Marco Blaauw, New European Ensemble (The Netherlands), flutist Anna Svensdotter, Swedish Radio Orchestra, Swedish Radio Choir, etc. In 2008, she received the Little Christ Johnsson Prize of Kungliga Musikaliska Akademien (Sweden), for her orchestra work Turbulence. Her music has been performed in over 20 countries. She

Morning", and I've used the English different instrumentations, including version of that poem). Generally, the electroacoustic works. Recently she flutists are whispering that poem into started the duo Unejõgi together flutes (and also part of the words, with Estonian folk singer Meelika like consonants etc). Whispering Hainsoo. The duo performs Estonian is combined with melodylines, runic songs with electroacoustic contemporary elements, influenced by minimalism, (tongue-rams, drone, glitch and experimental pop

Gustavo Adolfo Delgado

La composición desarrolla dos conceptos aparentemente opuestos que durante toda la obra llevan a la audiencia hacia espacios circundantes de cambiamientos inesperados y de gestos sonoros interconectados de características contrastantes. A través del montaje y la combinación de diversas técnicas de mezcla y diseño de sonido utilizados a menudo en el cine y video juegos, fueron creados numerosos materiales de tipo "sonidos de impacto" clasificados en base a las características de sus envolventes dinámicas y espectrales come "materiales transitorios" De estos han

sido luego obtenidas frecuencias de de Latina (Italia) y "Producción resonancias modificadas en modo Artística y Discográfica y de de lograr materiales mas estables Estudio" y "MIDI avanzado" en el (permanentes) como puntos de Conservatorio Estatal "N. Sala" de partida hacia nuevas pero a su vez Benevento (Italia) ligadas formas sonoras.

Gustavo Adolfo Delgado Diploma Buenos Aires (1976) de Especialización en "Música Electroacústica" en el Conservatorio de Música "Santa Cecilia" de Roma con el máximo de los votos cum laude con el M° Giorgio Nottoli. Licenciatura en "Composición de Música Electroacústica" en la Universidad Nacional de Quilmes (Buenos Aires, Argentina). Compositor de música acusmática, live electronics y diseñador de sonido con particular interés en el estudio de técnicas de mezcla "on the box" y de registración del repertorio de música antigua, clásica y contemporánea. Docente de "Composición de Música Electroacústica" en el Conservatorio Estatal "A. Vivaldi" de Alessandria (Italia). Ha enseñado por varios años "Informática Musical" en el Conservatorio Estatal "O. Respighi"

Mirjam Tally

Is originally composed amplified flute quartet and tape and commissioned by ensemble 40f. While I was working on that composition, I also made an electroacoustic version, where I've recorded, edited and mixed all flute parts in Studio Alpha at Visby International Centre for Composers. The electroacoustic version of that work differs from the original one, because some vocal effects are more forced with volume curves. All recorded sound material is based on a poem by the Estonian poet Kristiina Ehin



La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



## DANILO GIRARDI

in depth the sonorities of the flute: from its blows and its inaccuracies to melodic sounds, the piece shows the various possibilities of timbre of the instrument. The piece is divided into two main sections and in two different melodic sounds of the flute with some real hypnosis atmosphere; the second part ("Crushing") exacerbates the of Acousmatic Music "Silence" and so elaboration of these sounds bringing to crushing and crumbling.

Flutist, Musical Instrument and studied in France under the guidance Music Technologies composer acousmatic interpreter, Danilo Girardi graduated interpreters of Motus for Acousmatic in Flute and "Music and New Music Festival "Futura 2008" in Crest Technologies" (Electronic Music) (France). In 2013 he was finalist of at the Conservatory "N.Piccinni" "San Fedele Multimedia Prize" in of Bari (Italy); after that he has took Milan (Italy), for which in 2014 he the Degree of Level II in "Musical collaborated on the multimedia work Disciplines - Flute" in 2007. He has "Opticks" based on the principles of attended the course of "Experimantal light of Newton, in collaboration with Composition" and the course of the Ensemble InterContemporain of Electronic Music in Accademia Paris. Musicale Pescarese. In 2005 he has been exhibited in the 1st Festival of Contemporary Music "URTIcanti" in Bari playing the flute. In 2007 his composition "Interferenze" has been selected for the final of the 6th International Computer Music Competition "Pierre Scheaffer" and Written in 2011, "Flare" explores in 2011 has been played in France for Acousmatic Music Festival "Futura". In 2012 his composition "Flare - Part 1 ("Hypnosis"), Part 2 ("Crushing")" has been selected and played for the 5th edition of EMUfest "Electroacoustic Music International ways of elaboration of sound: the first Festival" of S.Cecilia Conservatory of part ("Hypnosis") emphasizes the Rome. He has studied in Italy Sound Projection on the Acousmonium with loops that immerses the listener in a Jonathan Prager who selected him between the interpreters for Festivals

> since 2004 he is stablily in the group of interpreters of M.Ar.E. (www. festivalsilence.it). In the 2006 he has

teacher, of Jonathan Prager and Denis Dufour and also taking part of the equipe of



## Ylva Lund Bergner

"Batla" is a piece in stereo (but can also be played in cross stereo). It is 5'26 minutes long.

"Batla" is an electronic piece. During In April 2012, she had her exam my work with the material I found a melody, that sounded almost like a creature singing from inside my recording of a lamp. I used that as the main material in the piece. It became a tale like story. My little Toft Nagashima. singing creature and scary growling unknown monsters trying to kill my darling. The title of the piece came from the shape of the soundfile. It looked like a bat and I just changed the word 'bat' a bit.

Ylva Lund Bergner was born 1981 in Vollen United & Contemporànea, Lund, a town in the south of Sweden among others, and has been played and began to study composition in Iceland, Sweden, Spain, Denmark, 2001 on Gotland School of Music Italy, Norway, Serbia, Australia, Composition after some years of Montenegro, China & USA. piano studies. She has been studying She was the chairwoman in the composition for four years at the Royal organisation UNM (Young Nordic College of Music in Stockholm with Music), working for young Nordic the teachers Pär Lindgren, William composers works, for four years, Brunson, Jesper Nordin, Fredrik 2006-2010. She was festival director Hedelin, Orjan Sandred, Lars-Erik for the festival "I SPEAK MUSIC" in Rosell and Lars Ekström. 2005/06 Gothenburg 2009. she was taking lessons with Fabio Recently she got both a composition Cifariello Ciardi at Conservatorio di award and a 3-year work grant from Musica in Perugia, Italy. She has been the Danish Arts Council in Denmark. living in Copenhagen studying both She was chosen in 2013 to present the Master education and Soloist the short chamber opera "Traces" at class at the Royal Danish Academy Darmstadt in 2014. of Music. During 2010-11 she did an exchange at Conservatoire National Supérieur de Musique et Danse de Lyon with the teachers Robert Pascal and Michele Tadini.

concert in Copenhagen with the ensemble Mimitabu, singers from the Copenhagen area and several soloists under the direction of the conductor Rei Munakata and Martin

She has cooperated with many renowned ensembles like Klangforum Wien, Pëarls Before Swïne, Swedish & Danish Radio Choir, the Sinfonietta SAMI, Aalborg Symphony Orchestra, Curious Chamber Players, Neo, Dygong, Lydenskab, Trio Saum,



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Rocío Cano Valiño

"El Sendero hacia lo Profundo" (2013) is a electroacoustic stereo piece, which transports the spectator into the world of lightness and darkness of our minds. Objects that are emerging and disappearing, interlaced paths and doubt that invades us.An introduction of 20" anticipates the statism that will begin in the B section, which expresses "the deep" and intuition on the part. Then, begins a discursive material that is subjected to different processes working throughout this entire first section (A), up to 2 '41" where a climax terminated this section. Simultaneously with the decay of the climax, it starts a B section, which

is the part that represents the depth of selected for the "Primer Encuentro this path, the most hidden of our de Música Contemporánea" minds, which has a static character. the National University of Arts At 5 'of the part (A'), there is a kind (Argentina, 2014). During 2015 of recapitulation of the starting she has been commissioned an material (A), overlapped with certain electroacoustic quadraphonic work components and characteristics of B. for the festival Bahía[in]Sonora 2015. Finally, at 6 '51", an irregular rhythm The concert was performed at the at the beginning and a low note on Teatro Municipal of Bahía Blanca the background which is diffuse (Argentina). Her work "Pyxis" was but steady starts the coda, that is selected in the 2nd International subsequently answered by a third Congress on Science and Music interval (structural interval in the Technology (Argentina, 2015), entire piece), which is minor in this Zéppelin Festival 2015 (Spain), in case, to end the work.

Composer and sound designer. He Festival 2016 (Mexico). Rocío is CEO has participated as an assistant on 1st in LINSEN Media Productions since International Congress on Science 2013. and Music Technology (2013). Her work "Catarsis Sinusoidal" was selected in PAS-E to perform a concert tribute to Luigi Nono's (Italy, 2014), in the MUSLAB 2014 (Mexico), in the Electronic Language International Festival (FILE) 2016 (Brazil), in the Phas.e 2016 (Inglaterra) and in the Musinfo "Journées Art & Science" 2016 (France). Her work "El Sendero hacia lo Profundo" received The Audience Award in the Luigi Russolo Contest 2014 (France-Spain) and it was premiere in the auditorium at the Contemporary Art Museum of Barcelona (2014) and then edited in a CD by Monochrome Vision

contrasts with A Section. Discursively, Label (Russia, Moscow). Also, it was at the MUSLAB 2015 (Mexico) and Rocío Cano Valiño (Argentina, 1991). in the Sonosíntesis International



con las olas del mar en una playa de Chile. Un hidrófono (micrófono para grabaciones acuáticas) fue introducido al interior de una botella plástica que contenía una flauta dulce plástica. Con un cable de más de diez metros de largo, este fue utilizado para navegar las olas que reventaban en la playa. ! Como encumbrando un volantín, desde la orilla le entregué y quité cable a la botella. De esta manera realicé una improvisación musical en conjunto con la fuerza de las olas. Los diferentes orificios de la botella y la

por los cuales circuló el mar y la ! Hace regularmente presentaciones arena. Estos movimientos fueron en vivo acompañado de piano, capturados por el hidrófono. ! Luego electrónica y visuales, con trabajos amarré la botella y desde el teclado estrenados en diferentes lugares de expandí las posibilidades musicales América y Europa.! Recientemente de este material con una interacción su libro de poesía F.M. fue publicado in situ con procesos electrónicos, por Veer Books en Londres.! ! Ha teclado y voz.! Esta actividad fue participado en bandas tales como registrada audiovisualmente, y luego Cuchufleta e Hijos del Cóndor.! en el estudio cree un video que representa la experiencia.! Esta obra es parte de mi proyecto "Cantorama de la V Región". Este consiste en una serie de conciertos/obras multimedia sobre la interacción entre paisajes de la V Región en Chile y música.!

Gregorio Fontaine,! músico, poeta multimedia, artista sonoro.! ! Esta obra nace de la interacción Actualmente realiza un doctorado en Artes Sónicas en Goldsmiths, University of London y una residencia artística en Fundación Phonos, Barcelona.! ! Su trabajo se centra en la interacción entre entorno y expresión personal. Para ello trabaja con diferentes fuentes sonoras y instrumento musical/micrófono, visuales, generando un continuo entre canción y paisaje. Para crear este continuo entre expresar y descubrir, desarrolla un método que denomina Songscape o Cantorama. Este utiliza diferentes técnicas que van desde la documentación audiovisual, la grabación de campo y la interacción in situ, hasta la canción popular y el flauta crearon espacios de resonancia desarrollo de instrumentos propios.!



CHENG Ching Nam

Time and Earth (by Hippocrates Cheng) combines "Time" and "Space" in a multi-dimensions soundscape. Most of the raw materials in the piece are field-recorded from both our city site and nature. In the piece, the future sound of "Earth" is depicted with full imagination. We could feel the power of our land, the flowing time, the loop of life etc.

P.s. It is written for surround sound (5.1) originally.

Cheng's works range from The Ancient Voice No.2 instrumental and vocal solo pieces for overtone singing and Jew's harp, large-scale multimedia and chromatic harmonica and violin were to improvisational pieces. He has premiered. Cheng has participated composed for orchestras, symphonic in numerous music festivals and bands, chamber ensembles and composition master classes by jazz trios. Cheng is currently a renowned composers such as Aaron music student in Hong Kong Travers, Johan de Meij, and Oliver Baptist University, majoring in Coates. In 2015, his electroacoustic composition under the supervisions work, Time of the eternal light, was of Dr. Christopher Coleman, Prof. selected by the Musinfo Association. Christopher Keyes and Dr. Joyce In 2016, his Fragment for mixed Tang. Cheng has been highly active ensemble of 20 musicians was in recent years. His works Fragment selected by the Ablaze Records for the and Douceur were played by a mixed inclusion of new SINFONIA Series ensemble of 20 musicians and a CD album. Recently, his Clamor for jazz trio respectively in April 2015. saxophone octet was selected as the Collegium Musicum Hong Kong 3rd prize by Hong Kong Composers premiered his Traces of Silk Road Guild for the 'New Generation 2016' in their concert of the same name contest. In addition, his Gather and in October. The concert also feature Scatter for Chinese orchestra was three more Cheng's compositions, selected by the Hong Kong Chinese namely Mirage, Long Trek, and Orchestra for the coming 'Music Sun Dance. Cheng composed two from the Heart 2016' concert. Cheng improvisational pieces in November also performs actively as a pianist, 2015 for the Hong Kong Baptist overtone singer and violist. He University Contemporary Music has been a member of Hong Kong Ensemble. The piece DE Loop is in Baptist University Choir and String open instrumentation, while Fanling Ensemble since 2012. In 2016, he is a piece for overtone singing (a received a FTCL in piano recital. unique vocal skill originated from south western Mongolia) with two

orchestra was premiered by the DIO

Music Group. Recently, his Lion

'Rock' for open instrumentation and

muted violins. In January 2016, Gather and Scatter for Chinese



teven Tunnicliffe

work by British composer Steven to composing music and designing Tunnicliffe. The development of sound for various media projects. In sound materials was guided by the 2010 Steven was awarded a Master properties of the physical states of Music degree by the Royal Welsh of matter - solid, liquid, gas, and College of Music and Drama with plasma – and their phase transitions a focus in electroacoustic music - evaporation, melting, sublimation, composition and creative music and so forth. As such, source technology. Steven is currently recordings with strong referential developing his doctoral portfolio qualities were selected: gas being at Bangor University under the released from pressurized cans, the supervision of the esteemed composer fizz of a carbonated drink, boiling Andrew Lewis. liquids, solid metallic objects, and Aside from music, Steven is activel vocal articulations.

Processing was geared towards clinical pharmacy. emphasizing the intrinsic physical

characteristics of the sounds, or creating ambiguous transitional timbres such as condensing gaseous textures or liquid metals. For instance, convolution and filtering techniques were employed to 'melt' solid metallic sounds, creating some of the fluid textures heard throughout the piece. Phases was recorded and mixed at the composer's studio between 2013 and 2015.

Steven Tunnicliffe is a composer and sonic artist from Staffordshire, UK. After completing his undergraduate studies at Staffordshire University Phases is a stereo acousmatic in 2003, Steven devoted his efforts

involved in the practice and study of

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Correia de Melo

spectra (2009, for speakers 5.1) spectra is about colours and faces turning around.

Melo is a Swedish composer, currently based in Copenhagen. His childhood was very coloured by arts in different shapes, such as painting, theatre and music. Questions he asks himself in music is often based on refections on colour or lines in pictures. He tries to fnd connections between the visual arts and sounding art. The music has a fundamental of breathing and an aim towards meditation. Filip begun studying composition in 2005 at Gotlands school of music composition and continued to the Royal College.



Riccardo Culeddu

"Three Worlds" is a musical journey focused on the transformation of acoustic elements characterized by an extreme differentiation of timbre and dynamics. As in Escher's lithograph of the same name, the focus of the composition is the presence of different sound layers, each reflected and contained in the previous one. The first level is the fluidity of the concrete sounds of the water and of bell ringing. The second refers to the dense and layered "Earthly" element of the guitar and the harmonium, while the third is connected to the air element of the voice. These three levels are subjected in the course of the piece to a process of

musical articulations alternating with shows/performances/readings/ moments of smooth tonal transition film, sound design for events. We bordering on the informal. The offer both pre-recorded tracks constant electronic processing of the and live performances, scored and material, in addition to acting as an improvised. amalgam, constitutes an abstract pole of the composition in contrast with the concreteness of the sounds employed. The structure of "Three Worlds" thus proceeds by progressive mutation moments, in which the music develops in an evolutionary path to meaningful spaces that interact dynamically with each other

Lady Q. is Riccardo Culeddu and Davide Sardo's collaborative project with the aim of producing electroacoustic music, sound design and audio production for art installations, dance, film and documentaries. Riccardo Culeddu is a classical guitarist and a guitar teacher graduated at the "Luigi Cherubini" Conservatory in Firenze. He writes electroacoustic music and studied composition at the "Accademia Musicale di Alto Perfezionamento Musicale" in Cremona. Davide Sardo is broadly self taught: he writes music for dance/theatre and does sound design for theatre and movies. He also is an electronic music composer and a music producer. Our activities: backing/ambient tracks for art exhibitions, soundtrack

metamorphosis marked by very sharp composition and production for



LUCAS MARSHALL SMITH

In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung's brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung's daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would

transform into an eagle and empty a for Electro-Acoustic Music in the mouthful of the Mead into a jar. The United States) National Conferences third night, Suttung found out that (2015-16), the New York City Odin was smuggling out the Mead. Electroacoustic Music Festival (2015-In an attempt to stop Odin, Suttung 16), the 46th Annual Ball State also transformed into and eagle and Festival of New Music and the 2016 chased him, causing some of the RED NOTE New Music Festival. Mead to drop out of Odin's mouth Smith has also received premieres and and fall to the earth below. Odin commissions from numerous new later gave the Mead he collected to music groups including the New York the gods and eventually to men who based ensemble loadbang, the Illinois are gifted in poetry. Rati (2015) was Modern Ensemble, the Heartland inspired by this general program. Sings chorale, and ensemble mise-en. Lucas Marshall Smith (b.1989) is a composer who hails from New Some of Smith's prominent London, Ohio. He holds degrees composition teachers have included from Bowling Green State University Burton Beerman, Carlos Carrillo, (B.M. 2012) and the University of Christopher Dietz, Erin Gee, Marilyn Illinois at Urbana-Champaign (M.M. Shrude, Stephen Taylor, Reynold 2014). Smith is currently pursuing Tharp, and electroacoustic studies with Elainie Lillios and Scott A. his Doctorate of Musical Arts at the University of Illinois where he is Wyatt. working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois.

Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society



Sang Mi Ahn

Narval is the name of a French steam and electric submarine built in 1900. In this piece, I wanted to evoke the image of a primitive submarine hovering over the ocean floor. As submarines operate underwater, they adjust their depth by filling through its travels under the sea.

Sang Mi Ahn is a composer/sound artist whose blend of electronic and acoustic works have garnered numerous international awards. Her

recent awards include winner of the 2014 Indiana University Dean's Prize in Composition, the 2013 Heckscher Composition Prize, the 31st Republic of Korea Composition Prize, the Judith Lang Zaimont Prize at the 2013 Competition of The International Alliance for Women in Music (IAWM), winner of the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize at the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport. Her compositions have been featured in festivals and conferences across the United States as well as in Europe and Asia— at the 2015 World Saxophone

Congress, the 2015 SEAMUS National Cat-back is based Conference, the 2014 International treatments of bass clarinet recordings. Trumpet Guild Conference, the The syntax goes from single impulses 2014 Australasian Computer Music to broad, lavered articulations. The EMU Festival, NYCEMF, Tage neuer Conference, the 2013 and 2012 title refers to: International Computer Music "Cat-back refers to the portion of the RIME, Monaco, Conference, Symposium on Acoustic exhaust system from the outlet of the themselves with or releasing seawater Ecology, OLE.01 Festival, and at the catalytic converter to the final vent in the ballast tanks. Through the 2012 North American Saxophone to open air. This generally includes piece, I explore the varying density Alliance Biennial Conference. Ahn the pipe from the converter to the of water pressure and the amount of completed a Doctor of Music degree muffler, the muffler, and the final compressed air inside the submarine in Composition from Indiana length of pipe to open air." University, where she also earned her Master of Music in Composition and served as an Associate Instructor in Music Theory.



on various

Born 1972 in Copenhagen, Denmark, Kenn Mouritzen has lived in Vienna since 2006. He has studied Comparative Literature at universities in Copenhagen, Paris and Berlin. 2015 he got a Master of Arts ZFH in electroacoustic composition at Zürich, Switzerland. He studied electroacoustic composition with Germán Toro--Pérez as well as Philippe Kocher and Martin

Neukom. Masterclasses with Åke Parmerud and Hans Tutschku. Workshops at IRCAM and with G. Rabl, Goldsmiths London. Has composed and produced sound for theatre, radio, dance, cinema and video art. Selection Price Bourges, Festival de Synthèse 2006. Supported by the Danish Ministry of Culture 2011, 2012, 2015, 2017.

Concerts include performances at the Musik Weimar, FEAST Florida, Musicacustica, Beijing and more.



Ayako SATO is a doctoral student in Tokyo University of the Arts. She composes and researches electroacoustic music. Her works have been selected for performances at international Ayako Sato conferences and festivals including FUTURA, WOCMAT, NYCEMF, The joint project with Tokyo SMC, ICMC, ISSTC, ISMIR, and so University of the Arts and École on. She was awarded the third prize of Nationale Supérieure des Beaux-International Electroacoustic Music arts de Paris, had a performance Young Composers Awards at WOCMAT "nature and me" at Echigo-Tsumari 2012 (Taiwan), the honorary mention at Art Triennale on August 2015. This WOCMAT 2013 (Taiwan), the honorary piece "August, blue colored green" is mention of CCMC 2012 (Japan), an electroacoustic piece that was re- the honorary mention of Destellos construction of "nature and me" by Competition 2013 (Argentina), the third fragments of music for above project prize of Prix PRESQUE RIEN 2013 (France) and Acanthus Prize at Tokyo and sounds recorded during the University of the Arts (Japan). She is a project. board member of Japanese Society for The project "nature and me" is Sonic Arts (JSSA), a member of Japanese important root of this piece. In this Society for Electronic Music (JSEM) project we discussed about sounds, and International Computer Music

music, arts, space, environment, and nature with musicians and nonmusicians to create an integrated

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art project. As a result, we always had to surpass the usual taboos of a more conventional method of music. Sometimes we were attacked by natural rages while we encountered new ideas of sounds and music for the project. These were wonderful collisions and impacts for our project. The concept of this piece is reflected from this project "nature and me". Amazing encounter and farewell, coexistence with wasp, temperature



## Riccardo Marogna

The idea behind WaveScrapers was to start from very simple, basic, raw material, synthesized using only the Pure Data software, and try to develop that material in a complex texture of sonic events which resemble a sort of unexpected form of life. Sounds are composed as trajectories in the acoustic space, intersecting each other and colliding in a continuous attempt each other. We have nervous movements, pauses, still frames, refocusing and furious runs. This results in a dramatic development,

a quasi-orchestral kind of writing, and co-leads several projects; among combined with a post-industrial, others, he leads the ensemble Oktometallic atmosphere. In a continuous pus Connection, an octet devoted to search for a physical, concrete result, improvisation on graphical scores an electronic sound which resembles based on an original notation sysa quasi-organic source, a sound tem. With drummer Riccardo La which let you feel as if touching a Foresta he founded the free improrugged, alien kind of material, an visation project Sho Shin Duo. His attempt at developing a synesthetic music has been published by El Gallo approach to electronic composition. Rojo Records, Setola di Maiale Label,

Musician, improvisor, composer, audio software creator born in Verona (Italy) in 1980, currently based in Padua (Italy). He received a BD summa cum laude in Jazz Music & Improvisation by the Conservatory "G. Frescobaldi" (Ferrara, Italy) in 2011, a MD in Electronic Engineering by University of Padua (Italy, 2005) and then he studied Computer Music at IRCAM (Paris) with Mikhail Malt. From 2005 to 2010 he worked as a researcher at the University of Padua, focusing on Computer Music and Sound Computing. He attended workshops and masterclasses with John Taylor, Karl Berger, Ivan Fedele, Michael Jarrell, Scanner, Yannis Kyriakides, Alessandro Bosetti, Mats Gustafsson, Seijiro Muraat merging and/or defeating yama. He is active as an improvising musician in many projects, playing a range of reed instruments (bass clarinet, clarinet, tenor saxophone) combined with electronics. He leads

AUT Records. He toured in Italy, Germany, Belgium, Netherlands, France, Switzerland, Poland, United States.



Marco Ferrazza Omen Stereophonic acousmatic piece. 44100 Hz, 16 bit Wave; duration: 7' 50"

## Year: 2015-2016

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

Composer of acousmatic music and audio performer, Marco Ferrazza studied contemporary art and electronic music. His work, performed in several competitions and festivals, constantly looks into relationships between concrete sounds and computer music, electronic arts and field recording,



Yanni Mougos is a music composer, sound designer, sound artist and instrumentalist from Melbourne Australia. Developing an interest in nonwestern music from a young age, Yanni takes influence from his Croatian and Greek heritage in the form of Balkan instrumentation and microtonal tuning systems. Yanni Mougo Combined with a fascination of the human condition and neo-urban society, Yanni works extensively Melancholia In Jadra is an electroin sampling found sounds and The piece Omen shows a composition acoustic piece built off of a field recording manipulating audio into large captured in late 2015 on a Zoom H4 sweeping soundscapes. A multireiterations. All timbric solutions involved Handheld Recorder in the city of Zadar, instrumentalist, Yanni specialises in Croatia. The piece specifically captures stringed instruments such as lap-steep the Zadar Sea Organ, an experimental guitar, bass, bouzouki and mandolin. instrument built into the Old Town's Graduating with a Bachelor of sea front and powered by the oceans Applied Music (specialisation in sea currents. The result is an aleatoric Composition) in 2015 under the composition dictated by the strength of tutelage of esteemed sound artist the waves on any given day. Melancholia in Jadra is a meditative piece reflecting Warren Burt at Boxhill Institute, the emotional state of an artist after a Yanni has since gone on to complete 3 month travel period. A juxtaposition music and sound design for films, of cultural self-discovery (Jadra is the sound design for flotation centres traditional name for the city of Zadar and undertaken composition work improvisation and new technologies. in the extinct Dalmatian language for several international companies.

used by Yanni's ancestors) and the unprecedented nostalgia long-term travel brings about. This work was carefully manipulated through a variety of time and pitch stretching algorithms. Careful consideration was given to mixing and omnidirectional use of the sonic space.



## Davide Wang

Lontane reminiscenze memories) is an acousmatic music mainly percussive sound. This sound remind us at the traditional Japanese music, in particular the No theatre and his popular counterpart, the Kabuki. The sounds, with electroacoustic almost proceeding are unrecognizable from the original source, but is very strong the bond between the proceedings sounds and the recording sound. The main techniques are based on stochastics proceeding with Csound.

Davide Wang is an Italian-Chinese cellist and electroacoustic composer, born in Bari (Italy) in 1997. He studied cello with Francesco Montaruli, electroacoustic composition with Franco Degrassi, Nicola Monopoli and Alba Battista, composition with Daniele Bravi. He actually attends the bachelor in electronics music at Conservatory "Umberto Giordano" in Foggia. He attended masterclasses of composers among the most important in the international scene, like Giorgio Nottoli, Michael Oliva, Mauro Lanza, Denis Dufour and Alvin Curran. His compositions have been performed in Italy, USA, China, France, Brazil and UK, and performed in several concert halls such as: Academy Concert Hall (Conservatory of (distant Shanghai), Recital Hall of University of Alabama, Auditorium Cesare Chiti piece. The basic sound materials are of Istituto Superiore di Studi musicali in Livorno, Palazzo della Marra of Barletta, The Drawing Room and Abrons Art Center in New York City, Cervantes Institute of Rio de Janeiro. He was selected in international festivals: Musinfo 2015, Musinfo 2016, Muslab 2015, Shanghai Electroascoustic Music Week 2015, Cicada Consort 2016, New York City Electroacoustic Music Festival 2016, Suoni Inauditi 2016, Concrete Timbre 2016, Climate Change 2016. He published with the English record label Rmn music.



Andrius Siurys

Originally there was written an acoustic piano piece. Then it was performed and recorded in the studio. mixing original prerecorded samples, audio effects at Lithuanian Academy of Music have been used to make a final result more expressive and solid. Composer was trying to pull down boundaries between "natural" and "electronic" sound.

After finishing trumpet class in music school (20002007), Andrius Šiurys (1991) started to create electronic music. He developed theoretical and practical knowledge while studying music technologies at Kaunas University of Technology (20092013, bachelor degree). Andrius was trying to mix sound of digital synthesis and acoustic instruments. In 2013, he started to study music composition at Lithuanian Academy of Music and Theatre (prof. Rytis Mažulis class). Andrius Šiurys paysalotofattentionto instrument's extended techniques, it's possibilities of articulation, timbral peculiarity; musical expression is always in the first plan. Compositions are developed usingshort, constantly changing musical figures gestures with not many repetitions. His musicwas performed by many great musicians Record was edited and prerecorded from Lithuania, Poland, United piano samples weremade. While Kingdom (Royal Academy of Music). recordand While finishing master studies

## Olivar Premier

This particular program is built upon free improvisations made on a set of homemade interfaces : the Oli Go and the Star Trk. The Star Trk is devoted to electronic sound synthesis while the Oli Go make use of various sensors to manipulate the sounds in real-time. Tiny instruments are also captured live to feed the system with acoustic sounds. Premier own's research in computer programing allows him now to produce electroacoustic music live. The present work is a testimony of what can be heard when he plays on his interfaces and his set of loudspeakers, only this time specially prepared for 5.1 listening.



Olivar Premier designs sound devices which engage the public in the music production itself. For Premier, music is mainly a playful game of decisions, a raw and joyful experience he wants to share with the public and other musicians. This endavour into electroacoustic music is a mean for Premier to explore new possibilities offered by digital technologies and to implement a symmetrical relationship between the artist and the audience.



Rafael Quezada Cruces

que lentamente se evocativo transforma en una aglomeración donde distintas caótica interpretaciones del poema luchan por ser escuchadas. En su intento individual ninguna logra ser entendida; no es sino hasta que estas voces el poema es construido y entendido. Dicha construcción se sonoros, música, e interferencias de la radio. Finalmente, en la búsqueda de una sintonía determinada, se llega al punto estable e inocente de la obra. Es allí donde los versos fluyen de

manera natural.

distinta del poema citado. Los de Radio, en la categoría de versos a veces son desarticulado, radioarte. Ha incursionado en el distinta, envueltos en un ambiente y el performance. Ha trabajando radiofónico, donde son citados como compositor y diseñador paisajes sonoros, música, y sonoro en el Observatorio Ixtli, transmisiones radiofónicas.

obra que muestra una particular de Información y Comunicación interpretación de un poema de Jaina (DGTIC/UNAM). Mata, joven poeta colaboradora beneficiario del programa Jóvenes del proyecto. Los versos de este Creadores por parte del Fondo poema son re dimensionados Nacional para la Cultura y las Artes dentro de un ambiente radiofónico, (FONCA), es miembro fundador del entrelazados con sonoros, fragmentos musicales que explora diversas relaciones La obra comienza en un modo y transmisiones radiofónicas. La entre lo sonoro y lo escénico. Desde obra intenta representar la acción 2013 trabaja como compositor e de cambiar constantemente de una intérprete en la compañía de teatro estación radiofónica a otra, donde independiente Sensorama. comúnmente uno no tiene certeza de

Nace en la Ciudad de México en 1985. Compositor, improvisador, programador, artista sonoro. por medio de la colaboración de Interesado en las expresiones interdisciplinarias, intermedia, y el uso de nuevas tecnologías. Egresado desdobla en un ambiente de paisajes de la Facultad de Música como compositor, hacompuesto músicapara diversos ensambles, electroacústica, danza y teatro. Ha participado en el Festival Tsonami Argentina, Foro de Música Nueva Manuel Enríquez,

Festival Internacional Cervantino, La obra trata de mostrar una lectura 3er lugar en la Bienal Internacional distorsionados, o simplemente ámbito de la instalación sonora, desdoblado en una dimensión live-coding, MusicMaker HackLab, del departamento de Dirección Sobre los versos de Jaina es una General de Computo y Tecnologías Actualmente paisajes colectivo SONOESCÉNIA, proyecto



Mike Vernusky's

Thou is an acousmatic autobiography that follows the thread of the monomyth, also known as the heropath. Harvested from the patterns of mythological narratives across global cultures, Thou embraces a fundamental storytelling structure that has survived and developed Music at the Anthology, Meet The across thousands of years. Its sound material is derived from a variety of manipulated sonic impulses in this world consisting of performers, objects, or environments. This piece was inspired the writings of Joseph Campbell as an exploration of public dreams and private myths. Through a succession of trials and thresholds, the music of Thou allows the listener/

traveler to follow the hero's path Conference. on an outward journey of inward formation.

Mike Vernusky's music has been heard around the world including performances at Festival International de Música Experimental São Paulo, MATA, Marrakech Biennale, Madeira Contemporary Music Residency, Autumn Contemporary Music Festival of Bucharest, Mise-En Festival NYC, Los Angeles Sonic Odyssey, Visiones Sonoras Mexico City & Morelia, Wired for Sound in Cambridge, Le Escucha Errante Bilbao, GMEM Marseille, ICMC Barcelona, Art Basel Miami, among others.

Mike Vernusky is supported by Composer/ MetLife, Atlantic Center for the Arts, June in Buffalo, ASCAP, Digital Art Awards of Tokyo, and El Centro Méxicano para la Musica y Artes Sonoras. He has presented at the Shanghai Conservatory of Music, Alte Schmiede Vienna, The University of London, Goldsmiths, and The University of Notre Dame for their inaugural Sacred Music



Vernusky's recorded music is published on BBC Audio, MIT Press, The Wire, and Quiet Design. Vernusky co-founded the label Quiet Design with sound artist Cory Allen, which featured artists working at the outer fringes of new music and sound art. This label, which released over 20 albums on various media, became a full-fledged portal of audio art and information.



Arturo Morfín

Una noche tuve tres sueños. I Cuatro muertos caminan en círculos alrededor de una fogata. El fuego no brinda calor. Todo es gris. Los muertos caminan lentamente, con sus cabezas colgando, con los brazos tiesos. Un ser extraño, parecido a un pequeño troll, que carga un mazo del doble de su tamaño, observa desde lejos. II Estoy parado en una montaña de huesos y carne putrefacta. Millones de cadáveres cubren la tierra, tantos que llegan al horizonte en todas direcciones. Levanto mi rostro hacia el cielo negro y sin sol, y grito con terror y asco. III Absoluta obscuridad.

Estoy envuelto por la presencia de la Muerte. Empiezo a sentir una incomprensible y profunda tristeza., aunque estoy en paz, en calma. Es como se siente entender la absoluta certeza de la muerte, donde todo acaba.

Arturo Morfín nació en la Ciudad de México en 1989. Estudió composición musical en el Centro de Investigación y Estudios de la Música. Ahí obtuvo la licenciatura en Music Literacy otorgada por el London College of Music. Es graduado del diplomado en composición para cine, teatro y danza del Núcleo Integral de Composición. Participó en el programa Prácticas de Vuelo 2013 del Centro Mexicano para la Música y las Artes Sonoras. Ha cursado talleres de composición impartidos por Ignacio Baca Lobera, Enrique Mendoza, Hilda Paredes, José Julio Díaz Infante y Jos Zwaanenburg. Su música ha sido interpretada en varios estados de México y en Canadá. Ha sido programado dos veces en el Festival Internacional Cervantino y una vez en el Foro Internacional de Música Nueva Manuel Enríquez. En 2016 Urtext Digital Classics

publicó FLUX, disco compacto que incluye GAAP, una obra de Arturo Morfín para flauta bajo y electrónica, interpretada por Alejandro Escuer.



Beto Machado

explores the This composition possibilities to create an imaginary journey through soundscapes, interacting morphing and mixing different ingredients, field recordings or synthesized odd sounds and noises in order to produce an unexpected atmosphere, giving rhythm and textures to the narrative that is being transformed, leading the listener to an immersive experience surrounded by 4 speakers applying random spacialization and granulation techniques.

Composer, performer, and sound investigator.

Interested in work with sound and spacialization as the main strategy to shape the flow of his electroacoustic pieces and installations, using analog modular and digital recordings, technology, field softwares, developing music live coding , building electronic instruments, mixing techniques, everything is related to produce material for new compositions and possibilities to implement platforms for acousmatic presentations or live performances, generating sound and signal processing in real time for multi channel expansion, in search of specific and very unique acoustic responses...

Sonology at The Royal Conservatory in Den Haag – Netherlands.



Augusto Piccinini

There's something quite unusual/ Born in Rio de Janeiro, Brazil, studied appealing/disturbing about old abandoned warehouses. The dust, the rotten wood, the rusty metal tubes and plates, the shattered glasses, the emptiness... They all form such a interesting scenery, a nostalgic one, when people's interference had long gone.

> Imagine if these warehouses could tell us about the nothingness of their existence away from human kind. What sounds would they produce? And what meaning would we create from them? Perhaps a weird soundscape, perhaps a song we cannot really relate to, perhaps

## 

nothing. This piece was made using specific materials like metal, wood and few glasses, trying to create a sort of narrative in short well defined episodes.

Augusto Piccinini is a composer from São Paulo, Brazil. Graduated from Conservatório

Musical Beethoven in the Electric Guitar course in 2013. Since 2013 he has been studying musical

composition in the University of São Paulo (USP) with Silvio Ferraz, Fernando Iazzetta and

Ronaldo Miranda. His works are mainly of eletroacoustic and experimental music (with occasional attempts on electronic dance music and pop in general).



Ben Sutherland

Rhythm Pulse Modulation is a study in the ascetic avoidance of melody, harmony, and gesture, which nonetheless seeks through its treatment of the sonic materials to articulate a coherent and compelling musical form. In its relatively short form it explores the development and transformation of reduced sonic materials, i.e. periodic clicks or impulses, using a minimal set of transformational rhythmic processes that range from simple and highly controlled, such as periodic durational fluctuations, to stochastic. The final

composition is an arrangement of the resulting transformations.

The work was originally conceived in 6-channels, from which a 2-channel version was derived.

Ben Sutherland is a composer, music technologist, performer, and educator whose work and interests span a multitude of media and genres, including classical, popular, and experimental. His works have been performed by prestigious ensembles, including the Pacifica String Quartet, the Contemporary Chamber Players, and the Aspen Contemporary His compositional, Ensemble. research, and performance interests findanexusinhisworkwithinteractive computer music systems. He has presented at SEAMUS (Society for ElectroAcoustic Music in the United States), the Symposium of Laptop Ensembles and Orchestras (SLEO), and Porto 2016 Musical Gesture as Creative Interface. He is one half of the interactive computer music duo, "The Machine is Neither...," with flutist Emma Hospelhorn. Ben holds a B.A. from Oberlin College/ Conservatory and an M.A. and Ph.D. from the University of Chicago. He is Associate Professor of Audio Arts and Acoustics at Columbia College Chicago.



akashi Miyamoto

This piece is composed for a tape music. The title "Ubume" is a kind of Chinese apparition. Ubume is the thing that a dead pregnant woman in childbirth was transformed. Ubume turns into a bird when wearing the fur, and It turns into a woman when taking off the fur. And It barks like a infants. This Piece is composed on the basis of the imagination of Ubume. In the technical side, all the sound

materials in this piece is created by Max. The composer create an original signal processing system on Max, and He created many sound materials using the system. A few sound layers are put like entangling, and they configure a kinetic sound texture.

Takashi Miyamoto was born in Tokyo in 1992. He graduated in computer music with the Arima Award (Premier Prix) from the Sonology Department, Kunitachi College of Music. Currently, he is studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai in the master course of Kunitachi College of Music. His works were selected at the ICMC 2015, at the New York City Electroacoustic Music Festival 2016, at Seoul International Computer Music Festival 2016 and at Sonorities Festival of Contemporary Music 2016. He also won the third prize at the Shanghai International Electronic Music Week in 2015.



Paolo Gatti was born in Rome in 1982. He took the B.Sc. degree in environmental engineering and a post graduate master in sound engineering at "Tor Vergata" university of Rome. Then, he studied computer music at the "Santa Cecilia" conservatory of Rome, taking the B.A. degree under the guidance of G.Nottoli, and the M.A. degree under the guidance of M.Lupone and N. Bernardini. He was member of the Emufest team from 2010 to 2014 ( Emufest PAOLO GATTI is the international electroacoustic "Senhalte" is a composition based music festival of the "Santa Cecilia", on the counterpoint and on Conservatory of Rome). He has the union of various electronic worked in collaboration with the materials and acoustic melodies ( "MASP" section ( musical audio from some countries in the world signal processing ) of the sound ) recorded by the own composer. engineering department of the Eleven musicians recorded different "Tor Vergata" University and with folklore melodies and recorded 5 the department of "music and new spoken words in their own language: technologies" of the "Santa Cecilia", "singularity", "together","time","non conservatory. He worked as audio linear","deformation". During the programmer with "N- Track", a small piece, these words are slowly company based in Rome. Actually decomposed and reassembled he works as composer, teacher and forming 5 words in italian language. researcher in the field of the musical Finally, from the single letters of these expressivity and the musical gesture. last 5 words is obtained the title of His works have been performed in the composition, "Senhalte" ( a word important events.

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in esperanto language, the idiom of the peace between people). In this opera, the composer uses a technique that he calls "conscious atomism",



KAZUYA ISHIGAMI

At the end of the year, I hear the bells on New Year's Eve. In order to wash away all the bad things of the year. And, as next year will be a good year, I wash out the heart. New Year, I will pray to the shrine. To be a good year Women's College. this year, I sincerely pray. The time has go past the early. A year is a blink.

Kazuya Ishigami, is composer, sounds performer and sounds engineer born in 1972, in Osaka/JAPAN. He received B.A. of Music Engineering from Osaka University Of Arts and M.A. in Master of Urban Informatics from Osaka City University.

He learned electro-acoustic music composition at INA-GRM in 1997. His pieces were performed at DR(DeutschlandRadio/Germnay) WDR(westdeutscher rundfunk/ CCMC(Japan), Germany), JSEM(Japan), FUTURA(France), MUSLAB(Mexico), SR(Radio Saarbruecken/Germany), HR(Hessischer Rundfunk/Germany), ISCM(Stuttgart/Germany), Spark(USA), NICOGRAPH(Japan), e-cor ensemble pic SILENCE(Italy), VII International FKL-Symposium(Italy), ICMC(2015\_USA/TEXAS) and so on. He has an independent label



"NEUS-318". He is currently lecturer Terre Deserte New sound spaces are explored, investigated and covered, but at Osaka University of Arts, Kyoto along the way, it they seem as a will come to a revelation that, like a key, will Seika University and Doshisha open the doors to the sonore objet. "Like a perception proper for listening to it self" The listening does not refer to the perceived sounds but only to the perception. Sound mass are composed by the overlapping of elements, which feelindependent from each other. The sounds evolves, slowly, becoming a macro object. An evolution, until arriving to the key point, which is characterized by few elements, able to wake up the listener from a oneiric dimension. The silence has a decisive impact, it is the awareness. The imperceptible dynamics become strong dynamics, where the sonore objet undresses of any elegance, remaining like a raw and poor material. These elements have short duration, like a mirage in the desert. It has the perception, but not the perceived object. The composition will include a meditation moment, distended and reflective, versus the verticality, i.e. the anxiety.

e-cor ensemble is an electronic music intrinsic meaning, becoming an project founded in 2013 by Francesco added value, amplifying the meaning Altilio, Cristian Maddalena and of the images and the poetry of the Mirjana Nardelli. Their music artist. Collaboration is one of the aesthetic is influenced by acousmatic, most important characteristics of cinematic, theatre and literary the project as it allows the fusion of arts. The ensemble's main priority different vocabularies in order to is electroacoustic improvisation, expand its language towards more which includes conductions and complex forms. The interaction live electronics, up to radical between electronic instrument and improvisation with the only use of the acoustic instrument is one of the most laptop: the acoustic source is hidden, well-established practices, but It takes the musical gesture is not linked with on new and interesting features. They the physical movement, the sense study with Elio Martusciello, Simone of hearing becomes the main one Pappalardo Francesco Antonioni, and the listener is free to wander Luigi Ceccarelli. They followed through abstract soundscapes. master classes and seminars held by Sound is destructured, losing all Denis Dufour, Giancarlo Schiaffini, of its semantic meaning. Each Walter Prati, Keiko Harada, Alvin performance will be unique since Curran, Roberto Bellatalla, Edison the composition process happens in Studio. real time, and all of the forms and structures will be determined by the creative impulses of the moment. The act of improvising is not dominated by sperimentation, but by a deep knowledge of one's own capabilities and limitations; improvisation becomes a ritual, a celebration of the present. Until now they dealt with different forms of sonic art, among which sound design, music for theatre plays and silent movies; in these works sound is never subjugated to the on-screen action, often there is instead a radical difference between the two. The sound generates an



## **Dimitrios Savva**

I was always enjoying squeezing balloons, pressing them with my fingers until they pop... It has not been up until now that I realized

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University under the supervision of Adrian Moore. His compositions have been performed

in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Italy, Portugal, 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 public prize at the composition competition Metamorphoses 2014.



Chloe Yoon

Even almost two centuries after his death, Goethe continues to be Weimar's most important icon. His name appears all over the city. Anyone who passes through Weimar is constantly reminded of his presence. My composition refers to the history of Goethe in Weimar. The works starts with a rendition of the very first poem he wrote after he moved to Weimar in 1775 (in which my own Korean accent is noticeable) and ends with his famous last words "Mehr Licht!" (more light). The work also refers to Goethe's rebirth in the city: Goethe was immortalized in the

## naming of the "Goethe Platz", an area that is now the city's central bus stop

Jiyoung Yoon (Chloe Yoon) is an artist, working on the boundaries of electroacoustic composition and experimental music, production, and audiovisual live sets. In 2012, she founded the electronic music label 'few sounds' which has 3 album releases. As a member of MONOKORD, an experimental music project, whose first Album was Julia Drouhin Our Gravity 00:04:54 launched in November 2013 followed 2015 field recordings in Tasmania National University of Arts (MA) studies electroacoustic composition as a student of Robin Minard at Hochschule für Musik Franz-Liszt Weimar.



for Splendour in the Grass Festival in Byron Bay (2013), Dark Mofo festival (2013+2014), Constance ARI (2015) and Networked Art Forms: Tactical Magick Faerie Circuits at Contemporary Art Tasmania (2013) in Hobart. She co-founded the international Radiophonic Creation Day (2008>2011) and French electronic and electroacoustic music Kontact sonoreS festival (2008>2013). Julia Drouhin She has been a programming associate for the first Dark Mofo by a debut performance hosted as part "Our Gravity" is a radioscape of festival, co-curator of Klapperstein, of 'unrender' an audiovisual festival my life in Tasmania with my family 24 hour international sound art at LEHRTER SIEBZEHN Berlin. coming from France. Different headphone festival at Mona, Hobart Studied computer music at Korea latitude, open attitude, sometimes and project manager for the first Pierre Henry's acousmonium concert lassitude. Voices : Arjan Kok, Sanne by distance for Mona Foma festival with full scholarship, and currently Kok Drouhin, Leandre Kok Drouhin, 2012 from Paris. She is currently Julia Drouhin, Emma Drouhin. Julia Drouhin is an artist, curator touring her international radio and academic who explores sociality picnic Sweet Tribology and was the through radioscapes, installations recipient of Next Wave's Emerging and collaborative performances. Her Curator Program 2016 with Pip site specific playgrounds reshape Stafford in partnership with Liquid common mythologies using field Architecture for Sisters Akousmatica. recordings as well as textiles, edible She was granted of the 6th Giuseppe or found objects. She questions Englert prize (Switzerland-2014), transmission arts through haunted air curator residency at LABoral (Spain of ghost towns, out of space phono-2014+2015), artist residency at GRM memory, edible records or music of / INA (France-2013), Phonurgia colours. Her work had been presented Nova award (France-2012). She has in galleries, art centres and festivals received support from Situate Art in Europe, Brazil and Australia, as Lab (2016). well as broadcast on airwave and online radio. She was guest artist







Chin Ting Chan

Raised in Hong Kong, composer Chin Ting (Patrick) CHAN is Assistant Professor of Music Theory and Composition at Ball State University. He previously held faculty positions at the University of Missouri-Kansas City and Kansas City Kansas Community College. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, the ISCM World Music Days Festival, June in Buffalo, the miseen music festival and the Wellesley Composers Conference. Awards

and commissions include those second section, which also feature a from the American Prize, ASCAP, multitude of animal sounds. The last Association for the Promotion of section incorporates combination of New Music, the Charlotte Street sounds from both previous sections. Foundation, Foundation for Modern Music, the Hong Kong Composers' Guild, the MidAmerican Center for Contemporary Music, the Interdisciplinary Festival for Music and Sound Art - Shut Up and Listen!, the Lin Yao Ji Music Foundation of China, MMTA/MTNA, newEar, the New-Music Consortium, the Soli fan tutti Composition Prize, the Virginia Center for the Creative Arts

and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, Navona Records/PARMA Recordings, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP). He received his D.M.A. degree from the University of Missouri–Kansas City in 2014.

In Greek Mythology, Oceanus was portrayed as a Titan. As one of the many sons of Uranus and Gaia, he was believed to be a river that encircles the world. I borrowed the name Oceanus for this piece to depict water in a natural environment. This piece is roughly divided into three sections. The first section consists of only sounds of water. The sound of the rain and a non-processed thunder strike mark the beginning of the



## Rob Demianiuk

Klavierprojekt is an exploration of piano technique and sonority and the possibilities offered to both by opportunities offered by electronic intervention. Klavierprojekt utilises both fixed and live sections and is intended for live performance by a solo pianist with electronics and comprises of four sections which combine to make a single movement. All sound is sourced from the piano. The original thinking behind the fixed media was to consider how a piano could be played - apart from depressing.keys, how does

a piano make a sound? The piano the player being subordinate to the was considered to be a resonant interface. box with strings - hitting, plucking, Rob lives in south west London with strumming, bowing and dropping the beautiful and talented Mrs D who objects on strings were all used as fortunately happens to be his wife. He means of generating sounds. No enjoys good food far too much, has a sound was synthesised but in the yearning to ski at all times of the year editing process the consideration was and regularly de-stresses by walking how why did the piano sound. his neighbour's dog.

Rob Demianiuk is a London-based musician, composer and music educator. He has composed and produced music for television, short films and library music in addition to his own output and working as musical director on several productions.

Having completed a MMus in Electroacoustic Composition at Kingston University, London, a current academic and compositional interest is that of interfacing acoustic instruments with electronic intervention in live performance and evaluating the resulting demands of the interface on individual technique and interrogates the necessity to develop virtuosity to meet those demands. This seeks to develop a more transparent and less intrusive means of the player interfacing with the electronics so that electronic processing is activated and controlled by the performer's technique and serves the purposes of the player, not



oshua Banks Mailman

Heraclitean Dreams (2008) The aural delights of Joshua Mailman's electro-acoustic work Heraclitean Dreams emerge differently upon each hearing. Each time it suggests anew how best to hear it this time.

So far, to my ear, the global changes in sound color set the overall pace of this music. The choice of sound colors and it occurs to me that the sound color This music suggests many more ways of the final pure wave sine tones, to listen, and I do not feel compelled seemingly inspiring the work, lend to privilege any one of them over this music its aura of cohesion, another...with no single way to listen

and transformations of, this sound listenings ought to feel rewarded with color give the work its shape. How new ways of engaging the piece, and Mailman transitions between these so far I have not heard the work the transformations fuels the action of the same way twice. piece, and though these transitions Joshua Banks Mailman is a theorist, (usually) feel subtle throughout, the cumulative sound color tweaks and adjustments with which Mailman achieves these transformations move my ear to listen softly ... a zoomed-out kind of listening wherein local details flocculate into larger musical figures and draw my ear to increasingly broad musical gestures and stances. In this way, my ear traces the flow of one sound color into the next, and uxuriates surprisingly in the more unabashedly palpable sound color Music Analysis, Psychology of Music, changes: around the 5-minute mark, the ear encounters for the second time the opening pluck-and-vocalfanfare (though re-framed this time around); or the 8:15 mark, where the smooth profile of earlier sound Graphics and Music" appears in color transitions seems to crystallize in a brazen rhythmic figure outfitted with a successive iteration of higher and higher frequencies at shorter and their transformations linger in my ear shorter durations--here the music long after each audition. Recalling relishes in the unsullied exuberance the opening pluck-and-vocal-fanfare of the sine wave, and again the field when arriving at the end of the piece, of listening suddenly sounds broader.

while the attenuations and tweaks to, to Heraclitean Dreams, multiple

> analyst, critic, philosopher, performer, technologist, and composer of music teaching at University of Alabama, and previously at Columbia University, UCSB, and NYU. He holds A.B. in philosophy from University of Chicago and Ph.D. in music theory from the Eastman School of Music. He researches musical form from flux, temporal dynamic form and is published in the Music Theory Spectrum, Journal of Sonic Studies, Music Theory Online, Open Space, Leonardo Electronic Almanac, TEMPO, and Perspectives of New Music. His "Improvising Synesthesia: Leanardo Electronic Almanac v.19, no.3, special issue on Live Visuals. He has written on narrative, embodiment, electroacoustic music, interactive music technologies, and post-tonal analysis in books and in proceedings of Music Perception and Cognition (ICMPC), Cognitive Sciences of Music (ESCOM), Sound and Music Computing (SMC), and Analytical Approaches to World

Music (AAWM). He is co-chair of the Analysis of Post-1945 Music Interest Group of the Society for Music Theory. He was recently featured on ABC News Nightline's TV segment about "Why Some Songs Make Us Sad."

Mailman developed interactive music technologies for the iPhone presented at the 9th Sound and Music Computing Conference in Copenhagen 2012 and International Conference on Music Perception and Cognition (ICMPC) and European Society for the Cognitive Sciences of Music (ESCOM) in Thesseloniki, Greece. His multimedia Chameleon Jellyfish series appears in Open Space Web Magazine and Full-Body Comprovisations Nos.1 and 2 are in Benjamin R. Fuhrman SoundsRite online. Electroacoustic works include Heraclitean Dreams I'm fascinated by the cycle of urban (2008), Licorice Loops 1 and 2 (2012), growth and decay in the American Comprovisation of Generative Lavender Lullaby (2012), Vortex Rust Belt. Growing up in Michigan, of Cage's Ryoanji at Columbia gigantic scabs on the landscape - a and performed full-body-controlled a lack of financial planning. the 2016 New York Philharmonic Archive, I knew I had to play with Electro-Acoustic Juke Joint 2008. Biennial.



it a bit. The resulting piece uses store announcements (though

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only a handful are intelligible) in a sonic depiction of wandering through an abandoned store. These comprehensible snippets can be understood as memory, or possibly an idealization while surrounded by desolation and decay within the corpse of a former giant.

Born in Lansing, Benjamin Fuhrman is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principle instructor was Mihai Craioveanu.

He has had works commissioned from performers and organizations such as Grant Gould, Jack Kinsey, Collosus (Hommage to Ligeti) (2011), I've seen quite a number of properties Mark Flegg, Shawn Teichmer, Ty and Murmurs of the Moist (2012). fall into disrepair and neglect, with the Forquer, Jeff Loeffert, Barton Rotberg, He played hichiriki in a performance larger ones always seeming to become Ryan Janus, Sam Gould, Nathan Bogert, Will Cicola, the H2 Quartet, University's Miller Theatre in 2015 silent testament to overreaching, and University Reformed Church, Blacksoil Church, and the Magnolia audio-visual interactive computer So, when I saw the K-Mart ephemera West High School Wind Symphony. music in his trio improvisation collection, "Attention K-Mart His works have been performed at the "Material Soundscapes Collide" in Shoppers," posted to the Internet IMMARTS TechArts Festival 2007,



## Hui Wing Hei Cheryl

Throughout the vears. human civilization is about integration. Cultural integration, industrialisation, globalisation, all these are taking places throughout human civilisation. In Hong Kong, integration takes place everyday. The multicultural background and the influx of population from the mainland China, make us rethink about the word, Integration. It is purely integration or invasion? After returning to China and the CEPA agreement which facilitates the trade between Hong Kong and China, Hong

Kong's culture started to integrate with the mainland China. Substitution of traditional Chinese with simplified Chinese, supporting of Mandarin as medium of instruction at schools instead of Cantonese, lost of social welfares as mainlanders immigrate to Hong Kong. In this piece of music, the daily transportation, MTR (railway) of every Hong Kong citizens and the situation that we encounter during our rides is recorded. It is from my first angle as a HongKonger, looking at the integration between us and the mainlander from China. Whether it is an integration or an invasion?

Hui is a graduate from the University of Hong Kong, studying percussion and timpani performance with James Boznos, Principal Timpani of the Hong Kong Philharmonic Orchestra. As an active performer, Hui had performed with ensemble such as the SAR Philharmonic Orchestra, Hong Kong New Music Ensemble, the Medical Association Orchestra as well as the Pro Arte Orchestra of Hong Kong, Hui had also performed with Trey Lee recently in Trey's residency in HKU. Specialising in contemporary music, Hui has premiered works by different composers such as Dr. Anthony Cheng, Dr. Joyce Tang, Dr. Austin Yip, Mr. Gordon Fung, Mr. Yip Chi Chung and John Luther Adams in

recent years. Apart from working as a performer, Hui is also a composer. She studied with Dr. Joshua Chan on a research of interactive composition. Hui's recent interest in electroacoustic and world music which led to write a piece for the Percussive Arts Society Hong Kong day of Percussion in July . Moreover, Hui is interested in studying sound arts. She combines electronic music to the acoustic recordings from daily life in her compositions.



The loss and the stubborn search for love. Melancholy and sweetness of life. The recurring question of our be elsewhere. The need to pretend nothing has happened, for distraction existentialism distinguishes us from other living beings. After a major decision, on the eve of an examination, on the wedding day, before a concert, waiting for a meeting that could change our lives. Knowing that it is in the nature of things to have an end. Looking to the stars, across the sea. che hanno rivoluzionato l'estetica

of KM3NeT Collaboration.

Alba Francesca Battista (1987) graduated in Musica Elettronica, Piano and Physics. Her compositions Italy. and papers are selected for many international contests (NYCEMF New York Electroacoustic Music Festival 2016, New York, USA; ICMC 2015 International Computer Music Conference, Dallas, USA; ICMC 2014 International Computer Music Conference, Athens, Greece; EMS14 Electroacoustic Music Beyond Concert Performance, Berlin, Germany; KEAMSAC 2014 and 2015 Korean Electro-Acoustic Music Society's Annual Conference, Seoul, Korea; ICMC 2013 International Computer Music Conference, Perth, being in the world. The desire to Australia; Vernice Contemporanea - 55ma Biennale d'Arte, Venice, Italy; ...). Her electroacoustic work or unconsciousness. They say Nueva Luz won the third prize of the International Competition of Festival Internacional de Arte Sonoro Monterrey SONOM 2014 (Mexico). She is the author of "Elementi di Acustica Fisica e sistemi di diffusione sonora" (2012) and "Elettrotecnica ed Elettronica. I nuovi strumenti

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What happens, then? On the Behalf della musica" (2014). Her music is published by RadioSpia Publishing, TEM Taukay Edizioni musicali and OBS Label. She works as Electroacoustic Professor for the Bachelor and Master's Degree in Electroacoustic Composition at "D. Cimarosa" Conservatory of Avellino,



Dave Gedosh

Guitar Construction #2: Progressive journey through passages of subtle in titled Guitar Constructions. As a stochastic texture. collective, these pieces give homage His music has been performed to my early musical roots and throughout North America and in experiences. Each piece represents a Latin America and Europe, at festivals specific guitar-based genre, possess and conferences including Bourges a different character, and utilizes a Festival Synthèse (IMEB), Cape Fear unique conceptual approach although New Music Festival, Ecuentros de an internal consistency exists in that Esquina Musica Electroacoustica, they all make use of the metaphor of Florida "construction," contain a metaphoric Festival, Fresh Minds Festival, use of the name of and allusion to each Holophon.ca., ICMC, IMMArts, particular genre, and each contain Last Friday Listening Room, LaTex

## stochastic elements.

Dave Gedosh is a composer sound artist and educator. and works include acousmatic Association, SEAMUS, His and electroacoustic music, and Thunder Music Festival, RTVE. intermedia; electroacoustic music with live performance, video, and dance.

Many of his compositions reflect an interest in sound's role in the dimensioning of the listener's spatial and temporal experience. His music attempts to elicit an imagistic response through the manipulation, re-contextualizing processing, of sound objects, and the use of spatialization techniques to create what might be referred to as sound images. This is most evident in his acousmatic music. His music takes the listener on an introspective

Fracture is the second piece in a series nuance and ephemeral structure of a project I am currently engaged to passages of sonic intensity and

> Electroacoustic Music

Festival, Morely Gallery, New York City Electroacoustic Music Festival, Oklahoma Composers Sweet es, and Zeppelin Festival. He has curated new music concerts and presented papers and lectures on sound design, electroacoustic music, and spatialization at the OK Electric Music Festival, New Genre Music Festival (Living Arts, Tulsa), and the International Jean Gebser International Society Conference (NYU, Rice Univ.). He has received awards from ASCAP, Bourges, Fresh Minds Festival, and the Greater Denton Arts Council. His music has been released on the SEAMUS label. Dave earned a DMA in music Armand Lesecq composition with a specialization in earned a B.M.A. and M.M. in music meander. composition from the University of Oklahoma, where he studied with and sound editor for cinema, who Christian Asplund.



Armand Lesecq is a sound artist considers these different artistic experiences as connected and After studying complementary. electroacoustic composition at France), he adopts different listening approaches through collaboration with visuals artists, interactive

audiovisual installations and sound design for cinema. His music if often characterized by disrupted fluctuations between contemplative scapes and microscopic collapses. His current research mainly focus on spatialization's technologies and use of space as composition's parameter.



Gaël Segalen

Before the animals can create spatial Recording). computer music from the University Undulating folds of a troubled surface figures, they must first reunite The mike offers an improvisation of North Texas, where he studied this is a ready wire to break. Incurved Inspired by clouds or groups of space and is a pretext to create people's with Jon C Nelson, Phil Windsor, fissures, sinuosities in cascades. The animals and the behaviors that drive encounter. She believes all sounds Andrew May, and Butch Rovan. He diffracted area leads in banks of them ("flock","boids "), I continue can coexist in new arrangements, my research on the multitude and and transposes the complexity of polylistening. How to listen to the world into one electroacoustic everything at once (at the same time), and polyrhythmic soundscapes, between chaos and organization, compositions between bruitisme, fusion and balanced trajectories, and past and future dance cultures. atonality and rhythmic adventures. The reconciliation of all the noises Electroacoustic composition, DEM she has collected from her travels Pantin's Music Conservatory (Paris, (diploma of musical studies) at is manipulated in the studio, in one Experimental electroacoustic studio inclusive spirit, here and now. of Pantin's Conservatory, under the direction of Christine Groult and

## Marco Marini, Paris, June 2015.

20 years in sound, from social sciences, to radio, to on location sound for film, to field recording, to education, to travel the world to collect voices, to audio art / interaction / anthropology and geology, to music composition... french sound artist, activist and musician Gaël Segalen aka IhearU has a very diverse experience in sound and is focused on polylistening, dissonance and new music, as well as create people's encounter in improvisation spaces. She believes all the noises she has collected or manipulated, can coexist in in one inclusive spirit, here and now, and transposes the complexity of the world into soundscapes and DFR compositions (Danceable Field



Francisco Mastucci

2016 por el compositor argentino Francisco de investigación artística dirigida presenta como una sucesión de porcentaje de este material de los procedimientos aplicados, la inteligibilidad del texto

nula o, casi nula. La cadena hablada patrimonio artístico contiene obras sobrevive solo en un nivel fonemático es decir, no posee algorítmicas.

significación. Sin embargo, este trabajo estético dota a la obra de cierta

impronta, precisamente de un tipo de impronta que solo puede dar el habla.

Es un joven compositor, programador y productor musical argentino. Nacido en Buenos Aires en el año 1989, ha comenzado sus estudios musicales a temprana edad tomando clases de composición y guitarra. En la adolescencia tuvo el privilegio de tomar clases de piano con el legendario Antonio De Raco. Paralelamente a sus estudios de piano, Francisco estudió sonido y producción musical en la E.M.B.A. Y Licenciatura en Es una obra estereofónica compuesta Música en la Universidad Nacional entre finales del 2015 y principios del de Tres de Febrero, carrera que actualmente se encuentra próximo Mastucci. a terminar. En el marco Universitari Diacronía es el resultado de una etapa pudo destacarse y conseguir que el Cuarteto de Cuerdas UnTref por la problemática que supone la toque alguna de sus composiciones. relación texto/música. La obra se Asimismo, ha participado como intérprete y compositor en el festival materiales discontinuos organizados Enlaces que se celebra todos los veloz y eclécticamente. Un cuidadoso años en el predio de la Universidad. Actualmente se desempeña como sonoro está construido a partir intérprete, programador y compositor palabras habladas. Como resultado en Kurtha, el ensamble de alumnos de la Licenciatura en Música de la resulta Universidad de Tres de Febrero. Su

acústicas, electroacústicas, mixtas y



## Dariusz Mazurowski

Dariusz Mazurowski is a Polish electroacoustic music composer, currently residing in Gdansk.

His works combine traditional potential of digital technology and computers, i.e., electronic / synthesized sounds with processed MUSICACOUSTICA

fixed media with extracted "parts" (Athens 2014), Cross-Art 2015, that he then performs (sometimes MUSLAB 2015 (Buenos Aires), New improvises) on live electronic Music in the Old Town Hall (Gdansk devices. He consistently challenges 2015), NYCEMF 2016 (New York) conventional approaches to making and others. He is an active member of electroacoustic music by privileging The Polish Society of Electroacoustic the singularity of sounds over Music (PSeME), currently a member more traditional formal concerns. of the Executive Board of this Mazurowski's inventiveness and organization. technological expertise has already Mazurowski's electroacoustic earned him a respected place among compositions have been published on electroacoustic community. numerous CD albums (Pseudaria / Mazurowski is also active as a visual Divertimento, Back in Time, Fallacies artist and a journalist. His professional DVD - to name a few, recent ones), activities include producing various including the newest one, Non electroacoustic music concerts and Acoustic Symphony, released in the contribution to several scientific USA by Neuma Records (in April conferences and workshops. 2015). Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, South and North producer and performer born and America, and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous analog instruments with the sonic galleries. Recent performances / exhibitions include : Audio Art (Krakow 2012 / 2013 / 2014 / 2015), (Beijing microphone recordings and samples. 2012), Resonance (Krakow 2013), His compositional approach is ohrenhoch der Geräuschladen (a dynamic in that it involves live sound gallery in Berlin, 2012 and electronics and live sound diffusion 2014), Echofluxx14 (Prague 2014), across multi-speaker systems. During LEMESG (Saint Petersburg 2014), solo concerts, he often combines Music for No Tape / ERARTA (Saint

Petersburg 2014), ICMC / SMC





Kamil Kosecki

In search of the door to another world is a piece for 8 channels. There are recorded sounds of openingand closing the door. You can hear also knocking and hitting of the door. It's an electroacoustic touraround the different doors. There is one purpose, find the right door and enter to another world.

was born in Kielce on May 11, 1984. At the age of 14, He started his musical education In the bassoon class at the Ludomir Różycki State Competition for the children's opera. Music School In Kielce. He grduated He received the award of the Marshal in bassoon and composition from the Office of Kielce and the Scholarship Fryderyk Chopin University of Music of the Culture and Science Ministry. In Warsaw. In 2002 he was honoured In 2010 he won first prize at the 8th at the All-Polish Auditions of Music Tadeusz Ochlewski Composition School Students In Olsztyn. There Competition. In 2012 he won he performed his first composition first prize at the 54 Tadeusz Baird Sonata for Bassoon and Piano. In the Composition Competition. In 2013 same year, with the Świętokrzyska He received an honourable mention

Philharmonic Orchestra, his Sabath Composition Competition. In 2014 of Witches for bassoon, strings He received an honourable mention and percussion was premiered. He at the VII Karol Szymanowski received the Fryderyk Chopin Society Composition Competition. His works of Friends' Prize In Kielce and also have been performed at the following the Mayor of Kielce Prize 'Hope of festivals and places in Poland and Kielce'. In 2007 he received 4th prize abroad: Trondheim Symfoniorkester, and PWM Edition Special Prize at Electronic Music Week in Szanghai, the 3rd International Composition Noise Floor in Staffordshire, New York Competition 'Musica Sacra'. He City Electroacoustic Music Festival, was also awarded with honourable Świętokrzyskie Dni Muzyki in Kielce, mention at the 3rd International Gaude Mater in Częstochowa, A. Composition Competition 'Garden Didur's festival in Sanok, Musica Music'. In 2008 he was the finalist at the Moderna in Łódź, Festival Probaltica Z.Herbert All-Polish Composition in Toruń and Warsaw, Leo Festiwal in Competition and the I.J.Paderewski Wrocław, Music Festival in Bydgoszcz, All-Polish Composition Competition. Alkagran in Czechowice Dziedzice. Kosecki also received an honourable mention at the C. M. von Weber All-Polish Bassoon Competition and won first prize at the Didur All-Polish Composition Competition. He Kamil Kosecki (polish composer) also won the AllPolish Composition Competition for a bugle-call of Warsaw district, Wilanów. In 2009 he won the AllPolish Composition

at the VIII Krzysztof Komeda



## Alejandro Mejía Sánchez

El Templo es una obra compuesta en 2015, inspirada en la obra homónima de H. P. Lovecraft, escrita en 1920. La idea sonora surgió al querer recrear las sonoridades fantásticas que Karl Heinrich abordo del submarino U-29 en las profundidades del océano Atlántico. La continuidad que se plantea en la atmósfera sonora algunos objetos sonoros, que con diferentes grados de transformaciones tímbricas sufridas en sus diferentes

apariciones, generan diversos niveles 2012 organiza conciertos en el marco de tensión y de saturación textural.

Nació en Julio 15 de 1988, Manizales (Colombia).

En 2006 comenzó la carrera Plata, estrenando varias obras. Desde Licenciatura en Música con énfasis el 2014 desempeña la función de en Guitarra Clásica en la Universidad ayudante adscripto dentro la Cátedra de Caldas (Manizales), donde cursó de Teoría de la Práctica Artística estudios con el Maestro a Jorge de la FBA, UNLP. Actualmente es Alberto González. En 2007-2008 becario de investigación dentro del participó de Clases Magistrales de Programa "Becas Estímulo a las Guitarra con Pavel Steidl, Peter y Vocaciones Científicas" del CIN, Zoltán Katona, Ricardo Cobo, Irene Universidad Nacional de La Plata. Gómez y Andrés Villamil, realizadas en el marco de la II y III Semana de la Guitarra organizadas por el Banco de la República de Colombia (Manizales). En 2008 participó del Jazz Camp 2008, realizado por el Centro Colombo-Americano y el Banco de la República de Colombia, dirigido por Christian Kossack y Jonathan Noffsinger de la Universidad de Alabama (EE.UU). En 2009 comienza a cursar la Carrera de Licenciatura en pudieran existir en el templo al que se Música orientación Composición en refiere la narración, encontrado por la Universidad Nacional de La Plata (Argentina), tomando clases con los compositores Mariano Etkin y Carlos Mastropietro Actualmente realiza la tesis de grado bajo la dirección general, se ve interrumpida por del Prof. Jorge Daniel Arias. Varias de sus obras se han estrenado en conciertos realizados en ciudades de Colombia y Argentina. Desde el año

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del Programa de Articulación entre Compositores Docentes y Alumnos para la ejecución de la Música Contemporánea del Conservatorio Gilardo Gilardi de la ciudad de La



The piece want to surprise for his form and percussive attacks, and clarify every implication of tymbrical use of lids by their development throughout the piece.

It is spatialize on 4 channels with automations and also with the **IRCAM Spat.** 

Marco Barberis plays the Piano since he was a child (8 years old), than he begin to play also Guitar and Bass Guitar at the age of 14.

He plays with a lot of Rock and Pop bands for years and when he was 20 he discover Electronic (and Electroacoustic) Music and he start studying it at Conservatorio G. F. Ghedini in Cuneo (Italy).

He has done some concerts with the Institution, also at Conservatorio Agostino Steffani in Castelfranco Veneto.

He made a lot of Acousmatic pieces, some Live Electronics and also one Interactive Installation (about the facts of Bataclan [in Paris]).

He also plays with a Laptop Ensemble called "Bande Critiche", based in Cuneo, composed by some of the students of the Electronic Music Class; they have played in some venues near Cuneo and Turin.

Tate Carson

the piece, as if the end of the journey isn't Mills but a placid beach. With this juxtaposition I aim to reveal how much noise pollution we endure daily and what our soundscape should be.

Tate Carson es un compositor y bajista vertical desde Nueva Orleans, Louisiana. Estudió composición de jazz y el rendimiento, tanto en la Universidad Loyola de Nueva Orleans y la Universidad de Nueva Orleans bajo la dirección de James Walsh y Edward Petersen. Carson era activo en la escena de improvisación de jazz de New Orleans a partir de 2009 hasta 2015 cuando se trasladó a Oakland, California. Actualmente cursa una maestría en música electrónica en el Mills College.Carson ha escrito para grandes conjuntos abiertos, improvisadores, y no improvisadores; medios estáticos acusmáticas; y el cine. Recientemente ha desarrollado el instrumento de rendimiento portátil, Swarm, para su procesamiento en vivo electroacústica.



Damián Gorandi

## "Yermo"

Fue trabajada en el laboratorio de música - Untreff (Canadá / Argentina), sus electroacústica del conservatorio "Alberto obras fueron estrenadas en el "Nuevas Ginastera" (arg) en el 2014. En esta obra Músicas por la Memoria" IV Festival utilizo sonido sintético y sonidos concretos, partiendo desde una profunda exploración y VI edición (Arg, 2014/2015) .En sobre la materia sonora. El nombre de la fue seleccionado el año en curso para pieza surge de considerar ciertos umbrales participar en el festival de Nueva York entre lo fértil y lo infértil, creando así una Música Electroacústica (Nycemf, geografía o paisaje sonoro áspero y opaco 2015), siendo declarado sus obras y utilizando diferentes texturas, explorando distintas atmosferas y colores. composición como "interés cultural It was worked in the laboratory of y artístico" por el Ministerio de electroacoustic music of "Alberto Ginastera" Cultura Argentina. Fue seleccionado (arg) in 2014 It is an acousmatic. In this en el concurso VII organizado por work I use synthetic sound and concrete la Fundación Destellos (Argentina, sounds, starting from a deep exploration of the sound field. The name of the piece arises 2015) y ha seleccionado también from considering certain thresholds between a participar del Coloquio sobre la fertile and infertile, thus creating geography música acusmático organizado por or rough and dull soundscape using different la Fundación Destellos (Mar del textures, exploring different atmospheres Plata, Arg, 2016). Fue seleccionado and colors. en la Muslab 2015 (México / Brasil), seleccionada en el Festival Zeppelin (España). Seleccionado por "Musinfo" para participar en el "Arte y Ciencia Conservatorio del Días 2015" en Bourges (Francia).

Damián Gorandi nació en Buenos Aires el 11 - 11 de 1991, Argentina. Composición de la carrera del estudiante "Alberto Ginastera" de la Provincia de Buenos Aires (Arg). Fue galardonado

## Marco Barberis

Q-verch is a Acousmatic piece based on samples of various lids and Viola sounds.

It is a short Electroacoustic study on the tymbre, envelope and spectral composition and differences of several lids, combined with the most classical Viola samples (played only with extended techniques).

It begin with a percussive part, that develops into another more dense and strong; than returns on low volumes and resonances, for ending with confusion and disturbing noises of lids and Viola melted togheter.

with a set of binaural in-ear microphones while biking to and from Mills College for a week. At the end of the piece you'll also hear waves recorded in La Jolla, California. wanted to see if I could make a piece of soundscape music out of the sounds I encounter on my commte. During the extended listening to my environment I started to realize how clse the sounds of cars driving to into the distance sounded like waves. I juxtapose these sounds at the end of

Shifting Migration was recording

## 



en el concurso de arte sonoro latinoamericano "Las Soledades", organizado por el Centro Cultural de España Córdoba (2013), su obra "recreación de las Soledades" fue parte de muchos conciertos en diferentes países de América del Sur y América Central. ). Su obra "Naturaleza Deep" fue seleccionado entre los ganadores del segundo concurso internacional organizado por CEIArtE "Arte & climático 2014!"



**Brian Connolly** 

'Track' (8:11 - Stereo) Track exploits the non-linear nature of the inner periodic sounds. This work involves is placed here on the listener's with specific centre frequencies and within inharmonic material as it for this work is comprised of pouring bandwidths is explored, which water, dragging metallic pipes, chains presents the inner ear with a new and glasses, all of which exhibit dilemma as the listener is exposed inharmonic waveforms. Synthetic to more direct sounds which often

material is used in the latter stages of this piece. Track forces the listener's ears to move from being passive receivers of spectral information to becoming active participants in the realisation of this work. While much is known regarding the science of the listening process, a lot remains to be discovered in relation to the full extent of the non-linear nature of the inner ear and this work seeks to employ such concepts at the heart of its creative methodology. As the listener's ears become instruments in the performance of this piece, a bridge is formed between the physicality of the listener and the loudspeakers with the sound waves now behaving as sonic stimuli which place the inner ear of the listener at the forefront of the work itself. Synthetic sounds are gradually introduced over the duration of this piece which present the listener with ear in relation to the phenomenon of harmonic material for the first time pitch perception within complex non in this work. An added emphasis the generation of formant regions ability to track peak frequencies modulating bandwidths which the demonstrates a significantly reduced listener's ears will unintentionally sound world in relation to timbral track throughout the duration of the colour. At this point, a heavy use piece. The recorded source material of filtered sounds with moveable

appear to already have clear centre frequencies yet the movement of the filters causes the listener's ears to track the extremities of the bandwidths rather than conducting more simple pitch tracking procedures.

Brian Connolly is a final year PhD student at Maynooth University with research interests in the application psychoacoustic phenomena of concerning the non-linearities of the inner ear within composition. Brian has composed the music for Keith Barry's The Dark Side tour as well as having written and presented the RTE lyric fm documentary Why Music Can't Stay Still. In the past 18 months alone the composer's groundbreaking research into the ear as an instrument has been accepted for inclusion in programs with Music Current, SMC and ISTCC 2015/16 (Ireland), Sonorities and NI Science Festival (Northern Ireland), TIES 2015/16 (Canada), SSC, INTIME and BEAST FEaST (England), ASA and FEASt Fest (USA), MUSLAB 2015 (Mexico) and NAA (China).



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

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

Structured in three sections, the narrative follows an opening in the abstracted field, with a strong presence on the lower spectrum, followed by a middles section dominated by erratic gestures, glitches, bursts of energy

and grain streams that overlap in symbolism in composition and sound space, interact and counter-interact art whereby the architecture of the within a conflicting set of relations. work is defined by and built upon the Behaviours are dissipated in the cultural and imaginal information final section with the introduction found in field recordings. of the soundscapes that generated He is a PhD candidate in Musical them, not in a descriptive manner, Composition at the University of rather a juxtaposition of the two Aberdeen. environments recorded. By approaching the sonic source as a meta-narrative of noise I was able to encode a reality and channel the intelligible with the sensible as a contraction between silence and noise.

Luca Nasciuti is a composer, curator and artist based in Scotland and London. He trained in electroacoustic music composition, classical music performance, visual and performing arts.

He performs, exhibits, and broadcasts internationally, and most recently at Jerwood Space, London (UK), Royal Festival Hall (UK), Sonic respectively on 1st January 2015 and Arts Waterford (IE), Villa Romana, Florence (IT), and Deutsche Bank Kunstalle, Berlin (DE).

> His work spans installation, video, and performance. It focuses on the legacy between acoustic and electronic sound and the interplay of sonic and visual practices within site specific contexts.

> His practice evaluates notions of phenomenological reduction and





Martin Bakero

Es un poeta, artista, investigador, y terapeuta, campos íntimamente relacionados en sus varias prácticas. Desde la poesia, la musica, la performance, el teatro y la psicopatologia, se dedicó a la poesia en accion. En sus presentaciones, conduce un trance donde el soplo poé-tico se transforma en vida. Utiliza poemas en movimiento, proyectados sobre su cuerpo y pantallas, así que espacializa su voz en multifonía, modificada por filtros acusmáticos. Ha llamado sus poesias "electropneumatica", "acusmantica"

y por fin "acusemantica". Ha hecho la distancia entre la palabra y la cosa, performances también instalaciones, lo real y lo imaginario. Su poesía, films, exposiciones y programas de una experiencia esencialmente "en radio en diferentes lugares de Europa, vivo", invita a un trance donde la América del Norte, Centro y Sur. lectura se transforma en vida al Trabaja sobre diferentes soportes buscar los vasos comunicantes entre y produce asociaciones libres con poesía y alucinación. Ha perpetrado amigos artistas y científicos. Sus junto a otros poetas el movimiento proyectos abarcan los dominios del "Reévolution Poétique". Ha animado circo, performance, teatro, cine. durante años en París el "cabaret Gracias a la puesta en escena de pneumátiko", el "laboratorio de nuevas técni-cas de lectoescritura, electropoesía acusmántika" y el puede explorar las fronteras entre el festival "Festina Lente". Dirige sonido, el sentido, el olfato y la visión. grupos, talle-res, seminarios y Hace parte de proyectos musicales clases sobre diversos aspectos de la y poéticos tales cuales Pyramides, locura y la poesía. Entre sus obras Laboratoire, Disautonomia, Motor es-critas se cuentan: Transparentes, Nightingale, Buzos pnEUmAtIkOs, The Synchronizers... Viceversa, Fleuves & Flammes, Voie Su arte se alimenta también mucho des Voix, Urizen, Philtre, Sintomarte, de su experiencia en psiquiatría como Acusmancia, Medium Poetry, Carbon psicoterapeuta. Siempre buscando los 14, Pneutrin@s. vasos comunicantes entre la poesía y la realidad, elaboró el concepto de la terapia como un arte. Asi, hizo nacer el concepto de "terapoeta" y la asociación del mismo nombre.

Experimenta la poetica de la sanación,

tomando en cuenta los síntomas de

la ciudad. Desarrolla ahora talleres

para Terapoetas. A través del soplo, la

sílaba, el fo-nema, el verso, el aliento,

crea una nomenclatura entre la

imagen acústica y el sínto-mapoema.

Emplea retruécanos, asonancias,

métricas invocatorias, busca abolir

Tacticos, Terapoética, Vía Láctea, Pneumatika,



DANIEL ALBERTO ÁLVAREZ ACERO (1984)

Obra para soporte fijo en estéreo, en donde se plantea mediante una ambientación sonora sensaciones muy personales de frustración, soledad, temor y rabia. La obra hace parte de una serie de tres piezas acusmáticas llamada "Tríptico: visiones sobre el inconformismo". Técnicamente, la obra fue hecha principalmente utilizando sonidos de lugares abandonados que fueron procesados mediante alteraciones en su espectro y textura.

Compositor y guitarrista nacido en Instrumentación, Composición Bogotá (Colombia). Su búsqueda por medios electrónicos, Teoría permanente de diversas fuentes avanzada y Repertorio del s.XX. sonoras ha hecho que sus influencias musicales se centren especialmente, en la música electrónica, electroacústica y mixta, logrando así que dentro de sus obras, además de una búsqueda estilística y conceptual, haya una permanente retroalimentación del entorno con sus creaciones. Como guitarrista, su interés se enfoca en la interpretación y difusión de obras escritas en la segunda década del s.XX, para guitarra solista, cámara y obras mixtas. En el año 2008 obtiene su título de Licenciado en Música con énfasis en interpretación de la Universidad Pedagógica Nacional (Colombia), donde estudió guitarra clásica con Jaime Arias Obregón; En 2012 obtiene su titulo de Magister en Mùsica con mención en composición de la Universidad Simón Bolívar (Venezuela), donde estudió composición y orquestación con Diana Arismendi y música electroacústica con Adina Izarra; paralelamente a la maestría continuò sus estudios de guitarra con Rubén Riera. Desde el 2012 a la actualidad se desempeña como docente de la carrera de Formación Musical de la Universidad El Bosque (Bogotá), en donde tiene a cargo las asignaturas de Composición,



Ao Seio do Palíndromo

Ao Seio do Palíndromo Incesto is an electroacoustic piece composed in 2016 for 8 channels speaker setup. This piece is based on the sculpture called "Preliminares do Palíndromo Incesto" by the brazilian artist Tunga. Ao Seio means, by its ethimology, in the middle or center, and Palíndromo Incesto brings the idea of Palimpsesto, a medieval paper that was washed and then written over it again. The piece contains two kinds of development, the structural development, by the eletronic synthesis,

and the creative development, by the manipulation of recorded sounds. While the eletronic synthesis is completely restricted by serial and logarithmical structures, the concrete part is left to the intuitive and creative process of the composer, an attempt to bring back the traditional musical gesture in a structural and refined way. The work is based on the process of transforming semantics into musical objects, therefore, the clímax of the piece is when the human voice is heard (Reading a poem by Fernando Pessoa), this is the principle of rethoric, now being transformed into musical object. Unfortunally Tunga has passed away in June 2016, so this is piece is therefore dedicated to his memory.

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memory.



Martín Andrés Pineda Orduz

## Rutinas (2015)

Creamos una identidad sonora a partir de las referencias auditivas que generamos en la interacción con nuestro entorno, sin embargo, esta identidad está completamente cohibida por nuestra locación geográfica y el contexto sociocultural en el que nos desarrollamos. Vivimos en una jungla en la que impera la dicotomía entre sonidos naturales y artificiales, que no siempre distinguimos pero que siempre están en constante diálogo. Escuchando es la única manera como podemos ser conscientes de ese diálogo, y es esa consciencia auditiva la que nos permite participar en la auto-configuración de nuestra identidad sonora.

En homenaje a J. de Castro, un breve pero sublime sonido que quedará por siempre configurado en mi ser.

Ao Seio do Palíndromo Incesto is an electroacoustic piece composed in 2016 for 8 channels speaker setup. This piece is based on the sculpture called "Preliminares do Palíndromo Incesto" by the brazilian artist Tunga. Ao Seio means, by its ethimology, in the middle or center, and Palíndromo Incesto brings the idea of Palimpsesto, a medieval paper that was washed and then written over it again. The piece contains two kinds of development, the structural development, by the eletronic synthesis, and the creative development, by the



Estudiante de último semestre de música con énfasis en composición electroacústica en la Universidad de los Andes, dentro de la cual ha recibido clases de composición con los maestros Luis Pulido, Santiago Lozano y Jorge Garcia. Adicionalmente, ha asistido a talleres de composición con los maestros Dirk Reith, Adina Isarra, Violeta Cruz, Rodrigo Valdez y Javier Álvarez. En el verano del 2015 realiza un diplomado en 'Creación Sonora con Nuevas Tecnologías' en el CMMAS, Mexico, y es escogido como becario para participar en el Festival Internacional de Música y Nuevas Tecnologías "Visiones Sonoras XI".



Maksym Prykhodko

Звук (Sound) takes place in elevators, public halls, and kitchens. It is both an emphasis on the sounds of the everyday and the paroxystic activities of objects. The recorded material is manipulated through electronic processes and the piece is essentially a balance between wet and dry sound. Overall, the organization of material shifts from an open public location to a muted personal one.

Maksym Prykhodko is a Ukrainian-born composer studying at the University of Wisconsin-Milwaukee. In 2015, Maksym was accepted into the National Student Electronic Music Event (N\_SEME 2015) and had his 8-channel electroacoustic work, Constants and Variables, showcased. He also engages in the university's student composer ensemble, MFAY (Music From Almost Yesterday). Through this organization, Maksym arranges musical materials, works with other MFAY officers, plans future events such as fundraisers, and works closely with the university staff. Maksym is interested in contrasting ideas and the juxtaposition of unusual materials within his compositions. He particularly experiments with physical electronics, and is interested in pulling raw elements out of circuits. He is fascinated with extended techniques and the "misu-

se" of traditional instruments. Some of Maksym's more notable pieces include magnavox for Wii remote controlled live processing, a-radio-with-guts for three circuit-bent radios, and tea-rings for a five-human improvisation ensemble. When he isn't composing, he tends to delve into digital arts, photography, and electronics.



Acero» ha sido presentada, a modo Juan Blanco. de instalación sonora, en la propia Fonoteca Nacional, en la Biblioteca Pública José Vasconcelos de la ciudad de México, en el Museo de los Ferrocarriles de la ciudad de Puebla,

en el Museo de los Ferrocarrileros de

el diseño sonoro de un documental, con la antropóloga y socióloga Ana producido y realizado por el Museo Güemes, de dos principales proyectos de los Ferrocarrileros de la ciudad radiofónicos: «Aprender a Escuchar» de México, sobre el rescate de (2014) y «Artes Electroacústicas» dos Locomotoras de Vapor que (2000), este último además de ser un datan de 1901: la LocomotoraFCI- proyecto seminal y pionero en Méxi-67y laLocomotoraNdeT507. Por co(ya que surge sólo un año después otra parte, «Oídos de Acero» de que Radio UNAM conformara su fue presentada en vivo en el primera barra de programación para En 2009, la Fonoteca Nacional Festival Internacional de Música jóvenes y dos años antes del primer le comisionó a Zael Ortega una Electroacústica "Primavera en La festival Radar: EspaciodeExploraorganización de sonidos con motivo Habana 2010", dedicado a celebrar el ciónSonorade2002) y estar dedicadel Centenario de la Revolución trigésimo aniversario del Laboratorio do a la investigación y creación de Mexicana: «Oídos de Acero», la cual Nacional de Música Electroacústica, «Otros Modos de Pensar el Escuposteriormente obtuvo el 1er Lugar en y los 45 años del primer concierto char», este proyecto ha sido apoyala 8va Bienal Internacional de Radio público de Música Electroacústica do por el FONCA en dos ocasiones, (2010). De igual forma, «Oídos de en Cuba, organizado por el Maestro y ha sido avalado por reconocidos

la ciudad de México, en el Festival Su trabajo se encuentra abocado y radiofónicas han sido presentadas Internacional "Discantus: Escenarios principalmente a la investigación en Alemania, Austria, España, Frande la Nueva Música" en sus ediciones y la creación de una «Escucha- cia, Argentina, Cuba, y México. Ha 2009 y 2010, y en el Festival "Puebla: HistóricamenteSituada» como base recibido numerosas comisiones y Cuna de la Revolución", organizado para una «Ética y Política de la Es- encargos por parte de diversas inspor el Instituto Municipal de Arte y cucha», que restablezca y restituya tituciones, tanto públicas como pri-Cultura de Puebla. Además «Oídos de el poder político del Escuchar y que vadas, para crear paisajes sonoros y Acero» fue parte de la presentación del tenga como criterio ético material obras de música electroacústica, arte proyecto internacional "Radioartnet" la Voz y el Rostro de un Otro radi- sonoro y arte radiofónico. Como (del cual también es miembro), en cal, real y concreto: esto es parte de creador sonoro y radiofónico ha sido el programa "Ars Sonora" de Radio un proyecto de investigación iniciado beneficiado, en dos ocasiones, por Clásica en Radio Nacional de España. en 2010 y dirigido actualmente por el Fondo Nacional para la Cultura y «Oídos de Acero» también conforma el Dr. Enrique Dussel. Es autor, junto las Artes de México (2007 y 2009). investigadores y artistas nacionales e internacionales. Como «organizador de sonido» en arte radiofónico ha recibido 4 premios de la Bienal Internacional de Radio (2004, 2008, 2010) y de Radio UNAM (2007). Algunas de sus obras electroacústicas



David Q. Nguyen b.1990

Memories frequently occur in sequences, as chains of impulsive recollection.

This process is involuntary, as external events prompt these memories to occur, either nostalgic or indelible. Throughout In Chains, I incorporate a sequence of these memories. I present gestures with similar motives moving at different rates, which are then interrupted, building expectancy of what is to come. In the same principle of these externally prompted memories, they

occur in sequence, moving from

section to section. All sounds were created with the k2000.

The music of David Q. Nguyen can be described as eclectic, diverse in many idioms, and organically created from non-musical concepts where he translates these ideas into sound representations. He has had his piece Perceptive Fragments for flute and live electronics selected for his first out-of-state performance at the 2015 June in Buffalo New Music

Festival where he took master classes with Harvey Sollberger, Roger Reynolds, Martin Bresnick, and Brian Ferneyhough.

Born in Virginia, David Q. Nguyen holds a BM from Old Dominion University (Norfolk, VA). During his undergraduate studies his primary counterpoint of wide spaces and dry teachers were Andrey R. Kasparov and Mark Chambers. He h a s received his Master and is currently their roles. The curves described by a Doctoral student at the University of Illinois Urbana-Champaign where his primary teachers are Reynold Tharp, Sever Tipei, Erik Lund and Scott A. Wyatt.

## Andrea Bui & Vanessa Trippi

Espace dans l'exterieur is an electroacustic piece that reflect and bases itself on the contraddiction between acoustics in an external and then internal space. The provocatory idea is the sounds colliding together, sometimes coexisting, sometimes exchanging in sound try to merge together the two domain, the one of wide/reverberated/eternal sounds and concrete/direct/dry acoustics. The composition is mainly obtained by the manipula-

tion of concrete sounds produced by electroacustic instruments (bowed, plucked and strummed) and natural sounds, together with sounds obtained from prepared turntables, tape manipulation, phisical editing (tape looping, montage, melange, audio destroying).







