
CIME/ICEM Festival and Conference

"Acousmatic Music in the Internet Age"

hosted by the College of Music Composition Division at UNT
Kirsten Broberg, Joseph Klein, Panayiotis Kokoras, Andrew May, Elizabeth McNutt, Jon Christopher Nelson, David Stout

October 1-4, 2014
College of Music
University of North Texas
Denton, Texas

40 - SCHEDULE OF EVENTS

Wednesday, Oct. 1
8:00-10:00: Concert 1 in MEIT

Thursday, Oct. 2
9:00-11:30: CIME/ICEM Board of Directors Meeting
11:30-12:30: Lunch
12:30-2:00: CIME/ICEM General Assembly Meeting
2:30-3:30: Germán Toro Pérez - Ongoing Research at ICST (via Skype)
3:30-4:00: Krzysztof Wolek & Zach Thomas - Bouncing
4:30-5:00: Telematic Concert Matinee in MEIT
5:00-8:00: Dinner
8:00-10:00: Concert 2 in Voertman Hall

Friday, Oct. 3
9:00-11:30: CIME/ICEM General Assembly Meeting
11:30-12:30: Lunch
12:30-2:00: CIME/ICEM Board of Directors Meeting
2:30-3:00: James Andean - New Recent Online Resources in Acousmatic Music
3:00-3:30: Panayiotis Kokoras - Sense
3:30-4:00: Jarosław Kapuściński - performing the work Re-performing the World in Internet Time
5:00-8:00: Dinner
8:00-10:00: Concert 3 in MEIT

Saturday, Oct. 4
2:00-2:30: Jean-François Denis - Electroacoustic On-Demand Streaming Service
2:30-3:00: Françoise Barrière - What Changed Internet and Its Use for the Listening of Music and the Respect of the Authors
3:00-3:30: Francisco Colasanto - SMMAS Studio Report
3:30-4:00: Marek Choloniewski - GPS Art and Brain Network
5:00-8:00: Conference Banquet
8:00-10:00: Concert 4 in Voertman Hall
On behalf of the UNT College of Music, it is a pleasure and honor to welcome our guests to the International Conference of Electroacoustic Music (ICEM/CIME). The University of North Texas has a long and rich involvement with computer music, and our faculty members and students have made major contributions to the development of the field over the years. Today our Center for Experimental Music and Intermedia and the Initiative for Advanced Research in Technology and the Arts are dedicated to expanding the frontiers of the field, as the University of North Texas continues its ascent as a major research university. The artistic values of our College of Music assure that technology continues to serve the art itself, and we are delighted to host a conference where new ideas and new artistic work will guide the proceedings. All best wishes for a successful and fulfilling conference!

James C. Scott, Dean
UNT College of Music

Krzysztof Wolek is a composer, improviser, electronic music performer and educator. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice (Poland), Columbia College (Chicago) and the University of Chicago. He is currently teaching music composition and working as director of digital composition studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition, is a program committee member of the Warsaw Autumn Festival and serves as director of the University of Louisville New Music Festival. Krzysztof’s works span a broad spectrum from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. In his music he creates an idiosyncratic relationship between various elements. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-eloquent cat Arya. He loves good company, outdoor sports, hiking and running. For more information, please visit www.krzysztofwolek.com.

Johannes Ylipää is a Finnish audio specialist and a master’s degree student at the Sibelius Academy, specializing in electroacoustic composition and gestural controllers. Since 2006 he has been working in the music recording industry as a sound engineer. In his free time he loves to play jazz piano, produce electronic dance music and program visuals.
Barry Truax is a professor in the School of Communication and (formerly) the School for the Contemporary Arts at Simon Fraser University where he teaches courses in acoustic communication and electroacoustic composition, specializing in soundscape composition. He has worked with the World Soundscape Project, editing its *Handbook for Acoustic Ecology*, and has published a book *Acoustic Communication* dealing with all aspects of sound and technology. As a composer, Truax is best known for his work with the PODX computer music system, which he has used for tape solo works and those which combine tape with live performers or computer graphics. A selection of these pieces may be heard on the recording *Sequence of Earlier Heaven*, and the CDs *Digital Soundscapes*, *Pacific Rim*, *Song of Songs*, *Inside*, *Islands*, and *Twin Souls*, all on the Cambridge Street Records label, as well as the double CD of the opera *Powers of Two* and the latest CD, *Spirit Journeys*. In 1991 his work *Riverrun* was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France, a category open only to electroacoustic composers of 20 or more years’ experience. He is also the recipient of one of the 1999 Awards for Teaching Excellence at Simon Fraser University. Barry is an associate composer of the Canadian Music Centre and a founding member of the Canadian Electroacoustic Community and the World Forum for Acoustic Ecology.

Annette Vande Gorne initially studied music at the conservatories of Mons and Brussels, and privately with Jean Absil. After discovering by chance (during an internship in France) the acousmatic music developed by Pierre Schaeffer, she became interested in his music as well as that of François Bayle and Pierre Henry. She moved to Paris in order to study at the conservatoire with Schaeffer and Guy Reibel. On returning to Belgium she founded the Association de Musiques et Recherches and the Métamorphoses d’Orphée studio in 1982. She also launched a series of concerts and an acousmatic festival called L’Espace du son in Brussels in 1984. Professor of electroacoustic composition at the Royal Conservatory of Liège (1986), Brussels (1987) and Mons (1993), Annette Vande Gorne founded an independent section of electroacoustic music in 2002 that offers two university degrees in the European framework. The composition of space, regarded as the fifth musical parameter in conjunction with the other four, and the use of archetypes, is a research area that fascinates her.

ICEM was founded in 1981. From 1974 to 1981, composers from several regions of the world would meet during the second week of the Bourges International Experimental Music Festival. Their discussions concerned questions related to electroacoustic work. These meetings constituted a place of dynamic debate for the examination of social and aesthetic as well as technical and economic subjects. The movement towards the establishment of an international organization, the ICEM, was born from these meetings, spurred on by Jon Appleton, Françoise Barrière, Gregory Bennett, Lars Gunnar Bodin, Pierre Boeswillwald, Christian Clozier, Henry Davies, Lucien Goethals, Sten Hanson, David Keane, Philippe Menard, Zoltán Pongracz, B. Truax.

The objective of ICEM is to promote various aspects of electroacoustic music at an international level by providing opportunities for the creation of new works and by encouraging production, creation and research, distribution of compositions, pedagogy, membership of its professionals (composers, performers, producers, teachers and students), dissemination and communication of electroacoustic knowledge and techniques and by organizing collaborations with national bodies, international organizations and various professional areas concerning the above-mentioned objectives.

The Confederation seeks to assure a rational and coherent development, at the highest level, of compositional methods and electroacoustic techniques, both analogue and digital, and to guarantee their continued progress, ensuring that electroacoustic music affirms its particular individuality and fulfills its role as innovator in the domain of creation and diffusion as well as in the evolution of specific techniques, of more general knowledge, and of musical thought itself. It will promote this aim by all means at its disposal, through the free movement of ideas and people, with respect for the equality of the rights of composers, and the right of free expression of their national culture.

ICEM became the 18th International Organization Member (IOM) of the International Music Council/IMC-Unesco in 1983, including the national federations of 13 countries: Argentina, Belgium, Colombia, Cuba, Spain, France, Italy, Norway, Portugal, Russia, Slovakia, Switzerland, and the Czech Republic. The national federations develop their program activities independently. ICEM then provides a framework for activities and programs defined in common by all national members, the cultivation of an innovative and multi-polar movement. As an International Organization Member, ICEM is the sole representative of electroacoustic music for IMC-Unesco, and more broadly Unesco, promoting various currents and sensibilities in electroacoustic music.

The Confederation collaborates actively with the International Electroacoustic Music Competition of Bourges and co-created, with IMC-Unesco, the International Rostrum of Electroacoustic Music (IREM), in partnership with broadcasting networks throughout the world. National federations propose works at the Confederation’s annual General Assembly that regularly appear in the diffusion activities of their national counterparts. ICEM cultivates international solidarity, exchange, the movement of people and ideas, analysis, and planning. Through the plurality and diversity of its members, ICEM demonstrates the historic reality and development process of a refined mode of thought, and the pursuit of composition, communication, and musical interpretation.
IsoAsa 100 21° (1988) .......................................Antonio Russek (b. 1954; Mexico)  
stereo electroacoustic • 3:02

Nocturnal Debris (2012) .....................................Visa Kuoppala (b. 1986; Finland)  
stereo electroacoustic • 6:50

Visages peint dans les Opéra de Pékin II (2008) ......Xiofu Zhang (b. 1954; China)  
video • 13:45

20:12 (2012) ....................................................Elias Puc (b. 1986; Mexico)  
stereo electroacoustic • 3:12

Hardcore Zen (2012) ......................................... Vassilis Roupas (b. 1963; Greece)  
stereo electroacoustic • 7:07

Baile (2002) ...................................................... Francisco Colasanto (b. 1971; Argentina/Mexico)  
stereo electroacoustic • 9:20

--Intermission--

Study of Forces ........................................................ Medin Peiron (b. 1973; Spain)  
stereo electroacoustic • 9:30

Helios (2014) .................................................... Maxim Shalygin (b. 1985; Netherlands/Ukraine)  
stereo electroacoustic • 7:00

die rueckseite des spiegels ............................... Ursula Meyer-König (Switzerland)  
8-channel electroacoustic • 9:58

Flower (2014) ............................................... Andrew May (b. 1968; UNT/United States)  
Andrew May, violin • interactive • 4:00

Poem electroacoustic: Sin palabras (2014) .......... Piotr Roemer (b. 1988; Poland)  
4-channel electroacoustic • 11:30

Ricardo Sigal holds a PhD in electroacoustic composition from City University in London, a BA in composition from the Musical Studies and Research Center (CIEM) in Mexico City, and was part of the composition workshop directed by Professor Mario Lavista. He also studied with Denis Smalley, Javier Alvarez, Franco Donatoni, Judith Weird, Michael Jarrel, Alejandro Velasco and Juan Trigos among others. He finished a postdoctorate at the National School of Music in Mexico and he is the director of the Mexican Center for Music and Sonic Arts (www.cmnas.org). He holds a diploma in cultural management (BID/UAAM) and does artistic and academic activities in Mexico and many countries. He has received awards from the Mexican National Fund for Culture and the Arts (FONCA), CIEM, Banff Centre for the Arts in Canada, ORS and Sidney Perry Foundation in England and LIEM Studios and Ministry of Culture in Spain, the first prize (Cycles, 1999), honorary mentions (Tolerance, 2000 and Twilight, 2001) at the Luigi Russolo Composition Prize and finalist at Bourges 2002 (Twilight). Friction of things in other places won third place at the JTTP prize in 2003 by CeC (Canada) and SAN (UK). His work is available on more than 14 compact discs, and his solo CDs Manifesto, Space Within and B Blind C Ciego received excellent reviews and radio broadcast in Mexico and abroad. His music is presented in different countries and he performs his laptop multimedia projects “Oreja Digital” and “Luminico” with flutist Alejandro Escuer constantly. Since 1991 he has been working as composer, and sound and recording engineer in his private studio in Mexico, London and Santiago, composing chamber music, electroacoustic music and works for dance, cinema and other media. He coordinated the Computer Music Lab at CIEM from 1994 until 1998. Since 2004 he is a member of the board of the Latin-American Sonic Arts Network (www.redasla.org). For more information see www.rodrigosigal.com.

Eduardo Solis is an important Mexican composer. His pieces were performed in several countries around the world. He currently works at the Conservatorio de las Rosas, Morelia, as teacher of composition.

Szymon Strzelec graduated from Władysław Żeleński Secondary Music School in Kraków in 2011, violin diploma in Marcin Kmieciak’s class. In the same year he took up studies in composition under Zbigniew Bargielski at the Academy of Music in Kraków. Since October 2012 he serves as head of the composition students’ circle “Il Cannone,” oriented mainly on organizing new music concerts and conferences. Strzelec is fascinated by the ideas of formal constructivism and xenharmonic systems. One may call his approach to sound material organization highly “sculptural”; it is indeed strongly influenced by his innate, multi-modal synaesthesia.

Zach Thomas is a composer, improviser, music theorist, and installation artist. He received his MM from the University of Louisville in Spring 2012. There he taught several music theory courses while studying composition with Krzysztof Wolek. In his improvisation he uses software written with MaxMSP to process acoustic sounds in real-time with spectral and granular synthesis. His current research interests include generative music, microtonality, digital signal processing, and computer vision.
Antonio Russek was born in Torreón, Coahuila, in 1954. He is known as a pioneer composer of electronic music. For the past 25 years, he has been professionally involved in the production of music. He has created music for contemporary theatrical pieces, as well as compositions for contemporary dance and concerts, which demonstrate his exploratory and ludic approach. His unbiased use of technology has led Russek to experiment with the generation of virtual sound fields both in installations and sound sculptures and in interdisciplinary shows, in which he has collaborated with visual artists of the highest standing. He has chaired projects for the promotion and diffusion of Mexican music in discs, concerts, lectures, publications, and classes organized in public and private institutions. He has earned several prizes, and his work is often programmed in prestigious festivals in Mexico and abroad.

Maxim Shalygin (http://maximshalygin.com) is a contemporary composer. His compositions include chamber, vocal, symphonic, electro-acoustic music, and music for theater, ballet and film. Shalygin has participated in many competitions internationally. He received honorable mention at the Gaudeamus Competition 2012 for his work Letters to Anna, a symphony for violin solo. The same year his music was selected for the Gesamt project of Lars von Trier. Shalygin was a composer-in-residence in IZOLYATSIA – Platform for Cultural Initiatives (Donetks, Ukraine) and Storioni Festival (Brabant, Netherlands). Shalygin’s works have been performed in festivals such as: Gaudeamus Muziekweek (Netherlands), Sound Ways (Russia), Musical Youth Tribune (Ukraine), GOGOLFEST (Ukraine), Spring Festival (Netherlands), International Forum of Young Music (Ukraine), Music Premieres of the Season (Ukraine), and UNEVEN - mini-festival by Lonneke van Leth (Netherlands). Artists who have performed his works are: vocalists Mamchur Natalia, Rent Rivka; violinists Igor Zavgorodny, Emmy Storms; pianists Anthony Baryshevsky, Tatiana Pavlchuk-Tyshevik, Vitaly Lyman, Anna Ulaieva; and ensembles DoelenKwartet, Nieuw ensemble, Slagwerk Den Haag and Davai Perkus. Shalygin began studying composition seriously at the age of sixteen. In 2004 he trained for one year with Boris Tishchenko at the Nikolai Rimsky-Korsakov St. Petersburg State Conservatory (Russia). He completed his first master’s degree in 2010 at the National Music Academy in Kiev (Ukraine). One year later, in 2011, Shalygin pursued his second master’s degree at the Royal Conservatory of The Hague (Netherlands), where he studied with Cornelia de Bondt and Diderik Wagenaar.

Visa Kuoppala – Nocturnal Debris (2012)
My main concerns with Nocturnal Debris were atmosphere and pacing. I was attempting to create a subtle and sensitive rhythm that, combined with the materials and their development, creates a gentle, impressionistic mood. The piece strives to be inconspicuous and enigmatic, but with a sense of meaningfulness that leaves something lingering in the air after it’s gone.

Xiofu Zhang - Visages peint dans les Opéra de Pékin II (2008)
All the world’s a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts…
(William Shakespeare, As You Like It)

In time-honored Peking opera, there are four main types of roles which follow traditionally fixed patterns for specific types to highlight the disposition and quality in the personages so that the audience may immediately identify them: "sheng" is the positive male role, "dan" is the positive female role, "jing" is a supporting male role with striking character and "chou" is the comedian or clown. Apart from distinguishable vocal tessitura, every type has its telltale facial makeup and decoration pattern (lianpu) that clearly denotes the nature of each character. The composer attempted in this work to revise the set of percussion instruments — the soul of Peking opera music — into the classification of material criterion, i.e. leather, bronze, wood and clavier. These acoustic patterns are an interesting couplet (counterpoint) to the four facial makeup patterns: sheng, dan, jing and chou, as well as the four major vocal patterns in Peking opera: chang (singing), nian (reciting), shuo (speaking voice) and yunbai (rhythmic declamation). Electroacoustic methods are utilized in the transformation and synthesis of various percussion and vocal sounds. A completely new kind of "acoustic facial makeup pattern" is vividly portrayed. Visages peint dans les Opéra Pékin II was a commission of the French government and IMEB, for electroacoustic music in 2007. It was premiered in the Musicaacoustica – Beijing Festival 2008.
6 - CONCERT 1 PROGRAM NOTES (cont’d)

This piece is an electroacoustic miniature, in which musical speech sound material collected from the 2012 elections in Mexico develops. During the miniature, one finds sounds of voices, political speeches, music, movement, “I am # 132,” among others. The work seeks interaction from the personality and behavior of sound with itself and with other sounds, regardless of the sound source.

Vassilis Roupas – Hardcore Zen (2012)
Hardcore Zen is mainly based on sounds and effects from electric guitar which were afterwards processed in order to create an eerie soundscape. The piece was premiered in the Electroacoustic Music Days Festival (island of Kefalonia, Greece). Recently it was performed in an open-air concert during the 3rd Conference of Acoustic Ecology in Athens, Greece.

Francisco Colasanto – Baile (2002)
Baile is a piece that pretends to incorporate to the electro-acoustic language, the sounds and characteristics of rock. The contrabass clarinet is processed in real time, using Max/MSP, augmenting the huge timbre and expressive possibilities of the instrument that result in unexpected sonorities. This piece was composed thanks to the support of the Antorchas Foundation that gave me in 2002 a subsidy for Artistic Creation. Baile’s debut was performed by clarinetist Martin Moore.

Medin Peiron – Study of Forces
This study tries to experiment with sound materials according to their perceptual force. At the same time, these materials are organized in three thematic parts: “Force of the machines,” “Force of the earth,” and “Force of the man.”

Maxim Shalygin – Helios (2014)
This electroacoustic tape piece is written as part of the music for the ballet Odysseus. This music is based on one prerecorded guitar flageolet. I used the sound of a bowed cymbal, as additional material. The rhythm is very simple, almost a steady pulse but always with small changes, as if a stutterer is trying to say something very important.

35 - ARTIST BIOGRAPHIES (cont’d)

Vicente Rojo Cama was born in Mexico City in 1960. He studied electronic music with Pierre Schaeffer and Guy Reibel at the Paris Conservatoire (1979-81) and at the Phonos Studio of Barcelona with Gabriel Brïnčić (1981); he also took classes in computer music with Charles Dodge at Brooklyn College (1985), at the UPIC system in France (1987) and at Stanford University (1994). Between 1982 and 1995, he worked in the studio of Antonio Russek and put together the first concerts of live electronic music in Mexico. To this date, and on account of his interest in other artistic disciplines, Rojo also has collaborated with diverse artists. As a consequence, he co-founded the group Atte. La Dirección, a collective dedicated to multimedia performances and installation (1983-92). Since then, he has collaborated with artists, dancers, video artists and performers in the production and creation of multiple collective pieces, concerts, performances, installations, and expositions. At the same time, he has been developing his personal creative work in the field of digital art, installation, sculpture, graphic design, and, recently, also photography. His works have been presented in Mexico in the Museo de Arte Contemporáneo de Monterrey, and in the Museo de Arte Contemporáneo de Oaxaca. Abroad, he has presented his works in the United States, France, Spain, Venezuela, Cuba, England, and Poland. He has earned prizes, fellowships, and other official tributes both nationally and internationally for his work as composer, graphic designer, and multimedia artist. At present, he is a member of the Sistema Nacional de Creadores (FONCA).

Vassilis Roupas is a founding member of the Hellenic Electroacoustic Music Composers’ Association (HELMCA) and a member of the Hellenic Society for Acoustic Ecology. He lives and works in Athens, Greece.

Donika Rudi is a Kosovar composer. She studied at the Geneva Music Conservatory where she pursued two degrees: instrumental music in the class of Eric Gaudibert and Michael Jarrell and electroacoustics with Rainer Boesch and Luis Naon. She finished her postgraduate studies at the Royal Conservatory of Mons, Belgium, in acousmatic composition in the class of Annette Vande Gorne and Ingrid Drees. Rudi also composed music for plays, films and documentaries. Her compositions have been performed and broadcast throughout Europe. She has served as director of the Electronic Music Center – Noise in Pristina since 2008 and as artistic director of the International Contemporary Music Festival ReMusica in Pristina since 2010.
Piotr Roemer graduated with distinction from the Frédéric Chopin Secondary School of Music in Krakow, where he studied violin with Anna Rychlik. In 2010 he completed bachelor studies in theory of music at the Academy of Music in Krakow, where he wrote his thesis under the tutelage of Krzysztof Droba (diploma with distinction). He continued his studies in theory of music with Malgorzata Janicka-Słysz and received his master’s degree in 2013 (diploma with distinction). In 2013 he completed bachelor studies in composition with Magdalena Długosz (diploma with distinction). He currently continues a composition course with Magdalena Długosz and studies music theory (doctoral studies) with Malgorzata Janicka-Słysz at the same school. Roemer is a winner of the Call for Sounds Composition Competition (Warsaw, 2009). He has presented his music at such festivals as the Warsaw Autumn International Contemporary Music Festival, Audio Art Festival in Krakow, Sound Screen Festival in Bydgoszcz, 5th Wavel Royal Castle at Dusk Summer Music Festival in Krakow and concerts of students of the Academy of Music in Krakow. In 2012, by motion of the Polish Composers’ Union, he was commissioned to write a chamber piece financed by the Ministry of Culture and National Heritage as part of the programme “Collections – priority: Composition commissions.” Roemer is a violinist of the Con Passione Chamber Orchestra. His works have been published as part of short story anthologies of the Replika and Forma publishing houses, in the book Pro Musica Sacra – tom VIII: Word – Sound – Music (Science Edition UPJPII in Krakow, 2010), a magazine of the Academy of Music in Krakow (Theory of Music: Studies, interpretations, archive), the website of the Warsaw Autumn Festival, and in Fahrenheit (an on-line literary periodical). He is an amateur Argentine tango dancer and forms Krakow’s circle of milongueros; he co-organizes tango events. He hones his dancing skills by embracing contact improvisation. He is a co-founder and vice-president (for the academic year 2012-13) of the II Cannone Composition Students’ Research Group of the Academy of Music in Krakow. Roemer received scholarships from the Ministry of Culture and National Heritage (2010), City of Krakow (2010) and Sapere Aude Foundation (2011).

Ursula Meyer-König - die rückseite des spiegels (the back side of the mirror)
The material consists of specific, electronically modified sounds as well as purely synthetic sounds. The starting point of this composition is the “mirror stage” theory as it was formulated by the psychoanalyst Jacques Lacan in 1936. The child, who had previously been symbiotically and harmoniously connected to the mother, one day recognizes itself in the mirror in a moment of “jubilation.” It now identifies itself with something that is simultaneously itself, i.e., identical to it, and an illusion, a fragmented ideal. To the child, it is both familiar and foreign. This creates an inner split, and thus aggression, desire and sorrow. It is on this threshold between inside and outside that an awareness of the “I” develops, the identity, and consequently also language.

Andrew May - Flower (2014)
The title is not quite what it seems: think “Flow-er.” This work is inspired by Laurie Anderson’s recent work Flow, on which the melody and relationship between solo and electronics are loosely based. When I heard it, I started wondering ... how can the flower be flown? Normally I would let such a thought go, but I could not let go of this one. This interactive work uses a number of novel real-time data capture techniques supporting a very simple musical concept.

Piotr Roemer - Poem electroacoustic: Sin palabras (2014)
To a large extent, sounds that were used for the material of the piece were created by myself, and in collaboration with other friends: Maciej Halon, Luke Laxy, Teoniki Rozynek, Martyna Rudyle and Bartosz Saldan. They came from different space-times and had grown longer in their own history. WARNING, SPOILER! The piece can be interpreted as a surreal vision (the lyrical subject), which retold deforms reality, opening spaces previously hidden. The listener can associate the piece with the stream of program music (symphonic poems), and therefore one where nonmusical inspiration, often articulated by the composer, is an initiation of the idea. It can also be traced to - already in a purely musical context - formal systems known since Haydn’s period, and even earlier. The form arranged in this way, trembling in motion and space, describes itself. One can, but one does not need to. Words have different meanings, references, and sounds. Puzzle of meanings. SPOILER END. The project was realized during a one-month residency at the Lab for Electroacoustic Creation, created by Miso Music Portugal.
Mengji Qi was accepted in the National Academy of Chinese Theater Art in 2008 and studied sound recording arts and design. She won a national scholarship. Her electroacoustic work Spectral Color won an honorable mention at the Eighth Electronic Music Composition Competition of MUSICACOUSTICA-Beijing in 2011. In 2012, she was accepted in the Central Conservatory of Music to pursue her master’s degree. She is studying electroacoustic music under Ping Jin. She strives to make electroacoustic music with Chinese characteristics and studies computer music. She participated in the interactive installation program Sound Beijing in the same year. She was the assistant and in charge of the Operational Center and Beijing International New Media Art Work of MUSICACOUSTICA-Beijing since 2012. Her electroacoustic work Echoes of Woodblock from Peking Opera won first prize at the Ninth Electronic Music Composition Competition of MUSICACOUSTICA-Beijing in 2012; it has been performed at the Audio Art Festival in BunkierSztuki (Poland), Hungary, Slovakia and at the International Workshop for Computer Music and Audio Technology Seminar (WOCMAT) in Taiwan. In 2013 she participated in the Computer Music Seminar at the University of Oregon, and got her certificate. Her electroacoustic work Dances with Crystals was premiered at the University of Oregon. She was invited to the International Workshop for Computer Music and Audio Technology in the same year. Her work Autumn for violin and electroacoustic music was commissioned by MUSICACOUSTICA-2014 and garnered praise from composers around the world. At the same time, Jeffrey Stolet from the University of Oregon and French composer Marc Battier hired her as their teaching assistant.

Oleksii Retinskyi (aretinsky@gmail.com) studied at the Tchaikovsky Music College in Simferopol, Ukraine from 2000-2005 (saxophone and oboe); at the National Music Academy of the Ukraine as a composer and music expert. He has performed and presented his work in European and Asian countries. In addition to his work as a composer and musician, he expresses himself in painting.
Emmanuel Ontiveros studied composition in the Escuela de Música of the Universidad de Guanajuato. He has produced instrumental music, electronic music, mixed music, sonic art and cross-over works involving dance, video, and interactive technology. His music has been performed in the United States, Chile, Sweden, and Mexico, at the Festival Internacional Cervantino, Live Performers Meeting, Festival Internacional de Arte Contemporáneo de León, Instrumenta Contemporánea, Foro Internacional de Música Nueva Manuel Enríquez, and Festival de Música Contemporánea Ramiro Guerra. The list of groups which have performed his music includes Arditi Quartet, Ensemble 3, Eastman BroadBand Soloists, Yumenb Paax, Copienciensamble, and Sequenza2Sur. Ontiveros is a founding member of Rorschach 3.0 Ensemble of Electronic Music and Video Art, and of the Collectivo Relativo, a group created with the goal of developing collective cross-over works using video, dance, music, and interactive technologies. Since 2003, he has been contributing to the Festival Cervantino. He also has participated as supporting staff for the Callejón del Ruido. In 2014, he directed the WhiteNoise.Fest [ex nihilo] in the city of Guanajuato.

Medin Peiron, after studying classical piano in Barcelona, investigated the interaction between moving image and music, working with dance and theater companies, and accompanying silent films. His interest in sound phenomena prompted him to study sonology at Hight School of Music in Catalonia (Esmuc) and acousmatic composition with Denis Dufour and Jonathan Prager in Taller de Musics. He is currently teaching at Esdi School of Design, which is part of Ramon Llull University, and acoustics and organology in Taller de Musics.

Elías Puc earned a bachelor of musical arts in composition from the College of Arts Yucatan. He has been a student of Javier Álvarez since 2004. His music is based on acoustic compositions, mixed media, electroacoustic and sound installations. He has performed in China, Panama, Belize, Chile, Mexico, Colombia, the United States, Ecuador, Brazil, Cuba, Uruguay, Spain, among others. Currently he is a fellow in Program Development of Latin American Music, IBERMÚSICAS. He was a fellow of the National Fund for Culture and the Arts (FONCA) and winner of the award “Investment Projects in the Production of National Painting” (CONACULTA) in the “Artificial or Artifice” Project. He received Honorable Mention (2011) for Sonor-Kapsule in the category of acousmatic works and 2nd prize in the Latin American Electroacoustic Composition Competition “Gustavo Becerra Schmidt” organized by The Electroacoustic Community of Chile (CECH) in Santiago. Today, as part of máKinADT, he performs live electronics, setting music involving movement. He is director of SuigenerisLab, a program for young composers.

Szymon Strzelec – Verbigerations (2013)
“Verbigeration” means “pathological symptom of distractedness and/or accelerated thought syndrome resulting in obsessive and meaningless repetition of words and phonemes which are similar to each other only in terms of rhythm and rhyme.” The title corresponds to the intuitive, almost chaotic, process-oriented form of the piece. It is based on the fluid juxtaposition of different variants of similar sound structures as well as fragments of the author’s personal letters, here being completely shattered and deprived of their primal sense. The work was produced in the Studio of Electroacoustic Music of the Academy of Music in Kraków, Poland.

Collective - The Portuguese Electroacoustic Cadavre-Exquis (2014)
The Portuguese music submission for the ICEM/CIME concert in Texas, fall 2014, is a collective work made upon a call to several composer members of our federation, which results in a musical “cadavre-exquis” made like the well-known surrealist game that built up collective art works. As such, in this electroacoustic piece slightly over 20 minutes, there are 9 miniature pieces, by 9 different Portuguese composers. The order of the “embodied” miniatures is as follows [composer’s name, birth, year, duration]: André Castro (1983, 1:48), Carlos Alberto Augusto (1949, 2:59), Pedro Patriocio (1968, 2:56), Simão Costa (1979, 1:04), Filipe Lopes (1981, 2:51), Rui Penha (1981, 1:53), Duarte Dinis Silva (1980, 2:25), Carlos Marcos (1963, 2:53), Carlos Guedes (1968, 2:49). For detailed biographical information about each composer, visit the Portuguese Music Research & Information Centre at www.mic.pt.

Barry Truax - Earth and Steel (2013)
This soundscape composition takes the listener back to a time a century ago when large steel ships were built in enclosed slips, and rich metallic resonances rang out. These larger-than-life sounds reflected the sheer volume of the ships themselves that dwarfed those who were building them. However, just as the piece progresses and ends, these soundscapes now have become increasingly distant memories, only to be re-imagined in museums. Original recordings are from the World Soundscape Project Tape Collection, recorded at a shipyard in Caraquet, New Brunswick in 1973. Sound processing was realized with Soundhack convolution and Chris Rolfe’s MacPod software, with spatialization created by Harmonic Functions’ TiMax2 matrix mixer, marketed by Outboard Inc (UK). Earth and Steel was premiered at the 2013 Acoustic Ecology Symposium at the University of Kent, Chatham, UK, on the grounds of the Royal Naval Dockyards where ships and submarines were built and repaired for many centuries.
Andrew May is best known for innovative and subtle chamber music, some of which involves computer-based agents interacting with human performers. May has performed internationally as a violinist and conductor, specializing in adventurous new music and avant-garde improvisation. He has taught composition and directed the Center for Experimental Music and Intermedia at the University of North Texas since 2005. Born and raised in Chicago, May studied composition with Roger Reynolds, Mel Powell, and Jonathan Berger. His music can be heard on CDCM, SEAMUS, and EMF Media recordings, and his solo CD Imaginary Friends on Ravello Records.

Ursula Meyer-König (u.meyer-koenig@hispeed.ch) lives in Zurich. After a career as a pediatrician, she undertook foundation and media art studies at the HGKZ in Zurich and the FH Aarau, Switzerland, followed by a continuation course in electro-acoustic composition at the Hochschule für Musik in Weinmar, Germany under Prof. Robin Minard. She is currently studying electroacoustic composition under Prof. Gerhard Meier at ZHdK and ICST, Zurich, Switzerland. Her music has been heard at festivals and concerts in Germany, the United States (EMM), Greece (Electroacoustic Music Days, Crete), England and Switzerland (Festival Archipel, Geneva).

Kenn Mouritzen has lived and worked in Vienna since 2007. He has a background in electronic music in Denmark as well as radio productions (montage) and sound design. He holds a master's degree in Electronic Music and Intermedia in Zurich, Switzerland. Recently Kenn’s music has been featured at EMU Festival (Conservatory St. Cecilia, Rome), Noise floor Festival (Stafford, UK, 2012), Musicacustica (Beijing, 2012), Festival Archipel (Geneva, 2013), Monaco Electroacoustique 2013 and Resonance Festival (Cracow, 2013). He is funded by the Danish Agency for Culture (2012, 2014). He won a prize at IMEB’s 33ème Concours Internationaux de Musique et d’art sonore Electroacoustique Bourges in the category music for multimedia for his composition Harajuku (2007).

Jon Christopher Nelson is currently a professor at the University of North Texas where he serves as an associate of CEMI (Center for Experimental Music and Intermedia) and also the director of its operations. Nelson’s electronic music has been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, National Endowment for the Arts, and Fullbright Commission. He is the recipient of Luigi Russolo and Bourges prizes (including the Euphones d’Or prize) and recently was recognized as the recipient of the International Computer Music Association’s 2012 Americas Regional Award. In addition to his electroacoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, Memphis Symphony, Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in-residence at Sweden’s Electronic Music Studios in Stockholm, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels.
Panayiotis Kokoras studied composition with Yannis Ioannides, Henri Kergomard, and classical guitar with Evangelos Asimakopoulos in Athens, Greece. In 1999 he moved to England for postgraduate study at the University of York where he completed his MA and PhD in composition with Tony Myatt. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 500 concerts around the world. His compositions have received 56 distinctions and prizes in international competitions, and have been selected by juries in more than 130 international calls for scores. He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and from 2004 to 2012 he was board member and president. Kokoras' sound compositions develop functional classification and matching sound systems written on what he calls Holophonic Musical Texture. As an educator, Kokoras has taught at the Technological and Educational Institute of Crete and Aristotle University of Thessaloniki (Greece). Since fall 2012 he has been appointed assistant professor at the University of North Texas.

Sviatoslav Krutykov received a BM with Borys Liatoshynsky at the Kyiv Conservatory, where he began experimenting with concrete music and electroacoustics. In 1975, he was carried away with early music. Two of the three ensembles founded by him are still active, one at the Scientists Centre of Ukraine AS and another at the Kyiv Mohyla Academy. Both ensembles play medieval, Renaissance and Ukrainian baroque music. Some instruments are made by him. He is fruitful and creative in cinema music. He often employs both authentic early instruments and electroacoustics. A number of his projects were performed at concerts managed and organized by Alla Zahaikeyvych. Sviatoslav continues working at electroacoustics mainly in neoconcretes (his term). Moreover, he is an artist painting in his own unique techniques.

Visa Kuoppala is a Finnish composer, improviser and field recordist living in London. He is particularly active in the areas of acousmatic composition and electroacoustic improvisation, where he is fascinated with the poetic, emotional and atmospheric qualities of enigmatic or ambiguous sounds. For his improvisation practice he has developed a granular synthesis and feedback-based instrument called Malegra, which he plays both solo and in groups. At present he is working on a PhD in electroacoustic composition at the University of Birmingham under the supervision of Jonty Harrison, towards which he has received funding from the AHRC and the university. He has performed or his works have been performed in Finland, Sweden, Denmark, Russia, England, Northern Ireland, Scotland, the United States, China and Italy.

Oleksii Retinskyi – Africa (2014) This work is based on interviews that German authoress Ruth Weiss recorded in the 1960s in Africa. The sound range of the work composed is exclusively of materials by Ruth Weiss. For my part, I have created this work as a play of different phonemes of speech, voice polyphonic overlays, specific sounds of the recorder, sounds of the environmental and folk African music. The title Africa and the theme of the African people are as a metaphor. It turns away from the locality and the problems of this continent and modulates in the sphere of global colonization and emigration in general.

Marina Fridman – Plynie (Streams) Streams...people as a stream running, changing, emulous life, which is in search of the road surrounded by people who depend on them, intertwining them...but lonely, clinging to the time allotted to him...

Jon Nelson – l’Horloge imaginaire (2002) L’Horloge imaginaire is an 8-channel tape fantasy based upon clock sounds. The source recordings for this work emanate from a wide variety of clocks including the medieval astrological clock in La cathédrale St-Étienne in Bourges, musical clocks of the 19th century, church bells, and clocks of the present day. Exhibiting both ethereal and percussive sonic landscapes, this work presents my interpretation of the sounds we associate with the passage of time. This work was commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) and was realized in their studios in Bourges, France.

James Andean – The Friedman Translations: Translation A This is a work in two contrasting forms: "Translation A" is a work for tape, while "Translation B" is a live work for piano and percussion. The tape version, "Translation A," is composed entirely from a few short passages recorded inside a piano.

Stijn Govaere - Far Bollire Piano Per 8 Minuti (2013) The title of this acousmatic work is a game of words. Translated into English, it would read “Boil slowly for 8 minutes.” A looser translation could be “Boil a piano for 8 minutes.” The inspiration for this work came to me one day cooking, while listening to some piano music on the radio. The contrast of the granular sound of boiling water/oil and the rich, harmonious sounds of the piano appealed to me. As we are boiling the piano (for 8 minutes), the piano sounds are rather dark and at some point melancholic as if it gave up any hope of escaping the boiling oil. The sound sources for this piece comprise recordings of a piano at the studios of Musiques & Recherches (Brussels) and recordings of boiling water/oil and cutlery from my kitchen. Far Bollire Piano Per 8 Minuti received an Honorary Mention at the 2013 International Competition of Electro-acoustic Music "Musica Nova" in Prague (Czech Republic).
Ken Gubler is a musician, software developer and bicycle mechanic. After studying biology at the ETH Zürich he followed with further studies in software engineering and worked as a software developer. His first experiments in electronic music in 1990 were heavily influenced by different wave genres. He played in two bands (System der Dinge, Omega Attraktor) and formed a solo project (kentai). His main interest lies in developing new instruments for new sounds. Since 2013 he studies computer music with Germán Toro Peréz at Zurich University of the Arts.

Jarosław Kapuściński is an intermedia composer and pianist whose work has been presented at New York's MOMA, Zentrum für Kunst und Medientechnologie in Karlsruhe, Museum of Modern Art Palais de Tokyo in Paris, National Reina Sofia Museum in Madrid and many other venues. He has received numerous awards, for instance at the UNESCO Film sur l'Art Festival in Paris in 1992, VideoArt Festival in Locarno in 1992 and 1993, Manifestation Internationale Vidéo et Art Électronique in Montréal in 1993 and International Festival of New Cinema and New Media in Montréal in 2000. Kapuściński's primary interest is creation and performance of works in which musical instruments are used to control multimedia content. He was first trained as a classical pianist and composer at the Chopin Academy of Music in Warsaw and expanded into multimedia at a residency at the Banff Centre for the Arts in Canada (1988) and during doctoral studies at the University of California, San Diego (1992-1997). Kapuściński is actively involved in intermedia education. As of 2008 he is assistant professor of composition and director of the Intermedia Performance Lab at Stanford University. He has taught at McGill University in Montreal, Royal Academy of Arts and Music in The Hague, Art Conservatory and Music Academy in Odense, Conservatory of Music at University of the Pacific and lectured internationally. He has published "Composing with Sounds and Images," an article outlining his intermedia theory.

Konstantinos Karathanasis is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, and Musica Nova. Konstantinos holds a Ph.D. in music composition from the University at Buffalo, and is currently an associate professor of composition and music technology at the University of Oklahoma. More info at: http://music.ou.edu/oukon.
Francisco Colasanto received his master’s degree in electro-acoustic composing in 2004 at the Universidad Nacional de Quilmes (National University of Quilmes). From 1998 to 2006 he was part of the faculty at the Escuela Nacional de Experimentación y Realización Cinemática (National School for Experimentation and Cinematographic Production [ENERC]; www.enerc.gov.ar), at the Laboratorio de Investigación y Producción Musical (Research and Music Production Laboratory [LIPM]; www.lipm.org), at the Centro Cultural “Ricardo Rojas” (Cultural Centre “Ricardo Rojas”; www.roidas.uba.ar), in the Instituto Tecnológico ORT (ORT Technology Institute; http://www.ort.edu.ar/) and at the Instituto Universitario Nacional de Arte (National University Institute of Art [IUNA]; www.iuna.edu.ar). He received two grants from the Ministry of Culture in Spain. The first one was to carry out the course “Électro-Acoustic Music with Computer” (2000) and the second grant was to compose a piece for piano and processes in real time at LIEM Studios, Museo Reina Sofía de Madrid (Queen Sophia Museum), Madrid 2006. He received the Antorchas Foundation Creation (2004) and won the Juan Carlos Paz Award granted by the National Fund for the Arts (2006). His work DUO was one of the four chosen in the Live Electronic Music Competition 2006 at Harvard University Studio for Electro-Acoustic Composition. His work has been performed in main concert halls in Argentina (such as the Golden Hall in the Colon Theatre), United States, Brazil, Belgium, France, Germany, England and Mexico. (www.fcolasanto.com.ar)

Marina Fridman graduated from Kryvyi Rih Regional Musical College as a pianist in 2006, and from the Tchaikovsky Ukrainian National Musical Academy (Kyiv) in 2011 as a composer, studying with professor Lev Kolodub. Marina has won several national and international competitions. She appeared in festivals as a composer, pianist, and performed at the Kiev Music Fest, International Music of Youth Forum, Chamber Music Festival, Fourth Annual Musical Convocation of Polish and Ukrainian Youth and International Publishers’ Forum (Livv), Malta Festival Poznán (Poland), and International Festival of Krakow Composers (Poland). In 2012 she was a free student-composer in the first international masterclasses of New Music Course in Kiev. In 2014 she participated in Gaude Polonia at Krakow Academy of Music, electronic music studio, under the direction of Marek Choloniewski and Michał Pawelek. Since 2010 she has pursued the study of electro-acoustic music with A. Zagaykevych. Marina is the composer of chamber, symphonic, and electro-acoustic music.

Stijn Govaere is a Belgian composer based in Barcelona. He studied harmony, counterpoint, analysis, orchestration and composition in the class of Roland Coryn and acousmatic music composition and spatialized performance at Musiques & Recherches with Annette Vande Gorne. He completed additional studies (seminars, masterclasses, etc.) on sound synthesis and algorithmic composition with Alberto de Campo, Fredrik Olofsson, Sergio Luque, Dan Stowell, Nick Collins and José Manuel Berenguer. His compositional output ranges from acousmatic work to music for instruments with or without live electronics.

Eduardo Solís – Bestuari
I. Murciélago (Bat): This movement is perhaps the most abstract part. It creates contrasts between a jaguar and an electric rooster. II. Gallo eléctrico (Electric Rooster): This movement recreates the rooster in the low register of the bass clarinet. The contrapuntal basis of fagots evokes the sound of the tesla coil, the feeling of an electric sunrise.

Lina Bautista – Gems
Gems is a composition made with analog synthesis as a source and processed digitally to produce glitches and determine the structure that goes between the digital errors and rhythmical and melodic parts.

Fruits and music have a lot in common. Both can be vividly colorful and structurally geometric, but even in most formal settings they are never purely abstract. Music is anchored in the body and its emotions, while fruit evokes associations of taste and smell. Their expression is intense yet effortless. Even the simplest melodies or commonest of berries can be intense and... sensuous. A perfect couple for an intermediary dance. The work was produced with generous technical assistance and collaborative input from John Edmark.

Françoise Barrière/Clarisse Clozier – Hera Acedia (2014)
In my musical cycle on the seven deadly sins, begun in 2009 with Hera Ira (Anger), and pursued in 2010 with Hera Luxuria (Luxury), I realized between 2012 and 2014 this piece where Hera, this time, is reached by aedea. Acedia is understood to be a disease of the soul which is described from the fifth century as a monastic vice; its laic side will be called laziness and the artistic one melancholy. This state is characterized by a lethargic exhaustion, of dejection and sadness, but it provokes paradoxically states of anxiety, agitation, physical and mental restlessness. I first composed the electroacoustic part, then the score for Clarisse Clozier who takes back on stage this new appearance of Hera. The vocal part expresses the moods of this young and restless human being, her sufferings, her hallucinations, her dejection from which she does not find an exit. The vocal part is closely linked to the electroacoustics that draws the horizon and the texture of her internal world, her thoughts and her memory tracks. The association of images in the music provides another view of the agenies of Hera. Her perception of form and matter is vague, indistinct, and disturbed in the intrinsic visions that assail her. It attracts her or pushes her away, drives her into the aedea which devours her. From these vague representations will emerge significant images which will perhaps guide her toward a return to the principles of reason. The work is built in three parts; we will hear the first one tonight. The work was realized in the ICST of Zurich (Switzerland) and in the personal studio of the author. Thanks to Germán Toro Pérez (director of ICST who commissioned the work), Johannes Schuett (who assisted her in the studio in Zurich), Jean-Claude Le Duc and Roger Cochini (who assisted her in her personal studio in Bourges), and Amel Attmane and Jean-Marc Finck (for their help in the realization of a visual sequence).
Johannes Ylipää - Cosmos Shrugged (2013)
This autobiographical work comprises all the things I've loved so far: symmetric interval stacks, selfsimilar sound structures, just and equal temperament, gestural control... All imposed onto a puristic use of only a sine wave and white noise as sources. With the usage of complex systems, these basic components are built by means of additive synthesis to reveal the essence of the structure itself. Within the limits of space-time, one can find one's own expression. Cosmos Shrugged is dedicated to my parents and to Sofi.

Sviatoslav Krutykov – Nonexistent Civilizations Chronicles
This piece used the works of Serhiy Zvenihorodsky, a young yet dead artist from Poltava. Vyacheslav Viliiantsev, my former student (now a lecturer in philosophy science at NaUKMA), showed me his friend's works to make an audiovideo project in memory of Serhiy Zvenihorodsky. I realized the many prospective layers the material had which enabled me to write SMüsique, a work which Vyacheslav made a video. “The Sound of Music” was the name of the work. There is no time in which our ideas are pure enough to exist in a world.
Françoise Barrière studied classical piano at the Conservatoire de Versailles and harmony and counterpoint at the Conservatoire National Supérieur de Musique, Paris. She also studied at Service de la Recherche, ORTF and ethnomusicology at the École Pratique de Hautes Études. In 1970, she founded in collaboration with Christian Clozier, the Groupe de Musique Expérimentale de Bourges (then called the International Institute of Electroacoustic Music of Bourges) that they co-directed until its closing in 2011. She organized the Festival Synthèse, the Bourges International Competitions and was the director of the magazine *Faire* (edition GMEB, 1971-1975). She is manager of the company Mnémoseyne Musique Media that publishes the CDs of Cultures Electroniques, a collection devoted to the laureates of the Bourges Electroacoustic Music Competitions, and the CDs of Chrysopea Electronique, a collection devoted to works realized in the Bourges studios, as well as the annual volumes of the works of the International Academy of Electroacoustic Music. A founding member of the International Confederation of Electroacoustic Music (ICEM), she was president of ICEM between 2005 and 2010. She has written articles on electroacoustic music in various books and reviews. Her works include electroacoustic music as well as electroacoustic music with instruments. Since 2007 she has composed multimedia pieces, particularly including recitation/vocal performance on stage, images and electroacoustic parts in her series on the seven sins. Her work is performed worldwide in numerous festivals, concerts and on national radio networks.

Lina Bautista studied music and sound creation in Bogotá, Colombia. In 2010 she moved to Barcelona; she studied musical composition with contemporary technologies at Pompeu Fabra University and the master’s degree in sound art at Barcelona University. She participated in the 7th Sound and Music Computing Conference, in Live Coding Festival in Karlsruhe, and others. She is currently an active member of Sons de Barcelona and Orquesta del Caos. Wang Chi is a composer and performer from China. Chi enjoys making music and intermedia art that involve Computer Human Interaction (CHI). Her current research and composition interests include data-driven instruments and sound design. Chi’s compositions have been performed internationally, including TaiHei Concert (2009), Future Music Oregon Concerts (2009, 2010, 2011), Music Today Festival (2011), Musicacoustica in Beijing (2011, 2012, 2013), Kyma International Sound Symposium (2012, 2013, 2014) and WOCMAT in Tarot (2013). Chi is also the active translator for electronic music related books. Chi is the first translator of Electronic Music Interactive (simplified Chinese) and Kyma and the SOS Disco Club. Chi received her master’s degree in intermedia music technology from the University of Oregon and previously graduated with a BE in electronic engineering focusing on architecture, acoustics and psychoacoustics from Ocean University of China. Chi is currently pursuing her DMA in music performance with an emphasis on data-driven instruments.

15 - CONCERT 3 PROGRAM NOTES (cont’d)

Annette Vande Gorne - Combattimento (2007)
Chorus of women from Act II of the acoustic opera *Yawar Fiesta* with libretto by Werner Lambersy and featuring soprano Françoise Vanhecke and contraltos Fadila Figuidi and Annette Vande Gorne.

Space, written and performed, is it a factor of expression, of dramatization... Music? Opera? Although the project has no singer on stage, which is human and silent, a majority of the sound material is derived from the voice. Not an electroacoustic work (with its research on materials and abstract composition), but the dramatization of a text by, among others, spatial placement and spatial figures. The libretto, written in an incantatory fashion and possessing the ritual of an ancient tragedy, proposes combative duels that inhabit us, fights between civilizations symbolized by an eagle and a bull in an Andean village. This is one example of the attraction between desire and brute force. In the chorus of bourgeois women in Act II, the dramatic singing and lyricism are gradually imposed as obviously inevitable. The result is a hybrid compositional style that combines space, harmonic colors and morphologies. *Combattimento* was composed in the studio Metamorphoses d’Orphée at Musiques & Recherches, Ohain (Belgium). It was premiered at the L’Espace su Son festival at the Théâtre Marni in Brussels on October 17, 2007.

*Chœur II*
Taureau, nous quitterons pour toi l’habit de lumière,
car la génisse de l’aube, nous l’avons entendu gémir sous les coups de ta tunique,
et le lait de tes reins,
nous l’avons vu fumer dans les vallées brumeuses du matin;
ton piétinement de sabot,
nous en avons nourri nos âmes;
nous rêvons aux verges nocturnes du mystère;
voici que nous brossterons, du gant de crin de nos cris, ton courage.
Cela, pour que luise l’obscur
et soit peigné et présentable le poème
à la robe revêche et rude de ta vitalité.
Javier Álvarez Fuentes is a Mexican composer known for creating works that combine a variety of international musical styles and traditions that often utilize unusual instruments and new music technologies. According to composer John Adams, "the music of Javier Álvarez reveals influences of popular cultures that go beyond the borders of our own time and place." Álvarez is one of the best-known Mexican composers of his generation and many of the works in his prolific oeuvre combine music technology with diverse instruments and influences from around the world.

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

Elizabeth Anderson’s music has been performed in international venues for over twenty years. It is the fascination with space that is among her primary motivations for choosing to compose with electroacoustic techniques. She completed her initial musical training in the United States. She subsequently earned degrees in electroacoustic composition at the Conservatoire Royal de Mons (Belgium) with Annette Vande Gorne in 1994 and 1998 respectively as well as a doctorate in electroacoustic composition with Denis Smalley at City University London. Anderson developed a complete curriculum for electroacoustic composition at the Académie de Soignies (Belgium) from 1994 to 2002. In 2003, she joined the department of electroacoustic composition at the Royal Conservatory of Mons.

Dimitris Bakas studied composition with Theodore Antoniou. In 2004 he moved to London for further studies in composition at Goldsmiths, University of London (master's and Ph.D.) under the supervision of Roger Redgate. Between 2009 and 2011 he was a shortlisted composer at the Sound and Music Conference. His music has been performed in the UK, Greece and the United States and he has successfully participated in competitions, workshops, conferences and residencies worldwide. Between 2010 and 2011 Dimitris was a postdoctoral researcher at Columbia University in New York under by Tristan Murail.
Thursday, October 2, MEIT

2:30 pm .........................................................Germán Toro Pérez (Switzerland)
Ongoing Research at ICST (via Skype)

3:30 pm ..............................................................Krzysztof Wolek (Poland)
Bouncing

4:30 pm ..............................................................Gonzalo Biffarella/Gustavo Alcaraz/
Julio Catalano (Argentina)
Telematic Event: Gesture, memory and society
Andrew May, electric violin • Kourtney Newton, cello
Joel Auringer, bass clarinet • Toshiro Chun, trumpet
David Fallerman, piano • Seth Shafer, live electronics

Friday, October 3, MEIT

2:30 pm ..............................................................James Andean (Finland)
New and Recent Online Resources for Acousmatic Music

3:00 pm ..............................................................Panayiotis Kokoras (Greece/UNT/United States)
Sense: An Electroacoustic Composition for Surround Sound
and Tactile Transducers

3:30 pm ..............................................................Jarosław Kapuściński (Poland)
Re-performing the World in Internet Time

Saturday, October 4, MEIT

2:00 pm ..............................................................Jean-François Denis (Canada)
Electroacoustic On-Demand Streaming Service

2:30 pm ..............................................................Françoise Barrière (France)
Ongoing Research at ICST (via Skype)

3:00 pm ..............................................................Francisco Colasanto (Mexico)
CMMAS Studio Report

3:30 pm ..............................................................Marek Chołoniewski (Poland)
GPS Art and Brain Network

17 - CONCERT 4 - Saturday, Oct. 4, 8:00 pm, Voertman Hall

Soul Hermit.........................................................Wang Chi (China)
interactive KYMA and Leap • 5:00

Violins of Summer (2013) .....................Konstantinos Karathanasis (b. 1975; Greece)
stereo electroacoustic • 5:28

Solar Winds...and Beyond (2012/2014) ...........Elizabeth Anderson (b. 1960; USA/
Belgium)
8-channel electroacoustic • 9:35 + 8:00

Arguro (2009) ..................................................Krzysztof Wolek (b. 1976; Poland)
Veronica Mascaro, flutes • interactive electronics • 11:18

Emotion Machine (2012) .........................Donika Rudi (b. 1982; Belgium)
stereo electroacoustic • 5:00

--Intermission--

Sense (2014) .............................................Panayiotis Kokoras (b. 1974; Greece/UNT/United States)
stereo electroacoustic • 8:22

Kontinuum ...................................................Ken Gubler (b. 1972; Switzerland)
stereo electroacoustic • 7:41

Brain in pulse (2012) ...................................Rodrigo Sigal (b. 1971; Mexico)
stereo electroacoustic • 7:20

Waves for brainwaves (2014) .....................Marek Chołoniewski (b. 1953; Poland)
4-channel electroacoustic • 5:00

Mo-du-lo ...........................................Kenn Mouritzen (b. 1972; Denmark/Switzerland)
stereo electroacoustic • 8:00

Cactus Geometries -
Dorcoba Aureispina (2002) .........................Javier Álvarez (b. 1956; Mexico)
stereo electroacoustic • 4:43
Wang Chi - Soul Hermit

Soul Hermit is a multichannel interactive performance for the Leap Motion controller customized software and the Kyma sound synthesis system. The Leap Motion reports various data streams. In this composition, the composer generates data using hand and finger positions in 3D space, distance between two hands and two fingers, then uses this data to modify synthesized and recorded sounds and to process a video. Therefore, the interactive composition is performed with two hands’ real-time actions. The hands’ movements in the air and musical expression as well as real-time processing video create a mysterious yet lively intermedia experience.

Konstantinos Karathanasis - Violins of Summer (2013)

This piece was inspired by a short poem by Yannis Ritsos (my translation):

Cicadas are thousands of little violins with wings
they make wooden sounds for they miss their bow
the summer knocks their belly with its finger.

These knocks are later translated – little hammers pounding on a soft void.

The piece is the last part of a triptych inspired by Mediterranean themes. It was a finalist in the 2013 Musica Nova Competition in Prague, Czech Republic. It was made possible with partial support from the Research Council of the University of Oklahoma.

Elizabeth Anderson – Solar Winds...and Beyond (2012/2014)

The idea to present Solar Winds near the end of 2012 sprang from a desire to honor the astronomers of the ancient Mayan culture and their worship of the Sun at a time that marks the completion of one Mesoamerican Long Count calendar and the beginning of another. After an initial examination of several astronomical events, my interest centered on the relationship that solar winds (streams of charged particles emanating from the sun) might have with the earth’s magnetosphere. According to James Dungey’s (1923) open magnetosphere model, interplanetary field lines, which emanate from the sun and are carried by solar winds, connect indeed with earth’s magnetic field lines when they strike the earth’s magnetosphere. I found this model to offer an intriguing starting point for the sonorization of these non-sounding events via the acousmatic medium. Solar Winds incorporates acoustic translations of electromagnetic phenomena that are produced by the earth as well as other astronomical phenomena, and constitutes an imaginary celestial aural journey from the perspective of the listener who is earth. This piece was realized in 2012 at the Metamophoses d’Orphée studio of Musiques & Recherches in Oahin (Belgium) and was premiered on October 27, 2012 during the 8th festival Visiones Sonoras organized by the Centro Mexicano para la Musica y las Artes Sonoras (CMMAS) in the Auditorio de la Unidad Académica Cultural of the UNAM Campus Morelia (Mexico). The piece was commissioned by Musiques & Recherches. Solar Winds was composed with support from the Fédération Wallonie-Bruxelles (Direction générale de la culture, Service de la musique), Thanks to David Baltuch, Alexis Bolley, Rodrigo Sigal, and Annette Vande Gorne.

Krzysztof Wolek/Zach Thomas - Bouncing (2013)

Bouncing is an interactive audio-visual installation. It uses a Kinect controller to project an avatar of the user inside of a virtual room which is, in a way, a reflection of the space the user is standing in. Collisions with the bouncing objects inside of the virtual room give the sound feedback and help to create a sound composition in a 4-channel surround space, thus blending virtual and actual space. The project is realized bridging four different applications of which Max 6 is a central component. A separate application communicates skeleton tracking information to the Max/MSP/Jitter programming environment, which then renders the visual 3D world and sends the interaction data to a software sampler. Each moving element of the virtual world is assigned a unique sound identity allowing the user to easily locate the virtual events within the physical space. Different modes of operation allow various methods of user interaction ranging from purely observational to actively controlling the environment. This is achieved by providing the user with control over the gravitational forces of the virtual world and thus pulling or pushing objects around the space. This gives the participant control over the sonic and visual aspects of the installation. The created environment allows users to fully engage in the creative process and culminates in creation of an engaging and rich musical experience.

Ujif notfound – RECT_STRUCT: emotions/algorithms (2011)

RECT_STRUCT is an interactive system of kinetic connection between man and the software environment. RECT_STRUCT has its own behavioral mechanism that nevertheless responds to the impact from the outside, interpreting the effect and introducing it into its own algorithm. Generation of an audio stream is based on the relationship’s rectangular oscillators with the rhythmic patterns of binary code. The video stream generation is based on many parameters of the general algorithm. The system is in close connection with the whole system is rigidly structured and generates an “infinite” variety of options, possible combinations of elements of the algorithm at each new start and over time. The behavioral mechanism of RECT_STRUCT is characterized by a number of states: standby – scanning – interpretation in the standby mode when the system is at rest. Upon detection of the angular excitations, the system scans the installation space, highlighting the main kinetic parameters, then interpreting and implementing them in the algorithm RECT_STRUCT.

TELEMATIC EVENT

Gonzalo Biffarella, Gustavo Alcaraz, Julio Catalano – Gesture, memory and society

This trio of composers was formed in 2010. It is focused on designing and programming interactive gestual controlled instruments. These instruments are the basic tools used in each musical composition. The group has developed different projects around the concept of memory. By investigating social and political reality in Latin American contexts the composers generate data bases. These provide the fundamental materials for soundworks that construct relations between reference materials, direct testimonies and digital re-elaborations. All of these materials are captured in sound and multimedia art works, with both determined and improvised structures.
Marek Choloniewski – Rhizome (2009)

*Rhizome* interactive installation refers to the philosophy of Gilles Deleuze. The installation was exhibited for the first time in the premises of an old power plant Arsenal Gallery in Bialystok, from July to September 2013. The installation refers to the concept of multi-layer structure of illusory places and events memory, excerpts, which are the basic elements of audiovisual projection created live (simultaneous synchronization of 4 video layers and 6 audio tracks). Original text of Gilles Deleuze’s concept in French is processed by multiple loop translations into Polish and French, back and forth forming metalanguage text material. Individual graphic and sound structures are created live by the audience depending on the location and speed of movement in each room, creating a buildup and dissection of complex and constantly changing audiovisual complex structures. Empty spaces freeze and come to life in an anonymous and silenced structure retained in anticipation of the next visitor.

Jaroslaw Kapusinski - Possible Bird (2013)

Possible Bird offers viewers a frame to contemplate the poetic dance within ordinary instances of the world. The visual material was shot with a fixed camera positioned at different vantage points in a small area of Tokyo Shiodome. Videos showing a modern metropolis and its inhabitants were re-edited into a three-screen projection and re-contextualized by 8-channel sound. Hitomi Nakamura performed all of the musical parts on a hichiriki, a Japanese oboe from the medieval tradition of imperial court music gagaku. In the performance version the principal part is performed live. The introspective music and immobile frame establish a sense of waiting. At any moment something unexpected can happen, however ordinary or unusual; a train may appear from behind a skyscraper, a passerby may lose a key, or a ribbon tied to a parked bicycle may wave in the wind while passing clouds change the light patterns on the ground. Composing Possible Bird consisted largely of correlating space and time aspects of the material. For example, the little ribbon instance appears as motion in space but it is the time shift between three projections and their differential that brings that motion to our attention. The movement is engraved in time but to perceive its shape against a "grid," three independent slowly pulsating hichiriki parts are spatialized around the viewer.

As a companion to *Solar Winds*, the octophonic electroacoustic work ... and Beyond explores the cosmos beyond our immediate imagination. What universe lies beyond the limits of our imagination? What kind of phenomena would occur in this universe? Would they be the result of pure chance or destiny? What would then be the nature of this destiny? Describing such an environment necessitates that the composer imagine the unimaginable and that the listener accept it. ... and Beyond incorporates acoustic translations of astronomical phenomena and proposes an imaginary celestial aural journey from the perspective of the listener who voyages beyond the limit of our heliosphere and explores interstellar space. ... and Beyond was realized in 2014 at the Métamorphoses d’Orphée studio of Musiques & Recherches in Ohain (Belgium). Thanks to David Baltuch and Annette Vande Gorne.

Krzysztof Wolek - Arguro (2009)

Arguro is written for flute(s) and live electronics The word “arguro” is derived from an Indo-European word and can be translated as “silver, or generally a shining metal.” It also can be related to the Sanskrit word “arjuna” meaning “light.” The title refers to the material that modern flutes are most commonly made from. Silver itself has the highest electrical conductivity of any element, therefore the word seems to perfectly reflect the nature of the work. Arguro was commissioned by the Society of Composers, Inc, and the American Society of Composers, Authors and Publishers in 2009.


The only sound source of the work is the human voice that speaks, cries, shouts, and sings. Emotional crisis. Explosion, anger, surprise. Tension. Different images that come and go, approach, leave, deform and transform quickly and conceivably. Each image shows/expresses an emotion but, in the end, all are connected, sometimes also parallel, followed by a mass, number of layers, memories, from the past to the present, then from the present to the future. Schizophrenia. Hysteria. Madness. Fear. It is a machine, which produces emotion, a mechanism in destruction.

Panayiotis Kokoras - Sense (2014)

Sense for electroacoustic sounds was composed at the CEMI Studios at the University of North Texas. The main theme of the piece is water as a sound object but also as a force and material that affects other sounding objects. In the piece, I mainly used procedural audio techniques, music information retrieval tools, and traditional audio editing techniques. It is a story of a man pouring liquor into a glass.

Ken Gubler - Kontinuum

In Kontinuum only sounds generated by an additive synthesis instrument are used. This instrument was programmed in NI Reaktor and consists of many sine- and band-pass filtered noise generators whose pitches can be tuned in different ways. An important aspect is the possibility to dynamically morph between sound presets. The sounds were generated while playing with the instrument, then arranged and mixed in Ableton Live without any further sound processing. The intention was to connect different spectra in a way to create a sound continuum.
Rodrigo Sigal - Brain in pulse (2012)
This piece uses looping structures to generate a pulse that we can’t grasp until the patterns are evident. Those evidences are subtle and useful to connect levels of information. The piece aims to vary pulse within defined spectral areas and by repetitions where elements are superimposed; therefore musical functions can be shared. www.rodrigosigal.com

Marek Choloniewski - Waves for brainwaves (2014)
This piece uses brainwaves and electromagnetic double sub-sensors extracting sounds of a brain and small electronic devices with their discrete electromagnetic potential. The performance uses MindWave Mobile by Neurosky and an electromagnetic sensor by the author.

Kenn Mouritzen - Mo-du-lo
Metal-tree; near-algorithmic microcomposition, multilocal, kinetic. Metal recordings by Johannes Schütt are used as a departure point to unfold qualities and potential of the material. I put more accent on the kinetic potential of the metal composites than on inherent spectral qualities. The piece has three parts, and like a triptych it treats the material like variations; for the listener it is obvious there is the same reference, technique and sound in all parts, but in truth it is like a fairy tale: 1 door, 3 different bifurcations or fabulations, 3 situations. Or maybe in fact it is the other way around?

In this work I chose a few of my favorite cacti as musical metaphors for five possible sonic topologies. During the composition of the work, their capricious and voluptuous geometry served me as a model to invent virtual spaces, fluxes, impacts, variable symmetries, landscapes, whirlwinds and sonic trajectories, while specifics regarding their properties provided the context for more anecdotal images.