

Schloss Leuk

21-25 Mai 2015

Ars Electronica Selection 2015 (Call for acousmatic works)

Marc Ainger - Shatter

Marc Ainger is a sound artist and composer whose work has been performed throughout the world, including the American Film Institute, the KlangArts festival, Gageego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, Streb, the New Circus, and Late Night with David Letterman. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova, Meet the Composer, the Esperia Foundation, and the Ohio Arts Council. As a sound designer he has worked with the Los Angeles Philharmonic, the Olympic Arts Festival, Pacific Coast Soundworks, and Waveframe, among others.

Program Notes for Shatter

Shatter hyper-navigates a series of environments, some of which are real, some of which are imagined. There is, of course, an ambiguity between the real and the imagine, the synthesized and the concrète. Shatter was created using MAX and Csound.

Alfredo Ardía – Uno Alfredo Ardía – Due

Alfredo Ardía

Class 1989, I studied at LEMS (Pesaro, IT) and at CMT (Helsinki, FI). My work is focused on sound and its relation and interaction with other elements in the audio-video, performance and sound art fields, aimed to a language encoding. I am interested in equilibrium, synchronism and its perception, and inspired by the beauty of the physics of waves.

Processi

Processi is a series of processes which explore the nature of elementary sound entities. It started as observation of sound behaviors with an experimental approach focused on perception of wave interference, superposition, phase influence, resonance and other acoustic phenomena. During these listening sessions I got more and more fascinated by these processes so that I started to think about it as a series of compositions which structure and gestures were slowly revealed within my brain by the sound itself. These processes are generated by a computer so that time is not a fixed parameter and different versions (shorter or longer) of the same process can exist.

Due [Processo #2]

duration: any

The combination of two compound tones, under the proper conditions, can cause two particular phenomena. Firstly, when the two tones have slightly different frequencies beats phenomenon occurs, resulting in a sound which amplitude is periodically modulated at a speed equal to the difference between the two frequencies. Secondly, when this difference is too high to produce beats, combinational tones occur. These are additional tones, created in our auditory system, which frequencies are equal to the difference and the sum of the frequencies of the original tones. Due (in English Two [Process #2]) is composed by two sine waves which frequencies slowly move away, until one is the double of the other. During this process, the wave's superposition produce acoustic interferences and sound illusions, caused by beats and resultant tones, adding more components to the composition than what the composer really generates. The structure of Due is somehow composed in our brain by the sound itself.

Uno [Processo #1]

duration: any

Uno (in English One [Process #1]) is inspired by the nature of impulse and white noise. Ideally, an impulse is a micro-temporal sound entity with an infinite period which can stimulate the full audible spectrum. Millions of impulses rapidly reproduced in a random sequence create a white noise. Ideally, a white noise is an entity which include equally and simultaneously all the audible spectrum. I like to think about impulse and white noise as the two extremes of the same sound entity, as the maximum and minimum manifestation in the temporal and spectral dimensions. This composition is a process of accumulation, growth and multiplication of the number of impulses reproduced till the creation of a white noise.

Note. Even if the composition has been conceived for system with a large number of speakers, it can be reproduced in any configurations.

Marie-Hélène Breault and Martin Bédard - Replica

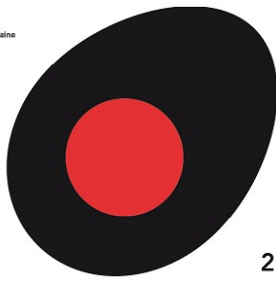
Marie-Hélène Breault

Very active in the interpretation of contemporary music, flutist Marie-Hélène Breault occurred with the Contemporary Music Society of Quebec (SMCQ), the Ensemble contemporain de Montreal (ECM) and in the many events of Innovations en concert, codes d'accès and Jeunesses musicales du Canada. She has given concerts abroad and has participated in several creations of Canadian and international composers. Since September 2008 she is the artistic director of Error Type 27 (E27), an organization dedicated to contemporary art in the region of Quebec (Canada). She has received grants from the Canada Council and the Conseil des arts et des lettres du Québec and received first prize for his interpretation of Kathinkas Gesang als Luzifers Requiem during the Stockhausen-Kurse Kürten 2006. Alongside his career in interpretation, she pursued doctoral studies in musicology at the University of Montreal under the direction of Michel Duchesneau and Caroline Traube.

Martin Bédard

He graduated in instrumental composition from the University Laval (Quebec, Canada). Following a course of five years with the composer Yves Daoust and André Fecteau, he graduated with the high distinction from the Conservatory of Music of Montreal in electroacoustic composition. He recently completed a PhD in electroacoustic composition at the University of Montreal with the composer Robert Normandeau. His works have been presented in more than 50 national and international events and festivals. He is the winner or finalist of eleven international competitions. Including an "Award of distinctions" at the 2010 Ars Electronica competition and first prize for his play "Champs de fouilles (Excavations)" Computer Space in 2010 in Bulgaria and the latest edition of the International Electroacoustic Music Contest 2009 in Brazil. He is a member of the artistic committee of RÉSEAUX. Besides his activities as a composer, he teaches aural perception, composition and analysis of electroacoustic music at the Music Conservatory of Montreal and electroacoustic composition at the University of Montreal as a lecturer.

The **Replica** project is implied by existential opposition between continuity and transformation contained in the maxim "eadem mutata resurgo" or "I rise again changed but the same". The piece is realized only from flute sounds, mostly from the instrumentalist old records and new materials generated during a first instrumental writing. Replication of these materials by a second media ecriture created various parts in which are interpreted first, the instrument (flute) and its expressive potential, and secondly, the instrumentalist and its history. Replica in the dichotomous relationship between continuity and transformation is divided into four compositional methods: the contrast between the pure instrumental sound and its reconstructed, the design of new materials from old recordings, the gradual transformation of motivic cells and sonic objects based on repetition and the duplication of the instrumental field to the electroacoustic media (transcription and material development). On the way to instrumental utopia, the project took the form of an acousmatic piece.



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Michael Fuchsmann - Consolation

Michael Fuchsmann is a Russian composer, musicologist, arranger, teacher and performer (piano, keyboards, violin). He was born in 1964 in Rostov-on-Don. It was the Rostov State Rakhmaninov Conservatory (RSRC) where he was graduated from and later has got a postgraduate course under supervision of Prof. Vitaly S. Khodosch (composition). Later M. Fuchsmann also studied as a musicologist under Prof. Tatyana V. Frantova and have taken his Ph. D. degree in Art Criticism in 2002. The works of M. Fuchsmann are executed mostly by Russian musicians including Russian folk instruments orchestra «Don» (Rostov-on-Don), «Studio for New Music» (Moscow), «Moscow Contemporary Music Ensemble», «eNsemble» (St.-Petersburg), «Capriccio», pianists Mikhail Dubov, Sofia Bugayan, extreme vocalist Boris Filanovsky, violinist Evgenia Linskaya and others.

The original title of the work in Russian is: «Утешиться: явление ангела 317885 доктору 119104». The word "утешиться" is the old Russian one with meaning "console yourselves"; the following part is "Appearance of Angel 317885 to Doctor 119104". Josef Mengele was a German doctor called "The Angel of Death" by Auschwitz prisoners. 317885 was his SS number. The prisoner number 119104 in Auschwitz was Victor Frankl. His early psychological researches and practice were aimed to prevent suicides, and the same he did while being in Auschwitz as a prisoner due to his Jewish origin. V. Frankl founded logotherapy with a view to help humans in their searches for meaning of their lives. In this context the interpretation this "consolation" after Mengele might be read as "the death to take the suffering away". As to Frankl the deepest sense of human existence is suffering, which calls him (her) for individual meaning to suffer for. Personally two doctors did not know each other. However it is natural to imagine their extramural (by means of their activity) discussion on human philosophy, ethics and psychology problems. "Appearance..." is based on several sound symbols, which express this "discussion". They are: Tone Bb0 (1) as acronym of "Zyklon B" (the gas used to kill the humans in Auschwitz). White noise is a symbol of destruction, death, entropy. While being filtered it sometimes sounds like a stream of gas. Horst Wessel's song (actually only the lyrics is written by him) is a symbol of Nazis and their activity. Oifn pripechek is a Jewish song. Its lyrics is about the study in Jewish traditional school... however "pripechek" is something near / a part of oven, fire; in my work, at the context of Auschwitz - crematorium). This song is used as a symbol of Jews in the evident way. In three different covert ways (too complicated to describe in the letter) the melody is hidden in three sets of structures, which signify "Magen David" ("hexagram, the compound of two equilateral triangle"). MD is well known Jewish symbol (however used also before them). In "Appearance..." MD is the symbol of human life as a school where the meaning is a subject to examine. It is a symbol of Jewish spirit of interpretation and search for hidden correlations in the universe and human writings. MD is also a label used in Auschwitz to mark Jewish prisoners. Feuerzauber is the quotation from R. Wagner's "Walkuere"... and Wagner is also known as the author of "Das Judentum in der Musik". In "Appearance..." this orchestral quotation is a sign for a propagandistic trick to use the sonorous names for not that sonorous things. In "Appearance..." in various ways these symbols are used not only for sound-depiction or for demonstration of human evolution in his (her) psychological self-awareness in the camp (shock - apathy - search for meaning). These symbols are organized in such structures, which progression from continuous syncretic forms to discrete and "pure" ones might be understood as an icon of rational search of meaning.

Stijn Govaere - far bollire piano per 8 minuti Stijn Govaere - Glass

Stijn Govaere (1971) is a Belgian composer based in Auckland (NZ). He studied harmony, counterpoint, analysis, orchestration and composition in the class of Roland Coryn at the Royal Conservatory of Ghent and Acousmatic Music Composition and Spatialised performance at Musiques & Recherches with Annette vande Gorne. Additional studies (seminars, master classes, etc.) on sound synthesis and algorithmic composition with Alberto de Campo, Fredrik Olofsson, Sergio Luque, Dan Stowell, Nick Collins, José Manuel Berenguer. His compositional output ranges from electroacoustic work to music for instruments with or without live electronics. His music has been performed across Europe and North America at venues and festivals such as: The New York City Electroacoustic Music Festival, The San Francisco Tape Music Festival, Festival of Contemporary Experimental Music and Sound Art "Audiograf" (Oxford, UK), Électrobelge (Brussels), Festival Acousmatique International "L'Espace du Son" (Brussels), Académie Royale des sciences, des lettres & des beaux-arts de Belgique (Brussels), Festival Mixtur (Barcelona), Phonos Foundation (Barcelona), Hangar.org (Barcelona), La Orquesta del Caos (Barcelona), Centre de Cultura Contemporània de Barcelona (CCCB), Festival AETYB Barcelona (Spanish Tuba and Euphonium Association), Hungarian Culture Centre, 40th International Computer Music Conference (Athens, Greece), Festival LEMATS (Sevilla), INTERNATIONAL CONFEDERATION OF ELECTROACOUSTIC MUSIC - CIME / ICEM Festival and Conference, University of North Texas, Denton Texas and the 7th international FKL symposium on soundscape CASTELLO DI BESENO, Besenello (TN), ITALY.

"far bollire piano per 8 minuti" (stereo, duration 8'04")

The title of this acousmatic work is a game of words. Translated into English that would read "Boil slowly for 8 minutes", a looser translation could be "Boil a piano for 8 minutes". A piano and boiling water, two very familiar sounds but with no association to each other. The contrast of the granular sound of boiling water and the rich, harmonious sounds of the piano appealed to me. Bringing these together into a meaningful piece was the goal. Piano recorded at the studios of Musiques & Recherches (Brussels) and boiling water/oil and cutlery from my kitchen.

"Glass" (stereo, duration 13' 44")

Making a wine glass "sing" is a common pastime after finishing a nice dinner. The eerie, macabre sound quality of a "singing wine glass" has always fascinated me. For this acousmatic piece "Glass" I used source material derived solely from recordings of crystal glasses of all kinds. Pinging the glasses with the fingers or sticks (wooden/plastic/metal), rubbing around rim of the glass, etc. enhancing the sound world of the Glass Harmonica by means of acousmatic techniques.

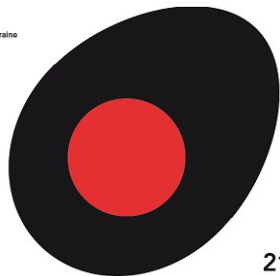
Volker Hennes - Ewok Poltergeist Revelations #17 - Total Fluxed Antidote

Volker Hennes (*1976)

studied at the Academy of Media Arts Cologne; works as composer and sound-artist focussing on methods of production and reproduction of temporal and local organized sound - synthesized and replicated incidences. Member of soundart-group "Therapeutische Hörgruppe Köln", intermedia-supergroup "Frequenzwechsel" and the psycho-electroacoustic "The Knob, The Finger & The It". Co-curator of "Brückenmusik" and "Raummusik". Current album release "Emperor Ambassador" on Entr'acte. Concerts, performances and presentations amongst others: Música Viva / Portugal, MANTIS Festival / Manchester, ZKM / Karlsruhe, Brussels / HS63, Metamorphoses / Belgium, Skulpturenmuseum Glaskasten Mal, IEM / Graz, Jazz Festival / Moers, EuCuE concert at Concordia University / Montreal, Computing Music / Köln, Inventionen / Berlin, Sound:Space / Bracknell, FILE / Sao Paulo, ICMC / Copenhagen, Ai-Maako / Chile, A&A Elektro-konzert / Argentina, et. al.

Ewok Poltergeist Revelations #17 - Total Fluxed Antidote

is pure electronic music, made with modular synthesis only (all sounds come from 1998 build nord modular, controlled by customized random-midi-cc-generator), no additional spectral wishhhhy-washhhhy or other fancy soft-fx, no non-cochlear meanings, no "gehaltsästhetische wende", no conceptual conditions... just quadrasonic listening experience. the piece is dedicated to the members of the therapeutische hörgruppe köln - except for any transient sounds. year of composition: 2015



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René Baptist Huysmans – Crossing the Ridge

René Baptist Huysmans (1969 -) is a self-taught composer of Musique concrète living and working in Amsterdam and Berlin. He studied Italian linguistics at the University of Amsterdam and is a member of the Himalayan Languages Project headquartered at Bern University, Switzerland, where, as an ethnolinguist, he is researching Sampang, an endangered and hitherto undescribed language spoken in Eastern Nepal. Motivated by the composer Luiz Henrique Yudo and inspired by the availability of musical software and internet platforms such as SoundCloud, he started to compose electro-acoustic music as of 2011. Since 2013 his work has been released by the Greek internet label Etched Traumas and the Dutch underground label Motok. As of 2013, he started collaborating with the organist and composer Michael Bonaventure, starting a series of works for organ and fixed media electronics. His works have been performed in the Netherlands and the United Kingdom. Together with Luiz Henrique Yudo and Michael Bonaventure, he is a member of the composers collective MuizManz.

Crossing the Ridge (2012)

Crossing the Ridge (2012) deals with the coexistence of two sound universes: the rural and the urban. The rural sound universe is characterized by sounds of nature, village life, the repetition of motions, seasons and rituals. The urban sound universe includes the hectic, the many, the foreign, seduction. The two universes co-operate, compete, interrupt or morph into each other, their strife mitigated by the all encompassing human needs. The sounds in this piece were recorded between 1996 and 2000 in Kathmandu and in the village of Khartamcha located in Eastern Nepal at the foot of Mount Everest, and are part of the sound archive that I use for linguistic research on Sampang, a hitherto undescribed language spoken in that area which is on the brink of extinction. The material ranges from everyday urban and rural sounds to elicitation of verb forms, from folk songs to shamanistic ritual. Some of these sounds were recorded on a simple cassette recorder, others on minidisc. Many thanks to the Sampang for welcoming me so warmly in their homes.

“May 2015: The devastating earthquake in Nepal of the 25th of April 2015 has put my piece ‘Crossing the Ridge’ in a different perspective. Despite several attempts, I have as yet not been able to find out whether my Sampang friends are in good health. My thoughts go to all who have lost their homes and families in this dreadful event.”

Panayiotis Kokoras – Magic

Panayiotis Kokoras (Greece, 1974) studied composition with I. Ioannidi, K. Varotsi and A. Kergomard and classical guitar with E. Asimakopulo in Athens, Greece. In 1999, he moved to England to undertake postgraduate studies at the University of York where he completed his MA and PhD in composition with T. Myatt with funding from the Arts and Humanities Research Board (AHRB) and an Aleksandra Trianti Music Scholarship (awarded by the Society of Friends of Music), among others. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), Spring Festival (York University), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 500 concerts in 200 cities around the world. His compositions have received 60 distinctions and prizes in international competitions). Moreover, they have been selected by juries in more than 150 international Calls for Scores. Panayiotis Kokoras's creative output consists of 60 works ranging from acoustic works to mixed media, improvisation and tape. He has been president and founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA). He is currently secretary of the Interactional Confederation of Electroacoustic Music (CIME/ICEM) and Conference Chair for the ICMC 2015. As an educator, Kokoras has taught at the Technological and Educational Institute of Crete, and, the Aristotle University of Thessaloniki (Greece). His music is published in 39 CD compilations by Spectrum Press, NOR, Miso Musica, SAN / CEC, Independent Opposition Records, ICMC2004 and distributed in limited editions by LOSS, Host Artists Group, Musica Nova, Computer Music Journal (MIT Press), Dissonance Records and others.

Any sufficiently advanced technology is indistinguishable from magic (Arthur Clarke, Profiles of the Future, 1962).

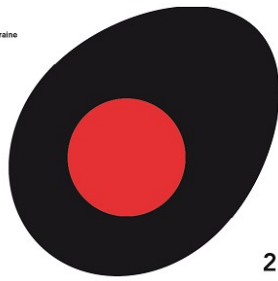
Magic was composed during a residency in the summer 2010 at the ZKM studios in Karlsruhe as part of the Giga-Hertz Production Award. It was a great opportunity for me to work for several weeks without distractions, in good facilities and focused exclusively on the piece. This tight and concentrated schedule gave me about 300 hours composing - divided by the duration of the piece you could get the speed of the composition process, about 3 second per hour -. Magic is the third and last piece of a project entitled Grand Piano Trilogy. This trilogy is based upon the sound of the piano. The challenge of the trilogy is to expand the sonic possibilities of piano. The sound sources of the work come from around, below and inside the piano played in various unconventional virtuosic ways. Moreover, in this piece several excerpts from the piano repertoire are fused within the piece's textures, among others Ravel's Pavane, Beethoven's Waldstein, Webern's op27 and John Cage's 4'33. Furthermore, sonic rhetorics link extra musical connotations, with musical processes through associations of ideas. More than 600 sounds were connected on a note-to-note basis coming out of 7 hours of piano recordings, which I finally reduced to the duration of the piece. The sounds were further processed in order to achieve the virtuosity of the sound the piece required. The initial version of the piece has made for 32 channels and programed through Zirconium software for the Klangdom (sound dome) at ZKM. The title refers to a kind of experience, which is fascinating, charming, excellent, marvelous, exciting to a kind of experience, which is impossible to quantify and rationalize. This piece was awarded the First Prize at the 4th Destelos International Competition of Electroacoustic Composition and Visual-music, Mar del Plata / Argentina, and a Honorable Mention at the Prix Ars Electronica 2011 – International Competition for CyberArts, Linz / Austria.

Dimitris Maronidis - Hi_HAT

Dimitris Maronidis (b.1980) composes acoustic, electroacoustic, mixed media and interactive music. In his most recent works he tries to bring together these fields and he explores extensively algorithmic processes for organizing his musical material. He uses technology experiment, explore and expand the properties of sounds Dimitris has studied Counterpoint, Orchestration and Composition at the State Conservatory of Thessaloniki. From 1998 to 2006 he studied at the Music Department of Aristotle University of Thessaloniki and between 2006 and 2010 he was a PhD student at the University of York funded by the State Scholarships Foundation of Greece (IKY). In 2011 he moved to United States of America and pursued a post-doc research as a visiting Fulbright scholar at Harvard University. He has studied computer music at the Institute of Psychoacoustics (IPSA) in an experimental project held at the Aristotle University in collaboration with the American Hellenic Educational Progressive Association (AHEPA) Hospital directed by Thanassis Rikakis. There he was introduced to the techniques of computer assisted composition (CAC) and electronic music. His works have been performed in many places and festivals around the world by decent ensembles and orchestras (Lorraine Symphony Orchestra (FR), State Orchestra of Thessaloniki (GR), State Orchestra of Athens (GR), Nieuw Ensemble (NL), dissonArt ensemble (GR), ContraTempo Chamber Orchestra (GR), Diotima Quartet (FR), Chimera Ensemble (UK) etc) He has lectured in composition, music theory and orchestration classes at the Aristotle University of Thessaloniki. He is currently teaching orchestration at the State Conservatory of Thessaloniki.

Programme Notes:

Everything in this piece is made out of sound recordings of a Hi-Hat filtered and algorithmically positioned in time.



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Alain Michon (France)
 Lutte au-delà, 12'49

l'immense énergie de survie qu'il dégagait; la composition de cette pièce en est le reflet. La pièce est conçue en huit segments articulés autour de fréquences graves. Les éléments percussifs enregistrés à l'aide de matériaux non conventionnels entrent en collision avec des séquences de soufles suggérant la quasi impuissance du malade à survivre. Une flamme brûle dans le corps meurtrie !.. ce sont les accords de violons qui "donnent de l'oxygène" à l'ensemble des bruits composés. La dernière séquence est une combinaison de fréquences, qui en s'harmonisant provoquent un apaisement, une impuissante béatitude, c'est aussi la contemplation de l'inconnue, de notre destin. Pour Zeilia Monteiro, danseuse contemporaine, j'ai adapté cette pièce en accentuant les états de tension et de relâchement, essayant d'échapper à un discours trop narratif. Le réalisme des sons enregistrés se transforme en matière sonore poétique que le corps de la danseuse s'approprie. La chorégraphie, comme la musique a été composée indépendamment l'une de l'autre. Monica Montenegro, phonologue à Sao Paulo ; *"c'est le souffle chaud de la vie qui s'insinue dans le grondement sourd du Non"*.... Durée: 12mn 49 s

Alain Michon né le 4 décembre 1953 à La Roche sur yon. Après avoir pratiqué la danse, la chorégraphie et la mise en scène, il concentre sa recherche autour du sonore, il applique son approche de la mise en scène à ses compositions bruitistes.

"Agencer les sons parce qu'ils sont porteurs d'énergies et de couleurs, parce qu'ils provoquent des états d'introspection propice au changement !..."

Créateur de pièces Bruitistes qu'il identifie comme **Naturalistes Abstraites**. Concepteur de bandes son pour la danse, le théâtre, les arts plastiques et les musées. Assistant à l'enseignement de Mr Deshayes à l'Ecole Nationale Supérieure des Beaux Arts de Paris de 1994 à 2003.

Lutte et au delà a remporté le prix de musique de caractère au Quadrivium Cultures électroniques 9, Bourges 1996, Elle a été proposé à Zelia Monteiro chorégraphe à Sao Paulo Brésil.

Felipe Otondo (Chile)
 Irama, 9'33

Felipe studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to do post-graduate studies in sound perception at Aalborg University focusing on spatial sound and timbre perception. He studied composition at the Carl Nielsen Academy with the Anders Brødsgaard where he composed and premiered various compositions and took part in several interdisciplinary projects with visual artist. In 2005 he pursued his composition studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America, as well as in Australia. He composed the music for the BAFTA-award winning radio drama *The glassman* in collaboration with Neil Sorrell and has received awards and prizes in composition competitions in Austria, Bulgaria, Brazil, Czech Republic, France, Italy and Russia. Felipe is currently a lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso.

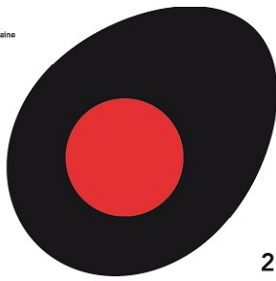
Irama (2012)
 In Javanese gamelan music 'irama' has the general meaning of time interval between two successive sounds or actions. The term can also be used to refer to temporal relationships between any of the subdividing parts in gamelan performance as well as tempo in general. The work explores notions of pulse and micro-rhythmic structures using as a timbral framework a set of recordings of various types of Javanese gamelan orchestras. The purpose of the piece was to investigate distinctive rhythmic features of traditional gamelan music using the unique timbral explorations of electronic music and spatial design tools to create a sense of distance and perspective in the mix. The work is inspired on various rhythmic and timbral relationships between subdividing parts of the gamelan orchestra and structured as a surreal journey across distant lands where the gamelan plays an important religious role.

Andrián Pertout (Chile/Australia)
 Le Petit Agneau, 8'00
 Panc Hazar Chakra Kai Andar, 5'39

In 2007, **Andrián Pertout** completed a PhD degree at the University of Melbourne on Tweddle Trust, APA and MRS scholarships, studying composition under the guidance of Brenton Broadstock. Composition awards include the Jean Bogan Prize, 'John Cage Centennial' Wolf Museum of Music and Art Composition Prize (USA), Friends & Enemies of New Music Composition Prize (USA), Betty Amsden Award, Louisville Orchestra Prize (USA), and Oare String Orchestra Judges' and Audience Prize (UK). He is currently the Australian Delegate of the ACL (Asian Composers' League), Honorary Fellow at the University of Melbourne, and between 2009 and 2013 was President of the Melbourne Composers' League. Andrián's music has been performed in over forty countries by orchestras, ensembles and performers.

Le petit agneau for Harmonic and Polytonal Bells, no. 407 (2009) was especially composed for the Federation Bell Installation in Birrarung Marr (Melbourne, Australia), which was designed by Neil McLachlan and Anton Hassell in association with Australian Bell Pty Ltd and comprises of thirty-nine computer-controlled harmonic and polytonal bells. In the tradition of American composer, pianist and theorist Henry Cowell (1897-1965) and his monumental publication of *New Musical Resources* (1930), the work explores a variety of compositional techniques developed during the twentieth century by American experimentalist composer Conlon Nancarrow (1912-1997) and documented by Kyle Gann in *The Music of Conlon Nancarrow* (1995). The Mixolydian Mode (the fifth mode generated by the major scale) is adopted as the basic pitch material, while the simple seven-limit frequencies ratios associated with this heptatonic scale form the basis for rhythmic development: fundamental or unison (the frequency ratio 1/1), just major tone or 9th harmonic (9/8, or 203.910 cents), just major third or 5th harmonic (5/4, or 386.314 cents), just perfect fourth (4/3, or 498.045 cents), just perfect fifth or 3rd harmonic (3/2, or 701.955 cents), just major sixth (5/3, or 884.359 cents), septimal subminor seventh or 7th harmonic (7/4, or 968.826), and octave (2/1, or 1200.000 cents). The melodic elements of *Mary Had a Little Lamb* – the English language nursery rhyme of nineteenth-century American origin; set to music in the 1830s by American composer Lowell Mason (1792-1872) – also feature in the work, which are incorporated via a linear additive compositional process structured around tempo canons (or diminution canons, expressed as polyrhythmic ratios: 3/4/5/6 and 4/5/6/7/8/9) and two rhythmic sequences based on ouroborean rings for pairs and quadruplets (0111, 0100 and 1111, 0000, 1010, 0110).

Pañ hazar chakra kai andar for Prepared Multitracked Disklavier, no. 373 (2000) or *Within Five Thousand Cycles* is a piece for Yamaha Disklavier that attempts to explore the instrument within the context of John Cage inspired piano preparations (utilizing machine screws, flat mudguard and standard washers, plastic and brass olives, paper clips, cup head bolts, hex full nuts, white board and fold back clips), North Indian 'Hindustani' derived cyclic rhythmic patterns (juxtaposing two contrasting talas: Jhumra, 14/4 or 3 + 4 + 3 + 4 and Champak sawari, 11/4 or 4 + 4 + 1½ + 1½), analogue synthesis (including Arp 2600 LFO/Sine Wave filter sweeps, envelope filtering and Mu-tron Bi-Phasing), digital effects processing (ring modulation, distortion, 4-band eq, chorus, reverb, delay), studio generated harmonic resonance or 'sympathetic vibrations' and modern digital hard-disk recording technology.



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Frederic Robinson (Germany/Switzerland)

Paling, 7'23

Frederic Robinson was born in Munich, Germany in 1992. After a basic violin education he got interested in electronic sound creation and manipulation and did a Bachelor in Audiodesign at the Electronic Studio Basel in 2014. At the moment he is pursuing a Master in the same field with a focus on composition, live electronics and improvisation under the supervision of Erik Oña, Volker Böhm, Alfred Zimmerlin and Fred Frith.

Paling

8' 2014

Paling's sound material consists mainly of recordings of a decrepit Roland System-700 synthesizer. Over the course of the piece, chaotically varying noise floors, low frequency impulse waves and partly defective circuits develop a life of their own and play in their gestures with the idea of "getting controlled". Associations to soundscapes outside the machine are explored and developed, but are always led back into the controlled environments of electronic sound production.

Nicolas Vérin (France)

Samoûm, 15'30

Captivated by musical gesture and the life of sounds, **Nicolas Vérin** explores in a singular manner a fascination for time and its complexity. He draws into this open field a plurality of languages, to achieve a synthesis beyond dogmas and trends. Nicolas Vérin received commissions from the French Ministry of Culture, Radio-France, INA-GRM, and several festivals. He was composer in residence in the Midi-Pyrénées region and was awarded the prize Villa Médicis hors les murs and the Fulbright Grant. His music, published by Editions Jobert and Dhalmann, has been performed and broadcasted worldwide. Several of his pieces are available on CD : 4 pieces for soloist and tape (INA-GRM - available on iTunes, Virgin). *Chassé-croisés* (NVCD 0301 available on cdbaby) ; *In Vino Musica*, GMEA MP01 - reissued on OKCD (on cdbaby) additional pieces in other albums : *Dedications to János Négysesy*, Neuma 450-95 ; *Hörspiele 2*, Prize in the competition by Radio-France/la Muse en Circuit (CD Radio France 1995) ; *Chassé-croisé III* in Contemporary Violin duets, (AuCourants Records 0010-1) , etc.

Samoûm is the Arabic name of Simoun, this wind from the Sahara desert that carries sand very far away and can sometimes get wild in furious tempests. It is going to bring us scents and perfumes that will lead us in a journey during which we will encounter different worlds. Evocative of nature, of other cultures, of known and unknown languages, they can be abstract or unexpected and take us through several landscapes with varied climates, reminiscences of the past or imaginary projections. Duration : 15'30. Realized at the Ligys studio. First performance in July 1998, at the Elektrokomplex Festival in Vienna, Austria.

Jaeseong You / Hyeonhee Park (Korea/USA)

Not Too Bad, 5'45

Jaeseong You is a composer/researcher at Music & Audio Research Lab, Steinhardt, New York University, where You is currently serving as Editorial Manager at Journal SEAMUS and working under Dr. Tae Hong Park on Electro Acoustic Music Mine, Citygram, Urban Soundscape Event Classification, and Sound Beacon.

Program notes:

The sounds of the processed ocean drum, kkengwari, synthesizer, and electronic guitar are preserved to deliver the distinct sonic character of each instrument. The dry counterpoint between impulses and noises sometimes supports and other times contradicts the rich real instrument sounds. Through the collision amongst such clearly delineated sounds, the music culminates itself towards an unreachable climax only to disintegrate itself during the driving process.