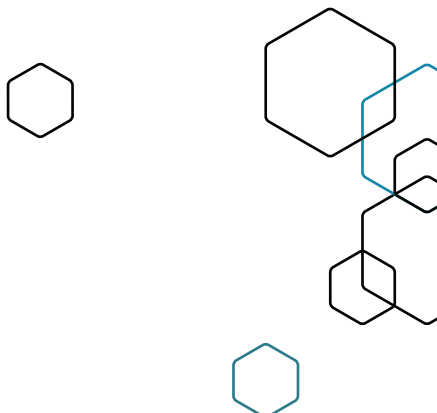
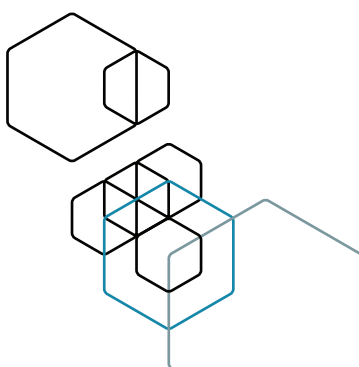
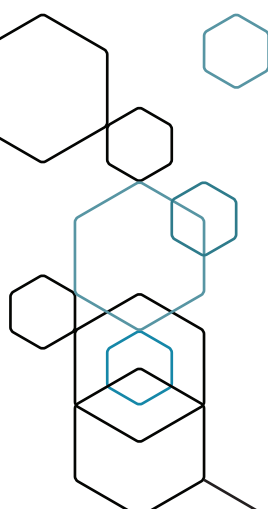


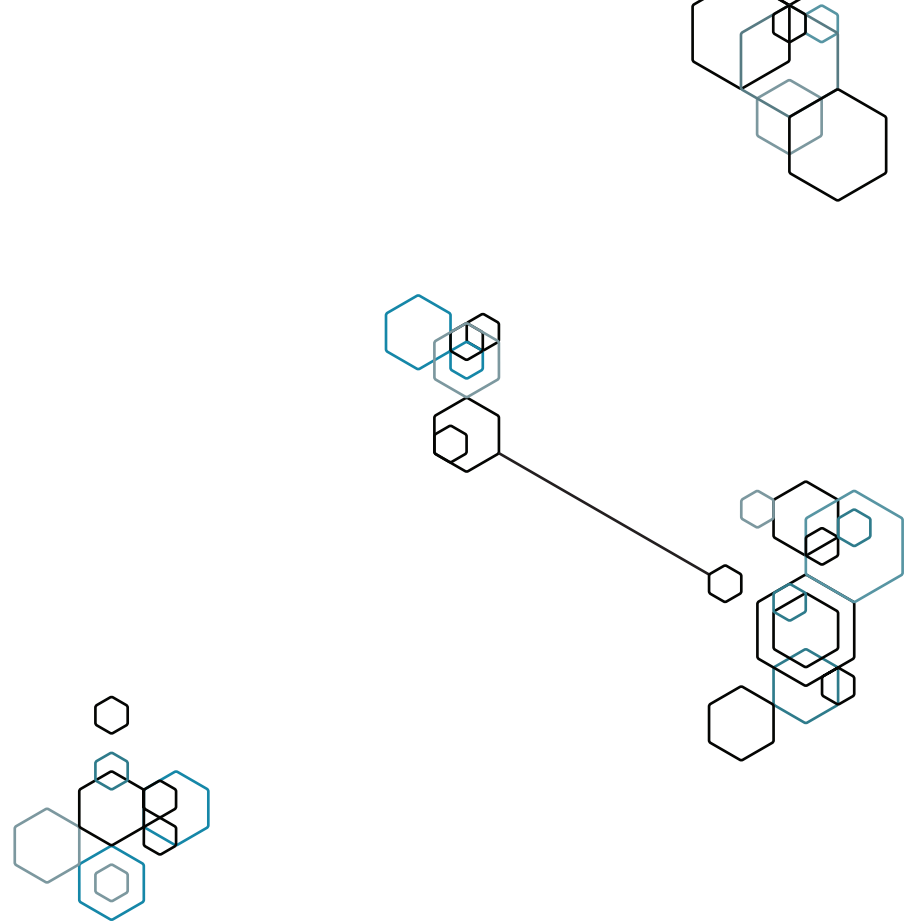


ICMC 2016

42nd International Computer Music Conference
12th –16th September 2016
Utrecht, The Netherlands



Conference program

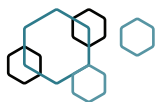


42nd International Computer Music Conference
hosted by



The ICMC 2016 is supported by:





A most appropriate background

The International Computer Music Association has chosen Utrecht for its 42nd Conference. So welcome to our city, where the music of the Venetian School still resonates after the Early Music Festival, which ended a week ago. And where the newest music, presented by the best young composers and performing artists, is still fresh in the mind after the Gaudeamus Muziekweek.

The ICMA's choice of Utrecht seems particularly apt, since our city is home not only to art, but also to the second pillar of computer music - science. The seven faculties of our university, the country's best, are authoritative in their fields, such as geosciences, life sciences, and humanities. One fifth of our population consists of students, a demographic factor that contributes greatly to the atmosphere of the city.

Along with many other institutions and festivals, Gaudeamus and HKU University of the Arts are staunch representatives of our city's strong cultural profile, as is our new, all-round TivoliVredenburg concert hall.

In short, Utrecht provides a most appropriate background to your conference, and will not fail to inspire you. Please enjoy your stay, don't forget to look around (and listen, of course) and keep Utrecht in mind when you're next planning a city trip with family and friends (musical or otherwise).

Jan van Zanen
Mayor of Utrecht



Dear visitor of the ICMC 2016,

It gives us great pleasure to welcome you to the ICMC 2016, the 42nd edition of the International Computer Music Conference.

The main question of the conference "Is the sky the limit?" will be explored through a variety of concerts, installations, paper presentations, workshops, installations and events, by composers, researchers, sonic artists, students, sound designers, professors and many others. It will be an intense week in the city of Utrecht, which is known as the musical centre of the Netherlands and is home to institutions like Gaudeamus Muziekweek and HKU Music and Technology, the two institutions that have collaboration closely in organising the ICMC 2016.

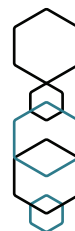
The main venue of the conference is TivoliVredenburg, housing two major concert halls, three smaller halls and many open spaces for meeting and networking with your peers. The traditional 'day out and banquet' will be held in the botanical gardens of Utrecht University, one of the most beautiful of its kind in the Netherlands, allowing you to relax after intense discussions and exciting concerts.

All in all, we hope the programme will be interesting and challenging and we wish you an adventurous and inspiring week in every respect!

Conference chairs

Henk Heuvelmans, director of Gaudeamus Muziekweek

Rens Machielse, director of Music and Technology at HKU
University of the Arts Utrecht



Dear 2016 ICMC Delegates,

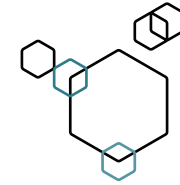
I am very happy to welcome you to ICMC 2016, the 42nd International Computer Music Conference hosted by HKU University of the Arts Utrecht and Gaudeamus Muziekweek. I am excited to be here in Utrecht, an important city for computer music research and innovative music. It is the birthplace of Louis Andriessen and Koenig and Berg's groundbreaking SSP music language, and home to the Institute of Sonology, as well as our hosts: the Gaudeamus Foundation and HKU University of the Arts Utrecht.

The theme of this conference poses the question "Is the sky the limit?" Now that the field of Computer Music is well over fifty years old, it is very appropriate to reflect on this theme. Computer hardware is now cheap and fast, music distribution is practically free, and the ideas of computer music have spread far beyond the original genre of Computer Music. This conference can inspire us to consider bigger ideas, to revisit techniques previously thought impractical, and to expand our work into a broader musical community.

I would like to thank the hosts of this conference for all their technical and aesthetic guidance: Martijn Buser, Hans Timmermans, Henk Heuvelmans and Rens Machielse. We have a lot to look forward to: An intriguing keynote from composer/performer/artist Åke Parmerud, special off-ICMC performances by Tarik Barri, Thomas Ankersmit, Taraf, Allert Alders and Robert Henke, and a full schedule of paper sessions, concerts, installations and workshops featuring our own work. I congratulate our hosts for organising a wonderful week of music, research, inspiration and good company.

Welcome to the 2016 International Computer Music Conference!

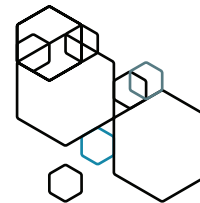
Tom Erbe, ICMA President



Welcome to Utrecht!

Utrecht has an amazing infrastructure of venues located in the city centre. The eye-catching TivoliVredenburg (with no fewer than 5 venues!) is a unique building that is ideally suited to hosting this year's International Computer Music Conference. We are very proud to present over 100 compositions and 6 installations, in 16 concerts, 4 listening rooms and 6 off-ICMC events. I would like to thank over a hundred reviewers for doing the difficult job of reviewing nearly 600 submissions. We hope that the selection moves you and 'feeds' your creativity.

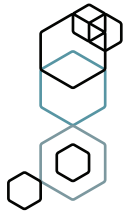
Martijn Buser,
Music/Listening Room Chair



Welcome from the Paper Chair

We are happy to welcome you to the 2016 International Computer Music Conference and to the city of Utrecht. Utrecht has a long history of computer music, as the Institute of Sonology was founded at Utrecht University in 1960, where many of us studied or worked, or at least discovered computer music.

In 1986, the Institute of Sonology moved to the Royal Conservatory of The Hague, which was hosting that year's International Computer Music Conference, 30 years ago. In fact, it was my first - and certainly not my last - ICMC. The HKU Music and Technology programme was founded in 1985, and we are pleased to be collaborating with Gaudeamus Muziekweek in organising the ICMC 2016.



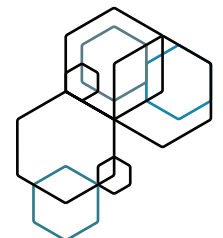
We are proud to present the proceedings of ICMC 2016. We received a total of 160 paper submissions from 28 countries, of which 119 submissions were accepted and scheduled.

The submissions were reviewed using a double-blind review process, and each submission received around three conscientious and often quite detailed reviews. This year's review committee was comprised of 112 reviewers from 20 countries, representing a wide spectrum of specialisations in the computer music field. This year we accepted 40 long papers, 46 short papers, 27 posters/demos and 6 workshop proposals. Reviewing and adjudicating the many high-quality submissions is never easy, and we had to take some difficult decisions. We are sorry that some of the accepted papers could not be presented by one of the authors and had to be removed from the programme for that reason. We feel that the selected papers strongly represent the current research, development and aesthetic thought in computer music today.

We wish you a very inspiring ICMC2016 @ UTRECHT !

Hans Timmermans

Paper Chair, ICMC 2016



Paper selection committee and reviewers



Full Name	Organization	Country
Miriam Akkermann	Bayreuth University	Germany
Jesse Allison	Louisiana State University	United States
Georgaki Anastasia	UNIVERSITY OF ATHENS	Greece
Torsten Anders	University of Bedfordshire	United Kingdom
Ted Apel		United States
Mark Ballora	Penn State University	United States
Leah Barclay	Griffith University	Australia
Natasha Barrett	University of Oslo, Department for Musicology.	Norway
Stephen David Beck	Louisiana State University	United States
Peter Beyls	CITAR - UCP	Portugal
Jamie Bullock	Birmingham City University	United Kingdom
John Ashley Burgoyne	Universiteit van Amsterdam	Netherlands
Christopher Burns	University of Michigan	United States
Juan Jose Burred		France
Baptiste Caramiaux	IRCAM / McGill University	Canada
Nicolas Castagné	Grenoble INP - ICA laboratory - ACROE	France
Chris Chafe	CCRMA Stanford University	United States
Marko Ciciliani	University of Music and Performing Arts Graz/IEM	Austria
David Coll	Freelance Composer & Sound Artist	United States
David Cope	UC Santa Cruz	United States
Cathy Cox	Kunitachi College of Music	Japan
Roger Dannenberg	Carnegie Mellon University	United States
Giovanni De Poli	DEI - University of Padova	Italy
Symeon Delikaris-Manias	Aalto University	Finland
Paul Doornbusch	Australian College of the Arts	Australia

Full Name	Organization	Country
Richard Dudas	Hanyang University	South Korea
Aaron Einbond	City University London	United Kingdom
Tom Erbe	UCSD	United States
Cumhur Erkut	Aalborg University Copenhagen	Denmark
Georg Essl	University of Michigan	United States
Carl Faia	Brunel University London	United Kingdom
John ffitich		United Kingdom
Rebecca Fiebrink	Goldsmiths University of London	United Kingdom
Rajmil Fischman	Keele University	United Kingdom
Dominique Fober	Grame	France
Ivan Franco	McGill University	Canada
Pete Furniss	University of Edinburgh (ECA)	United Kingdom
Dr. Gregorio Garcia Karman	Akademie der Künste	Germany
Michael Gatt	Kingston University London	United Kingdom
Jean-Louis Giavitto	IRCAM - CNRS - Inria	France
Mick Grierson	Goldsmiths	United Kingdom
Michael Gurevich	University of Michigan	United States
Rob Hamilton	Rensselaer Polytechnic Institute	United States
Ian Hattwick	McGill University	Canada
Christopher Haworth	University of Oxford	United Kingdom
Lauren Hayes	Arizona State University	United Kingdom
Mara Helmuth	University of Cincinnati	United States
Henk Heuvelmans	Gaudeamus Muziekweek	Netherlands
Jason Hockman	Birmingham City University	United Kingdom
Alexander Refsum Jensenius	University of Oslo	Norway
Jean Marc Jot	DTS, Inc.	United States
Emmanuel Jourdan	Ircam	France
Steven Kemper	Mason Gross School of the Arts, Rutgers University	United States
David Kim-Boyle	University of Sydney	Australia
Michèl Koenders	HKU University of the Arts Utrecht	Netherlands
Juraj Kojs	University of Miami	United States
Johnathan F. Lee	Tamagawa University	Japan

Full Name	Organization	Country
Serge Lemouton	ircam	France
PerMagnus Lindborg, PhD	Nanyang Technological University	Singapore
Cort Lippe	University of Buffalo	United States
Eric Lyon	Virginia Tech	United States
John MacCallum	CNMAT / UC Berkeley	United States
Rens Machielse	HKU University of the Arts Utrecht	Netherlands
Thor Magnusson	University of Sussex	United Kingdom
Joseph Malloch	Inria	France
Mikhail Malt	IRCAM	France
Peter Manning	Durham University, UK	United Kingdom
Cory McKay	Marianopolis College	Canada
Andrew McPherson	Queen Mary University of London	United Kingdom
David Medine	University of California, San Diego	United States
Christos Michalakos	University of Abertay	United Kingdom
Nicolas MISDARIIS	STMS Ircam-CNRS-UPMC	France
Peter Nelson	University of Edinburgh	United Kingdom
Jérôme Nika	Ircam	France
Reid Oda	Princeton University, Department of Computer Science	United States
Erik Oña	Eslektronische Studio Basel, Musikhochschulen FHNW, Musikakademie Basel	Switzerland
Timothy Opie	Box Hill Institute	Australia
Miguel Ortiz	Goldsmiths, University of London	United Kingdom
Naotoshi Osaka	Tokyo Denki University	Japan
Laurent Pottier	université de Saint-Etienne	France
Miller Puckette	UCSD	United States
Curtis Roads	UCSB	United States
Ilya Rostovtsev	CNMAT, UC Berkeley	United States
Robert Rowe	New York University	United States
Jøran Rudi	NOTAM	Norway

Full Name	Organization	Country
Adriana Sa	EAVI / Goldsmiths, University of London	Portugal
Diana Salazar	Royal Conservatoire of Scotland	United Kingdom
Mihir Sarkar	Musikara, Inc.	United States
Carla Scaletti	Symbolic Sound	United States
margaret schedel	Stony Brook University	United States
Diemo Schwarz	Ircam	France
Alexander Sigman	International College of Liberal Arts (iCLA), Yamanashi Gakuin University	Japan
Stephen Sinclair	INRIA Chile	Chile
Mattias Sköld	Royal College of Music in Stockholm	Sweden
Benjamin Smith	Indiana University-Purdue University-Indianapolis	United States
Tamara Smyth	UCSD	United States
Andrew Sorensen		Australia
Hans Timmermans	HKU - Utrecht university of the Arts	Netherlands
George Tzanetakis	University of Victoria	Canada
Rafael Valle	Center for New Music and Audio Technologies	United States
Doug Van Nort		
Lindsay Vickery	Edith Cowan University	Australia
Graham Wakefield	York University	Canada
Johnty Wang	Input Devices and Music Interaction Laboratory, McGill University	Canada
Simon Waters	Sonic Arts Research Centre, Queen's University Belfast	United Kingdom
Andreas Weixler	CMS - Bruckner University, Linz	Austria
Marcel Wierckx	HKU - Utrecht university of the Arts	Netherlands
Matthew Yee-King	Goldsmiths	United Kingdom
Sølvi Ystad	LMA-CNRS	France
Michael Zbyszynski	Goldsmiths University of London	United Kingdom



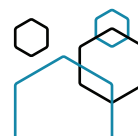
Music selection committee and reviewers

Full Name	Organization	Country
Armeno Alberts	Stichting CEM / Concertzender / independent composer - musician	Netherlands
James Andean	De Montfort University	United Kingdom
Idske Bakker	Insomnio	Netherlands
Claudio F Baroni		Netherlands
Natasha Barrett	University of Oslo, Department for Musicology.	Norway
Nicolas Bernier	Université de Montréal	Canada
Ivo Bol		Netherlands
Peter Bosch + Simone Simons	Bosch & Simons	Spain
Martijn Buser	Gaudeamus Muziekweek	Netherlands
Chris Chafe	CCRMA / Stanford	United States
Se-Lien Chuang	Atelier Avant Austria	Austria
Marko Ciciliani	University of Music and Performing Arts Graz/IEM	Austria
Ricardo Climent	NOVARS Research Centre, University of Manchester	United Kingdom
Agostino Di Scipio		Italy
Ingrid DRESE	Arts2_Conservatoire Royale de Musique de Mons	Belgium
Richard Dudas	Hanyang University	South Korea
Christian Eloy	SCRIME - Université Bordeaux 1	France
Antonio Ferreira		Portugal
Jason Freeman	Georgia Institute of Technology	United States
Douglas Geers	City University of New York	United States
Carlos Guedes	New York University Abu Dhabi	United Arab Emirates

Full Name	Organization	Country
Jonty Harrison	University of Birmingham (retired)	United Kingdom
Mara Helmuth	University of Cincinnati	United States
Henk Heuvelmans	Gaudeamus Muziekweek	Netherlands
Rozalie Hirs	Rozalie Hirs	Netherlands
Christopher Hopkins	Iowa State University of Science and Technology	United States
Luc Houtkamp		Malta
Guy van Hulst	TivoliVredenburg	Netherlands
Shintaro Imai	Kunitachi College of Music	Japan
Vera Ivanova	Chapman University/Colburn School	United States
Orestis Karamanlis	Bournemouth University	United Kingdom
Konstantinos Karathanasis	University of Oklahoma, School of Music	United States
Bronne Keesmaat	Rewire	Netherlands
David Kim-Boyle	Sydney Conservatorium of Music, University of Sydney	Australia
Juraj Kojs	University of Miami	United States
Panayiotis Kokoras	University of North Texas	United States
Paul Koonce	University of Florida	United States
Yannis Kyriakides		Netherlands
Anne La Berge	Volsap Foundation	Netherlands
Lin-Ni LIAO	IREMus	France
Cort Lippe	University of Buffalo	United States
Apostolos Loufopoulos	Ionian University, Department of Audio&Visual Arts, assistant professor	Greece
Minjie LU	Sichuan Conservatory of Music, China	China
Stelios Manousakis	Stichting Modulus	Netherlands
Mario MARY	Academy Rainier III	Monaco
Ezequiel Menalled	Ensemble Modelo62	Netherlands
Scott Miller	St Cloud State University	United States
Marco Momi		Italy
Hugo Morales Murguía		Netherlands

Full Name	Organization	Country
Jon Nelson	University of North Texas, CEMI	United States
Vassos Nicolaou		Germany
Erik Nystrom	University of Birmingham	United Kingdom
Kjartan Olafsson	ErkiTónlist sf - IAA	Iceland
Joao Pedro Oliveira	Federal University of Minas Gerais	Brazil
christisna oorebeek	autonomous composer	Netherlands
Felipe Otondo	Universidad Austral	Chile
Gabriel Paiuk	Institute of Sonology - Royal Conservatoire The Hague	Netherlands
Tae Hong Park	New York University	United States
Åke Parmerud		Sweden
Juan Parra	Orpheus Institute, Ghent	Belgium
Rui Penha	INESC TEC / FEUP	Portugal
Ulrich Pöhl	Insomnio	Netherlands
Michal Rataj	Academy Of Performing Arts, Prague	Czech Republic
Michael Rhoades	The Perception Factory	United States
Sebastian Rivas		France
Manuel Rocha Iturbide	Universidad Autónoma Metropolitana	Mexico
Erwin Roebroeks	Erwin Roebroeks	Netherlands
Margaret Schedel	Stony Brook University	United States
Federico Schumacher	Universidad Diego Portales	Chile
Wouter Snoei		Netherlands
Antonio Sousa Dias		Portugal
Roland Spekle	HKU	Netherlands
Georgia Spiropoulos		France
Kurt Stallmann	Shepherd School of Music, Rice University	United States
Adam Stansbie	The University of Sheffield	United Kingdom
Nikos Stavropoulos	Leeds Beckett University	United Kingdom
Pete Stollery	University of Aberdeen	United Kingdom
Jeroen Strijbos	Strijbos & Van Rijswijk	Netherlands
Martin Supper	Berlin University of the Arts	Germany
Jorrit Tamminga	Conservatorium van Amsterdam	Netherlands

Full Name	Organization	Country
Kees Tazelaar	Institute of Sonology / Royal Conservatoire	Netherlands
Jacob Ter Veldhuis	Boombox	Netherlands
Robert Scott Thompson	Georgia State University	United States
Hans Timmermans	HKU - Utrecht university of the Arts, Music and Technology	Netherlands
Pierre Alexandre Tremblay	University of Huddersfield	United Kingdom
Daniel Trueman	Princeton University	United States
Yu Chung Tseng	National Chiao Tung University in Taiwan	Taiwan
Anders Tveit		Norway
Katerina Tzedaki	Department of Music Technology & Acoustics Engineering, Technological Educational Institute of Crete	Greece
René Uijlenhoet	Codarts	Netherlands
Peter van Bergen	L00S Foundation	Netherlands
Lucas van der Velden	Sonic Acts	Netherlands
Cathy van Eck	Bern University of the Arts	Switzerland
Robert van Heumen		Netherlands
Rob van Rijswijk	Strijbos & Van Rijswijk	Netherlands
Annette Vande Gorne	Musiques & Recherches	Belgium
Henry Vega	ARTEK Foundation	Netherlands
Rodney Waschka	North Carolina State University	United States
Andreas Weixler	CMS Computer Music Studio, Bruckner University Linz	Austria
Daniel Weymouth	SUNY Stony Brook	United States
Marcel Wierckx		Netherlands
XIAO FU ZHANG	Electroacoustic Music Association of China, Central Conservatory of Music	China
Lidia Zielinska	Paderewski Academy of Music	Poland



ICMA Paper Awards

Every year, the ICMA presents the Best Paper Award to the best paper submitted. Papers with the highest score, written by ICMA members, are given to a panel elected by the ICMA Board, who decide on a winner. And at the end of the conference, attendees cast their votes for the winner of the Best Presentation Award. The winner of the award is announced in the proceedings for the following year. Look out for the ballot box and cast your vote at this year's conference!!

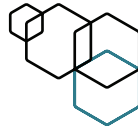


ICMC 2016 Best Paper Award

Lauren Hayes

- for -

Sound, Electronics and Music: an evaluation of early embodied education



2016 Paper Award Panel:

Rebecca Fiebrink, Chair

Meg Schedel

Stefania Serafin

Tae Hong Park

Matthew Blessing

ICMC 2015 Best Paper Award

Greg Surges, Tamara Smyth & Miller Puckette

- for -

Generative Feedback Networks Using Time-Varying Allpass Filters



ICMC 2015 Best Presentation Award:

Dekai Wu and Karteek Addanki

- for -

Neural Versus Symbolic Rap Battle Bots

ICMC 2014 Best Presentation Award

Christopher Trapani & José Echeveste

- for -

Real Time Tempo Canons with Antescofo

ICMC 2013 Best Presentation Award

Lonce Wyse & Pallav Shinghal

- for -

Sonicbard: Storytelling With Real-Time Sound Control, Synthesis and Processing Using Emerging Browser-Based Technologies

The ICMA Music Awards 2016 are as follows:

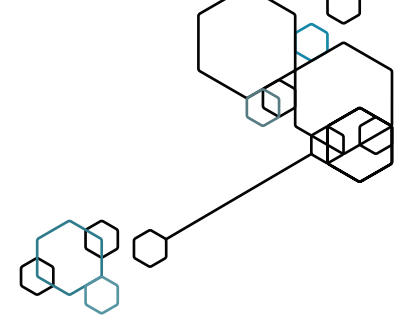


Europe: Ricardo Climent, for slaag
Asia and Oceania: Hongshuo Fan, for Extrema
Americas: Rob Hamilton and Chris Platz, for Carillon
Student: Sang Won Lee, for Live Writing : Gloomy Streets

This year's ICMA music awards committee was coordinated by PerMagnus Lindborg and comprised Christopher Haworth, Chryssie Nanou and Eric Honour, receiving additional input from Miriam Akkermann, Charles Nichols and John Thompson. The shortlist of forty works contained many strong candidates and the jury's task was not an easy one. Committee members independently evaluated the artistic and technical merits of each work, and our final decision was reached through discussion and careful deliberation. We were thoroughly impressed by the high overall standard, and would like to extend our warmest congratulations to the winners.



Organising team



Conference Chairs:

[Rens Machielse](#), director of HKU University of the Arts
Utrecht Music and Technology, and
[Henk Heuvelmans](#), director of Gaudeamus Muziekweek

Paper Chair:

[Hans Timmermans](#), senior lecturer/researcher at HKU
University of the Arts Utrecht Music and Technology

Music/Listening Room Chair:

[Martijn Buser](#), programmer of Gaudeamus Muziekweek

Off ICMC Chair:

[Roland Spekle](#), fellow at HKU University of
the Arts Utrecht Music and Technology

Technical team:

[Elizabet van der Kooij](#) (chair), [Thomas Koopmans](#) and
[Poul Holleman](#)

Administration/coordination:

[Gaudeamus](#) and [HKU University of the Arts Utrecht](#)

Press:

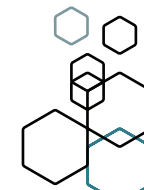
[Laura Renard](#) and [Femke Langebaerd](#)

Projectmanager:

[Tamara Kalf](#)

Design:

[Saskia Freeke](#)



ICMA Board of Directors

ICMA Officers

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Vice President for Conferences	Margaret Schedel
Vice President for Asia/Oceania	Lonce Wyse
Vice President for Americas	Madelyn Byrne
Vice President for Europe	Stefania Serafin
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Research Coordinator	Rebecca Fiebrink
Music Coordinator	PerMagnus Lindborg
Array Editor	Christopher Haworth

ICMA Board of Directors 2016

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	Tom Erbe
	Mark Ballora
	John Thompson

Oceania Regional Directors	Takeyoshi Mori
	Lonce Wyse

Europe Regional Directors	Stefania Serafin
	Arshia Cont

Non-elected officers

ICMA Administrative Assistant	Sandra Neal
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List of Previous Conferences

2015	Texas, USA
2014	Athens, Greece
2013	Perth, Australia
2012	Ljubljana, Slovenia
2011	Huddersfield, England, UK
2010	New York City, New York, USA

2009	Montreal, Quebec, Canada
2008	Belfast, N. Ireland, UK
2007	Copenhagen, Denmark
2006	New Orleans, Louisiana, USA
2005	Barcelona, Spain
2004	Miami, USA
2003	Singapore
2002	Gothenburg, Sweden
2001	Havana, Cuba
2000	Berlin, Germany



1999 Beijing, China
1998 Ann Arbor, Michigan, USA
1997 Thessaloniki, Greece
1996 Hong Kong, China
1995 Banff, Alberta, Canada
1994 Aarhus, Denmark
1993 Tokyo, Japan
1992 San Jose, California, USA
1991 Montreal, Quebec, Canada
1990 Glasgow, Scotland, UK



1989 Columbus, Ohio, USA
1988 Cologne, Germany
1987 Champaign/Urbana, Illinois, USA
1986 Den Haag, Netherlands
1985 Burnaby, British Columbia, Canada
1984 Paris, France
1983 Rochester, New York, USA
1982 Venice, Italy
1981 Denton, Texas, USA
1980 New York City, New York, USA

1978 Chicago, Illinois, USA
1977 San Diego, California, USA
1976 Cambridge, Massachusetts, USA
1975 Champaign/Urbana, Illinois, USA
1974 East Lansing, Michigan, USA

Conference themes

The main theme of ICMC 2016 will be “Is the sky the limit?”. This theme is divided into five sub-themes, each of which will play a central role on each conference day.

1. Is the sky determined by technology or aesthetics?

The creative process and the associated aesthetics in electronic music have always been largely defined by technology. This technology has now been developed to such an extent that often it is no longer seen as a defining and/or restricting element.

2. Is the sky local?

Innovation starts on a small scale - in labs and educational institutes, and through visionary individuals. What they have in common is their place at the foundation of initiatives that aim to radically change the course of music history.

3. Educating for the sky

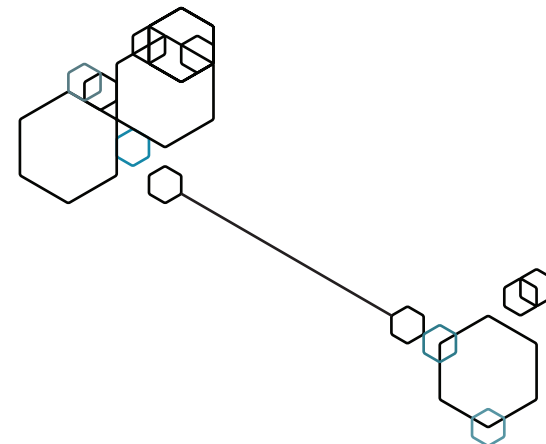
Courses in Computer Music and/or Music Technology come in all sorts of gradations and cultural views. The question might be - what is our educational goal and what is advisable? The answer to this question will be strongly influenced by different contexts.

4. Does the sky need a composer or musician?


Do we still need musicians? Or composers? Why do we need an audience? Is there no direct distribution to your audience? Has electronic or computer music become a logical or natural part of contemporary music?

5. Stretching the sky

Since the 1950's, new music has alienated itself completely from society and now only operates within an almost immeasurably small niche of enthusiasts. The general public has no knowledge or love of it. While electronic music originally played a small part, on closer inspection it has developed much more broadly and is increasingly present in all sorts of layers of society, from musical contexts to social sectors, from concert halls to healthcare, and from the public domain to computer games.



1. Is the sky determined by technology or aesthetics?



The creative process and the associated aesthetics in electronic music have always been largely defined by technology. This technology has now been developed to such an extent that often it is no longer seen as a defining and/or restricting element. It is, however, the question whether this is justified. The development of specific interfaces in music technology applications has an indirect influence on the user's behaviour - and therefore also on his or her musical choices. So it is important to consider whether we really do not experience restrictions from technology any longer in the creative process; restrictions that we might want to remove with the assistance of new technology that has less influence on the process. The underlying question is what music we would then like to make that we cannot make at the moment. What would it be like if the imaginative powers of music and the associated idiom and grammar were to define the design of technology? Or can we actually make 'everything' already, whether or not with the occasional technological detour? Or is this complete nonsense and are we only at the beginning of, for example, new forms of interaction between the performer and an electronic instrument, which are many times more complex than we can now imagine? Are there still very different sounds and sound structures conceivable, which require another form of technology and other forms of interaction with that technology? And could those other forms lead to new creative processes and new aesthetics?

2. Is the sky local?

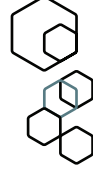
Innovation starts on a small scale - in labs and educational institutes, and through visionary individuals. What they have in common is their place at the foundation of initiatives that aim to radically change the course of music history.

Not every idea or experiment reaches the wider public. Many disappear off the radar somewhere between concept and end product. Just by looking at the role of electronic music in our society, it is an incontestable fact that there is a huge contribution from educational institutes and the innovative technological sector. A visionary is characterised by his ability to see beyond the horizon. And it is typical of a start-up that it aims to distribute the visionary's product worldwide. The wish to give a new concept the widest possible reach is what motivates nearly all makers and producers. Electronic music began in a small number of studios. The most popular type, reflected in the dance culture, is big business and spread all over the world. Also in advertising, films and studios (to name but a few examples), it is unimaginable that no use should be made of technology developed in laboratories.

However, reaching a wide public is by no means the only yardstick of the quality of innovation. In the first place, innovation in computer music is approached from a technological perspective. In a changing society, innovation can also be understood to mean the application of products in different contexts and cultures. The essence of innovation, after all, is to break with existing rules and develop new ones. The economic crisis, climate change and other determining developments have a great influence on our ideas about the concept of innovation. Concepts like sustainability and social responsibility play an important role in the cultural and technological debate. Especially for ICMC 2016, HKU will develop a project in a working-class district of Utrecht, where composers and (sound) artists will take up temporary residence, in order to develop projects together with local residents. One interesting aspect of these districts is that they are usually multicultural. The principle behind Is the Sky Local? is the challenge of becoming embedded in the society at grass roots level and engaging with residents to produce original and often multicultural projects.



3. Educating for the sky

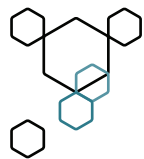


Courses in Computer Music and/or Music Technology come in all sorts of gradations and cultural views. In Europe, for example, we have courses with a strong artistic focus, a strong focus on technology, a focus on personal development, a focus on research and a strong focus on existing professional practice. The question might be – what is our educational goal and what is advisable? The answer to this question will be strongly influenced by the culture in which the question is answered, by the institute, by the background of whoever is formulating the answer, by legislation, tradition and other customs, and by the era in which this question is answered.

There are contexts in which tradition dictates that the student's artistic development has top priority. In Europe, however, higher education is increasingly judged on the extent to which it links up with existing professional practice.

These two perspectives on “Educating for the sky” appear to contradict one another (depending on the definition of existing professional practice). It may be wiser to answer the question by charting existing situations along with the relevant arguments.

This inventory may lead to mutual comparisons and to greater understanding of what “Educating for the sky” could mean and how courses in Computer Music and Music Technology have developed in the recent past and will develop in the near future.



4. Does the sky need a composer or musician?

Do we still need musicians? Or composers? Why do we need an audience? Is there no direct distribution to your audience? Has electronic or computer music become a logical or natural part of contemporary music?

The role of the maker

To an increasing extent, all we hear around us nowadays is electronic music – in all sorts of media, in the public domain, in clubs and on stage. Take the success of the Dutch dance industry, for example. At the same time, technology makes it possible to make your own electronic music and tracks – with minimal knowledge of music and technology. You don't even need to have learned how to play an instrument. You can compose something on your iPad in a trice and share it with your friends a few seconds later on Soundcloud. Everyone has become a composer and musician! And we can close down the music academies. What right have you still got to call yourself a composer? Is it necessary to call yourself that at all? And what audience is there then? Only consumers (e.g. the dancing crowds at Sensation White, etc.)? Or is everyone a prosumer nowadays? And what is the role of ‘performance’ in electronic music? Maybe that is precisely what gives you the opportunity (playing an instrument) to distinguish yourself from all those other ‘composers’. But what are the essential elements of the ‘performance of electronic music’? Is this discussion limited to electronic music anyway, or is it just a discussion about music in general?





Digital music

Furthermore, there is an enormous amount of music archived on the internet. So why should you still want to go to a live concert? What is it that draws an audience to a live performance that they can't get at home on their laptop? Is it a musician after all? Or an author/transmitter? Sharing your love of music doesn't necessarily have to take place in the concert hall. It is actually even easier to share your love for the work online. And why do we still need stages and festivals if all music can be digitally distributed? Maybe we are moving towards a world in which stages and festivals will exist in the form of social networks and are no longer a physical place where people come together. What effect will this have on our understanding and experience of music? How will it affect the practice of music-making and performing? And what is the role of new technologies in this process?

5. Stretching the sky

Do we still need musicians? Or composers? Why do we need an audience? Since the 1950's, new music has alienated itself completely from society and now only operates within an almost immeasurably small niche of enthusiasts. The general public has no knowledge or love of it. At least, that is what has been alleged for decades on a mainly cultural-political level. Even if this is true, it applies mainly to the traditional concert music presented in concert halls. Electronic music originally formed a small part of that, but on closer inspection has developed much more broadly and is increasingly present in all sorts of layers of society, from musical contexts to social sectors, from concert halls to healthcare, and from the public domain to computer games.



Society is anyway constantly on the move, and connections are made more and more frequently between science and art in solving social issues. Art - and therefore also music - is used increasingly often outside the context of the regular art scene. A shining example is the ever-growing reuse of old buildings, factories and company premises as creative breeding grounds with a clear role in urban development. They form transitional areas, which breathe new life into those older parts of the city through a more informal art practice with more direct public participation, and thus broader social relevance.

The practice of (art) music is becoming increasingly multidisciplinary. Composers are making more use of a mix of instruments, electronics and video, etc., and concerts are becoming more of an experience or event, just like the more accessible electro scene. The greater flexibility in presentation venues and the link to other arts and contexts is also leading to a different relationship with the audience. These developments thus demand a new attitude, new competencies and new skills from composers and musicians.

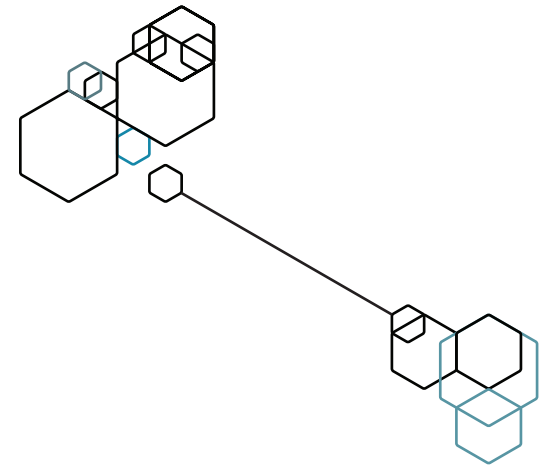
Is this steadily narrowing the gap between research, art and society? Is art music becoming more of a community art as well? Is there a continuum between accessible electronic music and electronic art music, and if so how do they relate to one another? Or is the situation outlined above a social development, alongside which a separate form of autonomous art music can continue to exist as a niche?



In this development, will the composer become more of a 'maker'? A co-creator? A 'designer'? A mediator? A researcher? And is the research component of electronics and electronic art even more relevant, as it can be used in a broader social context?



PROGRAM



Keynote speech

Åke Parmerud - Is the mind the limit?

Tuesday, 13 September 2016

11.10 at Hertz



Bio Åke Parmerud

Åke Parmerud has successfully pursued a professional career in contemporary music and media art since the late 70's. Although he was originally trained as a photographer (1972-74), he went on to study music at university and subsequently at the Göteborg Conservatory of Music.

In addition to his electro-acoustic and instrumental music, his prolific list of works includes compositions covering a broad cross-section of modern experimental music in the fields of dance, film, interactive art, multi-media, theatre and video.

Åke's work has been acclaimed ever since his piece "Proximities" received first prize at the 1978 Bourges International Electroacoustic Music Festival in France. Since then he has received 17 international prizes and 3 major Swedish prizes. On two occasions he has also received the Swedish "Grammy" award for Best Classical Album of the Year, and his music has represented Swedish Radio twice at The Prix Italia. He is regularly commissioned to compose works by important international institutions and his works have been presented worldwide. In 1997 his piece "Grains of Voices" was performed at the UN in New York, on United Nations Day.

His music has been released on numerous albums and compilations. Åke Parmerud is not just a composer; he is also a stage performer, giving electro-acoustic concerts that use many different types of interactive instruments - often solo. Over the past ten years, Åke has been working as an innovative

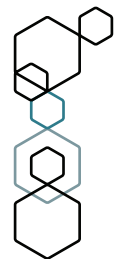
sound and software designer for interactive audio/visual installations. He has also designed concerts and has been artistic director for large audio/visual events, both indoors and outdoors. Between 1999 and 2006, he worked closely with the Danish "art team" Boxiganga, developing revolutionary interactive video installations and exploring telematic concepts and interactive solutions for live performances. Along with Olle Niklasson, he recently formed AudioTecture, a company specialising in acoustic interior design for diverse environments, ranging from private homes to public spaces.

Is the mind the limit?

(the text below is not Åke Parmerud's key note speech; it represents only the basis for it, on which he will further elaborate, also giving some sound examples)

Will the future of machine learning give us new tools for creativity or will it run us over?

Trying to speak of possible future developments in computer music and science feels a bit like trying to write a science fiction novel. If one looks back at what has been predicted about the future in famous SF writings, it is interesting to see that some of the envisioned developments have actually occurred, such as travelling to the moon, although not by means of a gigantic canon shooting a bullet-shaped capsule into outer space; a method that would most likely have killed the astronauts immediately. Predicting the possible future of music technology and how we would use it in different situations, ranging from creation to performance and education, is not much easier and will at best be a good guess that depends on social, political, commercial, economical, philosophical and other factors that actually influence and shape the way new thoughts and technological developments change us.



Let's start with an example of a future music prediction made in the early seventies when electronic and computer music was still relatively young. At this time, a man named Knut Wiggen was the head of the newly constructed electronic music studio of Stockholm (EMS), a hybrid system consisting of a mainframe computer, the PDP-15 that filled a 6 by 4-metre room. Furthermore, 16 digital and 24 analogue oscillators were housed in another room of nearly the same size, and finally a control console in yet another very big room that was reminiscent of the old SF TV series "Moon base Alpha". Entering that studio was altogether a rather scary experience for me as a young composer used only to microphones, tape recorders and the like. Here was the future already in all its overwhelming glory. Huge, incomprehensible and confusing in every sense. In fact, trying to get even a rather sterile series of sinusoidal bleeps out of this monstrous thing was a science in itself.

In 1971, Knut Wiggen published a book called "The two music cultures". He was indeed a great visionary of his time and in his book he predicted that in a not too distant future all music would be electronically produced because of its superior purity and controllability. Well, as of today it turns out he was not far from the truth, even though I doubt he would always have approved of the way it turned out. He also predicted that in the future every composer would sit in his or her home with a terminal hooked up to a big central mainframe that would run the software and then deliver the musical result back to the user. He didn't see the personal computer lurking around the corner at that point of time, but basically he was way ahead of his time when composers who wanted to work with computer music (or any other form of electronic music) were forced to work in institutions such as EMS. Since the appearance of cloud computing, time has shown that unknowingly he came even closer to his vision. Still it shows that even the best of predictions rarely turn out the way they are formulated - if they turn out at all. With this in mind, I will follow only one of many possible lines of technology that may influence the future of music, basically only in speculative terms.

What is commonly referred to as artificial intelligence (AI), seems to hold some interesting potential as a means of finding new creative tools in various parts of music creation, along with education and possibly performance. I will use the more appropriate term "machine learners" instead of AI, since by definition true AI requires that a machine would be able to make decisions, something even the smartest learners are not capable of today, at least not to my knowledge. Machine learners come from five different "tribes" of computer science each representing different ways of understanding how the human brain manages to learn and evaluate information. They all have their strong and weak sides and none have so far proven to be the ultimate smart learner. Eventually though, they might merge into one very powerful learning machine that would most likely have a very profound impact on society, all the way from medical research to the way we interact with each other and possibly also how we view our relation to music and art in general.



If we look at the situation today though, the way learners are used in musical contexts seems to me rather dull and uninspiring. From the days of David Cope's Emily Howell compositions up to the breeding algorithms of the Iamus and Melomics, along with Google's Magenta and others, learners are basically trained to create music that pretends to be music. That is to say that they lack the most basic and important part of composing of any kind of art: decision-making. Although impressive in terms of what can be achieved by learners, whether they are based on neural networks, genetic programmes, support vectors, graphical models or whatever learning algorithms are at work, I fail to see the artistic relevance of mimicry. However there might be another way of looking at these rule-based attempts to replicate music. Why not turn the equation around and instead of looking for the output of a model use the learner to take various models and output new models? That is basically what the genetic model is doing with some success, but then only based on the idea of evolution of a relatively small input data in relevance to a known genetic rule-based evaluation process.

What if the modelling were to be based on another algorithm, where the training data would be a full set of all defined musical models ranging from ragas to Stockhausen and beyond? It might be overwhelming but maybe also very interesting to observe the result of that process. Or maybe very boring, who knows? Another way of looking upon the mimicking of musical structures would of course be to use learners to spit out various more basic structures and let the composer choose what to use, get inspired by and so forth. In fact, that is being done already, although directed only at those aiming for more traditional composing. For the rest of us, I guess it is in the best of cases a matter of time...



Will these learners be able to put composers out of work? Maybe they might in some cases. Making EDM that works just as well as most of the mainstream EDM could be possible. The models in themselves would not be difficult to mimic. The real challenge would be the actual sound production, which in fact is a major part of why popular EDM sounds like it does. Personally, I would say 'all hail the machine!' It really would not make that much of a difference once the learner could master both structure and production. Composers making cheesy background music for advertising and the like, beware... the machines are coming for you! Cheaper, faster and just as cheesy. A service like Jukedek already provides fast, simple and meaningless background music to those that are not too particular when it comes to putting background music to their videos. Some pop music producers might get a tiny bit nervous as well, since one standard recipe for making up a new song is to browse every hit ever made and copy paste with a bit of shuffling. I think a machine learner could be quite good at that as well. For the rest of us, I don't believe there's much to fear as long as we have something original to express, combined with some real decision-making to guide the musical composition. If, however, you feel that Iamus is creating some very good stuff, you might consider rethinking what you are up to as a composer... at least if you are making mainstream contemporary music.

I realise that there might be creative ways to use this kind of quasi-artistic output, but personally I fail to see how any of this would be helpful to me as an artist. You might consider harvesting the output in small parts and using it as raw material, but then again that might work for someone who is interested in making music that sounds like what music sounds like here and now. Personally, I'm not very keen on doing that kind of contemporary remake. I'd prefer to have tools that encourage the search for new and unheard musical expressions. So how could learners contribute as new tools of creativity? On a level where you would not expect a learner to make music per se, there might be some interesting possibilities. Imagine a heavily upgraded Siri with some special skills such as Max programming. Now, when will we see that happen?

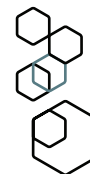
- Siri, can you patch me up this nice idea I just described to you?

- Yes, would this be OK, or would you like me to change something?

Boom! Done in a second. Or, as being a rather bad programmer unable to write my own externals;

- Siri, make me an external that gives me all the data in an understandable format from the latest Kinect. You may have to check some API, download and install some drivers and, well you know...

Once again, a second or so later it's done! Now wouldn't that be nice? And of course Siri could learn any programming environment with ease and help you escape from the tedious work of writing zillions of lines of code. Not to mention the time it would take you to master any programming language in the first place.



Another thing I would love to have at my fingertips would be a learner that helps me develop basic transformations of sound sources that I throw at it. There is some synth software that uses simple generic algorithms to combine two or more sounds in order to create "offsprings" and evolution, but even though it may at times create some useful results, I would prefer a smarter learner that would also learn from my preferences of choice. And of course using recorded sounds as the raw material is a totally different ball game. Of course it would take some training, but it would be immensely helpful and time-saving, especially if it would also do basic editing and maybe put the final result in an orderly way in my sampler ready for me to play around with. You could easily dream up many situations where a learner would ease the burden of boring and time-consuming work and instead let you as an artist focus on the things that really matter: concept and creation.

And why should university lecturers spend time teaching students basic technology, mixing techniques and programming, etc.? A machine learner/teacher could do it just as well, so that the human teacher could instead spend more time focusing on aesthetics, composition, philosophy and the like. A learner could also differentiate the subjects, so as to give tailor-made courses suited to each student's specific needs.

In performance, I can see applications of machine learning to create smarter instruments, new ways of controlling large multi-channel rigs, and improvisation that goes beyond music and enters other media as well. At this point in time, I don't see much of this happening. Whether it will happen soon is open to speculation, but I do wish that a bit more research in musical applications of machine learning would turn up sooner rather than later.

Now finally, what if at some point computer science manages to reach the transition between smart machine learners and true AI, that is to say a machine that can actually make decisions and ultimately create some form of self-awareness. Possibly this intelligent entity (let's not call it a machine anymore) would dive into any subject available to it, depending on how we feed, control and direct it, and possibly do amazing things, even make music that would be unheard of and truly

creative but maybe also completely incomprehensible to the human mind. Or, if we let this super mind loose on making its own choices, why would it necessarily even bother with music or any other form of art and not go for gardening or philosophy? And if, for some reason, it would be interested in music, maybe its taste would lead it into doing what learners are trying to do to today, that is to say spitting out endless variations in the style of classical music or (God forbid) country music?

And imagine having this super intelligent mega mind, which after one week of existence would know all of documented history, have listened to all the music available online, read all the books and spoken all the languages, etc., and after the second week would have written thousands of variations of all thinkable and unthinkable music, fixed the cure for cancer along with some other diseases and designed the most fantastic gardens ever, among other things. What would you do then? Maybe get so bored that you finally decide to commit suicide. Or maybe, to meet a last challenge, get rid of the drooling slow-minded idiots that created you. Just for the fun of it and then kill yourself...

The fear of a true super intelligence as it has been formulated by Stephen Hawking, for instance, focuses attention on the fact that a self-aware entity with the ability to process information and make thousands of conclusions, evaluations and decisions every second would be a different species altogether and thus liable to put humans in second place in the evolutionary race towards the future. So maybe we should ask ourselves whether it's the sky or the mind that is the limit for what we can achieve with technology and music in a (maybe) not so distant future.



ICMC 2016 Installations

Monday 12 – Friday 16 September, 2016

Daily from 10:00–21:00 unless otherwise stated

Various locations inside TivoliVredenburg

Location: Pandora foyer (6th floor)

Daily from 10:00–21:00

Sound Game

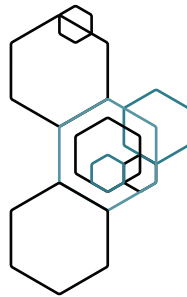
LiKun (born 1976)

Notes:

This an interactive sound installationf-works by multiple sets of microphones, speakers constitute a microphone to capture the sound from the audience response is generated around the horn, the sound variation and loop back to produce a new ‘scene’.

Bio:

LiKun is a new media artist based in Chengdu. He creates art work by using hardware/software/wetware,exploring new possibilities in art expression. His works include installation, music, vision and interactive project and have been exhibited in both concert, museums and open public space.He is running new media workshops as well as teaching specialized courses in university and institute.



Location: Plein 6 (6th floor)

Daily from 10:00–21:00

Aggregat

Daniel Bisig (born 1968), Jan Schacher (born 1967), Tobias Gerber (born 1976), Philippe Kocher (born 1973), Marcus Maeder (born 1971), Martin Neukom (born 1956)

Notes:

The installation ‘Aggregat’ serves as a platform for compositions that involve music and kinetic movement. It is meant to promote compositional approaches that blend formalised technical processes with poetic potentials developed through and expressed by the spatiality, corporeality and activity of the kinetic speaker and their mutual permeation with the audience members. The installation consists of an assembly – or “Aggregat” in German – of sixteen speakers. The speakers are placed at head height on stands and are arranged in a grid. The speaker-figures have moveable tops and are at the same time kinetic sculptures and sound diffusion devices.



The current collection of works contains compositions by a group of artists that are all active within the context of the ICST, the Institute for Computer Music and Sound Technology of the Zurich University of the Arts. Each artist’s work is intimately linked with their research activities and can be situated at the intersections between the empirical, objective approaches of research and experiential and singular processes of artistic work. An important specificity of this collection lies in the overlap of disciplines, methods, points of view and artistic domains. A common concern in the artistic practices of all participants are topics of systemic development, behavioural modelling, and algorithm-driven generative compositions.

The collection of works consists of the following pieces:

As If - Notions of There (Tobias Gerber)

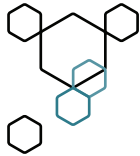
Neurons (Martin Neukom, Marcus Maeder)

Nothing Exists... (Jan Schacher)

Magnets (Daniel Bisig, Jan Schacher)

Speak Up (Philippe Kocher)

The Left-hand Path (Marcus Maeder, Jan Schacher)



Bios:

Daniel Bisig holds a master's and PhD degree in natural sciences. He is active as a researcher and artist in the fields of artificial live and generative art. He has realised several algorithmic films, interactive installations, and audiovisual performances, some of them in collaboration with musicians and choreographers. The derivation of generative algorithms and interaction techniques from biomimetic simulations forms a central aspect of his work. Daniel Bisig currently works as a research associate at the Institute for Computer Music and Sound Technology of the Zurich University of the Arts.

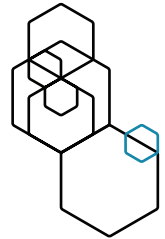
bitingbit.org

Jan Schacher is a musician and researcher active in exploratory, open forms of music performance. His main focus lies on works that combine technology and gestural or movement interactions, both on stage, in installations and fixed-media audio-visual works. He has been invited as artist, lecturer and researcher to numerous institutions and has presented installations, screenings, and performances worldwide. In addition to his artistic work, Schacher holds a position as a research associate at the Institute for Computer Music and Sound Technology (ICST) of the Zurich University of the Arts and is currently pursuing a Doctorate in the Arts at the Royal Conservatoire Antwerp and the Orpheus Instituut in Ghent, Belgium.

www.jasch.ch

Tobias Gerber is a musician, journalist and organizer in the context of new and experimental music. He is member and artistic director of the Swiss ensemble WERKTAG an instrumental trio that works extensively with the possibilities of live electronics and premiered pieces by Antonie Chessex, Alex Buess, Gary Berger, Ernstalbrecht Stiebler, Anna Trauffer, Luc Döbereiner and others. He studied saxophone and art theory at the Zurich University of the Arts. His artistic and theoretical interests lie in contemporary practices connected to sound as a culturally meaningful medium.

www.siliconcap.net



Philippe Kocher is a musician, composer and researcher. He studied piano, electroacoustic music, music theory, composition and musicology in Zurich, Basel, London and Bern. His work encompasses instrumental and electroacoustic music as well as sound installations. His artistic and scientific interests lie in algorithmic composition and computer generated music and art. He works at the Institute for Computermusic and Sound Technology (ICST) in Zurich as research associate as well as at the Zurich University of the Arts as lecturer for music theory and computer music.

www.philippekocher.ch

Marcus Maeder is a sound artist and composer. He studied art at the University of Applied Sciences and Arts of Lucerne and is currently pursuing a master's degree in philosophy at the University of Hagen. Maeder runs the music label domizil, which he co-founded in 1996 with Bernd Schurer. As an author, Maeder has written on a number of topics in the fields of sound art and digitalmedia.

www.domizil.ch/marcus_maeder

Martin Neukom studied musicology, mathematics and psychology at the University of Zurich and music theory at the Musikhochschule Zurich. He is engaged in sound synthesis and composition with computers. Neukom wrote the book “Signale, Systeme und Klangsynthese – Grundlagen der Computermusik” which was accepted as his doctoral thesis by the University of Zurich and translated by Gerald Bennett into English under the title “Signals, Systems and Sound Synthesis”. He works as a lecturer for music theory and as a research associate at the Institute for Computer Music and Sound Technology (ICST) of the Zurich University of the Arts.
www.domizil.ch/neukom.html

Location: Plein 5 (5th floor)

Daily from 10:00-21:00

FRAMEWORK

Mads Emil Nielsen (born 1989)

Notes:

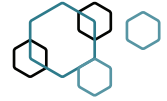
FRAMEWORK is a project by Copenhagen-based musician Mads Emil Nielsen. It consists of 14 hand-drawn graphic scores with simple instructions and a recording for each score.

“These 14 graphic scores may be played by any configuration of instruments and players – the recordings may be of any duration. Some of the scores are linear and may be read from left to right; others are meant as a conceptual inspiration for composition and performance. The balance between these two approaches is to be decided by the interpreter.

A circle should be seen as a space, room or atmosphere.



A line illustrates direction / time, and possibly a sustained tone. Smaller dots or points may be read as dust, drops, texture or granulation. An incomplete circle or square marked with an arrow signifies a loop / repetition, which consists of certain elements, if notated.”



These short audio pieces are made during 2013 and 2014, based on generative synthesizer patches and recordings / loops of cymbals and percussion. Furthermore, he received interpretations from artists such as Andrea Neumann (DE).

This performance includes projections and live performance w. sampler/pre-recorded material and modular synthesizer.

Bios:

Mads Emil Nielsen is an electronic musician and audiovisual artist based in Copenhagen. He works with basic sound sources such as sine waves and noise, which he often combines with short percussive and orchestral samples, and an amplification of the surprises and errors produced by the machines he uses. He recently founded arbitrary, the label and artistic platform on which he released FRAMEWORK (graphic scores + audio), a reissue of PM016 (Plant Migration, 2014) and Percussion Loops (2015) + tracks featured on The Wire Tapper 37 and 39.

Nielsen has performed at Wundergrund Festival and – as support for Future 3 – in DR Koncerthuset Studie 2 (Cph. 2014), collaborated with Andrea Neumann (DE), Jomi Massage (DK) and contributed to various theatre/film productions and exhibitions, including the Notations 21 Project in the US and Europe.

madsemilnielsen.dk
arbitraryproject.com

Location: Plein 5 (5th floor)

Daily from 10:00-21:00

The Flower of Afterimage

Miyaki Asako (born 1967)

Notes:

This work expresses a world of imagination by music and video.

Its image is a sight of the non-existent garden; flowers of afterimage is blooming there. All sounds are derived from voice, harp, clarinet, glass, stone and water sounds; they are electronically processed.

How do I express the visual effect of afterimage by the sound? It is a important point of sound processing in this work. When you exit the secret path in the brain which no one knows, there is a mysterious space there. That place is the garden of afterimage; you can take a walk there.

Video: Fusako Baba



Bio:

Miyaki Asako studied at Toho Gakuen College of Music and the graduate School (majored in composition of contemporary music).

recent works :

music for the three-dimensional image of four-dimensional digital universe project at National Astronomical Observatory (Permanent work at Hawaii Island Ilika Astronomy Center, National Museum of Emerging Science and Innovation Miraikan)

22.2 multichannel music for the 2007 NHK Science and Technical Research Laboratories Super Hi-Vision video works

permanent installation work for Sense museum "Shadow Rays" - for image and sounds (music: collaborated with Rie Okumura) / 2013, Miyagi

Opera acousmatic 2 "Teleceptor" for the light image, sound image, incense image / 2014, Tokyo

Commissioned work:

multimedia piece for the orchestra and electronic sound and visual (the Agency for Cultural Affairs overseas dispatch artist at Cairo Opera House, 2003 Egypt)

lecturer:

Senzoku Gakuen College of Music (sound design, computer music)
Waseda University school of Creative Science and Engineering (media art)

enrolled: The University of Tokyo Graduate School of Arts and sciences

awards:

the New Composer Award in The 8th Japan Society of Contemporary Music (selected)

the 5th Akiyoshidai International Competition of Composition (selected)

Siggraph 2007 Electric Theater Prize
(music: collaborated with 4D2U)

JENA Fulldome Festival 2015 Blaue Blume Award
(music: collaborated with Fusako Baba)



broadcasting (radio):

Contemporary music (1992, 1997 Japan Broadcasting Corporation NHK)

electrain de nuit (2014, Radio France)

CD:

Drifting Towards the East (2005, M·A RECORDINGS / MAG501, compilation)

Nouvelles musiques concrètes vol.2 (2005, ACSM116-NMC-002, compilation)

Virtual Resonance-sound image for 4D2U (2009, Tepito records / tepito-001)

www.te-pito-records.com

Location: The Pit (8th floor)

Monday 10:00-14:00 | Tuesday 15:00-21:00 |

Wednesday 10:00-14:00 | Thursday 15:00-21:00 |

Friday 10:00-12:00

SKIN

Claudia Robles-Angel (born 1967)



Notes:

SKIN is an interactive installation, in which visitors have the opportunity to use a GSR (Galvanic Skin Response) interface, which measures their skin's moisture. The variations of these values are an indication of psychological or physiological arousal, such as for example appearance of stress or relaxation.

The values received from the GSR are further transmitted to a computer in order to transform the sound and the images of the interactive space. Visitors are therefore invited to create an audiovisual environment from their own emotional and physiological parameters.

The first version of the installation was conceived and developed during an artist in residence invitation by the 2580 Association in Romania (Cluj-Napoca) during the "Liquid spaces - dynamic models of space in art and technology" event in October 2012.

The second and extended version is octophonic and was presented for the first time at Harvestworks- Digital Media Art Center in New York City in June 2014.

Bio:

Claudia Robles-Angel is an audiovisual artist born in Bogotá-Colombia, currently living in Cologne-Germany and active worldwide. Her work and research cover different aspects of visual and sonic art, which extend from audiovisual fixed-media compositions to performances interacting with bio-data via the usage of interfaces such as, for example, the EEG (electroencephalogram, measuring brain waves activity).



She finished studies in Fine Arts (M.F.A) in 1990 at the University Jorge Tadeo Lozano in Bogotá (Colombia). She pursued postgraduate studies such as: Film Animation (1992-1993) at the CFP (Milan-Italy); M.F.A Visual Arts (1993-1995) at the École Supérieure d'Art Visuel (Geneva-Switzerland) and Sound Design and Electronic Composition at the Folkwang University Essen (Germany) with Prof. Dirk Reith (2001-2004). She has also been artist-in-residence in Germany both at the ZKM - Centre in Karlsruhe (2004-2007) and at the KHM in Cologne (2008 -2009).

Her work has been presented in festivals and in group and solo exhibitions around the globe, for example, at the Bauhaus-archiv Museum für Gestaltung, Berlin (2004), the ZKM Centre in Karlsruhe (2005); Enter3 in Prague (2007), at the European Capitals of Culture Luxembourg and Romania (2007); 2008 at KIBLA Multimedia Centre in Maribor, the International Computer Music Conference ICMC in Copenhagen and Montréal (2007 and 2009); the SIGGRAPH Asia in Yokohama (2009), Museo de Arte Moderno and ESPACIO Fundación Telefónica in Buenos Aires (2010), Kölner Musiknacht (2010 and 2011); the Re-New Festival in Copenhagen (2011); the International Conference on New Interfaces for Musical Expression NIME Oslo (2011), at the ISEA Istanbul 2011; Grenzgänger & Visuals Sounds Festivals Cologne (2005, 2009 and 2012); at LEAP Space for media Art in Berlin (2012), at the International Symposium on Computer Music Multidisciplinary Research CMMR Marseille and Plymouth (2013 and 2015), at the Salon Suisse, an official collateral event of the 55th Venice Biennale (2013), at Harvestworks - Digital Media Arts Center, New York City (2014); Turm Lutherkirche Cologne (2011 and 2014), Klangkunstfestival Berlin 2014, the New York City Electroacoustic Music Festival NYCEMF (2010, 2013 and 2014); at Nabta Art Centre Cairo (2015), Kunstquartier Bethanien Projektraum Berlin (2015), at the Museo de Arte Contemporáneo Bogotá MAC (2011 and 2015) and more recently at MADATAC Festival in Madrid (2016).

www.claudearobles.de

Location: The Pit (8th floor)

Monday 15:00-21:00 | Tuesday 10:00-14:00 |

Wednesday 15:00-21:00 | Thursday 10:00-14:00 |

Friday 13:00-15:00

I Hear You See Me

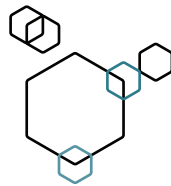
Tommaso Perego (born 1975)

This installation is accessible by appointment only. Please subscribe at the registration desk (5th floor).

Notes:

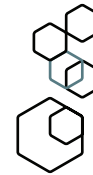
I Hear You See Me is a sound installation featuring 3-dimensional sound, motion graphics visual projections, and participatory theatre. A projector hanging from the ceiling is creating a cone of light; inside this, shadows and projections interact with the participants, in time with the sound spatial movements diffused by a surrounding cubic rig of loudspeakers. For two people at any one time, the work is cyclical and lasts approximately 26 minutes (13 + 13).

Inspired by Japanese writer Haruki Murakami's novel *Hard Boiled Wonderland and the End of The World*, the action will lead you 'at the end of the world', where you will be asked to 'strip away your shadow' before entering. At the confine between awareness and subconscious, proprioception and perception, movement per se, as perceived through sound, is at the base of the work, built through combined strategies of listening, seeing, and participation. As the motor of the narrative and the foundation of the sensations, sound movement's fragile but physically felt presence will choreograph the listener's journey in an intimate, challenging, and profound experience.



Bio:

Tommaso Perego, after graduating at Milan Conservatory Giuseppe Verdi, is currently living and working in London UK as sound designer, researcher, and teacher. The core of his current sonic research is spatial audio in its application to other artistic practices, in particular to dance and theatre. His works feature *Stranded* (2013) for three dancers and sonic movement, written for the Wave Field Synthesis system by The Game of Life Foundation, in collaboration with Canadian choreographer Jalianne Li; *The Eye* (2011, The Roundhouse, London), *Wondermart* (2009, NYC Foundry Theatre, BAC London), and currently in production *Macondo* (2015-16, The Barbican), all in collaboration with Silvia Mercuriali (*Rotozaza*, *il Pixel Rosso*), and which explore the experimental practice of participatory theatre in combination with binaural 3-dimensional audio.



He previously participated to other editions of ICMC (2006, 2007, 2010) featuring works for computer augmented instrumental composition, as *Les Jeux sont faits* (for Violin and Max Msp, 2006), and *Incastro di Mondi* (2006, for Violin, Bass Clarinet, Flute and Wireless Game Pad Controller, winner of the iXem prize 2006, www.antitesi.org/ixem/ixem/Li2006.html), which both have been featured in several festivals around the world.

He is also active as a teacher and researcher, interested in particular in sound and movement practices, for which most recently he organised the First International Symposium on Sound and Movement Practices held at Laban Studios, in London New Cross, 2014, in collaboration with SPR Unit at Goldsmiths University of London, Trinity Laban, Conservatory of Music and Dance, Mondriaan Foundation and The Game of Life Foundation.

soundandmovement.info

Location: Plein 5 (5th floor)

Daily from 10:00-21:00

an off-ICMC installation: Rocking Chairs

Jeroen Strijbos (born 1970) & Rob van Rijswijk (born 1971)

Notes:

Strijbos & Van Rijswijk invite you to sit back, relax and enjoy making music in a one-of-a-kind sonic rocking chair, where physical movement diffuses and modifies sound emanating from specially developed sensorpack and loudspeaker technology. Swaying back and forth produces an interactive, personalized performance where the compositions you hear are directly shaped by your individual movements and ability to coordinate and work in unison with your fellow rockers.

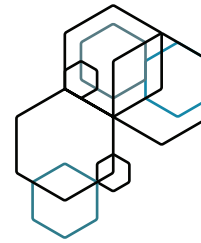


Bio:

Dutch composers Rob van Rijswijk (1971) and Jeroen Strijbos (1970) both graduated with honors from the Utrecht School of the Arts in the Netherlands, specializing in Electronic & Computer Composition. The hallmark of Strijbos and Van Rijswijk's collective body of work is a combination of electroacoustic composition and spatial elements, design and innovative music technology. The composers seek out zones where different disciplines meet and intersect.

Prizes

Their work has been awarded an honorary mention for the PRIX Ton Bruynèl 2010 and First Music prize by The Prins Bernhard Cultural Foundation Netherlands 2012, and is performed and exhibited in among others Amsterdam, London, Glasgow, Berlin, Zürich, Istanbul, Shanghai, Paris, New York, San Francisco and Montreal.



ICMC 2016 Carillon & electronics (an off-ICMC event)

Monday, September 12, 2016
17:00 – 18:00, Flora's Hof

PROGRAM

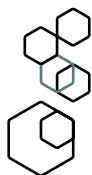
Engels Nachtegaeltje Jacob van Eyck
Vierkant Jorrit Tamminga (born 1973) [11']
Questa Dolce Sirena Jacob van Eyck
De Toren Louis Andriessen (born 1939) [11']
Een Schots Lietjen Jacob van Eyck
Vorst aan de Grond René Uijlenhoet (born 1961) [16'20"]

Malgosia Fiebig, carillon
Utrechts Klokkenluiders Gilde, swinging bells
Jorrit Tamminga, live electronics

This concert is made possible with support from:

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FONDS
SHV

Elise Mathilde



Vierkant (2005)

for carillon and live electronics

Notes:

In Vierkant the spectral content of the bell is explored. The pitch material is derived from an analysis of the lowest bell of the carillon of Goes (Holland). The sound processing highlights several partials of the carillon in real time. The form of the composition follows the sound development of a bell: it starts with a loud attack and it ends with a low decaying tone.



Bio:

Jorrit Tamminga studied Music & Technology at the Utrecht School of the Arts and at the Institute of Sonology at the Royal Conservatoire in The Hague. During both studies he focused on electronic composition, live electronics, spatialization and sound synthesis.

His work sounds regularly in different settings all over the globe: in concert halls and venues (Madrid, Amsterdam, Berlin, Istanbul, Venice), festivals (Huddersfield, Murcia, Zürich, Stavanger), churches (Mechelen, Utrecht, Antwerp), on the streets, in factories (Goes, Twente) and from towers (New York, Kaunas, Almere).

Tamminga teaches composition electronic music at the Conservatorium van Amsterdam and sound design at Music & Technology.

He composed works for speakers only (Barst), string quartet and live electronics (Zephyr Quartet-Powerchords), ensemble (Nieuw Amsterdams Peil-Cumulonimbus), saxophone and live electronics (Rosa Ensemble-Klep Dicht!), carillon and soundtrack (Inside Out, Waterslag) and gamelan and live electronics (Ensemble Gending-Tijdverspilling).

In 2007 he received a commission to write an electronic composition for Erik Bosgraaf for the opening of the Festival Oude Muziek.

In 2010 he composed the music for JANE, a new multimedia music theater piece with Izhar Elias, Erik Bosgraaf, Paul en Menno de Nooijer. With the same team he made the music theater performance Half the Horizon.

Tamminga programmed live electronics for several music productions such as Void (Muziektheater Transparant), Faust (theatregroup Artery with the Nederlands Kamerkoor) and The Seven Chakras and Nada Brahma, compositions by Wim Henderickx. Also for Peter Adriaansz Jorrit programmed electronic sounds.

www.jorrittamminga.nl



Malgosia Fiebig is the city carillonneur of Utrecht and Nijmegen.

She studied at the Music Academy of Gdansk, where she earned a Master of Music in Organ Performance and Choral Conducting. In 1999 she followed a carillon course led by Gert Oldenbeuving and which she became the first carillonneur of St. Catherine's Church in Gdansk after 60 years of silence. In 2001 she was appointed a second carillon in the City Hall Tower in the heart of Gdansk.

In 2004 she moved to the Netherlands and a year later received a Bachelor of Music in Carillon Performance with Arie Abbenes at the Dutch Carillon School. She graduated as Master of Music in June 2007 with Frans Haagen en Henk Verhoef.

She has given carillon concerts throughout Europe and the US.

www.malgosiafiebig.com

Vorst aan de Grond

for two carillons, swinging bells and two audio tracks

Malgosia Fiebig, carillon of the Dom Cathedral in Utrecht (NL);
Geert d'Hollander, carillon of Belfort in Gent (B) - his part is prerecorded.

Members of the Utrechts Klokkenluiders Gilde (Utrecht Bellringers Guild), ringing bells of the Dom Cathedral in Utrecht;

Notes:

Vorst aan de Grond is about Charles V, but it is not an homage. Five centuries after his birth, two carillons and a large number of church bells put paid to the myth of the unlimited power of an emperor: time and history have reduced Charles to no more than a bankrupt monarch, while these bells, centuries later, can still be heard live. Not only live: for the first time, they can be heard simultaneously.

Charles' favourite composer was Josquin Desprez, and in his work *Vive le Roi* Josquin paid tribute to his patron. The score of *Vorst aan de Grond* makes off with the melody of *Vive le Roi*, and in doing so turns its intent upside-down: it is not the monarch that is honoured but the eternally sonorous beauty of church bells.

The combination of the two carillons - Geert d'Hollander plays in Belfort of Gent and - at the premiere - Arie Abbenes and today Malgosia Fiebig in Utrecht - results in new harmonies: the two Hemony carillons, each tuned (meantone) differently, elicit unheard-of tonal combinations. These massive, ponderous instruments are electronically melted into one, defying - if only for a brief moment - the power of gravity.



Bio:

René Uijlenhoet was born in 1961.

He studied electro-acoustic composition under Ton Bruynèl at the Utrecht Conservatory, where he also graduated in organ and improvisation.

From 1988 to 1990 he lectured in electro-acoustic composition at the Utrecht Conservatory, and from 1990 to 1994 he conducted classes in computer composition at the Department of Musical Technologies at the Utrecht School of the Arts. From 1996 to 1998 he directed NEAR, the Dutch Centre of Electro-acoustic Repertoire, run by the Gaudeamus and Donemus foundations. During his term as director, the institution released such recordings as CD's with the complete works of the pioneers of Dutch electronic music, Jan Boerman and Dick Raaijmakers. He teaches electronic composition at the Rotterdam Conservatory since 1997. In 2003 he was a member of the jury of the first Ton Bruynèl-Prize (international electro-acoustic music competition).



His works include compositions combining traditional instruments with tape or live electronics, as well as works only for tape, live electronics, and ballet and theatre music. In 1993 his open air work Zware Metalen for carillon, electric bells and amplified electronic sounds represented the Netherlands in the Prix Italia competition. In 1995 Uijlenhoet built the live electronics installation Wired Life for use by the 'De IJsbreker' hall, which subsequently played uninterruptedly from October 1998 to October 2000 in the music department of the Museum of the City of The Hague. In April 1998, together with the artist Nora Hooijer, he presented the

composition De Muis met het Oor, a multi-media live electronics/live painting, based on electronic music theories of the painter Piet Mondrian (exhibited in the Stedelijk Museum in Amsterdam). In 1999 the Rotterdam Music Biennale presented his work Lichtgewicht on four-channel tape. In 2000 he composed Vorst aan de Grond for carillon, electric bells and tape and in 2003 Koraalriff for organ, live electronics and tape.

In 1994 the electronic composition Wedge won the first prize at the Bourges Quadrivium Competition (France) and Lichtgewicht reached the final round of the Bourges International Competition in 2000.



ICMC 2016 Cloud Nine concert 1

Monday, September 12, 2016

19:00 – 21:00, TivoliVredenburg Cloud Nine

PROGRAM

Trails 1 Philippe Kocher (born 1973),
Daniel Bisig (born 1968) [11'30"]
zap_ping_ Igor C Silva (born 1989) [15']
Yahuveh Kuei-Fan Lin (born 1984) [15']

INTERMISSION

『Alchemy』 Chia-l Lin (born 1992) [7'40"]
Disorderly Tuo Wang (born 1990) [5'40"]
In two Minds Nicoletta Andreuccetti (born 1968) [7']
Tommaso Rosati, live electronics

INSOMNIO, conductor Ulrich Pöhl

Enric Monfort, percussion
Siebe Visser, viola
Charles Watt, cello
Rike Huy, trumpet
Diego Espinosa, percussion
Jelte van Andel, double bass
Evgeni Novikov, saxophone



Trails 1

Notes:

To establish a strong aesthetic relation between the two media, music and film were created concurrently. Our approach was to base both music and imagery on similar formalisms, notably algorithms that simulate biological phenomena. This algorithmic ambivalence between natural and artificial processes is resumed musically and visually as concurrent layers of natural and synthetic instruments.

Bios:

Philippe Kocher (born 1973) is a musician, composer and researcher. He studied piano, electroacoustic music, music theory, composition and musicology in Zurich, Basel, London and Bern. His work encompasses instrumental and electroacoustic music as well as sound installations. His artistic and scientific interests lie in algorithmic composition and computer generated music and art. He works at the Institute for Computermusic and Sound Technology (ICST) in Zurich as research associate as well as at the Zurich University of the Arts as lecturer for music theory and computer music. philippekocher.ch

Daniel Bisig was born in 1968 in Zürich, Switzerland. He holds a Master's degree in Natural Sciences and a PhD in Protein Crystallography, both from the Swiss Federal Institute of Technology. He has taught web-design and worked as designer and programmer. In 2001, he joined the Artificial Intelligence Laboratory at the University of Zurich as a senior researcher. Since 2006, he has a research position at the Institute for Computer Music and Sound Technology (ICST) in Zurich. Daniel Bisig is also active as an artist in the intersecting fields of artificial life and generative art. Some of his works include MediaFlies, a swarm based audio and video recomposition software, Flowspace, an immersive environment for swarm based musical and visual compositions, and Cycles, a body video projection that blends natural and artificial properties.

bitingbit.org



zap_ping_

Notes:

Media controls our minds, our thoughts, our hearts. Our only chance of freedom relies on our ability to shut down the gates which lead us to this distorted perception of reality created by TV culture. Will we be able to shut our eyes to it?

Bio:

Born in Porto, 1989, **Igor C Silva** graduated in composition at Escola Superior de Música, Artes e Espetáculo (ESMAE) in 2011, and finished a Master degree in Composition and Music Theory in 2013. He also attended seminars with Magnus Lindberg, Jonathan Harvey, Pauline Oliveros, Kaija Saariaho, Wolfgang Mitterer, Betty Olivero, Marko Ciciliani, Pascal Dusapin, Bruce Pennycook and others.

In April 2009 he saw his “Sombra de uma Memória,” for ensemble, presented on a workshop with the Remix Ensemble, conducted by Peter Rundel.

“Chouette!” for flute, cello and piano, was premiered in September 2009 in Austin (USA). It was also presented in October 2009 at Casa da Música, on the “Future Places Festival”.

In May 2010 he participated in the European project “Sound Art In City Spaces”, where he created an installation/performance in Porto, along with several foreign artists.

Igor C Silva won the first prize at the “2nd Composition Competition Casa da Música/ESMAE” with “Terminus”, for Viola and live electronics, premiered in April 2010 at Casa da Música by Trevor McTait, violist of the Remix Ensemble. He also won the first prize at the “5th International Composition Competition of Póvoa de Varzim” with “Flipbook”, for quintet and electronics, premiered in July 2010 by Sond’Ar-te Electric Ensemble, conducted by Pedro Amaral, on the “International Festival of Póvoa de Varzim”.

Igor C Silva also works regularly with soloists, ensembles and jazz groups, devoting part of his musical and composing activity for improvisation and interactive performances with electronic and multimedia tools, like video and light, as a composer and performer. In May 2011 he was selected for the “1st International Forum for Young Composers of Sond’Ar-te Electric Ensemble” in Lisbon, with the

work “Flipbook,” conducted by Pedro Neves.

Igor C. Silva was Resident Young Composer in Casa da Música for the year of 2012 and received several commissions and worked with Orchestra Sinfónica do Porto Casa da Música, Remix Ensemble among others.

On upcoming projects stands out the publication of new recordings with the Remix Ensemble and Orquestra Nacional do Porto, a creation of a new multi-media opera for 2018 and a concert at World Music Days Festival in South Korea. www.igorcsilva.com



Yahuveh

Notes:

The piece YAHUVEH is the first movement of my composition for chamber ensemble and electroacoustic music, which is entitled Trinity. The piece Trinity is inspired by the basic triune principles of traditional Christianity: three persons, one body. The three movements convey the ideas of the Father who generates, the Son who is begotten, and the Holy Spirit who proceeds, respectively.

The first movement, YAHUVEH, written for two percussionists and electroacoustics, depicts God’s creation of light and darkness. In Scripture, God is characterized as light, which gives us direction and eliminates darkness. Musically, I symbolize the dark and light motives by employing different timbres and registral ranges from different percussion instruments. The characteristics of the “light” motive contrast those of the “dark” motive. “Dark” is fragmentary and slow paced; “Light” is fast paced, has more rhythmic drive, and regular rhythmic activity. In the electroacoustic part, all the electronic sounds are from pre-recorded percussion sounds that are digitally manipulated in various software. YAHUVEH is the Hebrew Sacred name which honored and anointed the Father of Jesus.

Bio:

Kuei-Fan Lin is a composer of acoustic and electroacoustic music exploring a variety of timbres from extended instrumental techniques and sonic sound worlds. She received degrees from National Taipei University of Education in Taiwan (B.A. and M.M. in music composition and theory), and The University of Arizona (D.M.A. in music composition). She studied music composition with Yu-Chung Tseng and Craig Walsh. She has received numerous prizes, among them: Second Prize for the 8th MUSICACOUSTICA (2011), Third Prize for the 6th Taiwan Computer Music Competition (2010), Third Prize and Mention Award for the 4th MUSICACOUSTICA (2007), and Mention Award for National On-line Arts Creativity Composition (2007). Her pieces have also been selected from the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference (2015, 2014, 2012), the International Computer Music Conference (ICMC) (2015, 2014, 2013, 2012, 2011), New York City Electroacoustic Music Festival (2014, 2013), , the 6th International Competition of Electroacoustic Composition and Visual-music of Foundation Destellos (2013), Electronic Music Midwest (EMM) (2012), and the 3rd Shanghai Conservatory of Music International Electronic Music Week (2011). Her pieces were the finalists of the 8th & 10th International Composition Competition "Città di Udine", and have been selected to be included in the CD of the competition dedicated to electro-acoustic compositions (8th & 10th Editions).



『Alchemy』

Notes:

The medieval forerunner of chemistry, concerned with the transmutation of matter, in particular with attempts to convert base metals into gold or find a universal elixir. -from Oxford.

The piece turns the multiple-timbre of snare drum into the unique sound by processing through the Max/msp, corresponding to the concept of Alchemy.

Bio:

Chia-l Lin was born on August 24, 1992, in Keelung, Taiwan.

She studies a master's degree in Institute of Music from National Chiao Tung University, and majors in Computer Music instructed by Yu-Chung Tseng professor.

Main area of her music includes acousmatic music 、mixed music 、live electronics and real time processing interactive music. She enjoys discovering some unique sounds generated by instruments and recording sounds from nature as her materials for creation.



Disorderly

Notes:

When I first time travel to New York City, in the New York Brooklyn Bridge, I saw there are so many people from different country, and speak different language. That makes me feel very chaotic but interesting, so I record some sample, and put it in Ableton Live.



Bio:

Tuo Wang is a composer and music producer from Beijing. He was admitted to the Central Conservatory of Music in 2008, where he majored in recording arts. In September 2015, he started pursuing an MM in Computer Music at the Peabody Institute of Music.

In two Minds

Notes:

>=< c p d (in two minds). Convergent Parallel Divergent are the models of development that structure the relationship between sax and live electronics, exploring new forms of interaction between the performer and an electronic instrument: pure sine waves generated by the sax evolve in different directions, producing audible beats and modulating, according to different perspectives, the sound shape. The sax becomes, thus, through the use of dynamic, gesture, sound attack and envelope of sound a 'control tool' which runs the live electronics, creating a sky which is completely shaped by an human action mirrored by electronic action.

Bios:

Nicoletta Andreuccetti composes acoustic and electronic contemporary works. She has enriched her musical training developing a variety of interests ranging from musicology to aesthetic and psychology of music. After the awards in several international competitions (I prize at the International Electroacoustic Music Competition MUSICANOVA in Prague, I prize at Dutch Harp Composition Contest Utrecht etc.) her music has been performed in the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week 2012, Biennale di Venezia 2012, New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Symphonic Orchestra of Lecce, Mixtur 2014 (Barcelona), Bienal de fin del mundo (Chile), Expo 2015 (Milan), ISCM World New Music Days 2014 (Athens), Muslab 2015 (Mexico), INTER/actions 2016 symposium (Bangor).

www.nicolettaandreuccetti.it

Tommaso Rosati is an Italian electronic composer, performer and teacher. Live electronics specialist. Ableton Live and Max/MSP expert. Founder of guitarpiù

www.tommasorosati.it

INSOMNIO, an ensemble for contemporary music, was founded in 1997. Through the years the ensemble grew out into a group of 17 musicians with an international orientation. In recent years, the strong love of the musicians for contemporary music, their sheer boundless energy and their enthusiasm has resulted in well-received projects both within the Netherlands and abroad.

Working from the conviction that contemporary composed music, alongside other forms of contemporary artistic expression, should find a firm foothold in society, INSOMNIO performs compositions by contemporary composers for as-large-as-possible an audience. INSOMNIO demonstrates that the newest sounds are surprising, refreshing and enriching and give access to a limitless new world. Performances of this new music are given alongside benchmarks of the renowned 20th-century repertoire, providing the audience with a foothold as it explores exciting new trails in music. As a Dutch ensemble, INSOMNIO promotes works by Dutch composers.

In recent years, INSOMNIO performed in several venues for contemporary music both within the Netherlands and abroad. The ensemble was present at festivals in, amongst others, England, Germany, Spain, Indonesia, South-Africa and China. In 2007 INSOMNIO was appointed as ensemble-in-residence of the ISCM, the International Society for Contemporary Music.

In the Netherlands, INSOMNIO organised several festivals which centred on a country or region, such as Cuba (2007), Catalonia (2002) and Finland (2005). By now INSOMNIO has consolidated a solid foothold in The Netherlands. From 2008 onwards, the ensemble had its own series in Vredenburg Leeuwenbergh. Now the new TivoliVredenburg has opened the ensemble regularly performs in its various halls.

The ensemble consists of 17 musicians (strings, woodwinds, brass, piano and percussion), with Ulrich Pöhl as chief-conductor, Idske Bakker as artistic director and general manager Theo Andriessen.

INSOMNIO is co-founder of Muziekhuis Utrecht, a collaboration between contemporary music ensembles within the city of Utrecht. The ensemble is structurally subsidized by the city of Utrecht.

www.insomnio.nl

ICMC 2016 Pandora concert 1

Monday, September 12, 2016

19:00 – 21:00, TivoliVredenburg Pandora

PROGRAM

Illusory Lines	Jon Nelson (born 1960) [10'48"]
Definierte Lastbedingung	Clemens von Reusner (born 1957) [11'40"]
Topology Chamber 2	Natasha Barrett (born 1972) [13'30"]
Extractions	Christopher Bevan (born 1992) [9'57"]
Jeux de l'Espace	Jaime Reis (born 1983) [6']
White Light Black Static	Marcel Wierckx (born 1970) [9']



Illusory Lines

Notes:

Illusory Lines (2015, dur. 10:48") is an immersive 8-channel composition that utilizes several significant aural illusions to provide the work's structural underpinnings. Specifically, the work incorporates both Shepard Tones (endless glissandi) and Risset Rhythms (endless accelerando/ritardando) that are featured prominently in several large sections of the work. The surface of the composition includes physically modeled strings and meshes/plates as well as samples from an accordion, a double bass and bees, exploring the inter-relationships between these seemingly divergent synthetic and concrete sound worlds. Spatialization strategies highlight a variety of structural moments while creating a rich sense of location within space.

Bio:

Jon Christopher Nelson (b. 1960) 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 Associate Dean of Operations. Nelson's electroacoustic music compositions have 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, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo and Bourges Prizes (including the Euphonies 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 electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, 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.

jcnelson.music.unt.edu



Definierte Lastbedingung

Notes:

The composition "Definierte Lastbedingung" (engl. defined load condition) is based upon the sounds of electromagnetic fields as they arise when using electric devices. Numerous recordings of electromagnetic fields were made at the Institute for Electrical Machines, Traction and Drives (IMAB) of Technical University of Braunschweig with a special microphone.

This sound material has little of what a "musical" sound is intrinsically. There is no depth and no momentum. In their noisiness these sounds are static, though moved inside. They usually seem

bulky, harsh and repellent, even hermetic as the well known electrical hum.

“Defined load condition” (a technical term when testing electrical machines) works with these sounds which are studied in their structure, reformed and musically dramatized by the means of the electronic studio.

The mains frequency of electrical current in Europe is 50 hertz and 50 and its multiples is also the numerical key this composition is based upon in a variety of ways.

spatialization: ambisonic 3rd order - 8 channel



Bio:

Clemens von Reusner (b. 1957) is a composer and sonic artist based in Germany, who is focused on electroacoustic music. He studied musicology and music-education, drums with Abbey Rader and Peter Giger. Since the end of the 1970s he has been engaged in electroacoustic music, radio plays and soundscape compositions. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. Member of the German Composers Society (DKV). 2006-2009 member of the board of the EUROPEAN FORUM KLANGLANDSCHAFT (FKL). 2010-2013 member of the board of the German Society For Electroacoustic Music (DEGEM).

International broadcasts and performances of his compositions, i.a.: Musica Nova 2009, Prague; Seoul International Computer Music Festival 2010/2014, Seoul; International Csound Conference 2011, Hannover; International Computer Music Conference ICMC 2013/2015; Noise Floor Festival 2010/2011/2015, Stafford (U.K.); ISCM World New Music Days 2011, Zagreb; Opus Medium Project 2011, Tokyo; Aaron Copland School of Music 2011, New York; EMUFest 2012/2013/2015, Rome; Concierto Octofonico 2013/2015, Montevideo, Uruguay; Electro Arts Festival 2013, Cluji Romania; Network Music Festival 2013, Birmingham (U.K.); ZKM 2014; Linux Audio Conference 2014/2015; Festival Kontakte 2015, Akademie der Künste, Berlin; Festival NOMADES, Bogota, Colombia; New York City Electroacoustic Music Festival 2014/2015; International Csound Conference 2015, St. Petersburg, Russia.

cvr-net.de

Topology Chamber 2

Notes:

‘Topology Chamber 2’ is an acousmatic composition in 5th order 3-D ambisonics. The sound materials and musical structure are created from the sonification of spatial performance and instrument gestures.

A high-speed, motion tracking camera system is used to capture the 3-D location of a series of markers placed over the body of a performer and her instruments. In a series of recording sessions, the performer explores the kinetic and acoustic properties of a balloon and a cymbal. A microphone array is also used to record the sound of the instruments synchronized to the motion data. These recordings produce a number of 3-D motion datasets; one dataset corresponding to each marker. The next stage involved selecting the most relevant markers, and then analyzing the data to establish how to segment it into micro- and meso-scale motion-gesture ‘objects’. This analysis addressed changes in velocity, acceleration and direction, moving averages and other types of ‘phase transitions’, as well as considering the band filtered RMS of the microphone signals and their significance when temporally aligned to the motion data.

The analysis produced a set of rules by which the data could be segmented into phrase, sub-phrase, smaller gestural units and coarticulated atoms (which are the tiny elements that contextually ‘smear’ into whole gestures). These segments of data were then concatenation into larger datasets applying the same rules by which they were extracted. The new datasets, idiomatic of the original performance gestures, were sonified using the author’s own interactive, parameter mapping sonification app called [Anonymous app]. [Anonymous app] sonifies 3-D data in higher-order ambisonics, allowing the composer to interactively explore the spatial gestural image by placing the virtual listening position anywhere inside the motion-data domain, while maintaining realistic parallax and parameter scaling.

The sonifications are then used as the building blocks for a composition exploring ‘tangible’ acousmatic sound and real gestural behavior, placing the listener alongside an invisible body-centered spatial expression where tensions emerge from the pull between known gestural archetypes and acousmatic sound.

Bio:

Natasha Barrett (UK / Norway) is a composer, performer and researcher in the field of contemporary electroacoustic art music. Her works encompass acousmatic and electroacoustic concert composition, sound installations, theatre and large-scale outdoor media productions, as well as more diverse forms such as sound-architectural works and public interactive art. She regularly collaborates with designers and scientists, as well as musicians and visual artists.

Her work is inspired by acousmatic sound and the aural images it can evoke, particularly in terms of the evocative implications of space. Besides her freelance activities, she is currently employed as a researcher at the Department for Musicology, University of Oslo, focusing on 3-D gestural-spatial audio imagery.

Barrett’s works are performed and commissioned throughout the world and have received a long list of prizes, including the Nordic Council Music Prize (Nordic Countries), Giga-Hertz Award (Germany), Edvard Prize (Norway), Jury and public first prizes in Noroit-Leonce Petitot (France), Five first prizes in the Bourges International Electroacoustic Music Awards (France), Musica Nova (Prague), CIMESP (Brazil), Concours Scrimé, (France), International Electroacoustic Competition Ciberart (Italy), two prizes in Concours Luigi Russolo (Italy), two first prizes in the International Rostrum for electroacoustic music.

www.natashabarrett.org



Extractions

Notes:

Extractions is a stereophonic work that explores the area around Furnace Park, Sheffield, UK; an industrially-rich site with strong links to the steel engineering history of the city. Primarily using binaural environmental recordings created through sound walks, this piece focuses on the extraction of tightly streamed resonant frequencies from the otherwise traffic-heavy and chaotic soundscape that engulfs the area. A number of metallic sources are given particular spotlighting through employing temporal regularity and hierarchical pitch relationships, which are utilised to various degrees throughout the piece to expand the potential for interaction between sonic events and larger-scale coherence.

Bio:

Chris Bevan is a composer and PhD student based in the Department of Music at the University of Sheffield, with primary interests lying in the perception and utilisation of pitch in the electroacoustic compositional method; studying with Adam Stansbie and Adrian Moore. He has performed and had his works presented around the UK, Europe, Canada and New Zealand by organisations such as the Sonorities Festival, MANCA Festival, RMA and JIM, by whom he was also awarded first prize in the Concours de Composition Électroacoustique 2015.



Jeux de l'Espace

Notes:

This piece is based on space as a musical parameter and as the cosmos. In 2010 I wrote a piece for Grupo de Música Contemporânea de Lisboa that used parametric loudspeakers array technology. The same technology is used here. Besides synthesized sounds mainly using SuperCollider, I've used sounds from NASA and ESA. The piece was premiered at the Festival Monaco Électroacoustique 2015.

Bio:

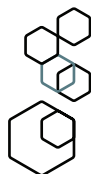
Jaime Reis (Portugal). Degree in Composition - Uni. de Aveiro with João Pedro Oliveira (3 prize scholarships as best student of the uni.). PhD candidate (Musicology) - FSCH-UNL. Composition seminars with Emmanuel Nunes (also PhD co-advisor) and Stockhausen.

He received prizes in Portugal (Jorge Peixinho Competition, 3 Workshop Gulbenkian for Portuguese Composers, etc), his music was selected to be presented at the ICMC (Barcelona; Athens), IRCAM Manifeste Academie 2013, 1º prize in competition arte! x clima 2014 with the work "Omniscience is a Collective", etc. He took part of several scientific revision committees, namely, ICMC 2012. Researcher at Institute of Ethnomusicology. Member of ASEFUAN. Artistic director of festival Dias de Música Electroacústica (since 2003). Director of Conservatório de Música de Seia (since 2007). He has been teaching in institutions such as ESART, EMNSC, Piaget Inst. and Universidade Nova de Lisboa.

Had commissions from UFT/INATEL, Grupo de Música Contemporânea de Lisboa, Festival Primavera, Grupo Síntese (Portugal), Logos Foundation (Belgium), F.L.S.I. (Paris), etc.

His music has been presented in Europe. He travelled for 5 years to work in Asia (Beijing, Korea, Taiwan, Hong Kong, Tokyo, Philippines, etc) and 4 years to Brazil (UNICAMP, UFBA, UFMG, UDESC, UFRJ, etc).

www.jaimereis.pt



White Light Black Static

Notes:

Image is sound and sound is image: in White Light Black Static complex monochromatic images light up the performance space while interactive software transforms these images into intricately convoluted sounds. The precise synchronization of image and sound creates an experience that is at times powerful and overwhelming, at times subdued and fragile. Geometric patterns transform into chaotic structures that evolve into faint shadows, which then grow into rapid successions of flashing luminous forms.

Bio:

Marcel Wierckx is a sound and video artist who creates music and image for concert, film, theatre and dance. His fascination with technology started at an early age, having written his first computer program in assembly language when he was 12 years old. Shortly thereafter his obsession with music led him to study guitar and instrumental composition before turning to electronic music in the 1990's, studying with Zack Settel, Bruce Pennycook and Alcides Lanza at McGill University. Currently his field of interest is exploring modes of performing electronic music, including audiovisual systems, live coding, and developing frameworks for interaction. Wierckx also teaches live electronic music at the Conservatory of Amsterdam and composition and software design at the Utrecht School of Music and Technology.

www.lownorth.nl



ICMC 2016 Hertz concert 1

Monday, September 12, 2016

21:30 – 23:00, TivoliVredenburg Hertz

PROGRAM

Wake Richard Barrett (born 1959) [15']
In Praise of Shadows Kotoka Suzuki (born 1971) [9']
The Fiction of Time Destroyed
Louis Goldford (born 1983) [9']

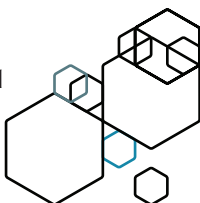
INTERMISSION

**26 fragments, or doing things in the age where
everything has been done**

Smoke and Mirrors Bart de Vrees
(born 1974) [12']
untitled #335 Christopher Chandler
Francisco López
(born 1986) [8']
(born 1964) [20']

ENSEMBLE MODELO62, conductor Ezequiel Menalled

The Omniwave speaker system is sponsored
by Leo de Klerk/Bloomline Acoustics



Wake

Notes:

Wake is named after a large painting by Roberto Matta from 1974–76, which I first saw at an exhibition in London at the end of 1977 – several of the works at this exhibition have provided creative impetus (and titles) for a number of my other compositions from the 1980s onwards. The music

is to some degree a “way of hearing” this painting whose perspective relationship in this painting between a mostly dark multilayered background and a foreground inscribed with complex luminous figures becomes, in my composition, a temporal process unfolding from darkness to light and from monochrome to color (a music which gradually “wakes”), from almost static electronic sounds to the physical activity of instruments, from a monolithic weight of sound to delicate strands, and so on. The instrumental ensemble is divided into three trios whose music gradually evolves from improvisation on natural harmonics (in the “wake” of the electronic sounds) towards a complex polyphony, which is ultimately condensed into a closing solo for the piano. Wake was commissioned by Ensemble Modelo62 and is dedicated to the memory of Bob Gilmore.

Bio:

Richard Barrett (Swansea, 1959) is internationally active as both composer and improvising performer, and has collaborated with many leading performers in both areas, while developing works and ideas which increasingly leave behind the distinctions between them. His long-term collaborations include the electronic duo FURT which he formed with Paul Obermayer in 1986 (and its more recent octet version FORCH), composing for and performing with the ELISION contemporary music group since 1990, and regular appearances with the Evan Parker Electro-Acoustic Ensemble since 2003. Recent larger projects include CONSTRUCTION, a two-hour work for twenty-three performers and three-dimensional sound system, premiered by ELISION in 2011, the hour-long life-form for cello and electronics, premiered by Arne Deforce in 2012, and world-line for electric lap steel guitar and ensemble for Daryl Buckley and ELISION, premiered in October 2014. He is currently working on a new evening-length project close-up – a collaboration with Ensemble Studio6 of Belgrade, where he has been based since the end of 2013 – and a new work for the Radio-Sinfonieorchester Stuttgart. Upcoming projects include an evening-length work for Musikfabrik.

He studied composition principally with Peter Wiegold, and currently teaches at the Institute of Sonology in The Hague and at the University of Leiden, having previously held a professorship at Brunel University in London. His work as composer and performer is documented on over forty CDs, including seven discs devoted to his compositions and nine by FURT.

richardbarrettmusic.com

Wake is part of the Ways of Seeing program from Ensemble Modelo62

In Praise of Shadows

Notes:

This work is inspired by the essay, “In Praise of Shadows” by the Japanese novelist, Junichiro Tanizaki written in 1933, at the birth of the modern technological era in imperial Japan. The essay describes the ways in which shadows or emptiness are integral to traditional Japanese aesthetics in music, architecture, and food, right down to the design of everyday objects. For instance, the depth of color and delicate painting on Japanese lacquerware is designed to be seen in soft candlelight. A type of light quickly becoming obsolete at the time of his writing. As Tanizaki explains, “We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... Were it not for shadows, there would be no beauty.” Simultaneously, the essay is concerned with how the modern sensibility and excessive illumination of Edison’s modern light affect Japanese aesthetics and culture.

As modern life has become increasingly alienated from materiality, pushing into a virtual, digital domain. In Praise of Shadows is an eulogy for our collective loss of the tangible. Using material as actual instrumentation it highlights the real world and our presence within it.

Bio:

Kotoka Suzuki is a composer focusing on both multimedia and instrumental practices. She has produced several large-scale multimedia works, including spatial interactive audio-visual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work reflects on life, breath and wind, and often conceives of sounds as physical form to be manipulated through the sculptural practice of composition.



Suzuki’s work has been featured internationally by performers such as Arditti String Quartet, Pacifica String Quartet, Continuum, Nouvel Ensemble Moderne (NEM), Mendelssohn Chamber Orchestra (Germany), and Earplay Ensemble, at numerous venues and festivals such as Ultraschall, ISCM World Music Days, ZKM Media Museum, Inventionen, The Stone, ICMC and Music at the Anthology (MATA). Among the awards she has received include DAAD Artist in Resident Berlin (Germany), Bourges Prize in Multimedia, Norton Stevens and North Shore fellowships from the MacDowell Colony, Howard Foundation Fellowship, and Robert Fleming Prize from Canada Council for the Arts. She has held residencies at MacDowell Colony, Yaddo, Djerassi, Ucross and Center for Arts and Media (ZKM).

She received a B.M. degree in composition from Indiana University and a D.M.A. degree in composition at Stanford University. She taught at the University of Chicago and is currently an Assistant Professor of Music at Arizona State University Herberger Institute for Design and the Arts. Her work is published on Edition RZ, EMF Media, Albany, IMEB records and Signpost Records. She is an associate composer at the Canadian Music Centre since 2001.

www.kotokasuzuki.com

The Fiction of Time Destroyed

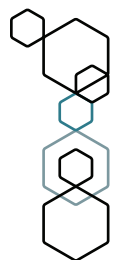
Notes:

'The Fiction of Time Destroyed' was written in homage to a dear friend, whose time came too soon. Despite only knowing him recently, having only met him on few but truly uplifting occasions, I feel as though I must have known this person in a previous life - and can only hope we'll meet again in some future existence. In the aftermath, I'm left with a feeling of sudden loss and plenty of questions relating to time. My immediate feeling of urgency could only be absolved by taking seriously this question of time and its perceived linearity. This piece is simultaneously a remembrance and an expression of hope.

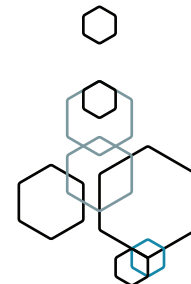
The piece's Spanish title ("Desbaratada la Ficción del Tiempo") is a line from one of my favorite poems by Jorge Luis Borges, Amorosa anticipación, calling to mind my friend's spouse, who I keep in my thoughts these days.

Bios:

Louis Goldford is a composer of acoustic and electroacoustic music hailing from St. Louis, USA, whose work often incorporates elements of technology, cultural and historical ruin, and memory. Recent performances include those by Ensemble Dal Niente, the Meitar Ensemble and NOMOS Group. Louis has received performances at June in Buffalo, the International Computer Music Conference (ICMC), the Northwestern University New Music Conference (NUNC), Contemporary Encounters with Meitar Ensemble (CEME), the Valencia International Performance Academy (VIPA), the Society for Electroacoustic Music in the United States National Conference (SEAMUS), the Summer Institute for Contemporary Performance Practice (SICPP), the Composit New Music Festival, and the New York City Electroacoustic Music Festival, among others. His Uncanny Valley (2014) for orchestra received an Honorable Mention from the ACO / Underwood New Music Readings. Louis completed the Computer Music Workshop at IRCAM during its 2013 ManiFESTE. He has been a finalist in the ASCAP Morton Gould Young Composer Awards.



Louis has been commissioned by the International Summer Jazz Academy (Kraków, Poland), Indiana Youth Musicians, and trombonist David Whitwell, in addition to an upcoming commission for duo seXny. louisgoldford.com



26 fragments, or doing things in the age where everything has been done

Notes:

26 fragments deals with the subject of collage and connecting seemingly random information into a new narrative. The inspiration behind this piece came from the work 'une semaine de bonté' by Max Ernst. A series collages made from 19-th century prints.

Bio:

Bart de Vrees is a composer and percussionist. He studied from 1996 to 2001 percussion at the conservatory of amsterdam and from 2003 to 2007 composition at the same institute. He works with orchestras, ensembles, plays solo, chambermusic and performs in theatre and dance productions. De Vrees wrote pieces for ensembles such as asko/schönberg, nieuw ensemble, nederlands blazers ensemble, slagwerk den haag, collegium novum zürich, adapter ensemble, ensemble caméléon, de ij-salon, aurelia saxophone quartet, utrecht stringquartet, ensemble modelo62, worldbrass and soil ensemble. His music performed on festivals such as holland festival, november music, gaudeamus festival, the aaa series of the royal concertgebouworchestra, innersounds bucharest and innovations en concert in montreal canada. member of splendor, monoták, de koene ridders and trio hoorcomfort, he plays drums and electronics in the band 'f* and...'. bartdevrees.com

Smoke and Mirrors

Notes:

Most of my electroacoustic music involving live performers takes advantage of the potential for perceptual ambiguity between acoustic and electroacoustic domains. Each domain engages in a sort of cross-pollination with the other, where ideas from the acoustic world appear in the electronics and vice versa, resulting in an overall integrated gestalt. In Smoke and Mirrors, I took this approach again with the guiding concept of considering the ensemble and electronics as two components of an object or image capable of gradually coming into and out of focus.

Bio:

Christopher Chandler is a composer of acoustic and electroacoustic music currently serving as a visiting instructor at the University of Richmond where he teaches courses in composition and music technology. His music has been performed across the United States, Canada, and France by ensembles including eighth blackbird, the Argento Chamber Ensemble, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. Recent performances include June in Buffalo, Domaine Forget, the Florida State University New Music Festival, the New York City Electroacoustic Music Festival, and SEAMUS Conferences.

Christopher has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received his B.A. in composition and theory from the University of Richmond, his M.M. in composition from Bowling Green State University, and he is currently completing his Ph.D. at the Eastman School of Music.

www.christopherchandlermusic.com



untitled #335

Notes:

Untitled #335 is part of a series of compositions I have done over the past fifteen years for blindfolded ensembles. The piece was created from scratch working directly with the musicians. With an obvious absence of any score or visual cues, with no improvisation, and with a crucial need for accuracy and sharpness, the musicians rely on an acutely magnified and dedicated listening of the mutually-produced sonic substance of the music. Listening takes over "reading" and the piece is "conducted" collectively. Sound itself becomes structure and temporality.

Bio:

Francisco López is internationally recognized as one of the major figures of the sound art and experimental music scene. For more than thirty-five years he has developed an astonishing sonic universe, absolutely personal and iconoclastic, based on a profound listening of the world. Destroying boundaries between industrial sounds and wilderness sound environments, shifting with passion from the limits of perception to the most dreadful abyss of sonic power, proposing a blind, profound and transcendental listening, freed from the imperatives of knowledge and open to sensory and spiritual expansion.

He has realized hundreds of concerts, projects with field recordings, workshops and sound installations in over seventy countries of the six continents. His extensive catalog of sound pieces (with live and studio collaborations with over 150 international artists) has been released by more than 350 record labels / publishers worldwide. He has been awarded four times with honorary mentions at the competition of Ars Electronica Festival and is the recipient of the Qwartz Award 2010 for best sound anthology.

www.franciscolopez.net

untitled #335 is part of the Ways of Seeing program from Ensemble Modelo62



ENSEMBLE MODEL062

As a group of eleven musicians that originate from nine different nations, the The Hague-based Ensemble Modelo62 is an exceptionally international ensemble. Bursting with enthusiasm, the musicians eagerly engage with both the conceptual and sonic sides of composed music, bringing compositions to life with energetic performances. Modelo62 combines ambitious programming with a high level of virtuosity. Accompanying this, the musicians approach experimentation with a remarkable openness, encouraging the stimulation of new techniques across a variety of musical styles.

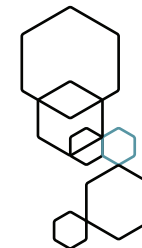
Ensemble Modelo62 takes risks to develop new work and talent, placing an emphasis on combining the commissioning of young upcoming composers with those from more established generations. These commissions form a good part of the ensemble's growing repertoire, averaging over a dozen world premieres per year. This has allowed Modelo62 to build extraordinary and often long-term collaborative projects with composers and other artists. Modelo62 is a versatile ensemble, performing works of musical theatre, dance, video projects, installations, solo works, chamber music, large ensemble, and sinfonietta sized works.



This dedication to the performance of contemporary music has resulted in invitations to a number of music festivals including the famous Internationales Musikinstitut Darmstadt, as well as regular guest appearances at festivals in The Netherlands such as the renowned Gaudeamus Muziekweek, November Music, and Dag in de Branding. Modelo62 has travelled to Mexico for a several city tour, and travelled to Argentina twice, once also for a several city tour, and a second time to give multiple opera performances in Teatro Colón in Buenos Aires. Modelo62 has also been ensemble in residence in Ghent at the Orpheus Instituut where they recorded their first CD.

Recently, Modelo62 released their second CD *Modelo Moves*, a studio recording of a collection of the works performed during their Argentinian tour.

Besides performing concerts, Modelo62 organizes workshops and reading sessions for young composers. In this way, the group stimulates the development of young talent, and stays up to date with the evolution of new music.



A number of the musicians in the ensemble are also composers: Artistic director and conductor Ezequiel Menalled, trumpet player Justin Christensen, and pianist Teodora Stepančić. This stimulates an intensive collaboration inside the group and results with tailor-made compositions.

The ensemble has commissioned work from such distinguished young and established composers as Clarence Barlow, Diderik Wagenaar, Gilius van Bergeijk, Janco Verduin, Santiago Santero, Michael Finnissy, Graham Flett, Kate Moore, Hugo Morales and Claudio Baroni.

The group has performed at festivals like Festival Tou Scene (Stavanger, Norway) New Works Festival, (Southampton, United Kingdom), Toonzetters 2010 (Amsterdam), Darmstadt Festival für Neue Music (Darmstadt, Germany), Dag in de Branding (Den Haag) November Music (Den Bosch), the Gaudeamus performers competition (Amsterdam) and the Gaudeamus Muziekweek (Utrecht).

After tours to Mexico, Argentina, Norway, United Kingdom, and Germany, Modelo62 continues to build its international profile with promises to bring another tour to Argentina.
www.modelo62.com

ICMC 2016 Pandora listening room 1

Tuesday, September 13, 2016

Carrousel starts 12:30 | 13:30 | 14:30

TivoliVredenburg Pandora

PROGRAM

On The Fringe	Shih-Wei Lo (born 1985) [8']
Wings	Hefei Wang (born 1984) [5'46"]
Isomorphic	James O'Callaghan (born 1988) [10'03"]
Stratum	Jonathan Higgins (born 1994) [9'14"]
Skins	Oli Carman (born 1977) [6'14"]
Crossing	Won Lee (born 1970) [5'55"]



On The Fringe

Notes:

During evening walks while living in Seattle, I would ruminate and softly recite phrases I had read in a book or observed in my surroundings (often during a break, sitting in a coffee shop). I keep this habit in New York City (except that it is harder to find a seat in a coffee shop), but after the first several days I moved in, I realized I could not help but recall the experience in Seattle while wandering the streets in Morningside Heights. I felt as if I had been standing on a fringe; a high wire. Whenever the shadow of Seattle flashed through my mind, I allowed myself to fall deep into episodes of scattered, timeless memories, although I experienced them in a linear, narrative way. I wanted to compose something based on this experience.

I then wondered: Why have I been so obsessed with achieving a sense of coherence in my music? I could not answer the question for sure, but maybe it is my desire to obtain control and supremacy in order to react to how life is - after all, life is unpredictable. I wanted to do something different this time...there would be some moments when one would drift, meditate, and dissolve within the timeless streams of sound. S/he would come back to reality eventually, but that does not prevent diving back into the streams of reminiscence whenever the opportunity presents itself. The contrast between the past and the present is embedded in the context constructed through the reciting voices and the nonhuman sounds, shaping how narration and interruption are perceived in the piece. I tried to settle the unsettling. Or, did I actually forge the unsettling?

It is perhaps not so much about what story this piece would tell you, but where it might lead you.

Bios:

Taiwanese composer **Shih-Wei Lo** creates music that involves acoustic instruments, voice, digital media, mechatronic art, and interdisciplinary collaboration, among others. His work is often informed by the diverse articulations of time and space in various domains such as art, literature, culture, and politics, and may be viewed as a process of transfiguring these into music, providing the audience with a contemplative medium.



Currently a Dean's Fellow in GSAS at Columbia University, Shih-Wei is pursuing a DMA in Composition under the tutelage of George Lewis. He earned his MM in Composition from the University of Washington, where he worked with Huck Hodge and Juan Pampin. Prior to the graduate studies in the United States, he studied with Ching-Wen Chao and Kris Falk at National Taiwan Normal University, receiving his BFA in Music Theory and Composition.

Shih-Wei has worked with renowned musicians and ensembles such as violists Frank Brakkee and Melia Watras, harpists Miriam Overlach and Shannon Chieh, the Atlas Ensemble, and Taipei Chamber Singers. A nominee for the Gaudeamus Award 2016, he was recently awarded First Prize in the ASCAP/SEAMUS Student Commission Competition; he also received First Prize and Audience Award in the Dutch Harp Festival and Composition Contest 2014.

shihweilo.com

Wings

Notes:

This work depicts insects and birds's movements by applying electronic music language, I intend to create the imitate of wings with music.

Bio:

Hefei Wang is currently a third-year doctoral student of Central Conservatory of Music, her researching area is theory of electronic music technology. Her composition received the first award at MUSICACOUSTICA-BEIJING Electronic Music Composition Competitions. She won the scholarship of Gucci Timepieces and Jewelry & China Soong Ching Ling Foundation.

Her works have been presented multiple times in the Beijing Modern Music Festival, MUSICACOUSTICA-BEIJING, APEM - ICEM Lisbon... Since 2010, Wang Hefei was asked to contribute articles to the New Music in China. She has published papers on China Music criticism and Music Communication. She composed music for new media art program of Beijing crystal digital technology co., LTD.



Isomorphic

Notes:

Isomorphic is part of a triptych of works in different media with the same form, using as material the same environmental sounds (the others are Isomorph for orchestra, and Isomorphia for orchestra and electronics). In this acousmatic piece, sound sources continually transform according to metaphorical and morphological comparisons.

Isomorphic received an honorary mention in the 2015 Musica Nova competition.

Bio:

James O'Callaghan is a composer and sound artist based in Montréal. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions.

He has received commissions from the Groupe de Recherches Musicales and the National Youth Orchestra of Canada, among others, and he has been awarded the Robert Fleming Prize (2015), first prizes of the SOCAN Foundation (2014, 2014), the Jeu de temps - Times Play Awards (2013) and Musicworks' electronic composition competition (2014), and nominations in the KLANG! Acousmonium competition (2015), for a JUNO award for classical composition of the year (2014), and for the Gaudeamus Award (2016).

He received a Master of Music degree from McGill University in 2014, studying with Philippe Leroux, and a Bachelor of Fine Arts degree from Simon Fraser University in 2011, studying with Barry Truax.

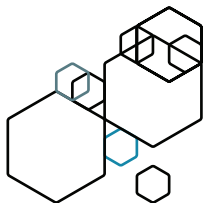
www.jamesocallaghan.com

Stratum

Notes:

Noun

A layer of material, naturally or artificially formed, often one of a number of parallel layers one upon another.



Bio:

Jonathan Higgins is a composer from England who is currently based in Sheffield where he is completing an MA in Sonic Arts, supported by the Julian Payne Scholarship. His music is often densely gestural and noise based with influences from beat and glitch based music.

He has presented works both in the UK and internationally, most recently at the ICMC (Athens 2014, Texas 2015), iFIMPac (Leeds), Metanast (Manchester), Sound Junction (Sheffield) and Noise Floor (Staffordshire). His electroacoustic remix of Gary Carpenter's piece "Neiderau" played by the Tempest Flute Trio was shortlisted for the Nonclassical 10 Remix Contest. Fragments, a piece based on Humpty Dumpty received a runners up prize in the USSS Nursery Rhymes competition.

www.jphiggins.co.uk



Skins

Notes:

Skins is a short work that explores the interaction between recognisable percussive sounds and electroacoustic sounds. The primary devices employed are the blending of percussive pulses and shimmers with granulated textures of a similar behaviour and fragmented bursts of percussion that trigger explosive gestures.

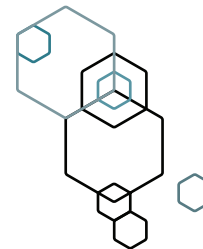
Bio:

Oliver Carman is a lecturer in Music Technology at the University of Liverpool. He was awarded a PhD in electro-acoustic composition from the University of Manchester in 2011, where he was an active member of MANTIS (Manchester Theatre in Sound).

Oliver's primary output is acousmatic; music composed in the studio and performed in the concert hall through multiple loudspeakers. He also composes mixed music for live instruments and electroacoustic sound as well as having research interests in sound diffusion, the visual representation of electroacoustic music and the music of Francis Dhomont.

His work is regularly performed throughout the UK and internationally, and has also been recognised at several international competitions including; IMEB (Bourges) 2007/2008 International Electroacoustic Competition "pierre schaeffer" 2007 (2nd Prize), Diffusion Composition Competition 2010, Limerick (3rd Prize) Destellos Competition, Argentina 2012/2013/2014 (selection) and most recently 3rd Prize at The Engine Room Sonic Arts Competition.

soundcloud.com/oliver-carman



Crossing

Notes:

Base samples used in this piece were recorded during a Buddhist ritual for a dead person. There are composed of a monk's chant, moktak (a wooden percussion), a small metal bell, and a Jing (similar to the gong). The buddhist chant itself is quite not categorized as music. Although monks use some percussions to keep in pace, but the chants are very monotonous and don't really have a development or musical turn from beginning to the end. I tried to pull the musical elements out of them and remove the religious ones. The samples were heavily processed using Puredata patch with the phase vocoder and granulat technics. While rearranging the processed samples, the rhythmic and sonic patterns of the buddhist chant were almost removed and recreated but I left a dim trace of a voice chant as a hint of the original.

Bio:

Won Lee is a sound designer, composer and computer music instructor from South Korea. Won Lee graduated from the Graduate School of Hanyang University, majored in physics. He had worked as a music journalist and editor in 90s. Later, he entered master's program in Music Technology at New York University and received his degree in 2002. His other works had been selected to be played at ICMC 2012-2014, New York City Elctroacoustic Music Festival 2014, Seoul International Computer Music Festival 2015 and International Workshop on Computer Music and Audio Technology 2015 (Taiwan).

ICMC 2016 Fentener van Vlissingenzaal concert 1


Tuesday, September 13, 2016
17:00 - 18:00, HKU Utrechts Conservatorium
(Fentener van Vlissingenzaal)



PROGRAM

- Flowing Sleeves** Chi Wang (born 1985) [7'30"]
Chi Wang, performer
- Line of voice and string - for Game-trak controller,
Kyma system** Jinshuo Feng (born 1986) [10']
Jinshuo Feng, performer
- Ritual for Karlax Digital Musical Instrument**
D. Andrew Stewart (born 1970)
D. Andrew Stewart, performer [9'10"]

INTERMISSION

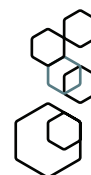
- Shapes of Each Other**
Olga Oseth (born 1990) [8']
Olga Oseth, performer
- Ling Yin** Chi Wang (born 1985) [7']
Chi Wang, performer
- 

Flowing Sleeves

Notes:

In Chinese Opera, Water Sleeves can be an essential part of different types of characters' costumes. During performances, long flowing sleeves can be flicked and waved like water, to facilitate emotive body movements. My composition Flowing Sleeves is inspired by a 词 (Ci) poem by 温庭筠 of the Tang Dynasty that depicts the women's ritual of preparation in dressing, art of face makeup, and spiritual routine before the daily exposure to the public.

In Flowing Sleeves, the performer operates an eMotion Twist with the left hand and an eMotion Accelerate with the right hand. The choreographical movements as well as performative actions together shape the visual and musical experience in real time.



Bio:

Chi Wang is a composer and performer. Chi enjoys making music and intermedia art that involve Computer Human Interaction. Her current research and composition interests include data driven instruments and sound design. Chi's compositions have been performed internationally, including Future Music Oregon Concerts (2009, 2010, 2011, 2014, 2015), Kyma International Sound Symposium (2012, 2013, 2014, 2015), WOCMAT in Taiwan (2013), SEAMUS (2015), Musicacoustica in Beijing (2011, 2012, 2013, 2014, 2015), Studio Muzyki Elektroakustycznej SMEAMuz in Poznan and ICMC (2015). Chi is also an active translator for electronic music related books. She is the first translator of Electronic Music Interactive (simplified Chinese) and Kyma and the SOS Disco Club. The book Kyma Xitong Shiyong Jiqiao is published by Southwest China Normal University Press. Chi received her M.Mus. in Intermedia Music Technology from the University of Oregon and previously graduated with a BE in Electronic Engineering focusing on architecture acoustic and psychoacoustics from Ocean University of China. She is currently a D.M.A candidate in University of Oregon.

Line of voice and string -for Game-trak controller, Kyma system

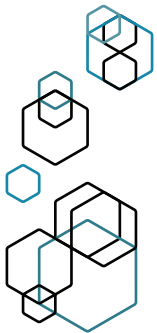
Notes:

Line of voice and string is an interactive live piece for Game-trak and Kyma. The piece invented a creative method of combining singing voice and synthesis technique to analyze harmonic series and resynthesis using additive synthesis. Using this method, allows the performer to control sound changing between vowels and consonance parts this being able to perform voice in real time.

Bio:

Jinshuo Feng is a composer and a Ph.D. candidate in computer music composition at the Central Conservatory of Music in Beijing, China. Currently He has successfully completed his advanced visiting scholarship at the University of Oregon 2015. His current research and composition interests include interactive music, sound synthesis and design of data-driven instruments. He has won twice the first prize at the Electronic Music Composition Competition of MUSICACOUSTICA-BEIJING in China. In 2011 to 2013, he worked as research assistant in the China Ministry of Culture project -- Interactive Music Light Sensitive Instrument. The installation was in exhibition during Beijing Design Week which is a major art festival in China. Jinshuo also specializes in film music. His sound track works include Carpooling Shock, The Eighth House, and The Blue Knight. He worked as an arranger of TV show music on a regular basis including such shows as All Quiet in Peking, The Distance to Love, and the Heaven The Last Shaman of East Ewenkj.

fengjinshuo.com



Ritual for Karlax Digital Musical Instrument

Notes:

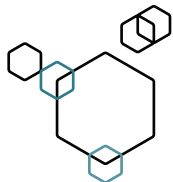
Ritual, for karlax digital musical instrument, showcases parameter mappings (gesture-to-sound mappings) that were influenced by Mays and Faber [In Proceedings of the 2014 Conference on New Interfaces for Musical Expression (NIME14)], and a Karlax and DMI Workshop that took place at CIRMMT, McGill University (Montreal, Canada), in May, 2015. Importantly, based on my experiences at the workshop, I developed karlax mappings that expanded on the work of other participants, as well as inventing my own unique approach to creating/modulating sound with the karlax. Performing Ritual entails controlling purely synthesised sounds in real time (via physical modelling).



The “bells and whistles” are not merely attractive trimmings in Ritual for karlax. They are the raw sound evocations generating feelings of lightness and joy, as well as haunting, ghostly tones. Interestingly, tinkling bells and whistle tones, which permeate the composition, are often associated with trance states and, thus, a conversation with the dead may be the function of this piece of music. In any case, the executing of this composition requires keen concentration and the memorisation of a notated musical score with clear directions with respect to playing technique. In short, the bells and whistles are not only sounds in a composition. Rather, they rouse the trance-like possession required to perform Ritual.

Development on the karlax began in 2001. This digital musical instrument has been commercially available since approximately the mid-2000s and is manufactured by DA FACT, in Paris, France.

(<http://www.dafact.com>). The karlax resembles a clarinet or soprano saxophone in size and geometry, although its control structures do not involve blowing air through the instrument. Instead, the karlax wirelessly transmits data to a sound engine (e.g., computer software instrument) by manipulating 10 keys (with continuous range output), 8 velocity-sensitive pistons, 17 buttons and a combination mini-joystick and LCD character display, operated with the thumb of the left hand. The interior of the karlax contains both a 3-axis gyroscope and 3-axis accelerometer. In addition, the upper and lower half of the karlax can be twisted in opposite directions; that is to say, the upper and lower half can be rotated in opposite directions because the joint between the two halves of the instrument acts as a type of rotary potentiometer with a maximum rotation angle of 65°. Furthermore, at each angle boundary (i.e., 0° and 65°), the karlax offers an additional 12.5° of resistive twist space, providing a resistive force for the performer, who may have a sensation similar to bending or pulling a spring - albeit the movement is still a twisting/turning motion.



Bio:

D. Andrew Stewart is a composer, pianist and digital musical instrumentalist, pursuing a career in live electronics and gesture-controlled performance. His practise centres around two areas: combining acoustic and digital instrument composition; establishing performance practises for new digital instruments. Stewart's music has been featured by: the Winnipeg Symphony Orchestra, Esprit Orchestra, Penderecki Quartet, Toronto New Music Concerts, Ensemble contemporain de Montréal +, musikFabrik, orkest de ereprijs, Ensemble 3 and ROSA Ensemble. In addition, he has contributed to the field of music technology research through his participation at: NIME, ICMC, ACM SIGCHI, EMS, TES, SMT, ACFAS, ICASP-IPLAI.

dandrewstewart.ca

Shapes of Each Other

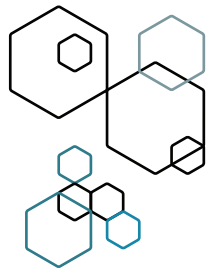
Notes:

This piece is based on the idea of how distinctive natures compliment each other in creation of unique art. Sound material contains field recording of engines and female vocal recording of text. The text is entitled Not intrigued with Evening, from Soul of Rumi by Mewalan Jalaluddin Rumi. Big thanks to my friends, who dedicated their time to recording sessions.

Shapes of Each Other is performed using Symbolic Sound's Kyma, which allows to manipulate sound in real time by interacting with the sound environment using data received from eMotion Technology.

Bio:

Olga Oseth is an interactive media composer/performer, pianist and accompanist. Olga received her BM in Piano Performance and BA, in New Media and Composition from St. Cloud State University and her MM in Intermedia Music Technology from the University of Oregon. Her native country is Ukraine, where she started her piano studies. Olga is a winner of several piano competitions, including MMTA Young Ambassador competition and St. Cloud State University concerto competition. Her works have been performed at SEAMUS, Kyma International Sound Symposium, and New Expressions: Women in Music Technology symposium. Miss Oseth performed at many venues in MN and throughout OR. She is a recipient of Outstanding Music Student award and Graduate Scholar award as well as several scholarships. Miss Oseth is attending University of Oregon and working towards her Doctoral degree with focus on Data Driven Instrument Performance.

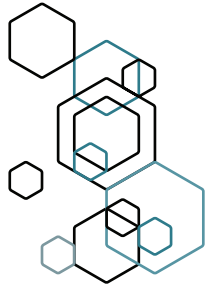


Ling Yin

Notes:

灵隐寺 is a Buddha Temple in Hangzhou that I frequently visit. There are nine main buildings, eighteen pavilions and seventy-seven temple halls built on a hill. 灵隐, meaning “pure mind”, 灵隐寺 is the temple to purify the soul. In this piece, the performer interacts with the two contractible strings of the Gametrak controller that move between different states of tension and release to express the emotional journey between the individual and the exposure to the Buddha Recitation.

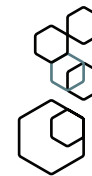
The Gametrak controller outputs data streams based on the position of the two strings in three-dimensional space. The performer directs those data streams to control sound-producing algorithms in realtime with the objective of creating an expressive musical performance.



Bio:

Chi Wang is a composer and performer. Chi enjoys making music and intermedia art that involve Computer Human Interaction. Her current research and composition interests include data driven instruments and sound design. Chi's compositions have been performed internationally, including Future Music Oregon Concerts (2009, 2010, 2011, 2014, 2015), Kyma International Sound Symposium (2012, 2013, 2014, 2015), WOCMAT in Taiwan (2013), SEAMUS (2015), Musicacoustica in Beijing (2011, 2012, 2013, 2014, 2015), Studio Muzyki Elektroakustycznej SMEAMuz in Poznan and ICMC (2015). Chi is also an active translator for electronic music related books. She is the first translator of Electronic Music Interactive (simplified Chinese) and Kyma

and the SOS Disco Club. The book Kyma Xitong Shiyong Jiqiao is published by Southwest China Normal University Press. Chi received her M.Mus. in Intermedia Music Technology from the University of Oregon and previously graduated with a BE in Electronic Engineering focusing on architecture acoustic and psychoacoustics from Ocean University of China. She is currently a D.M.A candidate in University of Oregon.



ICMC 2016 Cloud Nine concert 2

Tuesday, September 13, 2016

19:00 - 20:30, TivoliVredenburg Pandora

PROGRAM

Steps of Light Leonello Tarabella (born 1948) [10'30"]
Esther Lamneck, tárogató

on Stockhausen Solo(s): Realising timbre complexity through Network performance Juan Parra (born 1979), Jos Mulder (born 1970),
Karin de Fleyt, flute (born 1972) [10'30"]

Sighs of an Ancient Wall for tárogató and digital media
David Durant (born 1957) [6'15"]
Esther Lamneck, tárogató

Translucency II Haruka Hirayama (born 1981) [10'-15']

'Rite' for Haegum and Live electronics
Jonghwa Park (1994) [9'30"-11'30"]
Jeonghyun Joo, haegeum

Fuse David Dow (born 1954) [6'30"]
David Dow, synthesizer, Theremin



Steps of Light

Notes:

This performance is the result of the standing academic and artistic collaboration over the past two decades in various projects between Esther Lamneck and Leonello Tarabella.

In "Steps of Light" Esther Lamneck creates the clarinet material following a pre-defined storyboard. The storyboard has been realized as real-time interactive computer music/graphics as composed and controlled by Leonello Tarabella.

In this work the sounds of the clarinet are distributed to different speakers in the quadrophonic system using the PD gestural interface, a device based on infra-red beam technology Tarabella developed in his research activity at the computerART Lab of CNR, Pisa, Italy.

The goal is to create a dialogue with the clarinet on stage with the presence of the clarinet in different parts of the hall while it is being moved from speaker to speaker in various degrees of time and dynamics.

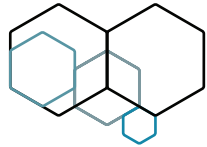
The graphics have been designed using Quartz Composer. It is controlled by MIDI data sent to Quartz via IAC driver. Front projection creates an interactive and immersive dynamic scenario for both the performers.

Bios:

Leonello Tarabella, is professor of "Technology of computer music" at University of Pisa, Italy. His research, led on at the computerART Lab of ISTI/CNR (Italian National Council of Reaserches) in Pisa, concerns the design and implementation of gestural interfaces and languages for algorithmic composition and live-interactive computer music performaces. As a musician (he also plays jazz with alto-sax) he composes and performs his own computer music with the systems he realized.

tarabella.isti.cnr.it





The New York Times calls **Esther Lamneck** “an astonishing virtuoso”. Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music and improvised music artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation.

Ms. Lamneck makes frequent solo appearances at music festivals worldwide and maintains an active solo career performing and presenting Master Classes in Universities and Conservatories throughout the United States and Europe. An artist who is sought after by the leading composers of our times, her collaborations have led to hundreds of new compositions in many genres including solo works for the clarinet and the tárogató.

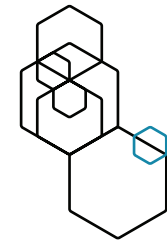
Esther Lamneck is one of a few performers who plays the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. The instrument’s aural tradition has led her to perform it almost exclusively in new music improvisation settings. She is recognized for her collaborative work with composers on both the clarinet and the tárogató in creating electronic music environments for improvisation.

Awarded the Naumburg Scholarship, Ms. Lamneck received her B.M., M.M. and Doctoral degrees from the Juilliard School of Music where she was a clarinet student of Stanley Drucker, other teachers have included Robert Listokin, and briefly Rudolf Jettel. She currently serves as Program Director of Woodwind Studies and the Clarinet Studio at New York University. She is artistic director of the NYU New Music and Dance Ensemble, an improvising flexible group which works in electronic settings using both fixed media and real time sound and video processing. Ms. Lamneck has worked together with choreographer Douglas Dunn for many years

creating multimedia productions for Festivals in the US and Italy. Her work in the area of Interactive Technology includes research with the “Eyesweb” program which allows for gestural control of live sound and video processing and numerous programs within the NYU technology labs.

Ms. Lamneck is involved in many projects, several concerned with creating compositions for the flute and clarinet in diverse settings. Her latest CD with NYU faculty Trio, Phenomenon of Threes on INNOVA, makes a significant contribution to the repertoire and presents five new and recent works for flute, clarinet and piano. The Tornado Project, founded by composers Ricardo Climent and Paul Wilson both currently in the United Kingdom, has commissioned works for flute and clarinet for Esther Lamneck and Elizabeth McNutt in interactive real time computer music settings.

Collaborations with composers and performers include; Duo with Cort Lippe -real time processing for both clarinet and tárogató, free improvised music Duos with saxophonist Claudio Lugo, and guitarist Eugenio Sanna; an exploration of Sonic possibilities for the Hyperbass flute and the Tárogató with Roberto Fabbriciani and a Duo performance and recording project of works for clarinet and piano with Marilyn Nonken. Ms. Lamneck is involved in current collaborations with numerous composers creating new works for the clarinet and tárogató in electronic music settings. An internationally renowned recording artist she has recorded for Amirani Records, Capstone, Centaur, CRI, EMF, Music and Arts, Opus One, SEAMUS, Romeo/Qualiton, New World Records, and INNOVA.





on Stockhausen Solo(s): Realising timbre complexity through Network performance

Notes:

Using Karlhein Stockhausen's Solo für Melodieinstrument und Rückkopplung (1965-66) as starting point for investigating the affect and effect of technology transference when reproducing historical repertoire with live electronics, we aim to shed light on the misconception of "transparency" of sound reinforcement and current digital media, and how this colouring can (and perhaps should) be used to inject new life and ask new questions to the works it aims to preserve. Solo will be performed first in a rendition that will aim to reflect as close as possible the original performance tradition of the piece, and later, we will allow the possibilities of current network and signal processing technology shape and colour a radical interpretation of simultaneous Solo(s).

Bios:

Juan Parra Cancino (b. Chile, 1979) studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatoire The Hague (NL), where he obtained his Masters degree with focus on composition and performance of electronic music. In 2014, Juan obtained his PhD degree from Leiden University with his thesis "Multiple Paths: Towards a Performance practice in Computer Music". As a guitar player he has participated in several courses of Guitar Craft, a school founded by Robert Fripp, becoming part of various related guitar ensembles such as the Berlin Guitar Ensemble, the Buenos Aires Guitar Ensemble, and until 2003, The League of Crafty Guitarists.

His compositions, which include pure electronic and electroacoustic mixed media with solo instruments and ensembles have been performed in Europe, Japan, North and South America in festivals such as the International Computer Music Conference (2006, New Orleans, 2008, Belfast, 2009, Montreal, 2013, Perth, 2014, Athens), Sound and Music in Computing (2009, Porto, 2010, Barcelona, 2011, Padova), "Primavera

en La Habana" (Cuba) "Sonorities" (Belfast, UK), "Synthese" (Bourges), "Visiones Sonoras" (Mexico), "Sonoimágenes" (Buenos Aires), November Music ('s-Hertogenbosch), "Montevideo Percussion Festival", "NWEAMO" (USA), "Rumor" (Utrecht), Musica Electronica Nova (Wroclaw), Aimaako (Santiago de Chile), among many others.

His acousmatic piece Serenata a Bruno obtained a special mention at the Bourges electroacoustic music competition of 2003 and in 2004, his piece Tellura was awarded with the residence prize of the same competition. It was recently edited in the album "50 years of Electroacoustic Music in Chile", a release that obtained the 2008 Quartz prize for best compilation.

His is a founder and active member of The Electronic Hammer, a computer and percussion music ensemble devoted to the promotion, creation and diffusion of the music of the XXI century, whose debut album was edited by the EMF label; he also performs in WireGriot, a duo of voice and electronics that seeks to (re)construct the repertoire for the media. His work in the field of live electronic music has made him recipient of numerous grants from the Dutch government, through the NFPK and Prins Bernhard Cultuurfonds.

The recognition for his work has given him the chance to participate in projects and give lectures in centers such as CCRMA (Stanford University, USA), Oberlin College (USA) Banff Center for the Arts (CA), Tokyo University of the Arts (JP), Republic University (Uruguay), Leuenburg Studios (Germany), Walter Maas Huis (NL), and to be composer in residence at the Centre for Composers (Gotland, Sweden) and University of North Texas (Denton, USA), among others.

Since 2009 Juan has been appointed as a joint researcher of the Orpheus Institute Research Centre in Music (ORCiM) to work on the topics of creativity and performance applied to electronic music.

www.juanparrac.com

Jos Mulder: I am a passionate sound technologist, researcher and educator. Music is the gist in my broad education and professional experience. Initially trained as a 'Tonmeister' I am specialised in 'Live Sound' working internationally with top performers from different traditions, with a focus on contemporary electroacoustic music. In addition to my music and technology skills I have developed an interest in the wider organisational, socio-cultural and historical aspects of the use of electronic amplification in the performance arts. A Master's degree in Arts Management and Administration (2008) and a PhD (UTS 2013) aim at bridging the gap between sound technology, its creative use and broader discussions of the performance arts and society.

profiles.murdoch.edu.au/myprofile/johannes-mulder

Karin de Fleyt plays the flute, alto flute, piccolo and bass flute, as well as shakuhachi and Carnatic Flute.

She took her Masters degree at the Royal Music Conservatory in Gent, where she specialised in contemporary flute solo and chamber music repertoire. Karin did her Post-graduate studies at the Orpheus Institute in Gent with a topic on (new) extensions in contemporary music for flute. She has about 20 years of experience in teaching, currently teaching music pedagogics for Winds at the School of Arts in Gent. She is flute tutor in Leeds at the LCoM.

Karin is a performer constantly looking for new experiments for flute, often resulting in great collaborations with many well known composers, one of the most memorable is a ten year long collaboration with Karlheinz Stockhausen.

Flutist and member of the artistic board in the HERMESensemble (B) and founder of The Stockhausen-Trio, formed at the Stockhausen Courses (Kürten) in 1999, together with Michele Marelli on clarinet and Marc Maes on synthesizer. Karin has been awarded with many interpretation prizes during the Stockhausen Courses in Kürten (G). In 2013 she won first prize together with Senne La Mela and Peter Merckx for the performance of SCHÖNHEIT (6th Hour of KLANG) for flute, trumpet and bass clarinet.

One of Karin's prime objectives as a performer and teacher in new music is her extensive work with young people, teaching them the techniques and skills to interpret new music styles with confidence. To this end, she regularly gives masterclasses/workshops and lecture-recitals.

www.karindefleyt.be



Sighs of an Ancient Wall for tárogató and digital media

Notes:

Sighs of an Ancient Wall for tárogató and digital media (2014) utilizes an audio file created using manipulated recordings of a mezzo soprano and a variety of other modified recorded sounds. The tárogató part is completely improvised. The title was inspired by the medieval walls on the outskirts of Florence, Italy.

Bio:

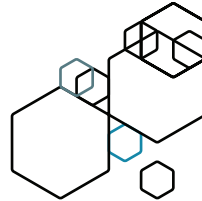
David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain.

www.southalabama.edu/colleges/music/faculty/durant.html

Translucency II

Notes:

The live audio-visual work Translucency II was composed to explore the sound and abstract visual meanings or implications of 'translucent', following the work Translucency I for bass clarinet and live electronics. The original instrumental sounds which are fundamental components of this work are by a collaboration with a specialist of the bass clarinet, Marij van Gorkom.



In this piece the recordings of raw bass clarinet sounds were subdivided and transformed by computer, and stored on hard disk. 'Playing' this work means that a performer types letters on a computer keyboard to recall the pre-stored sound information. Then the information of typed keys along with audio signal created is visualised instantly. The interactive music system was programmed with Max/MSP and its plugin DIPS for the visualisation.

Bio:

Haruka Hirayama, born in Niigata, Japan, is a composer and performer, studied at the Sonology Department, Kunitachi College of Music and NOVARS Research Centre, Manchester University. She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (Bourges, France) in 2005 and the Pauline Oliverous Prize at the International Alliance for Women in Music (IAWM) competition (USA) in 2012. Her activities as a composer are diverse including composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), a commission from Chaotic.moebius (Plattform für neue und experimentelle Musik in Basel) as well as many collaborative works, and many works have been selected and performed at various international conferences and festivals.

www.harukahirayama.com

'Rite' for Haegum and Live electronics

Notes:

Composer expresses and translates 'Rite'-which is a Korean traditional culture-through the Haegum performance and 'white noise'. 'Noise' always exists with people everywhere. Therefore, He wanted to regard the noise as a symbiotic object which can harmonize with people. Also he transforms 'white noise' variously through a lot of filters such as bandpass filter and it is 'played' like an instrument. This noise interacts with Haegum, moves between 4ch speakers very quickly and finally gives audiences an illusion that the noise grazes their skin.

During the performance, god is called by a performer and audience can sense its existence. Please understand this in a cultural context, not a religious value.



Bios:

Jonghwa Park graduated from Gyeonggi Arts High School, and is currently attending Seoul National University. 'Sound' has been a part of his life even before he was born. Having been communicating with sound since his youth, he began to interpret every bit of sound as music, which naturally led him to play with music and eventually write music on his own. Park is currently studying the objective nature of sound (natural scientific research on oscillating phenomenon) and the subjective recognition of sound (brain and cognitive scientific research on music).

Jeonghyun Joo, haegeum(Korean string instrument) player is a student of Seoul National University(Department of Korean Music) and a graduate of Gugak National Middle and High School. She became known through winning the KBS Traditional Music Competition and Jeonjudaesaseup Competition, and achieved recognition by playing with a lot of prestigious orchestras. Because of these active performances, she also received the Presidential Award of South Korea. She actively participates on contemporary music stages by researching and reinterpreting the tradition deeply.

Fuse

Notes:

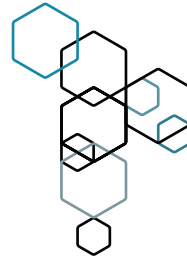
Fuse is a multimedia presentation with video, sound and live performance. The title is indicative of trying to fuse the elements of the video triggered by the stereo soundtrack and live performance. The video elements respond to the input of the music. The soundtrack was created mainly with vector based string synthesis. Live performance consists of Theremin with effects and live control of a laptop using Sculpture.



Bio:

David Dow is a composer, keyboardist, sound designer and educator. Through his recording studio, Aurora Music Productions, he produces music for theater, dance and video soundtracks as well as radio and television commercials. As a composer, he has well over one hundred compositions in many different styles. Besides performing music professionally for over thirty-eight years, he directs the Commercial Music Program at Modesto Junior College in Modesto California.

www.auroramusicproductions.com



ICMC 2016 Pandora concert 2

Tuesday, September 13, 2016

19:00 - 20:30, TivoliVredenburg Pandora

PROGRAM

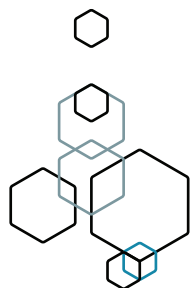
asinglewordisnotenough1	Pierre Alexandre Tremblay (born 1975) [15']
dototo.006	Masatsune Yoshio (born 1972) [10'17"]
Between Points	Yu-Chung Tseng (born 1960) [7'05"]
Przypadek	Michael Lukaszuk (born 1989) [7']
Drops and Ripples in Spacetime (2016), acousmatic	Georgios Nikolopoulos (born 1982) [7'40"]
La vie Mécanique	Åke Parmerud (born 1953) [13']

asinglewordisnotenough1

Notes:

"Traduttore, traditore", says the Italian proverb. "Traduire, c'est avoir l'honnêteté de s'en tenir à une imperfection allusive", nuances the translator Pierre Leyris. This series of pieces looks at the impossibility of translating, firstly, the text, then, the context. The multiple nuances of words and images, flatten, lost, unseizable.

Moreover, it is also a reflection on the inexpressible, where music and silence, allow some states/sentiment/experience to be expressed with more power/precision/nuances. Therefore, this suite of pieces should be taken as different expressions of a single impression, whose sense is



multiplied by their common/composed/remembered past. Explain/comment/multiply the music by music, or as Harrold Bloom says so elegantly: "The meaning of a poem can only be another poem".

This first piece/iteration/instance is the 'theme' of the suite, in three movements, each musing on one approach to the action of defining: by stubborn repetition, by nuanced contemplation, and my logical development.

Bio:

Pierre Alexandre Tremblay (Montréal, 1975) is a composer and a performer on bass guitar and sound processing devices, in solo and within the groups *ars circa musicæ* (Paris, France), *de type inconnu* (Montréal, Québec), and *Splice* (London, England, UK). He is a member of the London-based collective *Loop*. His music is released by *Empreintes DIGITales* and *Ora*.

He formally studied composition with Michel Tétrault, Marcelle Deschênes, and Jonty Harrison, bass guitar with Jean-Guy Larin, Sylvain Bolduc, and Michel Donato, analysis with Michel Longtin and Stéphane Roy, studio technique with Francis Dhomont, Robert Normandeau, and Jean Piché.

Pierre Alexandre Tremblay is Professor in Composition and Improvisation at the University of Huddersfield (England, UK) where he also is Director of the Electronic Music Studios. He previously worked in popular music as producer and bassist, and is interested in videomusic and coding.

He likes spending time with his family, drinking oolong tea, gazing at dictionaries, reading prose, and taking long walks. As a founding member of the *no-tv* collective, he does not own a working television set.

www.pierrealxandretremblay.com



dototo.006

Notes:

dototo[noun] : sound's dot

This sound's dot is put together, and a sound image is formed. If there are two speakers, we usually can express the sound image. If there are plural speakers, it expands sound image. Related terms: dototo per speaker [dps] is density of sound image. for acousmatic music

Bio:

Masatsune Yoshio (1972-) was born in Kobe. He is a composer and Media Master No. 75. His specialty is the composition of fine art pieces using computers and the compositions are based on the creation of and research regarding algorithmic compositions, acoustic synthesizing, live electronics, and expression with information technologies. His electroacoustic pieces were performed within and outside of Japan. He is an associate professor at Showa University of Music.



Between Points

Notes:

Between Points, in duration of 7 minutes and 5 seconds, was inspired by rolling picture device when I visited Shanghai in China several years ago.

The paid device allows viewers to look into different landscape/animals, even weird things when they roll the handle of device accompanied with “kica” sounds.

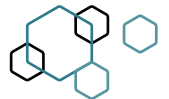
The form of the work is kind of rondo form in multiple sections separated by attack-like sound events. Between Points, an Acousmatic work in 2 channel, or for possible multi-channel live diffusion, was finished at the CAVE center at National Chiao Tung University in Taiwan in 2013.

Bio:

Yu-Chung Tseng, D.M.A., associate professor of computer music composition, director of music technology master program and laptop orchestra-CLOrk at National Chiao Tung University in Taiwan.

His music has been recognized with selection/awards from Musica Nova Competition, Bourges Competition, Pierre Schaeffer Competition, Città di Udine Competition, and Metamorphoses Competition.

Mr. Tseng's works have also received many performances at festivals and conferences at ICMC, Musicacoustica (China, Beijing), SICMF (Korea, Seoul), EMW (China, Shanghai), Schumann Festiavl (Dusseldorf), ACL (Japan, Israel)..etc. His music can be heard on labels including, CDCM Vol.28 (U.S.A.), Discontact iii (Canada), Pescara 2004, Contemporanea 2006 (Tauris, It.), Metamorphoses labels 2006/ 2008/2010 (Belgium), SEAMUS 25th Anniversary CD (USA), KECD2 (Denmark), Musica Nova (Czech), and ICMC2011 DVD.



Przypadek

Notes:

Przypadek is the Polish word for “accident” or for “chance”. It is also the title of a film by Krzysztof Kieslowski that partly inspired this piece. The film explores how a seemingly insignificant event can drastically affect one's future. I tried to explore this idea in a few different ways. The piece should take the listener through an elaborate sonic journey starting with a sound as banal as the carbonation heard from opening a pop bottle. The idea of accidents or chance is also represented in the use of randomness and probabilistic devices in the programming used to create the piece.

Bio:

Michael Lukaszuk (b.1989) is a Canadian composer and laptop performer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati's College-Conservatory of Music where he studies with Mara Helmuth. Michael holds degrees in music theory and composition from the University of Western Ontario. His music has been performed at events such as the Toronto International Electroacoustic Symposium, the SEAMUS National Conference, the New York City Electroacoustic Music Festival, Electronic Music Midwest and New Music Edmonton's Now Hear This Festival of New Music. In 2015, Michael received 1st prize in the SOCAN Foundation's Hugh Le Caine Awards for electroacoustic music. He is the director of the Cincinnati Composers Laptop Orchestra Project (CiCLOP).

www.michaellukaszuk.com

Drops and Ripples in Spacetime (2016), acousmatic

Notes:

Drops and Ripples in Spacetime(2016) is a computer-acousmatic music composition inspired by the natural phenomenon of gravitational waves caused by cataclysmic events out in space. The whole work could be seen as a multiple pattern of curvatures in spacetime. These sonic curvatures are continuously changeable according to sound's energy and movement in space. On the other hand, flat sound events will be affected by the appearance of sonic ripples and will be transformed respectively over time.



Bio:

George Nikolopoulos is a musician, independent composer, performer and the center of interest of his work is the relationship between science, philosophy, art and music. His music compositions include: music for acoustic instruments with or without electronic music, video projections and electro-acoustic music.



La vie Mécanique

Notes:

La vie mécanique is an acousmatic composition dedicated to the world of sounds emanating from mechanical machines and tools. Living in a modern Western society today means that you are more or less constantly exposed to sounds that are the result of human inventions. It seems that for every little thing meant to make our lives more comfortable there is yet another noise added to the acoustic environment in which we live. In a sense, composing this work was a way of exorcising the madness of the sound pollution surrounding us everyday.

La vie mécanique is also a sonic comment on the idea of living matter as an "organic machine." The body (so far unsuccessfully) viewed as a structure that may be deconstructed into increasingly smaller units and finally explained as a very sophisticated robot. The piece is built, using only sounds from various kinds of machinery (mechanical, electrical, etc.), as a kind of storyline describing the birth, death and rebirth of a mechanical life structure. The piece also, in a sense, alludes to the birth and death of aesthetic values connected to the use of machines as tools for making music.

Starting off in a style of electroacoustics, building through the increasing use of repetition and rhythm, ending in a style reminiscent of electronica or techno, this piece marks a kind of “rite of passage,” at least for me personally as a composer raised in the modernistic tradition.

La vie mécanique [The Mechanical Life] was realized in 2004 in the studio Charybde of the IMEB in Bourges (France) and premiered on June 10, 2005 during the Synthèse festival (Bourges, France). The piece was commissioned by the IMEB. La vie mécanique was awarded one of the Special Prizes at the Giga-Hertz-Preis 2008 (Karlsruhe, Germany).

Bio:

Åke Parmerud has successfully pursued a professional career in contemporary music and media art since the late 70's.

Although he originally trained as a photographer (1972-74) he went on to study music at university and subsequently the Göteborg Conservatory of Music.

In addition to his electro-acoustic and instrumental music, his prolific list of works includes compositions covering a broad cross-section of modern experimental music in the fields of dance, film, interactive art, multi-media, theatre and video.

Åke's work has been acclaimed since his piece “Proximities” received first prize at the 1978 Bourges International Electroacoustic Music Festival in France. Since then he has received 17 international prizes and 3 major Swedish prizes (see prizes and awards).

On two occasions he has also received the Swedish “grammy” award for Best Classical Album of the Year and his music has represented Swedish Radio twice at The Prix Italia.

He is regularly commissioned to compose works by important international institutions and his works have been presented



worldwide. In 1997 his piece “Grains of Voices” was performed at the U.N in New York on United Nations Day.

His music has been released on numerous albums and compilations, and in 1998 he became a member of The Swedish Royal Academy of Music.

Åke Parmerud is not just a composer he is also a stage performer, playing electro-acoustic concerts using many different types of interactive instruments - often solo. He has toured extensively in Europe, North and South America. In the late 80's he teamed-up with composer Anders Blomqvist, and their live performances - which included fireworks - were successful all round Europe well into the 90's.

The last ten years have seen Åke working as an innovative sound and software designer for interactive audio/visual installations. His own works “The Fire Inside”, “The Living Room” and “Lost Angel” have been shown in Berlin, Göteborg, Leon, Mexico City, Paris and Reykavic. He has also designed concerts and been artistic director for large audio/visual events both indoors and outdoors.

Åke's artistic reputation has led to several creative international collaborations. Between 1999 and 2006 he worked closely with the Danish “art team” Boxiganga, developing revolutionary interactive video installations plus exploring telematic concepts and interactive solutions for live performances. In 2000, 2001 and 2002 he also worked with Canadian choreographer Pierre-Paul Savoi as composer, sound and software designer.

His most recent stage work “Metamorphos” was developed together with Canadian dance choreographer Mireille Leblanc who also choreographed the interactive sound/video-installation “Lost Angel” and the prize winning dance performance “The Seventh Sense”.

He recently formed AudioTecture with Olle Niklasson. This is a company specialising in acoustic interior design for diverse environments from private houses to public spaces.

Audiotecture received the prestigious Red Dot design award 2015.

parmerud.com

ICMC 2016 Hertz concert 2

Tuesday, September 13, 2016

21:00 - 22:30, TivoliVredenburg Hertz

PROGRAM

Small Imprints Michal Rataj (born 1975) [6']

Esther Lamneck, clarinet

Multiple times in "Tesla ou l'effet d'étrangeté"

Julia Blondeau (born 1986) [15']

INSOMNIO: Siebe Visser, viola

Me [an]D Pierre-Henri Wicomb (born 1976) [7'50"]

INSOMNIO: Laura Sandee, piano

Recorder and Computer

Jongchan Hyun (born 1983) [11']

Jeong Guk Lee, recorder

**Submerged in Silence: for Piano, Live Electronics,
and Image**

I-lly Cheng (born 1984) [8'30"]

I-lly Cheng, piano

The Omniwave speaker system is sponsored
by Leo de Klerk/Bloomline Acoustics

Small Imprints

Notes:

After couple of years I was encouraged to write a piece for solo instrument and live electronics. And after many years I took back a form of miniature series into my music world.

Writing a piece for Esther Lamneck was a challenge particularly facing her incredible performance virtuosity. Surprisingly it was more a feeling of calmness and lightness, which has been emphasized

while working on this set of four very short electro-acoustic parts. For me this was like engraving pure clarinet sound with a bit of its electro-acoustic shadow - this is relationship I've tried to establish between the solo instrument and its live electronic extension.

Dedicated to Esther Lamneck

Bio:

Michal Rataj (born 1975) is associate professor of electroacoustic music at the Academy of Performing Arts, Prague. He studied musicology (Charles University, Prague) and composition (Academy of Performing Arts, Prague) with prof. Ivan Kurz and prof. Milan Slavický. He also went to study in Egham (UK) and Berlin (D) and as a Fulbright Scholar he conducted research in CNMAT, UC Berkeley, CA in 2007 - 2008. He has been active as a radio producer for acoustic arts at the Czech Radio and teaches composition for the NYU, Prague. He wrote soundtracks for larger number of movies and TV productions, his music has been broadcast worldwide and performed throughout Europe and in the USA.

www.michalrataj.com

The New York Times calls **Esther Lamneck** "an astonishing virtuoso". Winner of the prestigious Pro Musicis Award, she has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music and improvised music artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation.



Ms. Lamneck makes frequent solo appearances at music festivals worldwide and maintains an active solo career performing and presenting Master Classes in Universities and Conservatories throughout the United States and Europe. An artist who is sought after by the leading composers of our times, her collaborations have led to hundreds of new compositions in many genres including solo works for the clarinet and the tárogató.

Esther Lamneck is one of a few performers who plays the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. The instrument's aural tradition has led her to perform it almost exclusively in new music improvisation settings. She is recognized for her collaborative work with composers on both the clarinet and the tárogató in creating electronic music environments for improvisation.



Awarded the Naumburg Scholarship, Ms. Lamneck received her B.M., M.M. and Doctoral degrees from the Juilliard School of Music where she was a clarinet student of Stanley Drucker, other teachers have included Robert Listokin, and briefly Rudolf Jettel. She currently serves as Program Director of Woodwind Studies and the Clarinet Studio at New York University. She is artistic director of the NYU New Music and Dance Ensemble, an improvising flexible group which works in electronic settings using both fixed media and real time sound and video processing. Ms. Lamneck has worked together with choreographer Douglas Dunn for many years creating multimedia productions for Festivals in the US and Italy. Her work in the area of Interactive Technology includes research with the "Eyesweb" program which allows for gestural control of live sound and video processing and numerous programs within the NYU technology labs.

Ms. Lamneck is involved in many projects, several concerned with creating compositions for the flute and clarinet in diverse settings. Her latest CD with NYU faculty Trio, Phenomenon of Threes on INNOVA, makes a significant contribution to the repertoire and presents five new and recent works for flute, clarinet and piano. The Tornado Project, founded by composers Ricardo Climent and Paul Wilson both currently in the United Kingdom, has commissioned works for flute and clarinet for Esther Lamneck and Elizabeth McNutt in interactive real time computer music settings.



Collaborations with composers and performers include; Duo with Cort Lippe -real time processing for both clarinet and tárogató, free improvised music Duos with saxophonist Claudio Lugo, and guitarist Eugenio Sanna; an exploration of Sonic possibilities for the Hyperbass flute and the Tárogató with Roberto Fabbriciani and a Duo performance and recording project of works for clarinet and piano with Marilyn Nonken. Ms. Lamneck is involved in current collaborations with numerous composers creating new works for the clarinet and tárogató in electronic music settings. An internationally renowned recording artist she has recorded for Amirani Records, Capstone, Centaur, CRI, EMF, Music and Arts, Opus One, SEAMUS, Romeo/Qualiton, New World Records, and INNOVA.

Multiple times in “Tesla ou l’effet d’étrangeté”

Notes:

In this piece, the compositional material is represented as a set of spaces where the evolution of musical parameters is constrained by the topology. Topological relationships like continuity, distance, path or obstruction, build musical territories from which a subjective geography may emerge.

The piece is structured around 4 parts, each with its own specific topology. Articulated by interstitial zones they form an Atlas wherein the different spaces “take position” with each other. These spaces are not disjoint: the aim of their intersections is to create a superposition of different temporal qualities at some specific moments of the play. The parallel perception of the multiple timelines at these moments may induce an uncanny feeling.

A main concern in this work was the expressive directivity which, through juxtaposition and the horizontal organization of musical entities, built a polyphony in time through the mediation of the individual memory.

The second dimension worked in this piece is the strong coupling between the electronics and the instrumentalist. Even in solo electronic part, the synthesis is parameterized by the tempo of the musician and its “musical gesture” (i.e. the fine temporal organization of specific phrases). Even though electronic instruments are bound to the temporality built by the human performer, they may acquire temporary autonomy, achieving interleaved temporal layers that intersect at appropriate times, following the territorial organization of the piece.

In this project, the new creative dimensions brought by score following and real-time interactions were instrumental to achieve a live and vivid dialog between human and computer during the performance.



Bio:

Julia Blondeau is a French composer based in Paris. She entered in 2007 the Lyon Conservatory in the classes of Denis Lorrain and François Roux, in electroacoustic composition. She is currently a PhD candidate in composition in the Musical Representations team at IRCAM, Paris. Her research work focuses on the application of score following, in particular with the Antescofo system, in the authoring of live electronics.

In 2014, she was selected to participate in the 2014 Manifeste Academy of IRCAM and the Harvard Summer Composition Institute. On these occasions she worked with Georges Aperghis, Philippe Manoury, Chaya Czernowin, Hans Tutschku, Steven Kazuo Takasugi and the Talea ensemble.

Between 2014 and 2015, she was commissioned by the Musica Festival (Strasbourg) for a viola and electronics piece, and by the “Percussions de Strasbourg” for a 6 percussions piece.



She is currently working on a cello and electronics piece for Séverine Ballon and a commission for the Ensemble Intercontemporain for 4 instrumental soloists, large ensemble and electronics.

www.juliablondeau.fr

Me [an]D

Notes: A work for acoustic piano and MIDI soundtrack. The title has its obvious meaning as well as a suggestion that MIDI will play a significant role. At its roots, the piece is based on a narrative, constantly reflecting on itself, in which the roles of the two piano entities, one acoustic and one digital (soundtrack), are established. The soundtrack (MIDI piano) is an extension of the ‘live’ piano in which the unplayable aspects (extreme jumps, speed, repetition, etc. of notes) of the piano are explored. In this lies its optimal application, while the acoustic piano, for its part, finds this in its colour, resonance and musical possibilities.



Bio:

Pierre-Henri Wicomb completed a Masters Degree in composition at the University of Cape Town in 2004. From 2004-2006 he studied composition at the Royal Conservatory in The Hague. His pieces have been performed in Brazil, The Netherlands, Germany, Austria, France, Switzerland, Canada, Sweden, South Africa and Mozambique and played over Radio France, the Dutch radio station Concertzender, Swiss, South African, Portuguese and Swedish radio stations.

Pierre-Henri received the Pro Helvetia artist residency in 2011 (Switzerland). His piece for trumpet and piano, Domicilium, and the piece Later than Yellow were chosen as one of the two pieces by NMSA to represent South Africa at ISCM festivals. He was invited in 2013 to the Autumn Festival in Paris where he worked with the ensemble L'Instant Donne. In 2016 he will collaborate with Swiss musicians on an opera as part of his PhD and Pro Helvetia residency in Berne. He co-founded the Purpur Festival for transgressive arts in Cape Town, South Africa. Wicomb's piece Solecism was recently chosen to be performed at the New York City Electroacoustic Music Festival.

Except for the release of a cd of South African electro-acoustic music on his label Peer Music, he also released a cd with the improvising trio Potage du Jour on the London record label, Leo Records. His piece Your Mother's Molecules was recorded on the label Orlando Records by the Austrian Ensemble Reconsil.

www.wicomb.net

INSOMNIO, an ensemble for contemporary music, was founded in 1997. Through the years the ensemble grew out into a group of 17 musicians with an international orientation. In recent years, the strong love of the musicians for contemporary music, their sheer boundless energy and their enthusiasm has resulted in well-received projects both within the Netherlands and abroad.

Working from the conviction that contemporary composed music, alongside other forms of contemporary artistic expression, should find a firm foothold in society, INSOMNIO performs compositions by

contemporary composers for as-large-as-possible an audience. INSOMNIO demonstrates that the newest sounds are surprising, refreshing and enriching and give access to a limitless new world. Performances of this new music are given alongside benchmarks of the renowned 20th-century repertoire, providing the audience with a foothold as it explores exciting new trails in music. As a Dutch ensemble, INSOMNIO promotes works by Dutch composers.

In recent years, INSOMNIO performed in several venues for contemporary music both within the Netherlands and abroad. The ensemble was present at festivals in, amongst others, England, Germany, Spain, Indonesia, South-Africa and China. In 2007 INSOMNIO was appointed as ensemble-in-residence of the ISCM, the International Society for Contemporary Music.

In the Netherlands, INSOMNIO organised several festivals which centred on a country or region, such as Cuba (2007), Catalonia (2002) and Finland (2005). By now INSOMNIO has consolidated a solid foothold in The Netherlands. From 2008 onwards, the ensemble had its own series in Vredenburg Leeuwenbergh. Now the new TivoliVredenburg has opened the ensemble regularly performs in its various halls.

The ensemble consists of 17 musicians (strings, woodwinds, brass, piano and percussion), with Ulrich Pöhl as chief-conductor, Idske Bakker as artistic director and general manager Theo Andriessen.

INSOMNIO is co-founder of Muziekhuis Utrecht, a collaboration between contemporary music ensembles within the city of Utrecht. The ensemble is structurally subsidized by the city of Utrecht.

www.insomnio.nl



Recorder and Computer

Notes:

The piece is composed with soprano & tenor recorder. As the delay in the introduction to a short staccato overlap and create a regular rhythm. The long bass tone of tenor recorder a sine wave also make beats in some parts. The strong attack of recorder will trigger the electronic sounds and the performance itself, from the noise to ordinary sound changing to a different timbre (timbre melody) was expressed.

Bio:

Jongchan, Hyun was born in Seoul, South Korea in 1983. He studied Composition and Electro-acoustic music at Chugye University for the Arts(2002-2008, BA), Music Technology at Korea National University of Arts(2009-2011, Artist Diploma) and Sonology in the Royal Conservatory of the Hague(MA). His main interest is electro-acoustic music and audio-visual. He has worked as composer and sound designer for films and dance performance. And also work as interactive designer for opera and dance performance. He has worked as concert producer for SICMF(2009-2011, 2016), fest-M (2009-2011) and Asia Computer Music Festival(2010)

www.jongchan.com

Born in Seoul, South Korea, **Jeung Guk Lee** started playing the recorder at the age of ten and graduated from the Korean National University of Arts in 2011. After Jeong Guk came to the Netherlands to study with Reine Marie Verhagen at the Royal Conservatoire in The Hague, where he finished his master degree and graduated in 2014. Now he is also studying the baroque bassoon with Donna Agrell at the Royal Conservatoire in The Hague. He is a member of recorder ensemble "Block6 The Hague".

Submerged in Silence: for Piano, Live Electronics, and Image

Notes:

If we never heard noise, we would not know what silence is;
If we never seen chaos, we would not understand what tidy means.

對錯。On/Off。◦ Inside/Outside。內外
動靜。Motion/Stillness。◦ Rapid/Innert。快慢
強弱。Violent/Gentle。◦ Thick/Thin。厚薄
遠近。Distant/Imminent。◦ Sparse/Dense。疏密
虛實。Empty/Solid。◦ Shine/Rain。晴雨
呼吸。inhale/exhale。◦ High/Low。高低

Bio:

I-lly Cheng started her piano and cello studies at the age of five and ten. She received her Bachelor in piano performance at National Taiwan University of Arts and her master degree in Music Composition at National Taiwan Normal University, where she studied composition with Ching-Wen Chao and Ko Fang-Lung. Now she is studying in Live Electronics at Conservatorium van Amsterdam from 2014 with Jos Zwaanenburg, Marcel Wierckx and Jorge Isaac, and having contemporary piano lessons with Ralph van Raat.

She is focusing on making live installation on the stage these years, for searching different performance form and more possibilities between acoustic instrument and electronics. Apart from composing music, she also likes to improvise as a pianist.

www.i-llycheng.com



ICMC 2016 Tarik Barri & Thomas Ankersmit (an off-ICMC event)

Tuesday, September 13, 2016
23:00 - 00:00, TivoliVredenburg Cloud Nine



PROGRAM

Homage to Dick Raaijmakers Thomas Ankersmit
Versum Tarik Barri

Thomas Ankersmit - Homage to Dick Raaijmakers

Thomas Ankersmit (1979, Leiden, Netherlands) is a musician and installation artist based in Berlin and Amsterdam. With highly acclaimed releases on Touch and PAN, and performances everywhere from contemporary art museums to major electronic music festivals, Ankersmit's work is said by The Wire to be "densely striated and mercilessly dominating" and "raised above that of so many of his contemporaries".

Acoustic phenomena such as sound reflections, infrasonic vibration, otoacoustic emissions, and highly directional projections of sound have been an important part of his work since the early 2000's. Since 2006 his main instrument, both live and in the studio, has been the Serge analogue modular synthesizer.

Ankersmit collaborated with Valerio Tricoli on their Forma II album released on PAN, and on music based on the acoustics of abandoned radar domes. Both projects were honoured by Ars Electronica, and Ankersmit and Tricoli are currently recording new work together.

Other recent collaborations include a residency with Kevin Drumm at GRM in Paris, and a new Phill Niblock composition for Serge synthesizer (Niblock's first ever piece for an electronic instrument).

Homage to Dick Raaijmakers

For these performances, Ankersmit delves into the ideas and instruments of a Dutch titan of electronic music, Dick Raaijmakers (1930 2013). As a work of contemporary music in its own right, Ankersmit's homage re-evaluates Raaijmakers' concepts of sound, composition, and spatial experience in a technologically more advanced era. While using similar tools as Raaijmakers - tone and noise generators, modulators, filters, mixers, amplifiers and speakers - Ankersmit adds computer editing that allows him to compose further down to the micro-scale than was possible in the analogue era.

Inspired by some key aspects of Raaijmakers' music and writing, the project focuses on the sounds of raw electricity through creatively abused electronics, composing with dense swarms of micro-sounds, and the creation of three-dimensional sound-fields to be explored by the listener.

"Ankersmit's all-analog performance immerses the listener in a physical, highly disorienting sound environment ... After a while the distinction between inside and outside has vanished; the music is like a cosmos in itself, in which the smallest particle is equal to the largest mass."

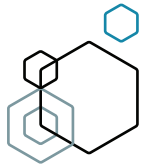
-> Sanneke Huisman, Metropolis M

Commissioned by Sonic Acts and financially made possible with support from Fonds Podiumkunsten and Stimuleringsfonds
thomasankersmit.com



Tarik Barri - Versum

Tarik Barri (1979) is a traveller in audiovisual space. He developed a synaesthetic universe where one listens to light and sees sound. During his live performances, he takes the audience on mind-bending journeys through ever-evolving constellations of beating, singing and dancing stars, shapes and patterns - making music literally 'on the fly' while freely navigating and exploring his own three-dimensional creations.



Audiovisual composer Tarik Barri started programming at the age of seven and made electronic music since he was a teenager. After his first track release, he quit his study in biological psychology to study Music and Technology. There he discovered many similarities between making live music and making live images. By developing his own software he was able to make his personal audiovisual instrument which he uses to explore new aesthetics in the combination of image and sound.

He uses this software for solo audiovisual performances as well as for creating and improvising live visuals alongside other musicians. With all his work generated and adapted on the spot, his performances are truly live and unique with every performance. Besides doing audiovisual shows and creating visuals for artists like Thom Yorke, Monolake/Robert Henke and Nicolas Jaar, his works take on various forms like interactive installations and videos.

tarikbarri.nl



ICMC 2016 Demo Omniwaves

by Leo de Klerk

Wednesday, September 14, 2016
11:10 - 12:10, TivoliVredenburg Hertz

Demo Omniwaves by Leo de Klerk

Notes:

Whenever you hear a natural sound through loudspeakers, you are all too aware that it's reproduced. That's because our ear is capable of localizing sound objects by discerning their directivity patterns. By slightly moving your head you'll recognize the loudspeaker's acoustic signature, which proves you are not listening to the real thing.

A dreamed solution would be a loudspeaker that draws less attention to itself than to the sound it represents. It should be acoustically transparent, without adding or removing information while preserving sound stability in all directions. OmniWave, a revolutionary virtual speaker, is the first sound imaging device in the world to achieve this.

Bio:

Leo de Klerk

Tonmeister, 1958 (NL). During the seventies, Leo de Klerk debuted as a pianist, composer and record producer. In 1981 he founded Bloomline Studio, a company aimed to Natural Music Recording.

At the Rotterdam Conservatory, Leo de Klerk studied Composition with Theo Loevendie, Ruud Bos and Klaas De Vries and Piano with Rob van Kreeveld and Rob van der Linden. He graduated Cum Laude in the Art of Sound at the Royal Conservatory of The Hague with Volker Strauss and Stan Tempelaars.

Leo de Klerk created music for bands, theater performance, film, orchestra and for a wide range of chamber music constellations. He was pianist with Latin Touch, Theatergroep Splinter, Salsa d'Amsterdam and Turquoise (8).

As a record producer at Bloomline Studio, and in association with Jorn Mineur at Bloomline Coryphée, Leo de Klerk contributed to hundreds of music releases, from renaissance to contemporary. His work is credited with International awards and topped many bestsellers' charts.

Leo de Klerk has been granted several Patents on the physical and psychoacoustical optimization of sound transducers.

ICMC 2016 Pandora listening room 2

Wednesday, September 14, 2016

Carrousel starts 12:30 | 13:30 | 14:30

TivoliVredenburg Pandora

PROGRAM

Night study 2	Felipe Otondo (born 1972) [9'30"]
Hibashi: Fire and Iron	Michael Pounds (born 1964) [7'06"]
Starboard	David Berezan (born 1967) [11']
The Eighth Island	Lidia Zielińska (born 1953) [9'05"]
Everything that shines	Daniele de Virgilio (born 1991) [5'56"]
Ventriloquy	Andrew Babcock (born 1977) [9'50"]



Night study 2

Notes:

'Oh, night that guided me,

Oh, night more lovely than the dawn...'

('Dark night of the soul', John of the Cross)

This piece explores the rich timbral palette of various instruments of a Javanese gamelan orchestra using as a sonic framework nocturnal field recordings carried out in Chile, England and Mexico. Original gamelan sounds were recorded and used as a basis to create synthesised textures and rhythmic motifs. This piece was composed during a residency at the Mexican Centre for Music and Sound Arts (CMMAS) and is sister piece of the award-winning composition 'Night study 1'.

Bios:

Felipe Otondo 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 has received awards and composition prizes in Austria, Bulgaria, Brazil, China, Czech Republic, England, France, Italy and Russia. Felipe is currently a Senior Lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso.

www.otondo.net



Hibashi: Fire and Iron

Notes:

"Hibashi" are Japanese chopsticks made of iron. They are used to handle hot coals, but they also make a unique and beautiful sound when hung from strings and struck together, and they are sometimes used as wind chimes. Nearly all of the sounds used in this piece were created from recordings of hibashi.

Bio:

Michael Pounds began his career as a mechanical engineer, but returned to the academic world to study music composition with a focus on computer music and music technology. He studied at Bowling Green State University, Ball State University, the University of Birmingham in England, and the University of Illinois. He specializes in computer music composition and collaborative intermedia projects. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, a Rotary Foundation Ambassadorial Scholarship for studies in England, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the United States and abroad. He was a co-host of the 2005 national conference of the Society for Electro-Acoustic Music in the U.S., as well as the 2014 national conference of the Society of Composers, Inc. Michael teaches composition, acoustics, music perception, recording and computer music at Ball State University.

mspounds.wordpress.com



Starboard

Notes:

Starboard (the fourth work in my Nautical Cycle, following Buoy, Moorings and Lightvessels) develops sonic materials within themes of navigation, current, resistance and transmission into a musical language that touches on ambient, noise, electronica and melodic traditions.

Bio:

David Berezan (Professor in Electroacoustic Music Composition) has acted, since 2003, as Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound) at The University of Manchester (UK). After completing a BA in History (1988) at the University of Calgary, a Diploma

in Composition (1996) at Grant MacEwan College (Edmonton) and an MMus in Composition (2000) at the University of Calgary, he moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK). Berezan has been awarded in the Klang! (France, 2015), Music Viva (Portugal, 2012), Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), São Paulo (Brazil, 2003, '05), L'espace du son (Belgium, 2002) and JTTP (Canada, 2000) competitions.

The Eighth Island

Notes:

Inspired by the music from Southeast Asia "The Eighth Island" is an impression of some islands on Pacific Sea and their cultures getting lost during our times - by our desistance, lack of interest, disrespect, hypocrisy of political correctness, global warming.



Bio:

Lidia Zielińska - Polish composer, professor of composition and director of the SMEAMuz Electroacoustic Music Studio at the Academy of Music in Poznan, guest lecturer at summer courses in Poland, Belarussia, Canada, Chile, Croatia, France, Germany, Japan, Moldavia, the Netherlands, New Zealand, Switzerland and Sweden; 70 compositions published, numerous awards (orchestral music: Belgrade 1979, Mannheim 1981, Paris 1984; multimedia: Warsaw 1982, Boswil 1987, Avignon 1988; electroacoustic works: Bourges 1997, Stockholm 2001); electroacoustic compositions realized at the EMS in Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM in Karlsruhe, Experimentalstudio

des SWR in Freiburg and the studios in Cracow, Malmoe, Stuttgart; books, articles, papers, guest lectures, summer courses, workshops on sound and music, on acoustic ecology, on experimental music in Poland, on traditional Japan music; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, co-programmer of the annual International Festival of Contemporary Music »Warsaw Autumn«.

lidiazielinska.wordpress.com

Everything that shines

Notes:

“Everything that shines” is an electroacoustic work, composed in 2015. In our complex world something still resonates in our humanity, inside us something shines and reveals how we’re involved in a bigger, universal entity.

For the work creation, Csound has been used mainly as renderer for instructions given by a general purpose language. Sampling and additive synthesis techniques provided by Csound has been used also, but using an external software to generate instructions gives deeper manipulation possibilities: mathematical models implementation, advanced programming on sample granulation (e.g. granulation based on cellular automata’s structure), control of both macro and micro- structures of the work.

Bio:

Daniele de Virgilio is a sound designer and composer for cinema, tv, videogames. He’s currently attending the Bachelor of Arts in Electroacoustic Composition at the Conservatory of Music “Niccolò Piccinni” in Bari, Italy. He gained a merit diploma in the Music for Film course with Luis Bacalov at



the Accademia Chigiana in Siena, Italy.

As sound designer, he’s been awarded with the Critics Prize at Glowfestival 2014 - International Videomapping Festival. He created original sound design for a radiodrama commissioned by Rai Radio3. As a composer, his works has been performed in Serbia, Argentina, Russia (ICSC 2015), France (FIMU 2015), USA (N_SEME 2016), Mexico (SONOSÍNTESIS 2016).

Ventriloquy

Notes:

Ventriloquy centers on the vococentrism of aural perception and how the presence of voice, in its natural and digitally mediated states, structures the sonic space it lies in. The physical characteristics of the human voice, in terms of its register, spectrum, and prosody, form a reference point from which all other sounds are comprehended, often bending the boundaries of what is voice and what is not.



Bio:

Born in Buffalo, NY, **Andrew Babcock** has been working in a variety of contexts with music and multimedia for over 15 years. As a composer, Andrew’s main interest lies in the transmission and perception of voice in the electroacoustic medium. His works have received several international prizes and honors including Metamorphoses (Belgium, 2012), Música Viva (Portugal, 2015), Prix Destellos (Argentina, 2015), and Sound in Space (United States, 2011). Andrew is currently working towards his PhD in composition at the University of Florida, studying with Paul Koonce.

ICMC 2016 Cloud Nine concert 3

Wednesday, September 14, 2016

19:00 - 20:30, TivoliVredenburg Cloud Nine

PROGRAM

Rotorelief Paul Koonce (1956) [7'12"]

RML for Bendir and live electronics

Enrico Pedicone (born 1985) [12']

Enrico Pedicone, Bendir

Chromotoy I Three Sketches

Christina Viola Oorebeek

(born 1944) [11']

Anne Veinberg, piano

m'habiller encore David Litke (born 1977) [14']

Anne Veinberg, piano

Chimera Patrick Long (born 1968) [10'50"]

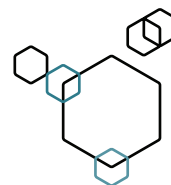
Patrick Long, performance



Rotorelief

Notes:

Rotorelief is my first work conceived and synthesized using wave field synthesis. In wave field synthesis, the goal is to create a three-dimensional sound experience using a linear array of closely positioned speakers; when supplied with the appropriate channels of sound, the resulting wave field creates an illusory sense of sound localization, movement, and space, irrespective of listening position. In homage to Marcel Duchamp's early kinetic sculpture, which used spinning disks to



create the illusion of a visual depth of field, Rotorelief uses the wave field's auditory depth of field to create a continuous stream of illusorily circling sound. As the work progresses, this stream splits, first into two, then three, five, and finally eight coincident branches of sound, differentiated through tuning, time, movement, and sound source. The work ends by reversing the process, collapsing the ramified design of closely counterpointed lines back to a single thread, although not directly, as the texture contracts and expands several times, blooming in resistance to the work's close, like a flower in its final days of light.

Bio:

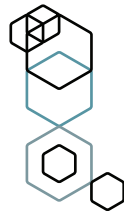
Paul Koonce (b.1956) studied composition at the University of Illinois and the University of California, San Diego where he received the Ph.D. in Music. His music focuses on issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, focusing on tools for exploring the parallels between musical and environmental sound phenomena. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records. He holds the position of Professor of Music at the University of Florida.

RML for Bendir and live electronics

Notes: RML is the first in a series of pieces combining traditional instruments and real time processing. The performer must manage different playing techniques while controlling spatialisation, sound triggering and processing with a “ring” controller on his thumb.

Bio:

Enrico Pedicone: Argentinian percussionist. In 2010 he obtained at Strasbourg the Perfectionist Diploma in Percussion and in Chamber Music and in 2011 the Musician's Professional National Diploma (DNSPM) and a First Degree in Music. Then, in 2013, he obtained his Master's as a performer at the Haute École des Arts du Rhin. Now he is studying composition and interpretation of electro-acoustical music at the HEAR.



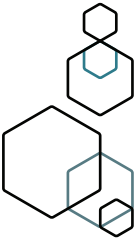
Chromotoy I Three Sketches

Notes:

Three Sketches (2012) for Schoenhut Toy Grand Piano (37 keys), Toy Piano Tines, Soundwheel and Elec

“Chromotoy I” is the third piece in a trilogy of three compositions for various acoustic and electronic keyboards and small percussion instruments. “Chromotoy II” is written for Yamaha Disklavier, live sampling and improvisation by the performer. “Chromotoy III” is for acoustic grand piano, toy grand piano and midi toy piano, which uses samples of toy piano or piano harmonics. The form of “Chromotoy I” is the most open of the three works, in its timing and interaction of the acoustic instruments with pre-recorded samples and live electronics. The timbres of the iron toy piano tines is heard in two ways - through the sounding board of the instrument itself, and also, mounted solo

on a resonating wine box. In addition, the soundwheel, a unicycle wheel played with invented implements, complements the chromatic pitches of the tines. Unifying gestures of the piece are the glissandi on the solo tines and soundwheel, a whirring sound recalling the fluttering of wings, or mechanical water wheels or lathes. Guirlandes of fast notes echo these glissandi with sustained tones giving breathing space in between. Tempi speed up and slow down within these gestures, creating peaks of excitation and ambient languor.



Bio:

Not the ‘new’ for novelty's sake, but an open mind and extreme curiosity for what's happening around her, plus a need to evolve and renew a personal aesthetic are the motivations behind **Christina Viola Oorebeek's** work.

A trip to Las Vegas to record one-arm bandits in the mega-casino's for a music-theatrical piece; developing new instruments - ‘the soundwheel’, the plexaphone, the midi-toy piano; writing the story and libretto for her chamber opera, “The Pitchshifter” and “The Zapdream”; making music for kite, percussion and live electronics, belong to the work of someone from the 1960's, who never lost the love of experimentation and lack of adherence to convention.

Oorebeek is an American-Dutch composer who left the U.S.A. in '69. She sang for two years in the 60's acoustic rock band, ‘Dan Hicks and his Hot Licks’ in San Francisco and tried her hand at writing songs. Having alighted in Amsterdam in '72, and after years as an improvising dance musician and ‘rhythm for dance’ teacher, she couldn't resist the need to start composing autonomous music. At 50, she embarked on a career in composition, studied with Klaas de Vries in Rotterdam and graduated with the Composition Prize.

New works 2016: “Wind Jewel” for bass-clarinet and (live) elec “Period Point Blank” for panflute, guitar, tape and kinetic collage, Duo Verso “Fuel-Up” quatres-mains for 31 tone organ
www.christinaoorebeek.com

m'habiller encore

Notes:

in sleep I take myself off

I lift away from this body

safe in the belief

that I may clothe

this body

again



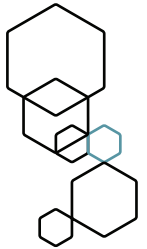
Bios:

David Litke holds degrees in composition from the University of Toronto and the University of British Columbia, having completed doctoral studies at the latter under the supervision of Dr. Keith Hamel in 2008. He has taught courses in electroacoustic music and music theory at UBC and the University of Windsor, and currently teaches composition and music theory at the University of Georgia. His music has been performed by many fine musicians, including the Canadian National Broadcast Orchestra, l'Ensemble Contemporain de Montréal, l'Orchestre de la Francophonie Canadienne, the Turning Point ensemble, the Bozzini Quartet, the Ora ensemble, and Ensemble l'Arsenale. His work has been recognized nationally and internationally, in composition competitions (NBO, SOCAN, and CUMS competitions) as well as in emerging composers' programs (Composit 2013, acanthes@ircam New Technologies 2012, Bozzini Quartet's Composer's Kitchen 2010, NAC Young Composers 2008, ECM's Génération 2006). He has also been active in electroacoustic music research, and has presented at SEAMUS'16, TIES'14, TES'13, ICMC'07, and SMC'07 conferences.

www.davidlitke.net

Pianist **Anne Veinberg** is an active soloist, improviser and chamber and larger ensemble player. She performs throughout Europe and Australia and has appeared at festivals such as Sonorities Festival (IR), La Escucha Errante (SP), Live.code.festival (DE), Atlas Festival (NL), Interactive Keyboard Symposium (UK), Bimhuis 'Monday Match' (NL), Ustvol'skaya Festival (NL), Grachtenfestival (NL), Trance Festival (NL), Uitmarkt (NL), Klangspuren (AU), Henley Festival (UK) and Composers Festival (NL) amongst others.

Classically trained, Anne studied at the Sydney Conservatorium High School with Daniel Herskovitch, obtained her Bachelor in Music with first class honours from the University of Melbourne, where she held a full fee faculty merit scholarship and studied with Ronald Farren Price, and completed her Master of Music at the Conservatory of Amsterdam with David Kuyken.



Anne was keyboard finalist in the ABC Young Performers Award 2008, winner of the Grachten Festival Conservatory Concours 2009, semi-finalist in the 2011 Gaudeamus Interpreters Prize, finalist in the Linkprijs and prizewinner at the Stockhausen Courses Festival in 2013. She has been supported by the Australian Council for the Arts, the J Vonks Fond, Australian Music Foundation, the Donovan Johnson Scholarship, FW Homeward Memorial Scholarship.

With her keen interest in contemporary music, Anne regularly collaborates with composers and has premiered works by Felipe Ignacio Noriega (MEX), Andys Skordis (GR), Michael Young (UK), Anthony Leigh Dunstan (AUS), Charlie Sdraulig (AUS), Marcel Weirckx (NL/CAN), Jos Zwaanenburg (NL) and many others. She is particularly interested in exploring works for piano and live electronics/live coding and the more theatrical contemporary piano repertoire. As a collaborative

pianist, Anne has casually worked with many ensembles including Lunapark, Atlas Ensemble, Nieuw Ensemble and is a member of Duo Kolthof/Veinberg, Duo Neshome, Duo H|A, Ensemble SCALA (microtonal music) and Off<>zz (livecode/piano).

www.anneveinberg.com

Chimera

Notes:

Chimera is a work in four short movements, each of which is inspired by a different definition of the word “chimera”. The percussionist plays two electric autoharps (with buttons removed and scordatura tunings) with fingers, various mallets, bows, and other implements including flashlights. The computer is placed in an orientation such that the built-in camera can capture images of the performer throughout, which are then processed and projected on the screen.

Bio:

Patrick Long was born in 1968, began drum lessons at age 8, formed a rock band at age 11 and was soon initiated into the world of classical composition at Syracuse University and the Eastman School of Music. He is now Associate Professor of music at Susquehanna University in Pennsylvania, where he oversees a large undergraduate composition program and a music technology minor.



He has completed over eighty premiered compositions, a dozen of which continue to be performed worldwide, and has received commissions from a variety of excellent performers and organizations. His orchestral music has been heard at many venues including Carnegie Hall and Meyerhoff Symphony Hall, and his pieces appear on seven commercially available recordings.

An avid percussionist and computer musician, his most distinctive work is in the area of live multi-media performance. He has amassed a large repertoire of these works that he performs regularly at festivals and in recitals.

He lives in Selinsgrove, Pennsylvania with his wife Julie and their two children.

www.longsound.com



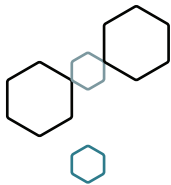
ICMC 2016 Pandora concert 3

Wednesday, September 14, 2016

19:00 - 20:30, TivoliVredenburg Pandora

PROGRAM

Contraction point	Kosmas Giannoutakis (born 1985) [10'-15'] Kosmas Giannoutakis, performance
Space in Hands	Yemin Oh (born 1977) [6']
Lin Chong Fled at Night	Mengjie Qi (born 1989) [7']
Playing the Sound Space	Diemo Schwarz (born 1969) [10'-20'] Diemo Schwarz, performance
EEG	Francesco Roberto Dani (born 1993) [6'] Francesco Roberto Dani, performance



Contraction point

Notes:

Contraction point is a meta-composition which integrates a human agent, a musical instrument, a performance space and a feedback delay network system. Two interconnected feedback processes take place in the "here and now". The live sound of the instrument is recorded and play-backed by 12 spatialized variable delay lines. The sound of the delay lines is physically mixed in the acoustic space, recorded by the microphone and play-backed again in a continuous flow. The resulted unexpected sound textures can be interpreted as emergent phenomena of this non-linear complex feedback



process. The gestures of the performer are extended in time, space and frequency, which are naturally interconnected by the feedback delay network. The process can be theoretically interpreted as the scattering of sound inside a 10 kilometer long multidimensional room, with its faces moving in variable constant speeds creating the transposing Doppler effects.

In the parallel process the performer makes 12 listening walkthroughs in order to locate the speaker with the higher transposed delay line. When he/she returns to his/her instrument, he/she plays the estimated note (notes and speakers are predefined in a fixed relationship, speaker 1 → C, speaker 2 → C#, speaker 3 → D, etc). The system evaluates the input note and contracts the transposition range of the delay lines accordingly. Sound is the only interface that interconnects the human agent with the digital system. Essential interaction is achieved, since the performer listens to the output of the system and acts accordingly while the system tracks the performer's replies and change parameters of its internal states.

After the 12th evaluation the system freezes the range contraction and reduces the window time of the delay lines. The emergent effect is the loss of space perception which is gradually transformed into timbre perception. Theoretically, the 10 kilometer long room contracts to a tiny space of a resonant body of a musical instrument. The achieved game score describes the final speeds of the faces of the multidimensional resonant body, which is heard as pitch shifted resonance. In every performance a different game score will be achieved, leading to a different resonant timbre. If the performer achieve a perfect score (never reached so far in any rehearsal or concert), the transposition of all delay lines will be zero and we will get the normal amplification resonance of the standard musical instrument.

Bio:

Kosmas Giannoutakis creates dynamic sound artworks by interconnecting human agents, sound bodies, acoustic sites and digital audiovisual systems through the medium of sound. Using feedback mechanisms in order to create complexity and to control non-linearity, he is researching the catalysis and communication of emergent sound phenomena.

Kosmas's work have been presented in various festivals and workshops, such as inSonic2015 and next_generation in ZKM Karlsruhe, Soundislands Festival/2nd International Symposium on Sound and Interactivity in Singapore, Gaudeamus Muziekweek in Utrecht, GENERATE! Festival für elektronische Künste in Tübingen, EUROMicroFest in E-Werk Freiburg, XXIX Summer Sounds Festival in Finland, the Avaton Music Festival in Cyprus and 7th international workshop for young composers in Mazsalaca, Latvia.

The Institute of Electronic Music and Acoustics - IEM of the University of Music and Performing Arts Graz, is the current inspiring environment for his interdisciplinary art experiments.

www.kosmasgiannoutakis.eu

Space in Hands

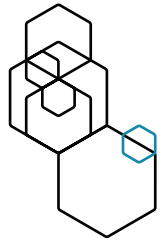
Notes:

Some people think the world is run by a god, while others think it is governed by randomness. Nature can seem random, but is actually run by a natural law which controls the world. I am not trying to persuade that a god exists, but that rules or laws, whatever you define them, control the universe. This could be a rule created by a god, or it could be just a natural rule with no divine origin. It might be a psychological phenomenon that people want to personify

and call it a god to understand the rules. In this piece, I attempt to actualize the rule on the screen through the vessel of my body. The piece was originally composed for the Meyer Constellation system which contains over 90 speakers, and the position of hands is controlling the array of the speakers of the system.

Bio:

Yemin Oh is a composer who is always looking for fascinating and captivating music. His main interests lie in several area including acoustic composition, visual music, electro-acoustic composition and interactive multi-media work. His pieces incorporate his aesthetic aim into blending visual elements, and live electronics. Currently he is teaching at Kyung-hee University as Lecturer. Previously he graduated Louisiana State University for Ph.D in Experimental Music & Digital Media. He graduated Kyunghee University and University of Hartford in music composition, and Georgia Southern University for an M.M. in music technology. His works have been selected and invited to present at several music concerts and conferences, including EMM, SEAMUS, NIME, NYCEMF, and ICMC.

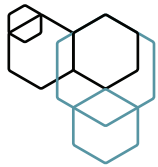


Lin Chong Fled at Night

Notes:

This story was originated from Water Margin, one of the most famous Chinese classical novels. It depicts the experience when Lin Chong got persecuted from Gao Qiu then to seek shelter in Liangshan County. In the original Peking Opera, the singer himself presented the whole experience and psychological changes with the arias and performance.

The composer disorganized the order of the original arias but still based on the melodic lines, and deconstructed the arias into spot-like and line sound objects, then reintegrated with percussion voices into a new entirety. There are two sections in this composition, the first one is finding the escaping way at night, lodging in an old temple. The mysterious night and the sadness were depicted with metallic percussions in this section. The second section is the monologue of the figure expressed by the arias and spoken parts, to convey the anger and the conviction belief of Lin Chong. By means of the granular synthesis technics, the line-like sounds are converted into spot-like sounds, and they stand out even more in the late night environment, the dramatic intension of the original arias are strengthened after the electronic transformation. After all, this whole piece created a perfect integration of modern electronic technologies and the classic Peking Opera.



Bio:

Qi Mengjie is a Ph. D candidate in electroacoustic music composition and multimedia research at Central Conservatory of Music, supervised by Professor Zhang Xiaofu. She has won several composition prizes during the last three years, the Echoes of woodblocks from Peking Opera and the transfigured crystal won the first prize of MUSICACOUSTICA-BEIJING in 2012 and 2014, the Road to Cracow won the third prize of MUSICACOUSTICA-BEIJING in 2014. Her compositions have been performed internationally, including MUSICACOUSTICA-Beijing (2012, 2013, 2014), Audio Arts festival in Krakow, Poland (2014), APEMCIME/ICEM (Lisbon 2015, Denton, USA 2014) and WOCMAT in Taiwan (2013).

She worked for MUSICACOUSTICA-BEIJING, Beijing Modern Music Festival, Beijing International Film Music Festival. In 2013, she translated the master class Electroacoustic Music Practice and Creation of Professor Marc Battier in Shanghai and for professor Jeffrey Stolet in University of Oregon, USA.

Playing the Sound Space

Notes:

The piece is an exploration of different collections of sounds, navigating through them with the help of gestural controllers that let the performer reconquer the expressiveness that has been lost in many laptop-based performances. Stroking an XY-pad, scratching contact-mic equipped surfaces, shaking a tablet are all possible gestural interactions that bring back the immediacy of physical action and sonic outcome.

After a dynamic gestural opening, the piece is structured in two parts, passing from the concrete to the abstract. Each part is grounded on a basis of live-mixed field recordings on which the performer superposes and juxtaposes sound corpora played with gestural controllers, giving ample room for virtuoso improvisation.



In the proposed evolution of the piece, we will focus on ways of enriching the timbral potential of sonic input captured via piezo or contact microphones, through latency-free convolution of the piezo signal with grains from the sound corpus. This creates a new way to combine the sonic richness of large sound corpora, accessed via navigation through a timbral descriptor space, with the intuitive gestural interaction with various surfaces, captured by a contact microphone. We use convolution to excite the grains from the corpus via the microphone input, capturing the contact interaction sounds, which allows articulation of the corpus by hitting, scratching, or strumming a surface with various parts of the hands, objects, or mechanical sound generators (notably a music box in the sound example).

The metaphor for composition of the piece is an explorative navigation through the sonic landscape of the sound corpus, where the performer re-combines sound events into new rhythmic and timbral structures, simultaneously proposing novel combinations and evolutions of the source material. Despite the startling nature of some of these sounds, the use of corpus-based concatenative synthesis techniques, where sound segments are laid out in a multi-dimensional space of sound characteristics obtained from automatic audio descriptor analysis, makes it possible to compose smooth evolutions and soothing combinations of timbres, thereby reflecting on the inner qualities of these sounds that are richer than they appear when we just let them float by.

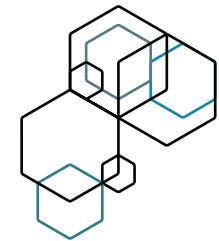
Bio:

Diemo Schwarz is based in Paris and poised right in the middle of the golden triangle of artistic creation, creative programming, and scientific research. As an artist, he composes for dance and performance, video, and installation, and performs music as member of the 30-piece ONCEIM improvisers orchestra, or in duo with musicians such as Frédéric Blondy, Hans Leeuw, Pierre Alexandre Tremblay, Victoria Johnson.



He performed in 8 european countries, North America, and Asia on a digital musical instrument based on his CataRT open source software with gestural control, bringing back the immediacy of embodied musical interaction to the rich sound worlds of digital sound processing and synthesis. As creative programmer, Diemo collaborates with artists Sylvie Fleury, Cécile Babirole, Franck Leibovici, Christian Delecluse, Françoise Tartinville on interactive installations involving live sound generation and processing, or motor control.

His scientific research on music interaction at Ircam, is the basis of his artistic work, and is presented at international conferences and in academic journals and books. Diemo works on sound analysis and synthesis, gestural control of interaction with music, and bringing advanced and fun musical interaction to the general public via installations like the dirty tangible interfaces (DIRTI) and augmented reality (Topophonie mobile). music.concatenative.net



EEG

Notes:

This project is a sonification of EEG data through granular synthesis. EEG is an “Emotiv Eloc” EEG system. Synthesis is performed by a polyphony of 14 granular trains. Grain content is additive synthesis or formant synthesis. All the parameters of the composition are automatically controlled by a black-box which receives the data from the 14 streams of the EEG system. One Linux computer is connected to the EEG system and shares informations via OSC to another MAC computer which manages data and processes synthesis in relation with it.

Bio:

Francesco Roberto Dani: I studied Electronics and Telecommunications at ITIS V.E. Marzotto in Valdarno (IT). After that, I started studying electronic music at “Cesare Pollini” Conservatory of music, in Padua. At the moment I’m studying for a master degree in electronic music at Padua’s Conservatory.

ICMC 2016 Hertz concert 3

Wednesday, September 14, 2016
21:00 - 22:30, TivoliVredenburg Hertz

PROGRAM

The Floating Bridge of Dreams (夢浮橋)

Jacob Sudol (born 1980) [7']

INSOMNIO: Mieko Kanno, violin

La guitarra de Macedonio

Jorge Sad Levi (born 1959) [11']

INSOMNIO: Reinhold Westerheide, guitar

Anamnèse for flute and live-computer

Hiromi Watanabe (born 1977) [8'05"]

INSOMNIO: Jana Machalett-flute

INTERMISSION

Rain From Other Seasons

Neal Farwell (born 1967) [9'38"]

TRIO APORIA:

Stephen Preston, baroque flute

Jane Chapman, harpsichord

Richard Boothby, viola da gamba

KAIROS CUMULUS NIMBUS

Daniel Schorno (born 1963) [12']

Daniel Koppelman, piano

Carillon

Rob Hamilton (born 1973), Chris Platz
(born 1971) [8']

Rob Hamilton, performer

The Omniwave speaker system is sponsored
by Leo de Klerk/Bloomline Acoustics

The Floating Bridge of Dreams (夢浮橋)

Notes:

The Floating Bridge of Dreams (夢浮橋) is the fourth and final piece of a cycle of works for solo string instruments for live electronics based upon chapters from the Japanese novel Tale of the Genji. The work takes its title from the last chapter of the novel and, like the last three pieces of the cycle, it is based on the unresolved relationships and cycles of desires and disappointment that form the emotional core to the later Uji chapters. Following this constantly progressing yet cyclical form, this movement contains multiple transformations of materials from the previous pieces in the cycle as well as suddenly introduces and leaves unresolved multiple new transitional materials.

The work was written for the violinist Mari Kimura and who premiered it at the Miami Beach Urban Studios as part of the ISCM New Music Miami Festival on March 20, 2015.

Bio:

Jacob David Sudol's music has been performed over one hundred times across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Thailand, Japan, and Cambodia. He was awarded a Fulbright grant to teach at National Chiao Tung University in Taiwan for the Academic 2015-16 Year and is also an Assistant Professor of Music Technology and Composition at Florida International University in Miami, Florida.

Dr. Sudol has been commissioned and performed by many prestigious ensembles and performers such as the Amernet String Quartet, the Living Earth Show, Nouvel Ensemble Moderne, Jennifer Choi, Mari Kimura, Little Giant Chinese Chamber Orchestra, Jason Calloway, Xenia Pestova, Carla Rees, Ammie Brod, Chai Found New Music Workshop, the Contemporary Keyboard Society, and the FIU Laptop and Electronic Arts



(FLEA) Ensemble. His music has been presented distinguished venues such as the International Computer Music Conference, ZKM the Taipei International New Music Festival, Music at the Anthology Festival, SEAMUS Conference, New York Electronic Music Festival, Rice University, Root Signal Electronic Music Festival, Mills University, the University of California in San Diego, McGill University, University of North Texas, Domaine Forget Festival of New Music, Taiwan National Recital Hall, and ISCM New Music Miami Festival.

jacobsudol.com

La guitarra de Macedonio

Notes:

Macedonio Fernandez was an argentine writer that, as Piglia says, "was more interested in writing than in editing".

He was the most important influence of Jorge Luis Borges, who recognized he imitated him until plagiarism.

His metaphysics investigations included reflexions and criticism about music and listening. Also, he was a very good amateur guitar player.

One of his most interesting anecdotes for me was narrated by one of his relatives. Macedonio was lying in bed playing again and again fast "rasgueos" on the guitar.

He was asked why by his young nephew and he said he believed that was interesting to search for the fundamental chords from which all the music is derived. This piece is an homage to this idea. Comissioned from Argentine Ministry of Culture Premiered by Javier Bravo.



Bio:

Jorge Sad Levi's music ranges from chamber music pieces for soloists or ensambles with electronics to improvisation, music for multimedia spectacles and acousmatic compositions.

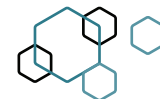
Studied composition with Francisco Kröpfl in Buenos Aires and with Marcelle Deschênes at Université de Montreal.

His works have been played by James Baker (U.S.), Baiba Oshina (Latvia), Josetxo Silguero (Spain), Edelson Gloeden, Brasil, David Nuñez, (Venezuela), Alejo Pérez Pouilleux y Ensamblés XXI, Eduardo Moguillansky, Luis Rigou, Eduardo Egüez, Cuarteto Untref, Guille Lavado, Juliana Moreno, Javier Bravo, (Argentina), Shao-Wei Chou, (Taiwan).

He has been awarded the First Prize at Buenos Aires City Composition Contest, the 2nd Prize at the Xicoatl International Composition Contest (Salzbourg, 2009).

Many of his works were created in the frame of composition residencies at CCRMA (Stanford University), Phonos and LIEM (Spain), Musiques & Recherches (Brussels) LIPM (Buenos Aires) supported by Fondo Nacional de las Artes, Rockefeller Foundation, Phonos Foundation, Mozarteum Argentina among many others.

His music has been programmed in Festivals and concerts around the world, including ISEA (Montreal), L'espace du son (Bruxelles), Korea World Music Days, Seoul Computer Music Festival, (Korea), Aspekte (Austria), Festival de Bourges (France), Festival de Música Contemporánea de Caracas (Venezuela), Festival Musica Nova (Brazil), Centro de Experimentación del Teatro Colón, Festival Internacional de Teatro de Buenos Aires (Argentina).



Currently he teaches composition at Conservatorio Alberto Ginastera and musical semiotics at Universidad de Tres de Febrero. His music is edited by BabelScores.

In 2016 he plans to accomplish a commission for an electroacoustic composition from and a residence at GRM (Paris) and a presentation of his CD *Músicas para (seres) parlantes* (Luscinia Discos) in Madrid with the support of Culture Ministry of Argentina.

jorgesadlevi.wordpress.com



Anamnèse for flute and live-computer

Notes:

Anamnèse for flute and electronic was premiered by Kakeru CHIKU in the concert of Regards Ensemble in Paris in 2015. This piece is inspired by the concept “Anamnesis” in Plato’s epistemological and psychological theory that means humans possession of knowledge from past incarnations and rediscovering that knowledge within us by learning. From this idea, the two levels of recursive procedure in the composition are derived: multipotential melodies and palimpsest of the sound.

The multipotential melodies are realized in the global form of the flute part by the permutation of the motifs derived from one motif. Each motif permuted is diversified by the extended serial techniques that have analogs in traditional counterpoint, that is, uses of inversion, retrograde and retrograde inversion with the contraction or dilatation of duration as the case may be.

The palimpsest of the sound is associated with vestiges of presence and the electronic part constitutes the multilayered sound of the flute part by the technique of spectral delays. It is a gap of melody’s presence in the time and in the frequency.

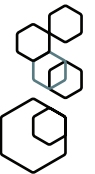
For the spatialization of electronic sound, the control of sound trajectory is often realized by trigonometric functions which plot rhodonea curves, lemniscate’s curve, logarithmic spiral, Fermat’s spiral and spring spiral.

Bio:

Born in Shizuoka (Japan), **Hiromi Watanabe** obtained a master’s degree in musicology at the Tokyo University of Fine Arts and Music. After moving to Paris in 2007, she began to study the composition of electroacoustic music with Régis Renouard-Larivière at the Conservatory of Erik Satie and with Christine Groult at the CRD of Pantin where she obtained a diploma of DEM with a Sacem Award in 2012. She obtained master’s degree in computer music at the University of Saint-Etienne. She is currently student at the University of Paris 8. She was a recipient of the Rotary Foundation scholarship from 2007 to 2009. In addition, she participated in several workshops for electroacoustic music including a spatialization workshop at Musiques et recherches in 2009, a field recording workshop in 2011 at GMVL, a computer music workshop of the Academy Manifeste at IRCAM and an acousmatic interpretation workshop in 2012 and 2014 at Futura.

Hiromi Watanabe’s music, based on electroacoustic music, develops illusionary spaces and sound colors in connection with the distinctive gestures inherent to different materials. She was awarded the Prix ACSM116 at the CCMC2011 by the chairman of the jury, Bertrand Dubedout and she is winner of the international acousmatic concours “Banc d’essai2013” organized by Ina-GRM. Her works have been performed at CCMC, Festival Futura, Tokyo Wonder Site, Museum national of Osaka, etc...

hiromiwatanabe.com



INSOMNIO, an ensemble for contemporary music, was founded in 1997. Through the years the ensemble grew out into a group of 17 musicians with an international orientation. In recent years, the strong love of the musicians for contemporary music, their sheer boundless energy and their enthusiasm has resulted in well-received projects both within the Netherlands and abroad.

Working from the conviction that contemporary composed music, alongside other forms of contemporary artistic expression, should find a firm foothold in society, INSOMNIO performs compositions by contemporary composers for as-large-as-possible an audience. INSOMNIO demonstrates that the newest sounds are surprising, refreshing and enriching and give access to a limitless new world. Performances of this new music are given alongside benchmarks of the renowned 20th-century repertoire, providing the audience with a foothold as it explores exciting new trails in music. As a Dutch ensemble, INSOMNIO promotes works by Dutch composers.

In recent years, INSOMNIO performed in several venues for contemporary music both within the Netherlands and abroad. The ensemble was present at festivals in, amongst others, England, Germany, Spain, Indonesia, South-Africa and China. In 2007 INSOMNIO was appointed as ensemble-in-residence of the ISCM, the International Society for Contemporary Music.

In the Netherlands, INSOMNIO organised several festivals which centred on a country or region, such as Cuba (2007), Catalonia (2002) and Finland (2005). By now INSOMNIO has consolidated a solid foothold in The Netherlands. From 2008 onwards, the ensemble had its own series in Vredenburg Leeuwenbergh. Now the new TivoliVredenburg has opened the ensemble regularly performs in its various halls.

The ensemble consists of 17 musicians (strings, woodwinds, brass, piano and percussion), with Ulrich Pöhl as chief-conductor, Idske Bakker as artistic director and general manager Theo Andriessen.

INSOMNIO is co-founder of Muziekhuis Utrecht, a collaboration between contemporary music ensembles within the city of Utrecht. The ensemble is structurally subsidized by the city of Utrecht.

www.insomnio.nl



Rain From Other Seasons

Notes:

Trio Aporia commissioned this work for the 250th anniversary year of the death of Jean-Philippe Rameau, intending to couple it in performance with elements of Rameau's *Pieces de Clavecin en Concerts*, music often played on the same instrumental line-up. The Trio emphatically did not want a "mock Baroque" piece: they are experimenters and improvisers, and interested in the reinvention of their instruments for the present day.

In this piece I wanted to investigate the question of obsolescence for the electronics. I based the electronics on three models that in principle can readily be expressed in general terms or in pseudo-code: a type of granular synthesis; a spectral-capture and cross-transformation engine; and simple file playback. Each of the three acoustic instruments provides a live feed to the electronics, and the processes were chosen in part to be robust in performance and resistant to problems such as feedback. In the present implementation, a Max patcher combines a rehearsal and performance interface, the synthesis engines, and a connecting "composition" layer to define parametric trajectories in relation to the live cues.

Through workshop and rehearsal, we arrived at a performance practice whereby I operate the electronics at the same time as conducting - a fourth member of a flexible quartet.

Programme:

A rainy day, somewhere in France. Drops strike the window, coalesce and run. Through the sliding lens of water, a figure appears in the distance, approaches ... walks past. A shadow. A memory. Who? ... M. Rameau? It's hard to tell, now.

A collection of thoughts ran together in this piece. Jean-Philippe Rameau first came to widespread acclaim as a music theorist, and that idea of systematic models for music figures (but only as an idea) in the way I conceived the role of the electronics. Rameau's 1722 Treatise on Harmony had an important influence on the formal teaching of music; which, perversely, made me think of the 20th-century Japanese composer Toru Takemitsu, who was largely self-taught. Some of Takemitsu's most beautiful work conjures images of water in motion. He was prolific also as a film composer, provoking my scenographic vignette. And, never mind the theory, Rameau's five Pieces de Clavecin en Concerts are full of life and character, and the whole set, in sequence as it happens, are dissolved somewhere in my Rain.



This piece was conceived before the endlessly rainy weather of January-February 2014 set in. But the composition happened during that period, and the sound, of rain drumming on the skylight and window of my study, has probably found its way into the music.

Bio:

Neal Farwell composes acoustic, acousmatic, and mixed electroacoustic music. He gained his PhD in composition from the University of East Anglia, studying with Simon Waters. In 1998 Neal moved to the USA as a Knox Fellow at Harvard University, and continued his studies with Bernard Rands, Mario Davidovsky and David Rakowski. Since January 2002, Neal has taught at the University of Bristol, UK, where he is Reader in Composition and Director of the Composition and Recording Studios. Neal is active also as a performer, regularly conducting the University Symphony Orchestra and New Music Ensemble, working with outside ensembles, and presenting the electroacoustic concert series Sonic Voyages.

www.nealfarwell.com



Trio Aporia was formed by Stephen Preston in 2012 as a crucible for 21st century music making, drawing on the sonic qualities of wood, metal and gut, and the combined inspiration of three leading performers acclaimed for cutting-edge contemporary and pioneering early music performances:

Stephen Preston - baroque flute

Jane Chapman - harpsichord

Richard Boothby - viola da gamba

The aim of Trio Aporia is to develop the contemporary musical potential of their instruments, through new commissions, electroacoustics, improvisation, and the continued exploration of historical music - from the 20th century back to Baroque and beyond.

APORIA = a philosophical instrument of investigation; the impasse that fires the creative imagination; a butterfly genus.

www.trioaporia.co.uk

KAIROS CUMULUS NIMBUS

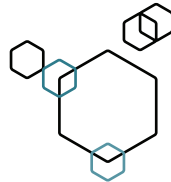
Notes:

KAIROS DUO Project' #12 is a collaboration between virtuoso pianist and composer XY (second author) and composer and instrument designer Z (first author).

The primary premise sees the pianist creating improvised motivic streams of musical material, which he controls and digitally transforms in real-time by two wireless 'blade runner' sensor interfaces worn on his wrists. A further DSP chain allows for complex live-sampling by the second performer and is facilitated by an array of ingeniously devised 'eponymous' (or personal) instruments.

On a secondary level, two ('Crackle') sound sculptures are placed on or (by suction cup) inside the piano, where their 'antennae' make contact with the piano strings in 'prepared' fashion and are connected to the pianist's wrist sensors, respectively. Galvanic skin resistance translates the pianist's physical state into more noise-like inharmonic sounds emanating directly from the sound sculptures inside the piano. These sounds further connect to four programmable 'Patchblocks' mini-synth modules, which are played upon by the second performer and emanate their sound through small active loudspeakers on the table top. Conceptually this creates an acoustic 'double space' complete with extrapolating dichotomies and antagonistic noise and bass components.

Compositionally, a 12' piece is shaped by aid of a pattern structuring algorithm (initially inspired by Stockhausen's 'Solo'). The freedom of the pianist performer is additionally mitigated by compositional constraints applied by the second performer.



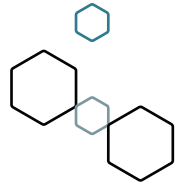
Technically the two independent DSP chains are respectively based on a suite of IRCAM-based Max/Msp analysis & resynthesis tools by Manuel Poletti and Olivier Pasquet (developed for Forum Neues Musiktheater Stuttgart), and Z's (first author) own LiSa/JunXion / STEIM-based 'predator/cumulus nimbus' live-sampling real-time audio manipulation environment. All sensor based new digital interfaces as well as the analog sound sculptures were conceived, built and programmed by Z (first author).

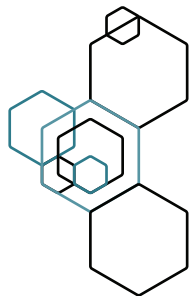
The main sound diffusion is presented either by stereo field or quadraphonically.

Bios:

Daniel Schorno was born in Zurich/Switzerland and studied composition in London with Melanie Daiken and electronic and computer music in The Hague/Netherlands, with Joel Ryan and Clarence Barlow. Invited by Michel Waisvisz he lead STEIM - the renown Dutch Studio for Electro-Instrumental Music, and home of 'New Instruments' - as Artistic Director twice and served as the studio's Creative Director for over a decade and a half until 2012. His concerts and workshops have taken him as far afield as Johannesburg's Soweto, Iceland, Russia, China, the Americas, as well as all over Europe. In his 'KAIROS DUO Project' he invites instrumental virtuosos to play with and along new 'eponymous' musical instruments, in real-time. For this he specially invents and designs new digital sensor interfaces and analog sound sculptures. The intimacy of the resulting compositions is created through articulating the expressive use of interactive live-electronics and by collaborative improvisation. Notable collaborators have included international musicians and artists like Dan Koppelman, Frances-Marie Uitti, Ernest Rombaut, Garth Knox, Jason Kahn, Haraldur Karlsson, Christina Viola Oorebeek, Camille Hesketh, Pascal Boudreault, Laurens Tan and others.

soundcloud.com/kairos-duos/sets





Born in New York and raised in California, **Daniel Koppelman** has gained experience with many different musical traditions—classical and popular, composed and improvised, acoustic and electronic—which has led him to explore their intersections in search of new possibilities for performing, teaching, and creating music. Koppelman’s current performance interests include digital signal processing of acoustic piano and improvisation with various real-time controllers in conjunction with Cycling ‘74’s Max/MSP and Ableton Live software. He has recorded for CRI, New World Records, Neuma Records, Capstone, SEAMUS, C74, Everglade, and Innova. His 2005 2-disc CD/DVD set of 21st century music for piano and electronics, “Escapement”, was hailed by Keyboard Magazine as “engaging, intelligent, and unpretentious.” Koppelman holds degrees from San Francisco State University (B.M.), Indiana University (M.M.), and the University of California at San Diego (Ph.D.), where he was a Regents Fellow; his piano teachers have included Wayne Peterson, James Tocco, Cecil Lytle and Aleck Karis. Currently Professor and Director of Music Technology at Furman University in Greenville, South Carolina, Koppelman has been a resident artist at STEIM in Amsterdam, the Institute of Sonology in The Hague, and the Center for Research in Computing and the Arts in La Jolla, CA. In 2008 he was awarded a Fulbright Scholarship to teach courses in Odessa, Ukraine in contemporary American music and the creative use of new technological tools. In 2009 his Fulbright was extended to provide for lecturing and concertizing across Ukraine. Koppelman combines with Ruth Neville to form duo runedako; their recent CD “Recombinant Nocturnes” features music for piano and electronics by Benjamin Broening.

facweb.furman.edu/~dkoppelman



Carillon

Notes:

Carillon (2015) by Rob Hamilton and Chris Platz is equal parts interactive musical performance environment and distributed virtual instrument. The core interactions in Carillon focus on the control of spinning gears – the heart of the Carillon itself. By interacting with a set of gears floating in the rendered HUD – grabbing, swiping, etc. – performers speed up, slow down, and rotate each set of rings in three dimensions. The speed and motion of the gears is used to drive musical sounds and instruments, turning the virtual/physical interactions made by the performers into musical gestures. Each performer controls their own sound, and in concert with other performers, that sound is spatialized around the hall.

Carillon was built within the Unreal Engine 4 with support for the Oculus Rift head-mounted display and Leap Motion. Premiered on May 30, 2015 at Stanford University’s Bing Concert Hall by the Stanford Laptop Orchestra, Carillon was designed to allow multiple performers to interact with the giant virtual bell-tower across the network, controlling the motion of parts of the instrument that generate sound and music. The environment can be explored using an immersive head mounted displays (HMD) like the Oculus Rift and Leap Motion hand tracking sensors. Using their hands, players can select parts of the Carillon and manipulate them (e.g. set them spinning) with hand gestures in 3D space. As the rings spin on different axes and components of the Carillon are activated and manipulated, parameters of sound and music are changed in real time, creating a musical experience.

Bios:

Composer and researcher **Rob Hamilton** explores the converging spaces between sound, music, and interaction. His creative practice includes mixed-reality performance works built within fully rendered, networked game environments, procedural music engines and mobile musical ecosystems. His research focuses on the cognitive implications of sonified

musical gesture and motion and the role of perceived space in the creation and enjoyment of sound and music. Dr. Hamilton received his PhD from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and currently serves as an Assistant Professor of Music and Media at Rensselaer Polytechnic Institute.

ccrma.stanford.edu/~rob

Chris Platz is a virtual world builder, game designer, entrepreneur, and artist who creates interactive multimedia experiences with both traditional table top and computer based game systems. He has worked in the industry with innovators Smule and Zynga, and created his own games for the iOS, Facebook, and Origins Game Fair. His real claim to fame is making interactive stories & worlds for Dungeons and Dragons for over 30 years. ;) He holds a BA in Business & Biotechnology Management from Menlo College, and an MFA in Computer Animation from Art Institute of CA San Francisco. From 2007-2010 Chris served as an Artist in Residence at Stanford University in Computer Graphics and is currently an Assistant Professor at California College of the Arts.



ICMC 2016 Pandora listening room 3

Thursday, September 15, 2016

Carrousel starts 12:30 | 13:30 | 14:30

TivoliVredenburg Pandora

PROGRAM

nítján Ewan Stefani (born 1971) [7'32"]

The first look to the fabric of space-time

Francesco Galante (born 1956) [11'20"]

Sines, Crickets And A Few

Paul Hauptmeier (born 1993) [8'34"]

E/x-plot Jeevan Rai (born 1987) [7'45"]

Yohkoh Greg Beller (born 1980) [8'30"]

nítján

Notes:

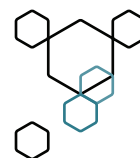
Based on studio recordings of 19-division trumpet, nítján explores the spatialisation of improvisations by the composer and Stephen Altoft recorded live in 2014. Musical themes include spectral dissonance, pitch-textures and boundaries between noise and pitch. Designed for 8-channel spatialisation, oscillating panning techniques are used throughout the piece to separate distinct lines within textures and to create spatial ostinato patterns and counterpoint.



Bio:

Ewan Stefani (b. 1971) is the Director of the Centre for Practice-led Research in the Arts at the University of Leeds, where he lectures in music technology, computer music and electroacoustic composition. As an acousmatic composer, his works have been performed on BBC Radio 3, and at various international sonic arts and computer music conferences. His articles on electroacoustic composition have been published in ICMC conference proceedings and Organised Sound journal. Current research interests include: acousmatic performance practice, free improvisation, multi-channel sound diffusion and audiovisual composition techniques.

music.leeds.ac.uk/people/ewan-stefani



The first look to the fabric of space-time

Notes:

"The first look into the fabric of the space-time-(in memoriam Ligeti)" was composed for the 10th anniversary of the death of the composer Gyorgy Ligeti. The piece is an electronic music work based on the synthesis for frequency modulation. An array of eight FM blocks is used and properly organized.

The listening is built in the shape of the continuum with stasis, shooting and wide spectral condensations. Mimetic gestures of Ligetian moments underline this tribute to one of the most extraordinary composer of the twentieth century.

Bio:

Francesco Galante, is an Italian composer (Rome, 1956). He studied in Italy (G. Nottoli) and in France (P. Boeswillwald, G. Baggiani, D. Keane). He was artistic director of "Musica Verticale" Association (Rome, 1980-1982) and co-founder of SIM-computer music society (Rome, 1982-1990). He was researcher and designer of VLSI digital technologies for musical research (ICMC 1984 and 1986). He published some books devoted to the history of electronic music "Musica Espansa" (co-author N. Sani) and "Metafonie" (co-author L. Pestalozza). In 1997 he was "composer in residence" at IIME Bourges (France). From 1998 to 2000 at Teatro "Alla Scala" in Milan, he curated the project Metafonie, a biennial festival of electroacoustic music and the international scientific symposium "Music and Technology, Tomorrow" (1999). His music works are worldwide performed in important international festivals. He has held several conferences on the theme of music and technology, in Italy, Spain, Cuba, France, Netherlands, Russia. His music is published from the labels Fonit Cetra, Ricordi edts, Eshock edts Moscow, Twilight-EMI Italy, LIMEN and CEMAT. He is professor of electroacoustic music composition at the Conservatory of Music of Cosenza city-Italy.

mspounds.wordpress.com



Sines, Crickets And A Few

Notes:

„Sines, crickets and a few“ is a calm piece within a closed form in which happenings occur at the perception threshold. The result is a sensitive expectation of listening, that is enhanced by the possibilities of surround sound. At the beginning, the ambiguity of sound is thematized. Natural recordings of crickets are intertwined with electronical noise and sounds in a way that makes a distinct allocation difficult. This is enhanced by a strongly limited and radically chosen spectrum of frequencies. This reduced spectrum, its development and expansion are formative elements

of the composition. Working on a form that is almost undramatic was a central inspiration for the piece. The recordings, which are all originated in Indonesian forests and coastal landscapes aren't meant as narrative sounds but rather as fragments of memories.

Bio:

Born 1993 in Jakarta, Indonesia **Paul Hauptmeier** grew up in Bremen Germany. Since 2014 he studies electroacoustic composition in the class of Prof. Robin Minard at the University of music FRANZ LISZT Weimar.

Since 2012 he realized several projects in the field of acousmatic music, installations and live electronic in Bremen, Berlin, Weimar, Rudolstadt-Festival and Ilmenau.



E/x-plot

Notes:

'E/x-plot' is a spatialized fixed-media work constructed entirely from a sample of a recording of 'Half Price', an improvisation I performed with Arran Price (trumpet) in 2011.

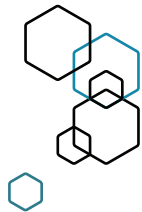
The work inspects and interrogates two dichotomies which permeate contemporary computer-music practice: first, that between electroacoustic and electronica musics, which share media but (supposedly) differ in aesthetic context, and which in this piece are allowed to confront and question each other's formal and poetic contours. Secondly, that of the acoustic and the synthetic, whose ontological differences are rendered technically redundant when mediated through one and the same acousmatic surface (the loudspeaker).

It was originally commissioned for a private symposium centred around works for trumpet and electronics, and it felt important to me to present a work which dissolved the demarcation of those two forces, and to write the performers (the trumpeter and myself) completely out of the picture as far as staging is concerned. It is intended for presentation in complete darkness.

Bio:

Jeevan Rai is a laptop-composer/improviser and sound artist, focusing on experiential grain and its phenomenological relationship with textures of environment. He has collaborated with Peter Wiegold, Huw Watkins, Melanie Pappenheim, Max Baillie, Sarah Field and Martin Butler, with performances at the National Portrait Gallery, Great St Barts, Barbican PIT Lab, Guildford International Music festival, and Vibe. He is currently undertaking fully-funded practice-based doctoral research in the creative ecology of electronicism and digital 'liveness' at the University of Surrey, where he also teaches undergraduate and masters courses in composition, computer music and screen music.

soundcloud.com/jeevan



Yohkoh

Notes:

Yohkoh means ray of sunshine in Japanese. Yohkoh is the music of the life of a photon. Born at the heart of the sun, the nuclear fusion makes it bounce from atoms of helium in atoms of hydrogen. After the radiative and convective zones, the photosphere and the chromosphere, it is expelled from its native sun by a coronal mass ejection. Quickly leaving the solar system, it will cross other galaxies until be snatched by a black hole. Then...

Yohkoh has to be listened to in the total darkness.

Bio:

Greg Beller works as an artist, a researcher, a teacher and a computer designer for contemporary arts. He defended a PhD thesis in Computer Science on generative models for expressivity and their applications for speech and music, especially through performance. While developing new ideas for signal analysis, processing, synthesis and control, he takes part in a range of artistic projects. He is currently computer-music designer at IRCAM where he works with researchers, composers and directors in the creation, the design and the performance of artistic moments.

www.gregbeller.com



ICMC 2016 Fentener van Vlissingenzaal concert 2

Thursday, September 15, 2016
17:00 – 18:00, HKU Utrechts Conservatorium
(Fentener van Vlissingenzaal)

PROGRAM

Resina	Luciano Leite Barbosa (born 1982) [7'30"] INSOMNIO: Mieko Kanno, violin Maria del Mar Escarabajal, violin Siebe Visser, viola Charles Watt, cello
Void Un-reversed	So Oishi (born 1979), Asami Kiuchi (born 1978) [10'] Thomas Körtvélyessy, performance
Liquid	Barry Moon (born 1965) [8'] Patti Cudd, vibraphone
Rite of Passage	Mikel Kuehn (born 1967) [11'40"] Marianne Gythfeldt, clarinet
Rebirth in Sound	Aurélío Edler-Copes (born 1976) [9'] Katharina Gross, cello



Resina

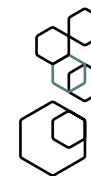
Notes:

The piece Resina is inspired by the sound of saws, analyzed electronically and brought to the instrumental domain. Each “saw object” has a distinct characteristic, a different harmonic configuration, resulting in musical passages that are related to each other, although very different. Every instance of this object highlights a particular aspect of the natural sonic phenomenon, sometimes with more noise, other times more harmonic or just exploring alterations on the original sound. The overall shape of the piece consists on several “saw objects” that are glued next to each other. The word “Resina” means resin, in Portuguese.

Bio:

Luciano Leite Barbosa (Brazil, 1982) is a DMA candidate at Boston University, studying composition with Joshua Fineberg. In Brazil, he studied at the Federal University of Rio de Janeiro State (UNIRIO), with Dawid Korenchandler, Marcos Lucas, Vania Dantas Leite and Carole Gubernikoff.

Luciano has been an active participant in new music festivals and concert series such as Manifeste (France), Gaudeamus Muziek Week (Netherlands), Domaine Forget (Canada), Unehörte Musik Berlin (Germany), Composit (Italy), Contemporary Encounters (Israel), Seamus (USA), June in Buffalo (USA), Sicpp (USA), Red Note (USA), Tsonami (Chile), Brazilian Music Biennial (Brazil) and Campos do Jordão (Brazil). He has also worked with ensembles such as the Nieuw Ensemble, Les Cris de Paris, Le Nouvel Ensemble Moderne, L'arsenale Ensemble, JACK Quartet, Ensemble Dal Niente, Meitar Ensemble, Ecce Ensemble, among others.



Living in Boston since 2010, Luciano had the opportunity to work closely with visiting composers Salvatore Sciarrino, Olga Neuwirth and Pierluigi Billone. His studies were complemented by individual and group lessons with Tristan Murail, Philippe Leroux, Chaya Czernowin, Philippe Manoury, Isabel Mundry, Hilda Paredes, Luca Francesconi, Raphaël Cendo and Mauro Lanza.



In recent years, his music was awarded the first prize at the Domaine Forget festival competition, in addition to prizes at the Ossia New Music Competition and at the Camargo Guarnieri Contest. With his work “Resonant Choirs”, Luciano was a co-winner of the Nieuw Ensemble Second Brazilian Composers Competition. His scores are published by Babel Scores.

www.lucianoлейтеbarbosa.com

INSOMNIO, an ensemble for contemporary music, was founded in 1997. Through the years the ensemble grew out into a group of 17 musicians with an international orientation. In recent years, the strong love of the musicians for contemporary music, their sheer boundless energy and their enthusiasm has resulted in well-received projects both within the Netherlands and abroad.

Working from the conviction that contemporary composed music, alongside other forms of contemporary artistic expression, should find a firm foothold in society, INSOMNIO performs compositions by contemporary composers for as-large-as-possible an audience. INSOMNIO demonstrates that the newest sounds are surprising, refreshing and enriching and give access to a limitless new world. Performances of this new music are given alongside benchmarks of the renowned 20th-century repertoire, providing the audience with a foothold as it explores exciting new trails in music. As a Dutch ensemble, INSOMNIO promotes works by Dutch composers.

In recent years, INSOMNIO performed in several venues for contemporary music both within the Netherlands and abroad. The ensemble was present at festivals in, amongst others, England, Germany, Spain, Indonesia, South-Africa and China. In 2007 INSOMNIO was appointed as ensemble-in-residence of the ISCM, the International Society for Contemporary Music.

In the Netherlands, INSOMNIO organised several festivals which centred on a country or region, such as Cuba (2007), Catalonia (2002) and Finland (2005). By now INSOMNIO has consolidated a solid foothold in The Netherlands. From 2008 onwards, the ensemble had its own series in Vredenburg Leeuwenbergh. Now the new TivoliVredenburg has opened the ensemble regularly performs in its various halls.

The ensemble consists of 17 musicians (strings, woodwinds, brass, piano and percussion), with Ulrich Pöhl as chief-conductor, Idske Bakker as artistic director and general manager Theo Andriessen.

INSOMNIO is co-founder of Muziekhuis Utrecht, a collaboration between contemporary music ensembles within the city of Utrecht. The ensemble is structurally subsidized by the city of Utrecht.

www.insomnio.nl



Void Un-reversed

Notes:

“Void Un-reversed” is a mixed media performance addressing this question. Our hypothesis is that “self” exists outside of our body though many people tend to think that “self” is confined to one’s body. Preconception of “self” can be revised by communicating with “space”, which is the countering concept of “body”, and by experiencing the node of the dualistic contexts, “virtual” and “real”, through acoustic and electronic sounds.

This piece is composed of a performer (dancer), sound, a garment, and sensors. The performer wears multiple wireless sensors with accelerometer and the sensor system converts performer's movements into sound. In addition, bodily movements are translated into spatial movements through the transformable garment.

Bios:

So Oishi is a Dutch-based electronic music composer and software developer from Tokyo, Japan.

In 2015, he has completed a masters degree at the Institute of Sonology at the Royal Conservatoire in The Hague. His focus as an artist includes algorithmic composition, multi-channel spatial music, field recording, and sound installation using sensors. He is also developing sound synthesis and composition programs in SuperCollider environment as an engineer.

He released "Playground EP" from Søvsn Records last year.

sooishi.com

Asami Kiuchi is a Japanese artist currently working in the Netherlands. She has developed a line of interactive garments, which playfully explore interpersonal communication through the behavior of human sense and technological system. Her interest is to experiment new dimension of sense with technology as a medium of expression, and to translate between cultural abrasion and philosophical association.

www.peloham.com



Thomas Körtvélyessy has been working consistently on re-forming dance for the 21st century. He is interested in empowerment and liveliness in the moment of communication. Cross-overs and tilting/multiplying established order(s) are not only his logo ("X"), but also his generally preferred method of working.

To create the best possible expression, Thomas re-searches and re-connects, to literally make sense. His central medium for communication and understanding is dance, in-formed by a strong awareness of all the senses.

realdancecompany.org

Liquid

Notes:

Liquid is a study in mutable form. Written over a winter break on the road, the vibraphone part is a conscious effort to avoid repetition. While that intention obviously failed, the rearrangement of fragmented music for me carries a sense of desperation and yearning (homesickness?)

Max/MSP processing attempts to help create a sense of flow; translating music as a soundtrack translates film. Cuts are temporally justified by underlying movements in sound transformation. While most of the processes are quite standard, their mixing often produces interesting results.



Bios:

Barry Moon combines various forms of art and technology to create works that encourage meaningful interactions between humans and computers. This includes music compositions, interactive installations, and digital art.

His works for instrumental performance and computer have been performed at the International Computer Music Conference in 1998, 2004, 2006, 2013, and 2014. Other venues where this body of his work has received international attention has been at the Australian Computer Music Conference in Melbourne, the Sonic Circuits festival in Toronto, the InterCollege Computer Music festival in Tokyo, the MIX.01 in Aarhus, Festival in Denmark and Sweden, the MAXIS Festival in Leeds UK, Digital Arts and Culture Conference in Doncaster UK, the real-time/non real time festival, Basel, Switzerland, and Śląskie Dni Muzyki Współczesnej in Katowice Poland.

Barry has created numerous performance works and installations incorporating video processing. Recently he has collaborated on several public art installations with sculptor Hilary Harp and a piece for dance and installation with choreographer Jessica Raijko employing custom designed interactive wearable sound making devices. He is most (in)famous for his set of video tutorials on Max/MSP; the “baz” tutorials.

www.barrymoon.net

Dr. **Patti Cudd** is active as a percussion soloist, chamber musician and educator. She teaches percussion and new music studies at the University of Wisconsin-River Falls and the College of St. Benedict/ St. Johns University. Dr. Cudd is also a member of the new music ensemble Zeitgeist. Other diverse performing opportunities have included Sirius, red fish blue fish, CRASH, the Minnesota Contemporary Ensemble, SONOR and such dance companies as the Minnesota Dance Theatre and the Borrowed Bones Dance Theater. She received a Doctor of Musical Arts Degree in Contemporary Musical

Studies at the University of California studying with Steven Schick, Master of Music Degree at the State University of New York at Buffalo where she worked with Jan Williams, undergraduate studies at the University of Wisconsin-River Falls and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark.

As an active performer of the music of the 20th and 21st centuries, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico and Europe and have participated in such festivals as the Bang on a Can Festival at Lincoln Center, Frau Musica Nova in Cologne, Germany, Mexico City's Ciclo de Percusiones Series, The North American New Music Festival (Buffalo, NY), June in Buffalo, Albright-Knox Art Gallery New Music Series (Buffalo, NY), Society of Composers, Inc National Conference (Miami, FL), Noise in the Library Festival (San Diego, CA) SEAMUS National Conference, The Mirror of the New (Hawaii), Los Angeles Philharmonic's Green Umbrella Series, Beyond the Pink Festival (LA), Festival of Women in the Arts (University of North Dakota), New Progressions Series (Baltimore, MD), Edge, A Festival of the Original and Strange. (University of Northern Colorado), Sonic Diasporas, New Music Festival (San Diego, CA) Dancing in Your Head (Minneapolis), Spark Festival of Electronic Music (Minneapolis), Form and the Feminine Voice Festival (LA), Percussive Arts Society, Copenhagen Composers' Biennale (Denmark), Nove Hudby Plus Festival in Brno, Czech Republic, Samcheok Music Festival, (Samcheok, Korea), Sokcho Arts Festival (Sokcho, Korea), New Music for Technology (Hanyang University, Seoul, Korea) and the Festival Cultural Zacatecas.



Patti has worked closely with some of the most innovative composers of our time such as Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski.

As a percussion soloist and chamber musician she has premiered over 150 new works and has had the opportunity to be involved in a number of recordings found under such labels as Innova, Mode, Emf Media, Hat Hut, Bridge, New World and CRI. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth Education Team.

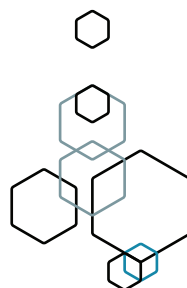
www.patticudd.com



Rite of Passage

Notes:

Rite of Passage (2014) was composed in 2013-14 and was commissioned by New York-based clarinetist Marianne Gythfeldt. The title is a pun on the material used as the basis for the piece the famous bass clarinet passage from the opening of Stravinsky's Rite of Spring. Since discovering the Rite as a teenager, I have been mesmerized and vexed by this particular instrumental excerpt. After over 25 years of marveling at how, in a single passage, Stravinsky almost destroyed the possibility of anyone else ever being able to so elegantly capture the essence of the bass clarinet, I finally decided to embrace my fear of this famous lick and create a piece that celebrates it by constructing every aspect from its structure. Rite of Passage is cast in four main sections, each treats



the material in a different manner. The pairing of bass clarinet with live electronics is particularly fitting as the instrument exhibits multifarious qualities that are similar to electroacoustic music (timbre modification, dynamic shaping, etc.). The basic narrative of the work is one where the bass clarinet searches for its identity and its relationship to Stravinsky's lick. The work closes with a short coda, which finally quotes Stravinsky's famous passage.

Bios:

The music of American composer **Mikel Kuehn** (b. 1967) has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), BMI (Student Composer Award), the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. In March of 2013, six of his works were featured at the Vienna Saxfest held at Konservatorium Wien Privatuniversität.

Professor of Composition at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music (MACCM), the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. Kuehn is currently working on a solo CD for the New Focus label; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, MSR Classics, and Perspectives of New Music/Open Space.

mikelkuehn.com

Marianne Gythfeldt has distinguished herself in chamber music and contemporary music performance on the international stage.

She is equally at-home in traditional, contemporary and alternative genres as clarinetist of Zephyros Winds, Consortium Ardesia, Collide-O-scope, SEM Ensemble, and former member of the Naumburg award-winning group New Millennium Ensemble.

Marianne is especially recognized in the fields of electro acoustic music, contemporary chamber music and performance education.

She was recently appointed Assistant Professor of clarinet and woodwind coordinator at Brooklyn College Conservatory where she will continue her work as a leader in arts engagement, outreach and development. Ms. Gythfeldt spent eight years as clarinet and chamber music professor at the University of Delaware where she won the Delaware Division of the Arts established artist award. Ms. Gythfeldt has recorded with CBS Masterworks, CRI, Albany, Koch and Mode Records.

www.mariannegythfeldt.com



Rebirth in Sound

Notes:

The first sketch of Rebirth in Sound was written in 2010 when I was student at IRCAM. But it is only four years later, when the cellist Katharina Gross ask me about the piece, that I could properly finish the score. The idea was to work with mechanical processes of recording as a concept to write a score that was closely related with it (play, stop, ff, rew, loop, speed change, scratch, stretching, etc.). In parallel, I took the reference of the Alvin Lucier's experiences about the rejection of the sound in the space and recreate it digitally in order to work in real time with these transformations of the sound space. The result is a physical and almost hypnotic piece that explores these mechanical processes of recording and, in its reverberant sections, the reinjection of the sound in virtual spaces.

Bios:

Brazilian composer living in Paris, **Aurélio Edler-Copes's** works are known for its radical exploration of the limits of perception and for its dramatic power, which creates a sensorial, physical and intense experience for interpreters and audience.

His works are presented regularly by prestigious ensembles (Ensemble Intercontemporain, Klangforum Wien, MusikFabrik, Quatuor Diotima, Nieuw Ensemble, L'Itinéraire, Mosaik, etc.) in important concert halls (Concertgebouw, Reina Sofía Museum, Auditorio Nacional de Madrid, Maison de la Radio de Geneve, SWR-Freiburg, Espace de Projection-IRCAM, Opéra de Bordeaux, Suginame Koukaidou Tokio, Volksbühne Berlin, etc.). He has been awarded in important international composition contests as the 'Roma Prize' in Spain, being composer in residence at the Royal Academy of Spain in Rome (2010-2011) or the Prix Georges Wildenstein of the Academy of Fine Arts of France, being composer in residence and artistic member of the Casa Velázquez-French Academy in Madrid (2011-2012).



He is bachelor degree in Guitar (Federal University, Brazil) and in Composition (Advanced Centre of Music, Basque Country-Musikene, with Gabriel Erkoreka), master degree in Composition and Musical Theater (Hochschule der Künste Bern, Switzerland, with Georges Aperghis) and specialized in Composition and Computer Music (Annual IRCAM's Cursus - Centre Pompidou Paris). His works are published by Babel Scores. At this moment he is composer in residence at KulturKontakt in Vienna.
www.edler-copes.com

Katharina Gross studied at the Musikhochschule Lübeck with David Geringas, at the Musikhochschule Cologne with Frans Helmerson (Diploma 2003) and at the Royal Northern College of Music in Manchester with Ralph Kirshbaum (Diploma in Professional Performance 2005). She took part in masterclasses with Mstislav Rostropovich, Martin Lovett, Harvey Shapiro, Karine Georgian and Philippe Muller.

She is prizewinner of several international competitions. She was soloist with the Philharmonic Orchestra of Kiev, the Philharmonic Orchestra of Klausenburg, the Staatsorchester Kassel, the Symphonic Orchestra of Thüringen and with the Salzburg Chamber Soloists on tour to the USA (Kennedy Center/ Washington DC, The Old Cabell Hall/Charlottesville, the American Theatre in Hampton, at "Abendmusik" in Lincoln, the Bethel Performing Arts Series a.o.). Katharina Gross performed as a soloist and chamber musician at the Muziekgebouw aan 't IJ, Concertgebouw Amsterdam, Musikverein Vienna, Konzerthaus Vienna, the Kennedy Center in Washington DC, Bodenseefestival, Nafplion Festival, Festivals Limone sul Garda and Caldonazzo, Cello Biennale and Berio Festival Amsterdam, Europäische Wochen Passau and the Al Bustan Festival amongst others.

A CD was released by AULOS/Musikado with works by Schubert, de Falla, Ligeti and Shostakovich.

CDs with cello solo repertoire by Ligeti, Kodaly, Cassadó and Harvey were released by concertello records.

Katharina was member of the Fresco Trio in the Netherlands and performed together with the Danish Esbjerg Ensemble.

Since 2010 she is artistic director of the concert series concertello based in Austria.



Katharina Gross received an international scholarship for leadership in the field of culture 2010/11 from the Federal Ministry for Education, Arts and Culture in Vienna.

Together with Arnold Marinissen Katharina creates The Cello Songbook. The music is multi-layered, poetic and colourful.

They started in 2013 on an ever growing set of music, which by now exceeds the hour.

Especially for Katharina Gross and The Cello Songbook, scenographer and media artist Marion Traenkle created the Cello Box, a "micro theater" with ledlight, in which the songs from The Cello Songbook are performed.

The Cello Songbook/ Cello Box was performed close to forty times in the last year, and featured in the Cello Biennial Amsterdam, the Dutch Cross-Linx Festival, Architecture Film Festival Rotterdam, Celloherbst am Hellweg in Germany, and in many other places. Furthermore, the music was broadcast on Dutch Radio, and the EP Things are Perfect is available on iTunes and Spotify.

In 2014 Katharina Gross started the project cellomondo: composers from all around the globe and their students write pieces for cello solo. The first eight compositions of the project were premiered in November 2014 at the Institut für Elektronische Musik und Akustik in Graz.

www.katharinagrosscello.net

ICMC 2016 Robert Henke - Lumière II.2 (an off-ICMC event)

Thursday, September 15, 2016
21.30 - 22.30, TivoliVredenburg Grote Zaal

Lumière II

Notes:

Powerful lasers draw rapid successions of morphing shapes and connected points in space, precisely synched with carefully crafted sonic events to create a situation of total audiovisual synesthesia. Perfect geometric figures are contrasted with floating organic structures, the archaic sign language of an alien culture communicating via traces of light. Massive and overwhelming at times, fragile and delicate at others.

Lumière II explores the limits of what can be done with lasers, pushing the medium to an extreme by playing with its very own properties to create previously unseen images of excessive brightness or near complete darkness, pure white or colors impossible to achieve with video, shapes and movements between boldness and complex elegance. A constantly refined piece of software, written by the artist himself, makes it possible to compose in a process that always links sound and vision. Sound is vision is sound, treated as one absolute unity.



Lumière II is a performance on the edge of a concert and visual arts. It is the second iteration of a long term exploration of a commonly underrated medium, an ongoing work in progress with every performance representing a unique snapshot of the current state.

The title Lumière simply means: light, in French, but also refers to the pioneers of early cinema, Auguste and Louis Lumière.

The first version of Lumière premiered at Unsound Festival 2013 in Krakow and has been touring Japan, Europe, USA and Canada, including festivals and venues like CTM/transmediale Berlin, FutureEverything Manchester, Donaufestival Austria, Elektra/MUTEK Montréal, Digital Revolution at the Barbican London, Teatro dei Rinnovati Siena, Palais des Beaux-Arts Brussels and The Rest Is Noise at Muziekgebouw aan 't IJ Amsterdam.

Lumière II had its premiere at Centre Pompidou in Paris in February 2015.

roberthenke.com/concerts/lumiere_II.html

Bio:

Robert Henke is an artist working in the fields of audiovisual installation, music and performance. He was born 1969 in Munich, Germany, and lives in Berlin. Coming from a strong engineering background, Henke is fascinated by the beauty of technical objects and developing his own instruments and algorithms is an integral part of his artistic process.



His materials are computer generated sound and images, field recordings, photography and light; transformed, re-arranged and modulated by mathematical rules, real time interaction and controlled random operations. Robert Henke's work has a particular focus on the exploration of spaces, both virtual and physical. Many of his works use multiple channels of audio or are specifically conceived for unique locations and their individual properties. For a few years now, he has been exploring the artistic usage of high power lasers in his installations and performances.



The results include music on the edge of contemporary club culture, surround sound concerts, compositions in the tradition of academic computer music, photography, audiovisual installations, sound art and publicly available software. His long term musical project Monolake became a key icon of the electronic club music culture emerging in Berlin after the Wall fell. He is also one of the main creators of the popular music software Ableton Live which completely redefined the performance practice of electronic music.

He writes and lectures about sound and the creative use of computers and held teaching positions at the Berlin University of the Arts, the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University, and the Studio National des Arts Contemporains - Le Fresnoy in Lille, France.

His work has been presented at Tate Modern London, the Centre Pompidou Paris, Le Lieu Unique Nantes, PS-1 New York, MUDAM Luxembourg, MAK Vienna, the Art Gallery of New South Wales in Australia, STRP Biennale Eindhoven, and on countless festivals.

roberthenke.com



ICMC 2016 Cloud Nine concert 4

Thursday, September 15, 2016

23:00 - 24:00, TivoliVredenburg Cloud Nine

PROGRAM

...into one per se Keisuke Yagisawa (born 1982) [8'02"]

Live Writing : Gloomy Streets

Sang Won Lee (born 1979) [8']

Sang Won Lee, laptop

Power Consumption Durdica Zaric (born 1982) [8'20"]

Durdica Zaric, performance

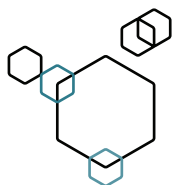
線(LINE) jeh0 yun (born 1977) [11'54"]

JEHO, performer

off-ICMC addition: Off<>zz

Felipe Ignacio Noriega, laptop

Anne Veinberg, piano/toypiano



...into one per se

Notes:

This is an audiovisual work that inspired by the movie theory of Godard. He says, a movie is "chain of a picture". A video materials with each other to form a discourse is a discrete, but viewers have associated with them. To create this work, Google image search results are used by a particular keyword (person or person category) as a visual materials. To present - discrete images - continuously attempts to express the process of recognition that occurs within a viewer.

Bio:

Keisuke Yagisawa (1982-) is an audiovisual artist. He studied electronic music and visualization at the Royal Academy of Art in the Hague (Netherlands) and at the Tokyo University of the Arts (Japan). Since 2014, he is attending the doctor's programme at Kunitachi College of Music, Japan

Live Writing : Gloomy Streets

Notes:

Live Writing : Gloomy Streets is an audiovisual performance, realized on a web browser. Here, every keystroke made on a laptop to write a poem is captured and processed to create audiovisual responses on top of what's written. The piece is built upon a poem written by Pain about feelings of being isolated from the general public and living in solitude, his comfort zone. Revealing the process of writing by itself it shows the writer's emotional states (such as contemplation, hesitation, confidence, or agitation) that can emerge during the process of typing based on temporal patterns, for instance, pause, bursts, or corrective steps. In addition, interactive text in motion enabled by the temporal typography does offer a wide range of expressivity, taking inputs from live audio, sensors, and the content of writing.

Bio:

Sang Won Lee is a PhD Candidate in Computer Science at the University of Michigan. His works lie at the intersection of music and computer science, focusing on collaborative music making, live coding, and interactive music. He seeks to create environments that help people feel connected to music and he creates new ways to interact with other people and machines. Lee received his Master's Degree in Music Technology from Georgia Tech and has performed in many computer music concerts including NIME, ICMC, ACM Creativity and Cognition, and Guthman Musical Instrument Competition.
www.sangwonlee.com

Power Consumption

Notes:

Power consumption is an electronic poem created in collaboration with writer and poet Lidija Novakovic Lagrini.

Composer and performer is Durdica Zaric. She will play on her instrument-prototype she has made in the year 2015. The interface has 6 InfraRed sensors that are connected to Arduino and computer. The values that sensors send are further used in MaxMSP software in a following way: to trigger different presets, to trigger sound samples, continuous control for various effects (pitch shift, granular synthesis etc), volume control, live recording and sampling, live spatialization, filter manipulation etc. Spatialization is done with 4 speakers that should be placed around the audience. Speaker size and their position depend on the venue: the size, shape, if the stage is above the audience or on the same height etc.



Minimalistic language and futuristic sounds bring the listener to the world of future dystopia. Robotized, pleasant voice that speaks the lyrics describes detachment from emotions and humanity. Narration is partially live, partially prerecorded. Composer chose this because of popular debate concerning liveness in electronic music. Even the part that could be 100% live (text) is not, but does that change and diminish the liveness and quality of the performance?

Bio:

Durdica Zaric (born on 1982. in Vukovar, Croatia) started her music education at age 6 in Vinkovci, Croatia. Being from musical family the choice of music was natural, but she didn't follow her father's (and grandfather's and great grandfather's) steps in making croatian traditional instruments Tambura, but choose piano instead. After successful music high school and several awards from national piano competitions, before finishing her gymnasium education she enrolled in Academy of Music, University of Zagreb to study classical piano and piano pedagogy. After graduation followed 2 years of postgraduate study, piano performance. She was working as a piano and chamber music teacher and Head of the department for piano and organ in Music school J. Runjanina Vinkovci, Croatia for 10 years and achieved with her students number of awards from national and international piano solo and chamber music competitions. But electronic music became her big passion that led her to Amsterdam Conservatory and master programme Live electronics. She is now second and final year of the programme. During her study she has invented and developed an instrument that is still a prototype version, and will be improved further. It is based on 6 Infra Red sensors , Arduino and MaxMSP software. She is interested in spatialization , particularly live, and for her performances she is using 4 or more loudspeakers. They are mostly placed around the audience, with her being also in the circle, but the position depends of the venue. Sometimes half-circle or even straight line from left to right can be, spatially, important part of her music.



線(LINE)

Notes:

A line(線) in Chinese characters is defined in many different ways. A line can create boundaries, be a starting point, and be a threshold of something, etc. The view that I convey is that a line can be a critical point in which discerning happens between two states.

This live multimedia performance deals with the exact turning point delineating unawareness and becoming cognizant of a stimulus

With this concept, an audience is part of visuals by video projection.



Bio:

JEHO (jeho yun) is a composer and sound visual artist, who lives in Seoul, Korea and has been crossing various fields such as interactive sound, sound installation, audio-visual and mapping projection.

He graduated from the Korea National University of Arts (Artist Diploma in Music Technology) and he teaches students at School of Music, Korea National University of Arts and at Digital Design, Daegu Catholic University. Now he is in progress the project <Soundhue> to fuse light, sound and space for audience experience of the site-specific Performance.

His pieces were selected to be performed in 'Seoul International Computer Music Festival'(2010) which was hosted by Korean Electro Acoustic Society(KEAMS) , 'Audio Art Circus in Osaka'(2010) which was hosted by the Osaka University and he has been selected as the artist of the 2015 MAP(Mullae Arts Plus) so he has had an exclusive performance in the name of 'Soundhue' at MullaeArtspace.

He has participated in several sound performance and new media art projects such as 'Korea Experimental Arts Festival'(2010), 'Seoul Square Media Canvas'(2011), 'opening performance' at Children's Museum of Art, National Museum of Contemporary Art, Korea(2012), 'TEMPest2013'(2013), 'Sound or Music?'(2014), 'PAMS Choice - Things that remember'(2015).

jehoyun.com

Off<>zz is a laptop and piano/toypiano duo exploring electro-acoustic music via improvisation, live coding, and transformation of our classical-music influences into a more collective experience.

Bang Smash Beep Krrrrrrrrrrr bop
szzzshshshshshshshhhshhh We
get together every thursday night in Amsterdam and make
{sound}.play. Nothing flash: a hackintosh, an average piano,
a below-average public address system, and a toypiano. We
each have a main role: Felipe Ignacio is live coding,
and using his laptop as an electronic instrument and Anne
Veinberg is playing the acoustical instruments_

Felipe and Anne have been collaborating for several years, from more conventional contemporary music works, to their more recent improvisatory duo Off<>zz and are unique in their use of piano and live-coding in music making. Between them, they have performed at many key festivals including November Music, Grachten, Trance, Atlas, Uitmarkt, Tromp Percussion Festival, La Esucha Errante, and the 1st International Live Coding Conference

www.keyboardsunite.com/offzz



ICMC 2016 Pandora listening room 4

Friday, September 16, 2016

Carrousel starts 12:30 | 13:30 | 14:30

TivoliVredenburg Pandora

PROGRAM

leaps	Martin Recker (born 1991) [11'47"]
Lucid Dream	Gang Hyuk Lee (born 1986) [7'04"]
Home (Breath Replaced)	Tom Williams (born 1956) [10'59"]
What rough beast slouches?	Sean Peuquet (born 1983) [11'32"]
Luminescent Trajectories	Christopher Jette (born 1975) [6'23"]

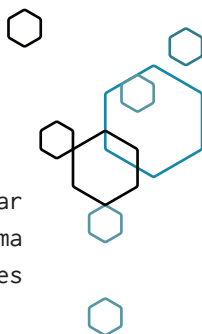
leaps

Notes:

The piece is a result of the examination of non-linear processes. In reference to narrative strategies in cinema and literature arose a form, in which different storylines occur simultaneously and are linked to each other.

The fundamental structure of the piece consists of a body of sound that is always in progress and several piling layers of sound. Their connection is a continuous moving and striving in time.

In addition to that, there is a contemplative layer of field recordings, which is set against the main time structure and encourages a stationery hearing.



The piece represents the parallelism of different times and processes and their influence on space and perception.

Bio:

Martin Recker grew up in Bremen. He developed pieces in live electronic, theater and opera music, acoustic pieces, and installation, presented in Melbourne, Karlsruhe (@ZKM), Bremen, Leipzig, Ilmenau and Weimar. Since 2014 he studies electroacoustic composition under Robin Minard at the University of Music FRANZ LISZT in Weimar.

Lucid Dream

Notes:

When we sleep, we can't recognize dreaming. Always wake up and then think. "I was dreaming." But lucid dream is Recognize dreaming when we sleeping.

We can be anything In a lucid dream. This piece based on my experience and I composed 4 section.

section 1 is "When going to sleep"

section 2 is "Can't recognize dreaming"

section 3 is "Recognize dreaming"

section 4 is "Awake"



Bio:

Gang Hyuk Lee was born 17th December 1986. I Started music when I was seven, but substantial compositions studied 24 years old. I Graduated Cheong-ju University Film School and Graduated music composition, master's degree from Hanyang University.

Currently, Composer and resercher in CREAMA.

Home (Breath Replaced)

Notes:

Home (Breath Replaced) explores the inner, intimate sonic life of the body as home through electroacoustically transformed binaural recordings captured from head recordings of the breath of dancers dancing. All the composed sound material that is heard in the piece was originally either of the dancers breathing or the extraneous sounds of their movement as they work in the space. The sonic imagery emphasizes breathing and resting, waiting and weight, alongside emergent abstract transformations. Giving space and evoking movement at play, here the body is conceived as (an ever changing) home. This piece is part of an ongoing collaborative project with the dancer and dance academic, Vida Midgelow.

Bio:

Tom Williams is an award-winning composer who specialises in compositions for electroacoustic music. His song cycle 'Like Oranges' received numerous international performances and broadcasts and was recorded on the Kitchenware label; 'Ironwork' for piano and tape was an ALEA III prizewinning work in 1993. His acousmatic work 'Can' won the Italian music medal 'Città di Udine' (2010) and 'Shelter' received a honourable mention at IMEB, Bourge, 2006, and 'Break' was a finalist of the 2004 Musica Viva competition. Recent collaborations have included with the dancer Vida Midgelow with the video works: 'Voice (a Retracing)' and 'Home (a Replacing)'; with the New York cellist Madeleine Shapiro on his cello and electronics composition 'Dart', Ms Shapiro



gave the world premiere in New York in 2012 and the UK premiere at the INTIME 2012 Symposium, 'Dart' was shortlisted for the British Composer Awards 2013 and is now available on Albany Records; and, most recently, with the soprano Juliana Janes Yaffé on his song cycle with electronics, 'Meditations on a Landscape'. He is Course Director of Music Composition and Leader of INTIME experimental music group at Coventry University.

tw-hear.com



What rough beast slouches?

Notes:

Across its entirety, What Rough Beast... 'slouches' toward the musical culmination of various sonic trajectories. Pitch deviation, reverberant space, and tempo, are some of the most significant sound parameters that appear to shift across the duration of the piece. What first appear to be nuanced, intentional, and well-timed sonic events begin to appear as more a matter of happenstance. As more voices are introduced, each follows its own logic - complicating the composite sonic image that we continue to try and listen into. Some sounds appear to gradually speed up; others appear to slow down. Nuanced juxtapositions turn into complicated, irregular configurations. Nevertheless, there may emerge a growing sense of directionality. Toward what end do these sounds reach? At what point in time and space might they arrive? As we listen in an attempt to resolve the whole, relative to each of the pieces, we perhaps slowly encounter the non-existence of the whole. And yet, the whole (the composite sound mass) retains an ability to both structure and direct our attention toward the regularities that emerge across each of the sounds. What Rough Beast Slouches? is simply the playing out of algorithmically defined, globally convergent sonic trajectories; the consequence of which ultimately forces us to confront our own irruptive, discontinuous, and divergent aural attentions.

Bio:

Sean Peuquet is a composer and installation artist based in Denver. He has worked and studied in the field of electronic music for over a decade and his work is played and exhibited both nationally and internationally at venues such as SEAMUS National Conference, Electronic Music Midwest Festival, New York City Electroacoustic Music Festival, International Computer Music Conference, SCI National Conference, Toronto Electroacoustic Symposium, Chosen Vale International Trumpet Seminar, Boston CyberArts Festival, Dartmouth Festival of New Musics, and Communikey among other spots. He completed his Ph.D. in Music Composition at the University of Florida and recently completed a two-year visiting professorship in Digital Arts at Stetson University. His art and research investigates how simple changes of appearance may result in retroactively reevaluating what a work is, given the limitations of momentary and situated perspective.

ludicsound.com



Luminescent Trajectories

Notes:

Luminescent Trajectories is a series of variations on a theme. The theme is exposed most explicitly as a serious short transient sounds in the closing twenty seconds. The variations explore different layers of the theme by extending and processing the material, Moving among the different components and laying them, a counterpoint of color and texture is developed. The movement of the different streams of material through the 8 channel space is controlled on the meso and micro time scales.



The aesthetic impulse for the work is the view from the studio in which it was created. Studio E at CCRMA on the Stanford campus is on the top floor and affords a view south by south west. Mixing the various components of the piece at night, an occasional glance out the window into the sky revealed that one of the main approaches to the San Francisco International Airport (SFO) was in clear view. The airplanes begin their final approach at the base of the bay and head north to SFO. The different angles of approach implied by all of the planes collecting in this one area suggested trajectories, which seemed to coincide with the movement of the sounds through space. Hence the title Luminescent Trajectories refers to the lights in the various weather conditions, tracing space as airplanes begin their final approach. Again and again, night after night, with slightly different angles as a result of wind, point of departure, the well worn airspace provided a backdrop to my thoughts around and about movement in space.

Bio:

Christopher Jette is a curator of lovely sounds, creating work as a composer and new media artist. His creative work explores the artistic possibilities at the intersection of human performers/creators and technological tools. Christopher's research details his technical and aesthetic investigations and explores technology as a physical manifestation of formalized human constructs. A highly collaborative artist, he has created works that involve dance, theater, websites, electronics, food, toys, typewriters, cell phones, instrument design and good ol' fashioned wood and steel instruments. In addition to creating concert music, Christopher explores Creative Placemaking through site-specific and interactive work as a core-four member of the Anchorage based Light Brigade. He is the 2015-16 Interdisciplinary Grant Wood Fellow and Visiting Assistant Professor of Music at the University of Iowa.

www.cj.lovelyweather.com

ICMC 2016 Hertz concert 4a

Friday, September 16, 2016
12:30 - 13:30, TivoliVredenburg Hertz

PROGRAM

Dialogue de l'ombre double

Pierre Boulez (1925-2016)

INSOMNIO: Lars Wouters van den Oudenweijer,
clarinet

spasmodic frictions: "Aria Impulsiva" v.2

Stylianos Dimou (born 1988) [9']

INSOMNIO, conductor Ulrich Pöhl

Marieke Franssen, flute

tbc, bass clarinet

Laura Sandee, piano

Mieko Kanno, violin

Siebe Visser, viola

Charles Watt, cello

Anthèmes II

Pierre Boulez (1925-2016)

INSOMNIO: Mieko Kanno, violin

The Omniwave speaker system is sponsored
by Leo de Klerk/Bloomline Acoustics



Dialogue de l'ombre double

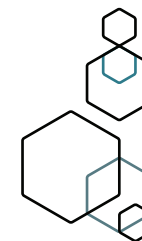
Notes:

Even with only a single musician on stage, attention may be controlled through the use of light. As long as the clarinet is playing, the spotlight is on, but when the instrument is silent and the cassette takes over, the light dies out and the whole hall is covered in darkness. The cassette has been previously prepared by the clarinetist (it must be the same clarinetist as the soloist on stage - using the recording of another player is not permissible) and the electronics engage in a dialogue with the live music. Like in Répons the positioning of the audience is of importance; they are seated around the soloist with six speakers again surrounding them. The audience finds itself in the middle of the dialogue.

Bio:

Born in Montbrison/Loire on 26 March 1925; **Pierre Boulez** was a composer, conductor, thinker, a motor of international musical life, an emblematic figure in post-war European, indeed, world culture.

He was a living classic. Ever since the 1950's, composers around the world followed with curiosity what he was writing, to see if they could adapt his ideas in their own music or to reject them in their search for an idiom they could call their own. In 1957, György Kurtág arrived in Paris with the goal to compose something he could show to Boulez (in the end, he left without a work worthy of being presented). The music the French composer has written ever since the late 1940's was a conscious act of rebellion against tradition as represented by Schönberg or Stravinsky but also his teacher, Messiaen, whose influence has nevertheless left its mark on Boulez's music.



In his compositions but also in his writings, Boulez was initially an angry and rebellious young man (see his scathing obituary Schönberg est mort). With the passage of time as he became an established figure, with France inviting him back to found IRCAM and the Ensemble Intercontemporain and his career as a conductor also taking off, there has probably been less to rebel against and Boulez has mellowed and broadened his horizons to conduct a wide range of repertoire including Bruckner and Mahler.

Boulez also was a highly influential teacher. In Lucerne he passed on his immense knowledge to fledgling conductors at the Festival Academy.

Pierre Boulez died on 5 January 2016 in Baden-Baden.



spasmodic frictions: “Aria Impulsiva” v.2

Notes:

spasmodic frictions: “Aria Impulsiva”, version 2, is a piece for eight instruments and electronics. The piece resembles to an organism with distinct functionalities that generate a complex system of either cohesive or unpredictable moments. The dramaturgical discourse aims for a stochastic comprehension of the behavior and/or the theatricality of either independent musical units or generalized structural moments throughout the piece. The technical aspects of the music deal with fluidity and the sculpting of sound, means that aim to highlight a visceral and tactile gestuality. One of the fundamental principles of this work is the conception of structure as a potential byproduct of microscopic elaborations of the timbral and gestural dimensions of music. The directionality of the piece derives from the spasmodic transformations of heterogeneous elements that don’t allow for the music to be perceived as a system of hierarchically juxtaposed ideas and tend to depict it as a “stream of consciousness”.

Bio:

Stylianos Dimou is a Greek composer born in Thessaloniki in 1988. Fulbright Scholar and participant of numerous International Composers Meetings, Festivals and Competitions, Dimou pursued advanced studies in Music Composition at the Aristotle University of Thessaloniki, Department of Music Studies (Greece, 2011, MM in Composition). He subsequently undertook Graduate Studies at the Eastman School of Music (USA, 2013, MA in composition). He is currently a Doctoral Fellow at Columbia University in the City of New York (DMA in Music Composition) closely studying with Professor G. F. Haas, Professor G. E. Lewis and Professor F. Lerdahl. Dimou is the Assistant Conductor of the Columbia University Orchestra.

Striving to achieve a balance between inspiration and raw intuition, one fundamental principle of his music is the conception of structure as a fluid and sculpted organism; this is achieved via microscopic manipulations of the timbral and gestural dimensions of the music. Blurred sonorities, harmonic fluidity and gestural formations are some of the ideas that he is elaborating on in his recent works. He has collaborated with numerous performers, ensembles and orchestras including the Ensemble InterContemporain (FR), Orchestre Philharmonique de Radio France (FR), International Ensemble Modern Academy (DE), The New European Ensemble (NL), EXAUDI Vocal Ensemble (UK), Slagwerk Den Haag (NL), Jenaer Philharmonic Orchestra (DE), Brussels Philharmonic (BE), The ICP Ensemble (UK, FR), Ensemble Contrechamps (CH), Orkest de Ereprijs (NL), Talea ensemble (USA), Mivos Quartet (USA), Loadbang ensemble (USA), Ensemble Nickel (IL), Namascae Lemanic Modern Ensemble (FR), dissonArt ensemble (GR), ALEA III (USA), Alarm Will Sound ensemble (USA), Stenhammar Quartet (SE), Greek ensemble of contemporary music (GR), Idee Fixe (GR), Orpheus Soloists (GR) and others.

In 2015, Dimou was a nominee for the Gaudeamus Music Price. In 2013 he was awarded at the TACTUS Young Composers’ Forum for his piece “L’allégorie de la caverne”; this work was then premiered by the Brussels Philharmonic and conducted by Michel Tabachnik in October of 2014. His most recent collaborations include his participation at the International Ensemble Modern Academy where he received a commission for a new work for flute, cello, large ensemble and electronics entitled “DUALITIES”; the work was premiered during the

Gaudeamus Music Week 2015 and was later performed at the Frankfurt University of Music and Performing Arts under the baton of Lucas Vis. Dimou collaborated with the Slagwerk Den Haag percussion ensemble on a special project for percussion and electronics (fixed + live) commissioned by and performed during the Gaudeamus Muziekweek 2015, at Utrecht. His piece [Hiss] structure . . . from {with[in] - g} v.1.2 for amplified flute, cello, piano and electronics was premiered at the MATA Festival as part of the MATA Interval 8 Series in New York City, in May 2015 by the [Switch~ Ensemble]. Finally, he participated at the New Music Edmonton 2015 - Hear This Now Festival, March 20 - 22, 2015 in Edmonton, Alberta - Canada.

Some of his awards and distinctions include the following: Outstanding Award at the 10th Chengdu China SUN RIVER PRIZE Composition Competition - ISCM 2014, First Prize and the "Audience's Prize" sponsored by the "Bärenreiter" Publishing Company at the Weimarer Frühjahrsstage für zeitgenössische Musik 2012 (International Festival for New music), Third Prize in the International Composition Competition "Musica Domani Prize", Wayne Brewster Barlow Prize, excellence in composition - Eastman School of Music 2012, Finalist at the ALEA III International Composition Competition 2011, Runner up at the 2011 RED NOTE New Music Festival composition competition, Finalist International Composition Competition Antonín Dvořák 2011 & 2010, Honorary mention Greek Festival of Chamber Music 2010, First Prize at the 3rd International Composition Competition "Synthermia" 2009, Honorary mention Greek Festival of Chamber Music 2009, 2nd Prize at the International Composition Competition "Ton de Leeuw 2008", 2nd Prize at the 2nd Festival of Children Opera in Thessaloniki 2008, 3rd Prize at the 3rd Competition of Music Composition in memory of D. Dragatakis 2008, Honorary mention at the Greek Festival of Chamber Music 2007.

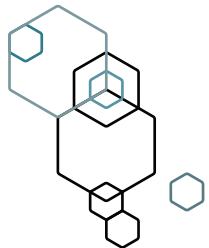
Dimou's music has been premiered, commissioned and awarded by International Festivals, Institutions and Composition Competitions in Europe and the USA as part of residencies and commission projects such as Gaudeamus Music Week 2015, International Ensemble Moderne Academy 2015, MANIFESTE-2014 & 2016, the academy (IRCAM), New Music Edmonton 2015 Hear This Now Festival, Firenze Suona Contemporanea 2014, Royaumont/ Voix nouvelles/ session de composition 2013, 5th ['tactus] Young Composers Forum 2013, June in Buffalo - International

festival and Conference 2013, Tzllil Meudcan 2013 International Festival & Summer Course for New Music Performance & Composition, Young Composers Meeting 2013, Mizzou New Music Summer Festival, University of Missouri, Sounds New Contemporary Music Festival - International Composers Pyramid, The 5th New Music Week in Shanghai 2012 and 13th Weimarer Frühjahrsstage für zeitgenössische Musik 2012. soundcloud.com/stylianios-dimou

Anthèmes II

Notes:

As is the case with so many of Boulez' compositions, Anthèmes II is related to previous works. The direct source of the musical material can be found in Anthèmes I for solo violin from 1992. The opening passage of this composition, however, can be traced further back to the violin part in Boulez' 1972 composition ... Explosante-fixe... . Anthèmes I was composed for the Yehudi Menuhin violin competition. The title of the composition combines the English word 'anthems' and the French thèmes, themes. It can be read as a contraction of the word anti-thematic - fitting, for music which flirts with elements of musical theme without ever becoming in itself thematic. Anthèmes II is a composition consisting of nine movements, which lasts approximately 18 minutes. It combines the solo violin with electronics. Like in Dialogue de l'ombre double the solo part engages in dialogue with itself, yet in Anthèmes II the electronics are not previously recorded, but rather consist of live transformations of the sound of the violin.



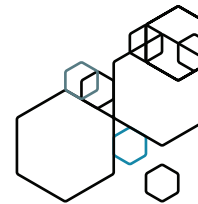
INSOMNIO, an ensemble for contemporary music, was founded in 1997. Through the years the ensemble grew out into a group of 17 musicians with an international orientation. In recent years, the strong love of the musicians for contemporary music, their sheer boundless energy and their enthusiasm has resulted in well-received projects both within the Netherlands and abroad.

Working from the conviction that contemporary composed music, alongside other forms of contemporary artistic expression, should find a firm foothold in society, INSOMNIO performs compositions by contemporary composers for as-large-as-possible an audience. INSOMNIO demonstrates that the newest sounds are surprising, refreshing and enriching and give access to a limitless new world. Performances of this new music are given alongside benchmarks of the renowned 20th-century repertoire, providing the audience with a foothold as it explores exciting new trails in music. As a Dutch ensemble, INSOMNIO promotes works by Dutch composers.

In recent years, INSOMNIO performed in several venues for contemporary music both within the Netherlands and abroad. The ensemble was present at festivals in, amongst others, England, Germany, Spain, Indonesia, South-Africa and China. In 2007 INSOMNIO was appointed as ensemble-in-residence of the ISCM, the International Society for Contemporary Music.



In the Netherlands, INSOMNIO organised several festivals which centred on a country or region, such as Cuba (2007), Catalonia (2002) and Finland (2005). By now INSOMNIO has consolidated a solid foothold in The Netherlands. From 2008 onwards, the ensemble had its own series in Vredenburg Leeuwenbergh. Now the new TivoliVredenburg has opened the ensemble regularly performs in its various halls.



The ensemble consists of 17 musicians (strings, woodwinds, brass, piano and percussion), with Ulrich Pöhl as chief-conductor, Idske Bakker as artistic director and general manager Theo Andriessen. INSOMNIO is co-founder of Muziekhuis Utrecht, a collaboration between contemporary music ensembles within the city of Utrecht. The ensemble is structurally subsidized by the city of Utrecht.

www.insomnio.nl

ICMC 2016 Fentener van Vlissingenzaal concert 3

Friday, September 16, 2016
17:00 – 18:00, HKU Utrechts Conservatorium
(Fentener van Vlissingenzaal)

PROGRAM

Piece for Eight Microcassette Recorders

Jacob Sachs-Mishalanie (born 1991)
[6'40"]

Jacob Sachs-Mishalanie &
James O'Callaghan, performers

Fluid Diffusion for piano and computer

Takayuki Rai (born 1954) [9']
Yoshiko Shibuya, piano

The Modified Cello

Dan Gibson (born 1989) [15']
Dan Gibson, cello

Translucency I

Haruka Hirayama (born 1981) [8'30"]
Marij van Gorkom, bass clarinet

s.laag - for Bass Clarinet and Interactive Systems

Ricardo Climent (born 1965) [8'41"]
Marij van Gorkom, bass clarinet



Piece for Eight Microcassette Recorders

Notes:

While digital audio is the primary medium for most contemporary recordings, many people still prefer the sound of magnetic tape. Recording to 1/2-inch tape, or even to a cheap 4-track cassette machine can add a particular warmth and character. Microcassette recorders, which are designed as nonmusical portable voice recorders, exaggerate this effect to an almost unusable degree – filtering out high and low frequencies, “warbling” the pitch, and adding a thick layer of hiss and crackle. These sounds have drawn me to use microcassettes in my music for a number of years, either as a sound effect or as an auxiliary musical instrument.

In this piece, eight microcassette recorders are used together as a musical instrument. Rather than employing a wide-ranging sonic palate, each tape contains a single sustained pitch. Therefore, what is interesting about the sound of this piece is not necessarily what was recorded, or the resulting melodies and harmonies, but rather the distortions that come from the tapes themselves. This creates a tension between the traditional pitch-based musical content, the expected content of a “tape piece,” and the mechanical and utilitarian interaction with the instrument.



Bios:

Jacob Sachs-Mishalanie is a Composer from Utica, NY. He writes concert music for voice, acoustic instruments, and electronics. He also writes, records, and performs pop music as a solo artist and with a variety of groups. Currently, he is perusing a PhD in composition at the CUNY Graduate Center, where he studies with Jason Eckardt and Jeff Nichols. He received a BM in composition from SUNY Purchase, where he studied with Suzanne Farrin, Du Yun, and Huang Ruo. Jacob has written pieces for the Cortona Sessions for New Music, Kimberly Goddard Loeffert and Jeffrey Loeffert of the h2 Saxophone Quartet, Kivie Cahn-Lipman of ICE, the Either/Or Ensemble, the Vigil Ensemble, the IKTUS Percussion Quartet,

The Purchase New Music Ensemble, and The Purchase College Chorus. His songwriting, both as a solo project and with the band Bad Sound, have been featured on German internet-radio station Byte.fm, along with a number of different blogs, including the NPR all songs considered blog. Jacob is a member of ASCAP.

jsmishalanie.com



James O'Callaghan is a composer and sound artist based in Montréal. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions.

He has received commissions from the Groupe de Recherches Musicales and the National Youth Orchestra of Canada, among others, and he has been awarded the Robert Fleming Prize (2015), first prizes of the SOCAN Foundation (2014, 2014), the Jeu de temps - Times Play Awards (2013) and Musicworks' electronic composition competition (2014), and nominations in the KLANG! Acousmonium competition (2015), for a JUNO award for classical composition of the year (2014), and for the Gaudeamus Award (2016).

He received a Master of Music degree from McGill University in 2014, studying with Philippe Leroux, and a Bachelor of Fine Arts degree from Simon Fraser University in 2011, studying with Barry Truax.

www.jamesocallaghan.com



Fluid Diffusion for piano and computer

Notes:

This work was composed for piano and a live computer system. It consists of five sections that have four contrasting characters. The computer part is programmed in Max, and five real-time signal processing routines are employed. The piano sound played on the stage is granulated, its frequency is modulated structurally, and painted to the entire piece. This cloud of sound particles forms sound fluid, and it is diffused along with piano performance.

'Fluid Diffusion' was commissioned and premiered by Yoshiko Shibuya in Tokyo, in September, 2015.

Bios:

Takayuki Rai, born in Tokyo in 1954, studied composition with Y.Irino in Japan and H.Lachenmann in Germany, and computer music with Paul Berg at the Institute of Sonology in the Netherlands. He worked at the Institute of Sonology as a guest composer in the 1980s. Since 1991 he is teaching computer music and composition at Sonology Department, Kunitachi College of Music, since 2014 at Toho College of Music, and from 2015 at Sichuan Conservatory of Music, as well as taught at Lancaster University in The United Kingdom between 2006 and 2013.

His works have been selected at numerous international competitions. He also won the premier award at 13th International Electroacoustic Music Competition Bourges, the Irino Composition Prize, and 1st prize at the NEWCOMP International Computer Music Competition. In 1991 he received the ICMA Commission Award.

His scores are published by DONEMUS in The Netherlands and recordings of his works are included in various CDs released by such as Wergo, le Chant de Monde, CENTAUR, Digital Art Creation, and FONTEC.

www.t-rai.net



Yoshiko Shibuya is a pianist born in Tokyo. She took her degree of B.A. and M.A. both with premiere honors at the Kunitachi College of Music. She won Diplome d'Honneur in the 5th Claude Kahn Concours International de Piano (Paris) and the first Prize in the 2nd Japan Piano Competition of Contemporary Music. She has given the piano recital every other year titled "Time and Space-Sonority-Vicissitude". The Agency for Cultural Affairs (Japanese Government) awarded prizes in 1998 and again in 2002 for her outstanding musical performance. She is active as a pianist and also teaches at the Kunitachi College of Music as a professor.

The Modified Cello

Notes:

This performance will demonstrate the results of research involving the modification of a cello. The instrument aims to achieve a tighter integration between acoustic and electronic technologies whilst expanding the sonic capabilities of the cello and performer. This is achieved using a combination of sensors, audio analysis and DSP software to provide a more expressive, accessible and intuitive control over the dynamics and subtleties of digital sounds and processes.



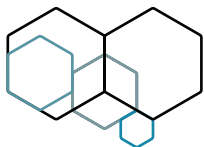
The sensors were mounted on the body of the cello and positioned in order to compliment the pre-existing gestures used whilst playing the cello in a traditional manner. In particular, a series of sliders were placed parallel to the strings facilitating successive and simultaneous interaction with the acoustic and electronic interface elements. Similarly, a large endless encoder was placed adjacent to the bridge, allowing manipulation with the bow. In this way, the addition of sensors to the cello encourages the development of new gestures and techniques whilst revealing new possibilities regarding sound and structure.

The software uses delays and buffers to allow the performer to operate on multiple time scales and explore the rhythmic interplay between machine and human time domains. Such processes often result in iterative transformations and structures in which subtle timbral modifications of the cello sound are layered to create evolving textures of varying density.

The development of this instrument was focused around the composition of interdependencies between the cello, computer and performer. The implementation of gestural and audio analysis aims to capture the behavioural characteristics (tendencies and movements) of the performer and produce complementary or contrasting reactions within the processing of the cello sound.

The use of probabilistic processes combined with the unpredictability and subtle fluctuation inherent in acoustic interactions introduces the possibility of miscommunication and interference between gestural intent and the instrument's response. This blurring of causality allows the instrument to suggest possible direction for sonic exploration, inspiring the performer and encouraging a more engaging and serendipitous playing experience.

During the 15 minute performance, the dualism between precision and ambiguity will be explored, highlighting elements of risk, effort and failure as the subtlety of human expression is amplified and juxtaposed with the more precise and quantised nature of digital technology.



Bio:

Dan Gibson is an English musician and sound artist. In 2011 he completed a Ba (Hons) Degree in Creative Music Technology at the University Centre Doncaster and recently completed an MA in 'Instruments and Interfaces' at Sonology and STEIM in the Netherlands. Gibson's work incorporates experimentation and improvisation and aims to explore the sonic subtlety, textural nuance and dynamic intensity found in the natural soundscape through the embodied practise of playing and building investigative hardware and software instruments.

Gibson's recent work at STEIM focused around the augmentation of acoustic and physical objects in order to provide intuitive and tangible interfaces for real-time exploration, manipulation and organisation of sound. The aim is to provide the spontaneous and expressive control required in improvisational contexts through the use of gestural interfaces and dynamic mapping techniques.

He also plays and records under the pseudonym noisesinthenight, the name chosen to evoke the acousmatic qualities of listening at night in which the sound sources are unknown and a sense of quietude exposes previously unheard sonic activity. The music works through electronic decoupling of sound from its source, manipulating the associative qualities of sound and intertwining traces of disparate events.

www.noisesinthenight.co.uk

Translucency I

Notes:

In the composition Translucency I my main focus was to colour the unique thick air-current noise together with a series of other delicate timbres, with electronics as if fine particles interrupt the transmission of light and diffuse it, causing a translucent vision. I think that light in a translucent vision can also scatter very attractive colours, and I expect that the bass clarinet will scatter various attractive timbres in combination with electronics, too.

This work was originally composed for the SON1CSPAC3 project (Holland) in collaboration with Dutch bass clarinetist, Marij van Gorkom. The work was composed at a studio of NOVARS Research Centre, Manchester University.

Bio:

Haruka Hirayama, born in Niigata, Japan, is a composer and performer, studied at the Sonology Department, Kunitachi College of Music and NOVARS Research Centre, Manchester University. She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (Bourges, France) in 2005 and the Pauline Oliverous Prize at the International Alliance for Women in Music (IAWM) competition (USA) in 2012. Her activities as a composer are diverse including composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), a commission from Chaotic.moebius (Plattform für neue und experimentelle Musik in Basel) as well as many collaborative works, and many works have been selected and performed at various international conferences and festivals.

www.harukahirayama.com



s.laag - for Bass Clarinet and Interactive Systems

Notes:

s.laag is an interactive work especially composed for Dutch Bass Clarinetist Marij Van Gorkom, as part of the Dutch-UK.network project started in 2015. The Dutch word 'laag' means low but it may also refer to the concepts of layer, stratum and thickness, which resonate more with the compositional thinking behind this work. This piece's title 's.laag' means pass (also in Dutch), and it evoked the sonic fluxus and tortuous labyrinths for interaction between the acoustic instrument and the electronic medium.

s.laag is a rather abstract aural fingerprint taken from Dutch Bass Clarinetist Marij van Gorkom during a working session using aural scores technique, from which I was able to extract some peculiar aspects of her sonic identity, as reflected in the composition.

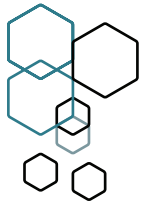
Bios:

Ricardo Climent is Professor of Interactive Music Composition at University of Manchester, UK, where he serves as director of the NOVARS Research Centre and as head of Composition. For the last few years his research has focused on the potential of game-audio, physics and graphic engines for compositional purposes, using 'the aural' as the primary source for navigation and exploration.

electro-acoustic.com

Marij van Gorkom (MVG)

Having studied with Dutch bass clarinet soloists Henri Bok and Harry Sparnaay, MVG can be seen as a true exponent of Dutch bass clarinet culture. In a process of continuous reflection and reinvention, MVG intends to not only continue and expand on the pioneering work of her teachers, but also to search for new directions and sonic possibilities.



MVG presented the first program within her Sonic Spaces project in 2012. This program, titled SS:Nnd, consisted of current music for bass clarinet and (live) electronics by Dutch and New Zealand composers and included 6 premieres. She toured New Zealand in May 2012 presenting SS:Nnd and giving masterclasses, lectures, workshops, and seminars to composition and sonic arts students at all 5 music departments in the country. Since then she has created SS:UKs, a program with music by Dutch and British composers, and is currently hard at work at her latest program SS:CAN - yeSS we CANada!

MVG studied bass clarinet with Henri Bok at Codarts in Rotterdam (2002-2007) and with Harry Sparnaay at the ESMUC in Barcelona (2007-2009). Before this she studied clarinet with Eli Eban at the Indiana University Jacobs School of Music, where the technical foundations of her playing were developed. Other influential teachers are Jan Jansen, James Campbell, and José Luis Estellés. In 2010 she graduated cum laude in chemistry at Leiden University.

Since October 2014, Sonic Spaces is underlined by a research trajectory supervised by Simon Emmerson at De Montfort University, Leicester.



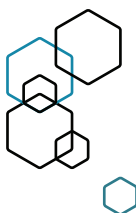
ICMC 2016 Cloud Nine concert 5

Friday, September 16, 2016

19:00 – 21:00, TivoliVredenburg Cloud Nine

PROGRAM

- Symbiosis** Artemi-Maria Gioti (born 1990) [12']
INSOMNIO: Jelte van Andel, double bass
- Teka-Mori for belly dancer, Remote electroAcoustic Kinesthetic Sensing (RAKS) system, and computer-generated sound**
Aurie Hsu (born 1974), Steven Kemper (1981)
[5'30"]
Aurie Hsu, dance
- Extrema** Hongshuo Fan (born 1990) [11']
Hongshuo Fan, "Bed of nails"
- Orbital Revolution** Nansaem Yoo (born 1986) [13']
Nansaem Yoo, performer
- Impression of Tibet** Hua Sun (born 1987) [8']
Hua Sun, performer



Symbiosis

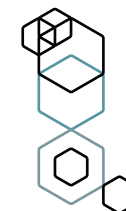
Notes:

Symbiosis (2015) for double bass and interactive electronics is a game of control between man and machine. The piece goes through different stages of interaction and reciprocating control, starting from a direct human control over the electronics, which is gradually lost. Symbiosis ends when the performer's efforts to control the system fail. When human-computer communication becomes unresponsive, the piece has to be terminated.

Bios:

Artemi - Maria Gioti (b. 1990) is a composer and researcher working across the disciplinary boundaries between art, technology and philosophy. Her interests include among others interactive electronics, artificial intelligence, sonification and the development of mechanically controlled and sensor-augmented instruments. She studied Composition at the University of Macedonia (Greece), Electroacoustic Composition with K. Essl at the University of Music and performing Arts of Vienna and Composition - Computer Music at the University of Music and Performing Arts of Graz (teacher: G. Eckel). Her compositions have been performed in Greece, Austria, Portugal, Germany and in the USA. As a composer and researcher she has participated in several international festivals and conferences, among others the 2016 INTER/actions Symposium (Bangor University, United Kingdom), the 1st International Congress for Electroacoustic Music - Electroacoustic Winds 2015 (Aveiro, Portugal), the International Conference on Auditory Display 2015 (Graz, Austria), Next_generation 6.0 Festival (ZKM Karlsruhe, Germany), the 6th International Symposium on Music/Sonic Art (Musikhochschule Karlsruhe, Germany), the 3rd International Forum for Young Composers (Lisbon, Portugal) etc. She is currently working as a researcher at the Institute of Electronic Music and Acoustics (IEM) of the University of Music and performing Arts of Graz.

www.artemigioti.com



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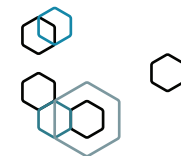
In the Netherlands, INSOMNIO organised several festivals which centred on a country or region, such as Cuba (2007), Catalonia (2002) and Finland (2005). By now INSOMNIO has consolidated a solid foothold in The Netherlands. From 2008 onwards, the ensemble had its own series in Vredenburg Leeuwenbergh. Now the new TivoliVredenburg has opened the ensemble regularly performs in its various halls.



The ensemble consists of 17 musicians (strings, woodwinds, brass, piano and percussion), with Ulrich Pöhl as chief-conductor, Idske Bakker as artistic director and general manager Theo Andriessen.

INSOMNIO is co-founder of Muziekhuis Utrecht, a collaboration between contemporary music ensembles within the city of Utrecht. The ensemble is structurally subsidized by the city of Utrecht.

www.insomnio.nl



Teka-Mori for belly dancer, Remote electroAcoustic Kinesthetic Sensing (RAKS) system, and computer-generated sound

Notes:

Teka-Mori, for belly dancer, Remote electroAcoustic Kinesthetic Sensing (RAKS) system, and computer-generated sound, features an interactive, bi-directional relationship between movement and music that connects choreographic gestures and sonic outcomes. Teka refers to the vocalization of two different drum strokes on a doumbek. Mori, adapted from the Latin phrase memento mori, evokes the idea of lifelessness and decay. Teka-Mori conveys a dystopian, “broken-machine” aesthetic through noisy, distorted sonic materials. The choreography in Teka-Mori is rooted in belly dance, which originated in the U.S., but is derivative of Raqs Sharqi (Middle Eastern dance). Sinuous torso undulations, controlled hip isolations, and upper and lower body layering are a few characteristics of the movement vocabulary. The RAKS system is a wearable wireless sensor interface designed specifically for belly dance movement, consisting of a flex sensor, accelerometer, and programmable LEDs.

Bios:

Aurie Hsu is a composer, pianist, and dancer. She performs with the Remote electroAcoustic Kinesthetic Sensing (RAKS) system, a wireless sensor interface for belly dance developed with composer Steven Kemper. Aurie has presented at NIME, ICMC, MOCO, SEAMUS, SIGCHI, Pixelations, Third Practice Festival, the Logos Foundation, and the Cite International des Arts. Her pieces have been performed by the Da Capo Chamber Players, Relâche, NOW ensemble, and the Talujon Percussion Quartet, among others. Aurie holds degrees from the University of Virginia, Mills College, and Oberlin Conservatory. Aurie is a lecturer in the Mason Gross School of the Arts and visiting professor in TIMARA at the Oberlin Conservatory (2015-2016). <http://www.auriehsu.com>

Steven Kemper creates music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. He is currently Assistant Professor of music technology and composition in the Music Department at the Mason Gross School of the Arts at Rutgers University. www.stevenkemper.com

Extrema

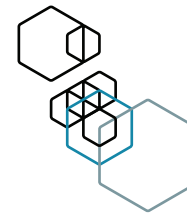
Notes:

“Bed of Nails” designed by John Richards. The Instrument exploits traditional breadboard techniques, wire-wrapping and nails banged into a board, and a single supply op-amp to provide the basis for a noise generating feedback circuit. The instrument is played by touching different combinations of nails to create a range of sounds. I use Max/Msp/Jitter and Resolume Arena to process sound and video in real-time. Process and performance are inseparably bound. The ‘performance’ is based on the new interface and begins on the workbench devising instruments and is extended onto the stage through playing and exploring these instruments, to explore limits of electronic music.



Bio:

Hongshuo Fan, studied his bachelor degree at Sichuan Conservatory of Music(SCCM), majored in Electronic Music of Recording Arts and Computer Music Production. Now he is a graduate student from Electronic Music Department of Sichuan Conservatory of Music, majored in New Media Music. He was invited to participate in Summer Academy in United States, Sweden and Poland, while his works were selected to be presented in Beijing International Electroacoustic Music Festival and Shanghai International Electronic Music Week. His research and composition focus on New Media Art, Interactive art and Multimedia Design.



Orbital Revolution

Notes:

This piece want to talk about floating around space in this universe. The audiences can feel wandering between space and ground. In this piece, starting from in the middle of the space far away from the earth, it's getting closer to the ground with lots of crowds(people). While the piece is performed, the audiences can feels like returning astronauts from the space, and in the end, it's going to be more concrete sound with human voices.

We did live performance with granular synthesizer made by myself and leap motion. First of all, I made granular synthesizer by MAX/MSP with comfortable interface to perform live. In the beginning, we planed to perform by midi controller so my colleague made his own midi controller with Arduino. But I wanted to make it the other way so I tried to use Leap Motion as an 3 dimensional musical instrument. I tried to map all the gestures like grab, pinch, position, rotation, finger movement to the parameters of the granular synthesizer. The sample audio files are chosen from movie, some old piece of phase music, and my own composed music.

If I can do perform in ICMC 2016, I will do it alone with my leap motion and I will make it audiovisual performance. I already have a visual with my hand gesture but not done yet. So if I can be chosen in ICMC, I can have a time to finish my visual.

The video link above is the record of performance and it arranged for about 10 minutes to show leap motion performance. So it was more of improvisations and arranged a performance way of view. But the audio link below(uploaded recording in soundcloud) is more like arranged as a music piece, so it is focused on composition and build up as musical movement. That makes this piece to more than 20 minutes long and it's arranged as a phase music, minimal music to imagine planet's orbital revolution.

Bio:

Nansaem Yoo is South Korea born computer scientist, audio-visual artist and sound designer. He received a Bachelor and Master degrees in computer science and worked as a data scientist and computer engineer for few years. He interested in HCI and algorithm when he studied and worked in computer science field, but his his interests were moving over to new media arts. So he started to study music production, sound design and audio-visual.

As a media artist, he is focused on spatial and algorithmic music and audio-visual live performance. His advantage for making piece is that he can use every tools and languages to implement his imagination by using his background. He is interested in audio-visual media especially focused on noise, grains, glitch and particles sounds to visualise.

Currently, he moved his based from Korea to Netherlands to study and work on music technology. And he is also interested in making new musical interface with gesture and camera to widen the dimension and interaction of audio-visual performance.



Impression of Tibet

Notes:

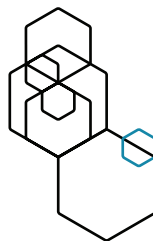
Tibet is a beautiful and pure paradise. The souls of Tibetans are like diamonds that don't need to be polished. Because of Tibet's environment and unique culture, Tibetans have their own special musical structures and unique ways of vocal pronunciation. Impression of Tibet uses a Tibetan female vocal sound as the basis for a real-time performance composition that describes the culture of Tibet.

Bio:

Hua Sun, a Chinese electronic musician. Hua received Master of Music at University of Oregon in United States and Bachelor of Arts at Xing Hai Conservatory of Music in China. His professional field involves Music Composition, Music Arrangement, Sound Recording, Sound Design, and Intermedia Music Technology in Records, Television, Film and Game industry.

Hua's music contains bold exploration and innovation that relate to his comprehensive music accomplishments. His music presentation includes Kyma International Sound Symposium, Muiscacoustica Festival in Beijing, Electronic Music Midwest in United States, and Digital Audio China in Shanghai. His commercial music work and clips have been broadcasted in Jia Jia Cartoon Channel (Guangdong Radio & Television Station), PlayHut Games, Canton Records Co., Ltd, and Yangshi Culture Media Broadcasting.

www.huamusic.info



ICMC 2016 Hertz concert 4b

Friday, September 16, 2016
21:00 - 22:30, TivoliVredenburg Hertz

PROGRAM

- Favola** Katarina Glowicka (born 1978) [5'45"]
INSOMNIO: Laura Sandee, piano
- Inside a Cloud of Butterflies**
Jon Nelson (born 1960) [11'30"]
INSOMNIO: Reinhold Westerheide, guitar
- IK** Christian Banasik (born 1963) [9'10"]
INSOMNIO: Jana Machalett, flute

INTERMISSION

- Interlude for Pi and Io on fire**
Andreas Weixler (born 1963),
Se-Lien Chuang (born 1965) [10']
Se-Lien Chuang, piano
- degradative interference**
Dan Tramte (born 1985) [10']
Nico Couck, guitar
- Elegie** Peter Gilbert (born 1975) [14'20"]
Monika Robescu, recorder

The Omniwave speaker system is sponsored
by Leo de Klerk/Bloomline Acoustics



Favola

Notes:

Favola is part of the project CD 'Red Sun' recorded together with Malgorzata Walentynowicz.

Material generated with the help of AcToolbox algorithmic software.

"affair that is surprisingly engaging for all its moments of solitude. More often than not the listener is left with a wall of silence and the real beauty is in the anticipation of ghostly apparitions that glide, reverberated through a misty haze..."

Blackaudio blog, Tony Young

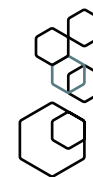
"Music reach in delicate and subtle ambiances. "
metamkine.com , France

"It's a fine work of piano sounds guided by some carefully places glitches, bits of hiss, a processed sine wave and such like. All seven pieces are very careful, atmospheric, moody perhaps at times, all meandering away in a very friendly manner." "Nice for a rainy day. "

Vital Weekly 936, Modisti.com

Bio:

Katarina Glowicka's (PL/NL) music explores the stylistical points of a possible junctions between classical, ambient, folk and minimalism. Dubbed "the next star from the East" ("Junge Welt"), she came into the international spotlight with album "Red Sun" (Bolt Records, 2014). Her works have been commissioned by renowned international ensembles and soloists, such as BBC Scottish Ensemble, Ensemble Recherche, Holland Symfonia, European Contemporary Orchestra among others. She collaborated with leading artists, both classical and avant-garde, among others with French turntablist Philippe Petit. Glowicka's works have been performed in Americas, Europe and Australia, during such renowned festivals as Wien Modern, Biennale di Venezia, Warsaw Autumn, Gaudeamus Music Week or World New Music Days.



Her mentors included Louis Andriessen, Martijn Padding, Ivan Fedele, Michael Alcorn and Grazyna Pstrokonska-Nawratil. Newest engagements are among others commissions for Warsaw National Theatre (2015) opera based on life of Jacqueline Kennedy Onassis, Fuel Theatre in London for work with Melanie Wilson (2016) and new work for Rogier Sapiro Found, New York (2017). Newest CD, 'Seven Sonnets' (Bolt records, ARTEk Sounds, DUX) will appear in January 2015. She completed her PhD in 2008 at Sonic Arts Research Centre, Belfast. Based as a freelance in the Netherlands, she also lectures computer music and composition at Royal Conservatory Brussels.
www.glowicka.com



Inside a Cloud of Butterflies

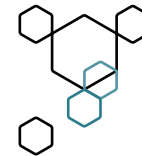
Notes:

Inside a Cloud of Butterflies (2011, dur. circa 11:00") for guitar and interactive electronics was commissioned by Stefan Östersjö. Inspired by the evocative imagery of a poem by Robert Gregory, this work provides my own interpretation of the sonic journey through a cloud of butterflies with all of its implied frenetic activity. The sonic palette of this work focuses on both wood and string sounds, including both sampled and physically modeled sounds.

Bio:

Jon Christopher Nelson (b. 1960) 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 Associate Dean of Operations. Nelson's electroacoustic music compositions have 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, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo and Bourges Prizes (including the Euphonies 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 electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, 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.

jcnelson.music.unt.edu



IK

Notes:

"Ik'" is the name of the 2nd day in the ritual calendar of the Maya associated with breath and wind. The liturgical year consisted of twenty cycles and their glyphs, each of them thirteen days long, and had 260 days in all. For the tone material I use a contemporary folk song from Central America and a virtually generated original song of the Maya. The flute score consists of virtuoso variations mixed with the graphical-audio analysis of this particular glyph. It is divided in 20 different fragments combined with algorithms controlling the electronic flutes which follow the soloist.

Bio:

Christian Banasik (*1963) studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is lecturer for Audio Visual Design at the University for Applied Sciences / Peter Behrens School of Arts and the artistic director of the Computer Music Studio and the EM composition class of the Clara Schumann Music School in Dusseldorf/Germany. Beside live electronics and computer generated music, he has produced fixed media works, radio plays and film soundtracks.

www.christian-banasik.de

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www.insomnio.nl



Interlude for Pi and Io on fire

Notes:

Fragments of memories by human beings and by computer generate a synthesis of sounds of a prepared piano performed in contemporary playing techniques. A virtuoso performed live processing makes up the instrumental sounds into a constantly changing acoustic stream made up of different pitches, reflections and positions in the electro-acoustic space to interact and reciprocally influence each other in order to blend into a unique improvisational work of art.

arco-piano:

arco-piano is a special contemporary technique of performing the piano with hairs of bows by which the performer can control polyphonic sound of the piano strings.

realtime audio processing:

multichannel granular synthesis, FFT filtering & spectral delay by processing the instrumental sounds of the arco-piano, the electronic performer spreads its sound on a 8 channel sound system, controlling flocks of grains, rearranging those in terms of pitch, time, order and position in the acoustic environment.



Bios:

Andreas Weixler born 1963 in Graz, Austria, is a composer for contemporary instrumental composition, computer music, audiovisual interactivity and interactive score. Teaching as a associate university professor and director of the Computer Music Studio at Bruckner-University, lecturer at InterfaceCulture of the University of Arts in Linz, Austria and at the University of Performing Arts in Vienna (MDW). Diploma in contemporary composition with Beat Furrer at the University of Arts in Graz, Austria. Performances and lectures in Europe, Asia, North and South America, selections for the NYCEMF 2014, 2013, ICMC 2013 Perth, 2012 Ljubljana, 2011 Huddersfield, 2010 New York, 2008 Belfast, 2007 Copenhagen, NIME 2007 New York, ISEA 2002 Nagoya.

avant.mur.at

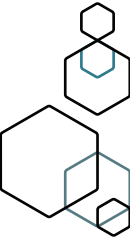
Se-Lien Chuang composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria.

The artistic and compositional emphases range from contemporary instrumental composition/improvisation, computer music

to audiovisual interactivity.

International production, research stays and lectures as well as numerous representation of compositions in Europe, Asia, North- and South America: Salzburger Festspiele, Wien Modern, Ultraschall Festival Berlin, ICMC Athen/Perth/Ljubljana/Huddersfield/NYC/Belfast/Copenhagen, SICMF Seoul, NYCEMF, NIME New York, ISEA Singapore/Nagoya, IAMAS Japan, Ars Electronica Linz, SONORITIES Festival Belfast, among others.

avant.mur.at/chuang



degradative interference

Notes:

Over the past year, I have been obsessed with how mobile devices affect our gaze of reality. For better or for worse, this digital universe we are drawn to is becoming more of our reality than reality itself. We now interface with others through a 4.7" screen-a frame through which we call people by their twitter handles and hear their voices through their Soundcloud accounts. Rather than scoff at this low-fidelity universe, I embrace it in this piece as a frame to create a language more intimate to the internet culture of today.

Indeed, in degradative interference for table-top electric guitar, vine videos, pedals, and objects, all of the footage was taken with a mobile device. This audio/video footage then becomes increasingly degraded as it becomes subsumed by other frames, such as the case that occurs when mobile device is played through the pickups of the guitar.

Bios:

Dan Tramte (b. 1985) is a composer, a teaching fellow at Harvard, a new media/music theorist, and the YouTube 'Score Follower.' Listeners have described his music in terms such as "noisy, intense" (Computer Music Journal 34-4), "youthful, energetic" (CMJ 35-3) "glitchy, fragmented, lots of silence" (ICMC 2011 review), "medium rare filet mignon" (Elainie Lillios), "I don't feel safe in this room anymore" (Joseph Lyszczarz), and "This makes my face feel funny" (Monica Hershberger). In 2014/15 his works have been toured throughout USA and Europe by ensembles/soloists InterSpheres Trio, Patchwork, and Nico Couck. 2016 projects include Promenade Sauvage tour, and commissions from Keith Kirchoff, Weston Olencki, and Wild Rumpus.

During his PhD studies at the University of North Texas, Tramte has worked to develop audio/video granulation tools for multimedia theoretical analysis of independent video games (tA/v\Am), and for dance and live performance. He has presented this research at Darmstadt, Harvard, SMT, & Perot Museum of Nature and Science.

www.dantramte.com

Described by The New York Times as agile, compelling and irresistible, Antwerp-based guitarist **Nico Couck** (b. 1988) started playing the instrument at age 15. In 2013 he obtained his master's degree at the Royal Conservatoire of Antwerp, under the guidance of prof. Roland Broux, and with greatest distinction. Since 2010 he won several awards at e.g. Radio Klara Festival, Laboratorium III (ChampdAction), and the International Lions Music Competition. In 2014 he was awarded a Kranichsteiner Stipendienpreise for interpretation by the Internationales Musikinstitut Darmstadt. His repertoire varies from Baroque to contemporary music with a dedicated focus on present-day developments in music.



In addition to concerts throughout Europe and the U.S., past events and festivals include the Internationale Ferienkurse für Neue Musik Darmstadt (DE), the Global Composition Conference (DE), Acht Brücken Festival (DE), ISCM World Music Days (BE), Transit Festival (BE), Ars Musica (BE), Musica Sacra (NL), and many others. Past performances have been broadcasted on WDR3 (DE), DLF (DE) and Radio Klara (BE). He has collaborated with and premiered works by Clemens Gadenstaetter, Johannes Kreidler, Phil Niblock, Stefan Prins, Simon Steen-Andersen, Serge Verstockt, amongst several others. Besides his activities as a soloist, Nico Couck is a freelance musician in several ensembles, is assigned as guitarist in ensemble ChampdAction, and is affiliated with Nadar Ensemble.

In addition to performing, Nico Couck currently is assistant professor of guitar at the Royal Conservatoire of Antwerp and doctoral researcher at the Orpheus Institute in Ghent.

Elegie

Notes:

Elegie continues a series of works written in 2008 that have all dealt with death--the horizon point between the light of the known and the shadow of the unknown. My temptation has been to dwell in a consideration of both orientations (simultaneous? superimposed?).



Rilke suggests,"the living are wrong to believe in the too-sharp distinctions which they themselves have created." Perhaps in the time of bothness it is unclear what is shadow and what is light. After all, as clouds drift past the moon they are dark on one side and illuminated on the other. Likewise the moon. Like wise the cries and tears of joy and sorrow, which ring in our ears and resound from distant places as we come forward to either receive or relay the warmth of light and the gentle cover of shadow.

Bio:

Peter Gilbert's work combines traditional instrumental writing with elements of improvisation, live-performed electronics, and other media. His music, whether in multi-media theater, film, installation or a traditional concert, thrives on the act and art of collaboration. He has held artist residencies in Europe and the US at festivals and institutions like the ZKM | Institut für Akustik und Musik and the Akademie Schloss Solitude (Germany). Accolades and commissions have come from the Barlow Foundation, the Russolo Foundation, the Look & Listen Festival, the Third Practice Festival, the Institut International de Musique Electroacoustique de Bourges, the Washington International Composers Competition. Gilbert holds degrees from Illinois Wesleyan University, the Cleveland Institute of Music, and Harvard University. He has taught composition, electronic music, music theory and music history at Harvard University, Wellesley College, Northeastern University, University of Massachusetts-Dartmouth, Case Western Reserve University, and the Cleveland Institute of Music. He currently teaches at the University of New Mexico as Assistant Professor of Composition. Gilbert's work as a composer, performer and producer can be heard on New Focus Recordings.

petergilbert.net



Monika Robescu began her studies on recorder and in church music in Nürnberg and in music theory and Schenkerian theory (Peter Barcaba) in Vienna. She did her Masters studies in contemporary music with Jeremias Schwarzer at the Hochschule für Musik Nürnberg as well as numerous other courses including studies with Pedro Memelsdorff and at the Fondazione Cini (Venice). Her concert activities include performances of 15th century music as part of “donne fugate” with Katharina Heiligttag

and Cordula Schmieg and 17th-18th century music as part of “La banda fiuta” together with Caroline Hausen. She has also done concert productions and performances for venues such as the Villa Concordia (Bamberg) and the Kunstpalais (Erlangen). Beyond her musical activity, Robescu has also done considerable work in the area of experimental literature.



Visit HKU Music and Technology

Founded in the late seventies, HKU Music and Technology has acquired an international reputation for its project-based education and research, which is relevant to the creative industries and to society.

During your visit to the institute, you will get a brief glimpse into this education and research plus a tour around the labs and the brand new music studio complex. The visit ends with an informal drink accompanied by typically Dutch snacks.

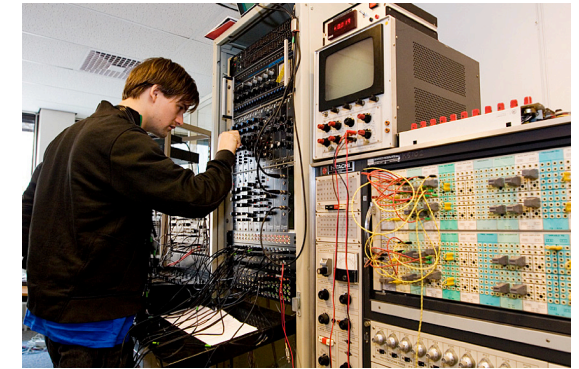
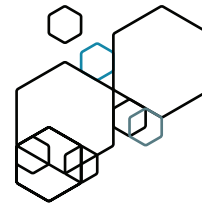
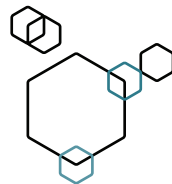
If you would like to participate in this visit, please send an e-mail to: martijn.vangessel@icmc2016.com **before September 12**, stating 'Visit HKU Music and Technology' in the subject line.

Date & time of the visit:

Wednesday 14 September 17.00 - 18.00

Meet at **16.30** at the **Central Ticket Office (TivoliVredenburg)**.

From there we will take you to HKU Music and Technology.



Background information

HKU Homepage

www.hku.nl/home-en.htm

HKU Music & Technology (in Dutch)

www.hku.nl/Opleidingen/MuziekEnTechnologie/OverHKUMuziekEnTechnologie1.htm

Master Of Music

www.hku.nl/Homeen/Courses/Masters/MasterOfMusicMusicDesign.htm

Research Program Music Design

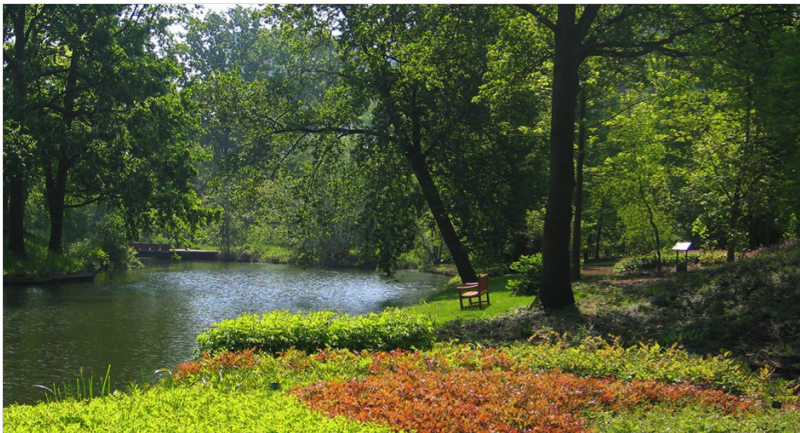
www.hku.nl/Homeen/Research/Professorships/ResearchProgrammeMusicDesign.htm



Day out & Banquet

Program

- 15.00h Transport by bus to the Botanic Gardens from Tivoli Vredenburg
- 15.30h Welcome with coffee/tea and sweets
- 16.00h Guided Tour through the Botanic Gardens
- 17.00h Informal drinks with fingerfood
- 17.30h Walking Dinner
- 19.00h Coffee/tea and dessert
- 19.45h Transport by bus back to Tivoli Vredenburg



Total Price:

€85,00 (max. 150 guests) for early birds
€95,00 when booked during conference.

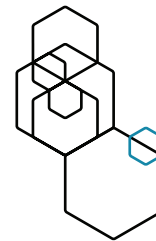
Included in this price:

All of the items mentioned above
A total of 5 drinks per person

The Botanic Gardens

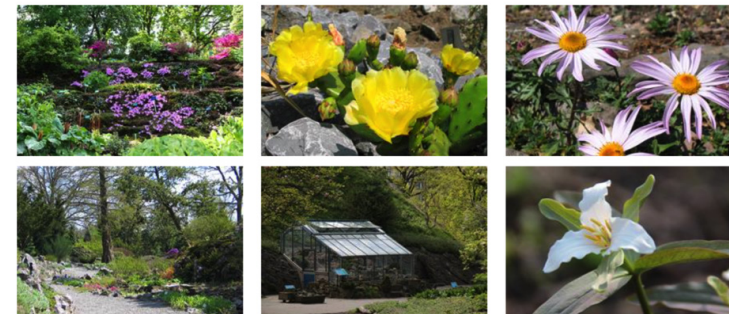
The Botanic Gardens are located at the heart of Utrecht Science Park. They were laid out on and around Fort Hoofddijk, which dates from the 19th century. This extraordinary stretch of green space, covering nine hectares, is part of Utrecht University. To this day, the Botanic Gardens continue to serve their primary function, which is to support education and research. In addition, there has been an increasing focus on the public role played by the Botanic Gardens. Nature conservation, especially in an international context, is another important aspect.

As an organisation, the gardens date back to 1639, making it one of the oldest botanic gardens in the whole of the Netherlands.



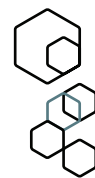
On and around Fort Hoofddijk, a total of six gardens were planted, each with its own distinctive character:

- Rock Garden
- Systematic Garden
- Discovery Garden (Theme Garden)
- Greenhouses
- Outer Fort
- Wildlife Garden

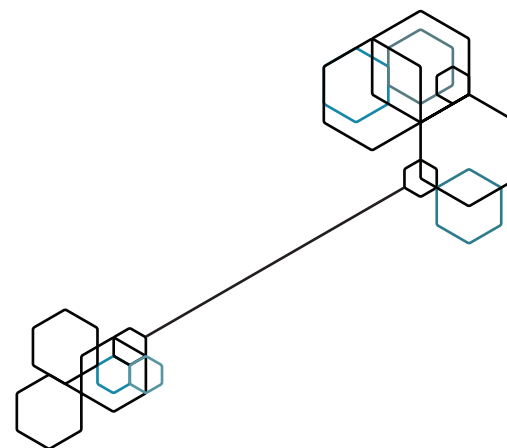


For more information, you can visit the website:

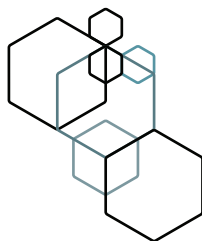
www.uu.nl/en/utrecht-botanic-gardens/the-gardens



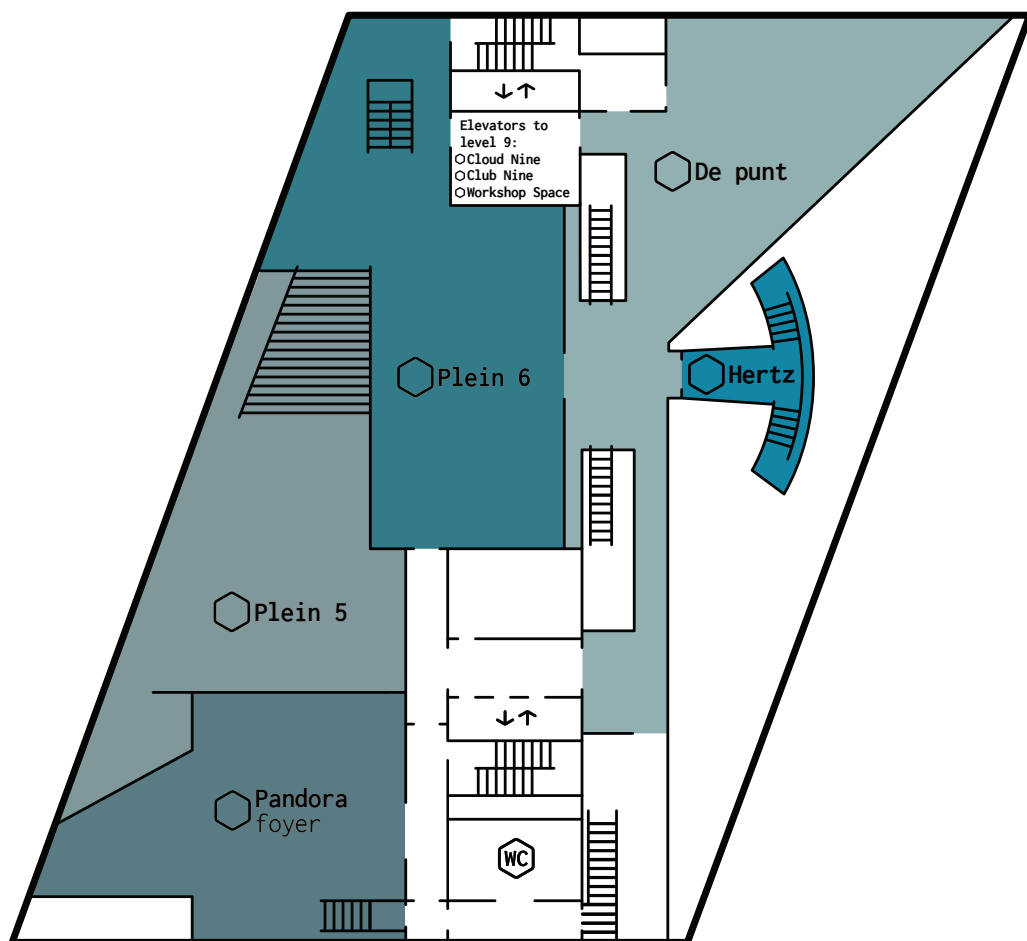
Daily Timetable



TivoliVredenburg



Level 6



Opening hours registration desk

Sunday September 11

15:00 - 22.00

TivoliVredenburg main entrance,
ground floor

Monday September 12 - Friday September 16

08.00 - 17.00h

TivoliVredenburg Plein 5

Sunday, September 11th



20:00 - 22.00

Opening concert ICMC 2016

	TivoliVredenburg							TivoliVredenburg			Rasa		Other locations
	Grote zaal	Hertz	Cloud Nine	Hertz De Punt	Club 9	Pandora		Pandora foyer	Plein 5/6	The Pit	Theater	Studio	
09.00			9:00 - 9:30 Panel on Conference Theme, Is the sky determined by technology or aesthetics?	9:40 - 10:40 Paper Session 3b, Digital Audio Signal Processing and Audio Effects	9:40 - 10:40 Paper Session 1, Acoustics of Music , Analysis & Synthesis								
10.00								10:00 - 21:00 Installations	10:00 - 21:00 Installations	10:00 - 21:00 Installations			
11.00				11:10 - 12:40 Paper Session 3c, Digital Audio Signal Processing and Audio Effects	11:10 - 12:40 Paper Session 2, Performance, instruments and interfaces								
12.00						12:10 - 15:30 P&P Pandora Session 1 [Piece & Paper]							
13.00									12:10 - 14:00 Posters and demos 1, New Interfaces for Musical Expression 1				
14.00											14:00 - 16:30 Paper Session 3a, Aesthetics, Theory and Philosophy	14:30 - 15:30 Workshop 1a, Smarter Music	
15.00												15:30 - 16:30 Workshop 1b, Notating, Performing and Interpreting Musical Movement	
16.00													
17.00													Flora's Hof 17:00 - 18:00 Carillon & electronics an off-ICMC event
18.00													
19.00			19:00 - 21:00 Cloud Nine concert 1			19:00 - 21:00 Pandora concert 1							
20.00													
21.00													
22.00		21:30 - 23:00 Hertz concert 1											
23.00													
00.00													

	TivoliVredenburg							TivoliVredenburg			Rasa		Other locations
	Grote zaal	Hertz	Cloud Nine	Hertz De Punt	Club 9	Pandora		Pandora foyer	Plein 5/6	The Pit	Theater	Studio	
09.00			9:00 - 9:30 Panel on Conference Theme, Is the Sky local?										
10.00				9:40 - 10:40 Paper Session 4a, Analysis of Electro-acoustic and Computer Music	9:40 - 10:40 Paper Session 4b, Computer Systems in Education			10:00 - 21:00 Installations	10:00 - 21:00 Installations	10:00 - 21:00 Installations			
11.00		11:10 - 12:10 keynote Åke Parmerud - Is the mind the limit?	10:00 - 11:00 Workshop Smartphone Orchestra an off-ICMC event										
12.00													
13.00						12:30 - 13:30 Pandora listening room 1				12:10 - 14:00 Posters and demos 2, performance, composition techniques, aesthetics			
14.00					14:00 - 16:30 Paper Session 5b, Analysis and Synthesis	13:30 - 14:30 Pandora listening room 1					14:00 - 16:30 Paper Session 5a, Algorithmic Composition 1	14:30 - 15:30 Workshop 2a, Algorithmic Composition in Abjad	
15.00						14:30 - 15:30 Pandora listening room 1							
16.00												15:30 - 16:30 Workshop 2b, The Art of Modelling Instability in Improvisation	
17.00										17:00 - 18:00 Computer Music Journal 40th Anniversary Hosted by The MIT Press			HKU Utrechts Conservatorium 17:00 - 18:00 Fentener van Vlissingenzaal concert 1
18.00													
19.00			19:00 - 20:30 Cloud Nine concert 2			19:00 - 20:30 Pandora concert 2							
20.00													
21.00		21:00 - 22:30 Hertz concert 2											
22.00													
23.00			23:00 - 00:00 Tarik Barri & Thomas Ankersmit an off-ICMC event										
00.00													

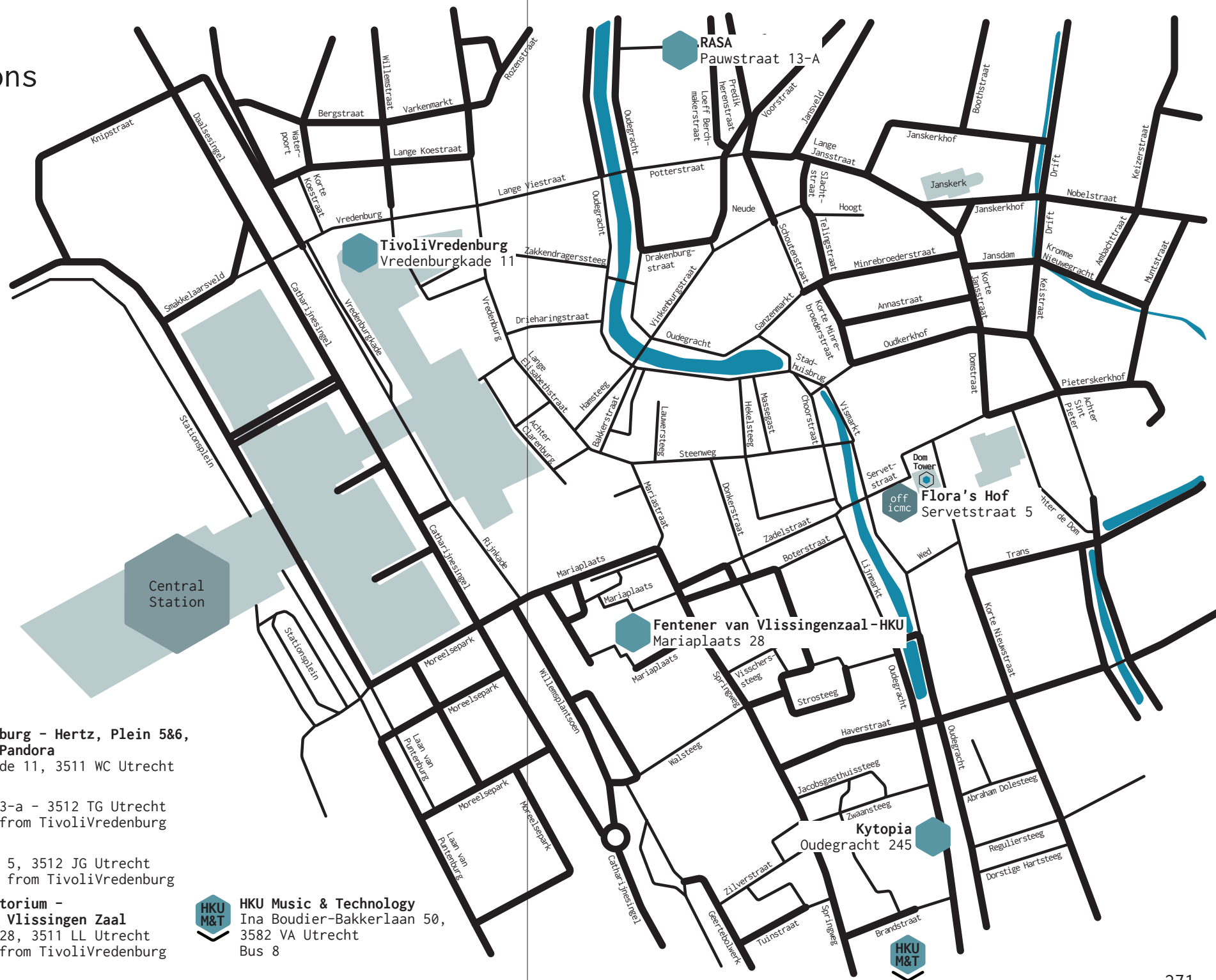
	TivoliVredenburg							TivoliVredenburg			Rasa		Other locations
	Grote zaal	Hertz	Cloud Nine	Hertz De Punt	Club 9	Pandora		Pandora foyer	Plein 5/6	The Pit	Theater	Studio	
09.00			9:00 - 9:30 Panel on Conference Theme, Educating for the Sky ...										
10.00				9:40 - 10:40 Paper Session 6a, Studio reports 1	9:40 - 10:40 Paper Session 6b, History and Education			10:00 - 21:00 Installations	10:00 - 21:00 Installations	10:00 - 21:00 Installations			
11.00		11:10 - 12:10 Demo Omniwaves by Leo de Klerk											
12.00						12:30 - 13:30 Pandora listening room 2			12:10 - 14:00 Posters and demos 3, New Interfaces for Musical Expression 2				
13.00						13:30 - 14:30 Pandora listening room 2							
14.00					14:00 - 16:30 Paper Session 7b, Music Information Retrieval / Representa- tion and Models for Computer Music	14:30 - 15:30 Pandora listening room 2					14:00 - 16:30 Paper Session 7a, Sound Spatiali- sation Techniques, Virtual Reality		
15.00												15:30 - 16:30 Workshop Oliver Schreuder, traditional cultures & new technologies an off-ICMC event	
16.00													HKU IBB-laan 16:30 - 18:30 Visit HKU Music and Technology
17.00												17:00 - 18:00 concert TARAF, traditional cultures & new technologies an off-ICMC event	
18.00													
19.00			19:00 - 20:30 Cloud Nine concert 3			19:00 - 20:30 Pandora concert 3							Kytopia 19:30 - 20:30 Modulation Workshop in collaboration with off-ICMC
20.00													
21.00		21:00 - 22:30 Hertz concert 3											Kytopia 20:30 - 22:00 Modulation in collaboration with off-ICMC
22.00													
23.00													
00.00													

	TivoliVredenburg							TivoliVredenburg			Rasa		Other locations
	Grote zaal	Hertz	Cloud Nine	Hertz De Punt	Club 9	Pandora		Pandora foyer	Plein 5/6	The Pit	Theater	Studio	
09.00			9:00 - 9:30 Panel on Conference Theme, Does the sky need a composer or musician?		9:40 - 10:40 Paper Session 8b, emotional characteristics of instrumental sounds								
10.00				9:40 - 10:40 Paper Session 8a, Computer-music and education				10:00 - 21:00 Installations	10:00 - 21:00 Installations	10:00 - 21:00 Installations			
11.00			10:40 - 11:40 Workshop Tarik Barri an off-ICMC event		11:10 - 21:10 Annual ICMA member meeting								
12.00													
13.00						12:30 - 13:30 Pandora listening room 3				12:10 - 14:30 Posters and demos 4, Composition, AI and VR			
14.00					13:30 - 15:30 Paper Session 9b, Software and Hardware Systems	13:30 - 14:30 Pandora listening room 3					13:30 - 15:30 Paper Session 9a, Composition and Improvisation 2 / New Interfaces for Musical Expression		
15.00						14:30 - 15:30 Pandora listening room 3						14:30 - 15:30 Workshop 4b, Interactive 3D Audification and Sonification of Multi-dimensional Data	The Botanic Gardens 15:00 - 19:45 Day-out and Banquet
16.00													
17.00													HKU Utrechts Conservatorium 17:00 - 18:00 Fentener van Vlissingenzaal concert 2
18.00													
19.00													
20.00													
21.00													
22.00	21:30 - 22:30 Robert Henke - Lumiere II.2												
23.00													
00.00			23:00 - 00:00 Cloud Nine concert 4										

Friday, September 16th

	TivoliVredenburg							TivoliVredenburg			Rasa		Other locations
	Grote zaal	Hertz	Cloud Nine	Hertz De Punt	Club 9	Pandora		Pandora foyer	Plein 5/6	The Pit	Theater	Studio	
09.00			9:00 - 9:30 Panel on Conference Theme, Stretching then Sky!										
10.00				9:40 - 10:40 Paper Session 10a	9:40 - 10:40 Paper Session 10b			10:00 - 21:00 Installations	10:00 - 21:00 Installations	10:00 - 15:00 Installations			
11.00				11:10 - 12:10 Paper Session 11a	11:10 - 12:10 Paper Session 11b								
12.00													
13.00		12:30 - 13:30 Hertz concert 4a				12:30 - 13:30 Pandora listening room 4				12:10 - 14:00 Posters and demos 5			
14.00						13:30 - 14:30 Pandora listening room 4							
15.00					14:30 - 16:30 Q&A Robert Henke	14:30 - 15:30 Pandora listening room 4					14:00 - 16:30 Paper Session 12, Algorithmic Composition 2, Composition Systems and Techniques		
16.00													
17.00													HKU Utrechts Conservatorium 17:00 - 18:00 Fentener van Vlissingenzaal concert 3
18.00													
19.00			19:00 - 20:30 Cloud Nine concert 5										
20.00													
21.00		21:00 - 22:30 Hertz concert 4b											
22.00													
23.00													
00.00													

Locations



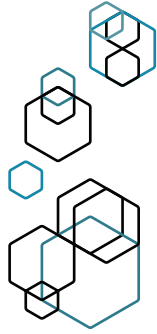
TivoliVredenburg - Hertz, Plein 5&6,
Cloud Nine, Pandora
Vredenburgkade 11, 3511 WC Utrecht

Rasa
Pauwstraat 13-a - 3512 TG Utrecht
7min - 550m from TivoliVredenburg

Flora's Hof
Servetstraat 5, 3512 JG Utrecht
10min - 750m from TivoliVredenburg

**HKU Conservatorium -
Fentener van Vlissingen Zaal**
Mariaplaats 28, 3511 LL Utrecht
7min - 600m from TivoliVredenburg

HKU Music & Technology
Ina Boudier-Bakkerlaan 50,
3582 VA Utrecht
Bus 8



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Join the MIT Press and *CMJ* Editor Doug Keislar in celebration at a special reception during ICMC 2016. Tuesday 13th September, 17.00—18.00. Plein 5.

New books from The MIT Press

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The Impact of Digitization on Popular Music Sound

Ragnhild Brøvig-Hanssen and Anne Danielsen

How sonically distinctive digital “signatures”—including reverb, glitches, and auto-tuning—affect the aesthetics of popular music, analyzed in works by Prince, Lady Gaga, and others.

February 2016 | \$27.00 £19.95 | 9780262034142

Sound As Popular Culture

A Research Companion

Edited by Jens Gerrit Papenburg and Holger Schulze

Scholars consider sound and its concepts, taking as their premise the idea that popular culture can be analyzed in an innovative way through sound.

March 2016 | \$42.00 £31.95 | 9780262033909

Music and the Myth of Wholeness

Toward a New Aesthetic Paradigm

Tim Hodgkinson

A new theory of aesthetics and music, grounded in the collision between language and the body.

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David J. Gunkel

A new theory of moral and aesthetic value for the age of remix, going beyond the usual debates over originality and appropriation.

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Andrew J. Nelson

How a team of musicians, engineers, computer scientists, and psychologists developed computer music as an academic field and ushered in the era of digital music.

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Shane Butler

A search for traces of the voice before the phonograph, reconstructing a series of ancient soundscapes from Aristotle to Augustine.

ZONE BOOKS
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Voice Leading

The Science behind a Musical Art

David Huron

Voice leading is the musical art of combining sounds over time. This book offers an accessible account of the cognitive and perceptual foundations for this practice, including the perceptual dominance of the highest voice, chordal-tone doubling, direct octaves, embellishing tones, and the musical feeling of sounds “leading” somewhere.

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Marc Leman

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9780262034937

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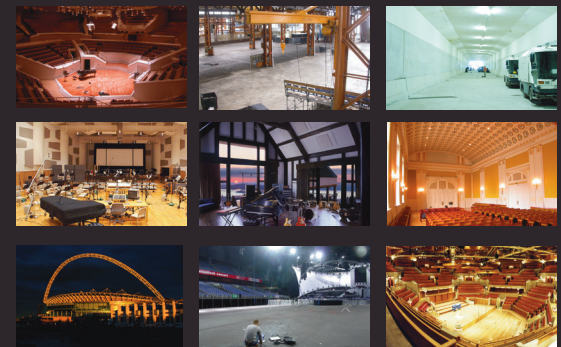
Let em in studio Brooklyn
Teldek Studio Berlin
SARM West Studios, London
Todd-AO - California USA
Sound Kitchen the big boy- Nashville
20th Century Fox Scoring Stage
Paramount Stage M, LA
Wisselord Studio 1, Hilversum NL
Edison - Manhattan NY
Empire Hall - Esterhazy Austria
Garden Hall - Esterhazy Austria
Cello Studios, LA
St Alain de Lavaur - Toulouse FR
OmniSound, Nashville
Chapelle Saint Jean Baptiste
Broadcast studio mco 1 orchestral
Palace Chapel - Esterhazy
St Mary's Church - Coddensham UK
LA Philharmonic - Disney Hall
Schubert Hall - Konzerthaus Vienna
Dark Horse cabin drum room, Nashville
Berwald Concert Hall - Stockholm
Salle de Musique - Chaux de Fonds, Switzerland
Iglesia de San Miguel - Cuenca
Hallgrímskirkja - Reykjavík
Filmorchester Berlin studio 2
tracking room - Nashville
Auditorium De Dijon
Uranienborg Church - Oslo
Arts & Sciences building, Utrecht
Auditorium De Dijon
Berwald Concert Hall - Stockholm
Brugge Concertgebouw - Belgium
Empire Hall - Esterhazy Austria
Festspielhaus - Baden Baden
Filmorchester Berlin studio 1
Garden Hall - Esterhazy Austria
Grunewald, Stockholm
Hardenbergstrasse Sahl Berlin

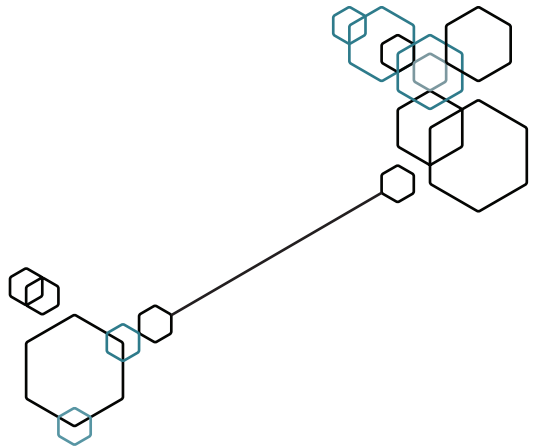
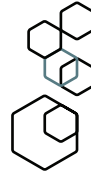
Vredenburg Concert Hall Utrecht

Harpa Eldborg - Reykjavik
Joseph Joachim Hall
LA Philharmonic - Disney Hall
Lully Hall Ghent
Philips Hall auditorium
Salle de Musique - Chaux de Fonds, Switzerland
Schubert Hall - Konzerthaus Vienna
Fattoria Musica
Vigeland Mausoleum - Oslo
Saint-Etienne - Caen
Gol Stave Wood Chapel, Oslo
Margaretkyrkan - Oslo
SARM Studios - Hook End Manor UK
Trackdown Scoring Stage
Kings College Chapel - Cambridge UK
Utrecht Conservatory Chapel
Arts & Sciences building, Utrecht
Ferber studio A - Paris
Westlake Studio D, LA
Clubhouse - Rhinebeck NY
Trakai Castle Chapel, Lithuania
Joseph Joachim Hall
Allaire Studios - Shokan NY
Filmorchester Berlin studio 1
Saint Ouen - Rouen
Singelkerk - Amsterdam
Lully Hall Ghent
Clearmountains Mix This Echo Chamber
Hansa Studio Berlin
Festspielhaus - Baden Baden
Hardenbergstrasse Sahl Berlin
Philips Hall auditorium
Selimiye Mosque - Turkey
Clinton Recording - Manhattan NY
Zeeuwse Concertzaal
Brugge Concertgebouw - Belgium
Grunewald, Stockholm
Jet Studio Brussels



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ICMC 2016

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