CSOUND.30

CELEBRATING 30 YEARS OF CSOUNDING

nchnls = 8

25th November 2016, 7.30pm, Riverstown Hall, Maynooth University.

Jan Jacob Hofmann - ***Coloured Dots and the Voids in Between*** **(2014)**

8:05

In the piece "Coloured Dots And The Voids In Between" spatial textures of dot-like sounds occur. The fields created by that expand and evolve in space and time. Important are not only the events of sounds themselves but also the the spaces inbetween these, which expand in different dimensions spatially and temporally, overlap and thus create the actual space. All sounds have been generated using solely the "pluck"-opcode, which simulates the sound of a plucked string. The piece is spatially encoded in 3rd order Ambisonic and has been created with the programme "Csound" along with Steven Yi's environment for composition "blue".

Jan Jacob Hofmann was born 1966 in Duesseldorf, Germany. Diploma, branch of architecture at the Fachhochschule Frankfurt/M, University Of Applied Sciences in 1995, worked then at an office for architecture. Entered the class of Peter Cook and Enric Miralles at the Staedelschule Art School Frankfurt/M in 1995, a postgraduate class of conceptual design and architecture. Diploma at the Staedelschule in 1997. Works as a composer, photographer and architect since. Sound and composition: Since 1986 dealing with sound- composition and electronic music. Music for performances. Since April 2000: Work on spatialisation of sound. Several international performances in America, Europe and Asia since.
Research on Ambisonic and other spatialisation techniques. Development and publication of Csound based tools for spatialisation via 3rd order Ambisonic.

Dave Phillips - ***Vosim Dream Sequence II*** **(2014)**

6:16

This piece was created with Csound instruments deployed in Jean-Pierre Lemoine's AVSynthesis environment. The music was arranged, edited, and rendered with Ardour.

Dave Phillips is a composer/performer/educator living in Ohio USA. His studies include classical guitar with Sophocles Papas (Washington DC) and music composition with Michael Jon Fink (Los Angeles CA). He has been an active user of Csound since 1989. Since the mid-90s he has focused on using Linux as a music and sound production platform, working with developers to improve and expand the audio software available for Linux users. Dave is the author of one book and hundreds of articles, all about Linux music and sound software. He has also contributed to various other documentation projects, again all related to Linux audio topics. His electroacoustic compositions have been played in concerts and festivals at Bowling Green State University, Virginia Tech, and CCRMA at Stanford University, and he continues to perform as a solo guitarist/singer and in various local groups.

Enrico Francioni - ***End of Time*** **(2005–13)**

4:30

In my work "End of Time" I used a Granular Synthesizer "Malström" which uses two oscillators and two modulators that are separated output and reverberated in different ways, in addition to Csound for the spatialization in ambisonic-octagonal.
The work tries to position itself as an episode, an event, computer music beyond time and space, just "the end of time."

Enrico Francioni graduated in Electronic Music and double-bass at the Rossini-Pesaro.
His works are carried out to Oeuvre-Ouverte, Cinque Giornate per la Nuova Musica, FrammentAzioni, CIM, EMUfest, VoxNovus, ICMC, Bass2010, Acusmatiq, etc.
He performed the world premiere of the Suite I F.Grillo. From author and soloist was awarded in national and international competitions. He has recorded for Dynamic, Agora, Orfeo and others.
He is dedicated to teaching and has taught double-bass at the Rossini-Pesaro.

Arsalan Obedian - *Cstück Nr.2* (2015)

5:05

"An example for Borders in one-dimensional spaces is the upper and lower limits of mathematics. [...] Examples for spaces which are not geometrical are common behaviours or personal intimacy."
(translation from: de.wikipedia.org/wiki/Grenze)
The dreamy (or nightmarish) sonic spaces of the spoken word "Grenze" ("border" or "borders"), created with the help of granular synthesis, appear as fields of sound. Within them, shapes rise and fall which— after disappearing — emerge in another level or environment. This is similar to the borders between
countries: All identity disappears in the middle of a no man's land, the spherical grey zone which contains, on the one hand, the character of the two border areas, but on the other hand has its own independent
existence.
Written in Csound, Cstück Nr.2 develops between two principal sound sources. It remains between sound and noise and creates a morphing between the sound colors and characters of voices and brass instruments. In this process, the "between", the foreign, can be seen not only as a transition, but also as a new sound field.

Arsalan Abedian was born in 1984 in Tehran, Iran. In 2007 graduated from Azad university with a bachelor's degree in composition, in 2011 from Art university of Tehran with a master's degree in composition, in 2014 from Hanover University of Music, Drama and Media with a master's degree in electronic composition, and in 2016 got a Soloklasse Konzertexamen degree in composition from the same university where he studied with Oliver Schneller, Joachim Heintz, Gordon Williamson and Ming Tsao.
He is a founding member of "Yarava Music Group" (one of the few ensembles and societies for new music in Iran). In 2009 he established "Contemporary Music Records" in Tehran. Since 2003 he has written and translated more than 40 articles about contemporary music, in persian music journals as well as in "MusikTexte" (2014) and "Lexikon Neue Musik" (2015) in Germany.
His works have been performed by different ensembles in different festivals in Germany, Denmark, France, US, Uruguay, Russia and Iran.

Anthony di Furia - *Piano Selvatico (Wild Plane)* (2014-16)

11:59

Synopsis
The timeline lives in an infinite dimensional sound space, inhabited by zones of temporal suspension. From this timeline, three different sites come to life in the Piano Selvatico (Wild Plane). The first is made of the time frames of living reality, a simple point of view on sound

moments extracted from the soundscape. In the second, these living moments encounter imaginary sounds, designed to sculpt the surface of reality, shaping it along different profiles. In the third site, the foundations of both reality and imagination fall apart, and time is crystalized. The zones of temporal suspension emerge, populating new dimensions in the sound space. Time sublimates trying in vain to calm disorder.

Description

The work "Piano Selvatico" is the result of three residencies, between the spring of 2014 and the summer of 2016, within the trans-disciplinary research program "Transformation", funded by Pianpicollo Selvatico: a newly established home for research directed by Alice Benessia, a farm for experiments in the arts and sciences in the wild rural area of Alta Langa, in the northern Italian region of Piemonte. The composition here presented is a synthesis of Piano Selvatico, in which the farm and its surroundings are explored in three steps: 1) the description of the original sound reality, recorded in different seasons during the creation of an extensive sound archive, 2) the interaction between the soundscape and a layer of synthetic textures, and 3) the complete transformation of the soundscape.

Anthony di Furia began playing the drums at age 4, piano at 6 and violin at 11. In 2004 he graduated in guitar, theory and arrangement (Percentomusica of Rome). He studied composition at the Conservatory of Fermo and Electronic Music at the Conservatory of Pesaro with Eugenio Giordani and David Monacchi.
Bachelor's degree cum laude in Music and New Tecnology - Conservatory of Pesaro. He approaches the world Unix/Linux and Free Software thanks to the friendship of the founders of ILDN - Italian Linux Distro Network.
He worked as assistant to Ambisonics Spatialization in the multimedia performance "De Divina Proportione" - Simone Sorini and David Monacchi, as Sound Design with Stefano Vinciarelli in the Theater Show "La fuga" (Escape) at the presence of author Gao Xingjian, Nobel Prize 2000.
In 2012, in partnership with Eugenio Giordani, Anthony realised a Live Electronics for the conference show "Bestiario filologico e fantastico" - Ermanno Cavazzoni.
In May 2014, he takes part in the FKL SOUNDSCAPE MEETING in Florence with Rad'Art Project and he plays in the Linux Audio Conference 2014 - ZKM in Karlsruhe, Germany.
In August 2014, He works on the his project "Beyond the human atom" for a site-specific residency in LA CHAMBRE BLANCHE (Quebec City) - exchange program with the artistic center Rad'Art located in Italy.
Most recently he worked as analyst and software developer for the project "Fragments of extinction" by David Monacchi.
His work ranges from Sound Research, Sound Designer, Programming, Live Electronics, Sound Installations, Spatialization Techniques, Sound Engineer and Field Recording.

I N T E R V A L

Matthew Geoghegan - *Nunc* (2016)

4:11

The sounds used in this composition originate from various sources: a broken acoustic bass guitar, a series of glass bottles and a straw-stuffed ornament among other things. The processing used makes particular use of spatial and spectral transformation of the source recordings.
This piece takes the listener through several alien environments, interacting with his/her surroundings and observing the movements of wordless characters.
Nunc is an experiment in new terrain for me as a composer and its narrative exists as a playful reference to this exploration.

I am a musician & composer from Wicklow, Ireland. Coming from a background of performing and producing modern popular music, my interests broadened while completing an MA in Creative Music Technologies in 2016. Being introduced to tools such as Csound opened up a world of possibilities for me as a composer, which I will likely be exploring throughout the rest of my musical career.

Clemens von Reusner - *Definierte Lastbedingung* (2016)

11:40

"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 landscapes were made at the "Institute for Electrical Machines, Traction and Drives" (IMAB) of Technical University of Braunschweig (Germany) 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) is about with these sounds which are explored in their structure, reshaped and musically dramatized by the means of the electronic studio.
The main frequency of electrical current in Europe is 50 hertz and hence 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
Other broadcasts / concerts / performances, i.a.
2016 12th Int. Symp. on Computer Music Multidisclipinary Research 2016, Sao Paulo, Brazil.
2016 Sound and Music Computing Conference SMC 2016, Hamburg, Germany.
2016 International Computer Music Conference ICMC 2016, Utrecht, Netherlands.

Clemens von Reusner (b. 1957) is a composer and soundartist based in Germany, who is focused on acousmatic 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) and of the German Society For Electroacoustic Music (DEGEM).
Numerous national and international broadcasts and performances of his compositions in Americas, Asia, Europe, i.a.:
Musica Nova 2009, Prague; Seoul International Computer Music Festival 2010/2014, Seoul; International Csound Conference 2011, Hannover; International Computer Music Conference 2012/2013/2015; Noise Floor Festival 2010/2011/2015, Stafford (UK); 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, Italy; Electro Arts Festival 2013, Cluji Romania; Network Music Festival 2013, Birmingham; ZKM Karlsruhe, 2014; Linux Audio Conference 2014/2015; ICMC 2015 Denton, Texas USA; Auricle Sonic Arts 2015, New Zealand; Concierto Octofonico, Montevideo, Uruguay 2013/2015; Festival KONTAKTE, Academy of the Arts, Berlin, 2015; New York City Electroacoustic Music Festival 2014/2015/2016; International Csound Conference 2015, St. Petersburg, Russia; CMMR 2016, Sao Paulo, Brasil; ICMC 2016, Utrecht, Netherlands; 2016; SMC 2016, Hamburg, Germany.
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Wang Lichuan - *China* (2016)

5:10

The name of the work is “china” (It means chinaware here). I composed this work by sampling and proceeded with Cabbage effects. First I sampled many sounds of chinaware, I use chopstick, plastic stick, metal bar and violin bow to strike different kind of chinaware, such as bowl, cup, plate, vase and even some chinaware fragments. Second I imported the samples into Cubase and edit them, choose some useful materials out of them; Third, I imported some cabbage vst effects and instruments into Cubase, and I proceeded the samples with different FXs, then organize all the materials into 20 more channels, and control the effect with many envelopes.
In this work, I hope to describe the procedure of how chinaware were made and deliver all around the world. Through the Silk Road, chinaware and silk spreads Chinese culture to the world, and tighten the communication with all the other cultures.
This work is in A-B-A’ form. Part A, intro. Clay was made into certain shape, then fired for a long time, finally became a beautiful chinaware. Part B, development. The chinaware was packed and carried by camels, walking west through sandy and windy Silk Road, different cultures were conflicted during the journey, and finally all the chinaware arrived western world after a series of trials. Part A’, Represent. The chinaware spread the Chinese culture to the western world, took different cultures back to China, and it will make the world cultural prosperity.

My name is Wang Lichuan, a graduate student from Electronic Music Department, Sichuan Conservatory of Music, Chengdu City, China. I studied Csound for 1 year during my undergraduate period.
Last month, my tutor, Professor Yang told me that Csound 30 congress will be held at November, and he encouraged me to compose a work based on Csound, so I compose this acousmatic work with Cabbage effects. It’s my honor to send you my work, and hope to have your advices about it.

Anton Kholomiov - *Mother is Waiting* (2016)

5:10

I'm musician and programmer. I take special interest in functional programming and indian classical music.
I've started to learn music when I was 14. I've started with acoustic guitar, later I've learned piano and domra (studied at musical school).
Then there was some pause with music when I went to university to study applied math.
At the end of the university studies I've discovered a Csound. My first thought was: what a nonsense who cares to create the music with programming languages!
But then Haskell came into play and started the flame of curiosity for computer science and I tried hard to merge two passions about music and programming together.
And at that point I've rediscovered the Csound again and learned to appreciate it's flexibility and power.
My most prominent project so far is haskell framework for computer music that uses Csound.
It's called csound-expression (https://github.com/spell-music/csound-expression).
It'let's the user to create Csound music with Haskell code. I've wrote some music with it (you can check it on https://soundcloud.com/anton-kho).
Recently I've started to learn to play Bansuri. It's an Indian wooden flute. I'm trying to use Csound on stage
with my band called Kailash project (https://soundcloud.com/kailash-project). We play indian ragas on top of modern electronic music.
Indian music has many jewels to discover like microtonal music and complex rhythmic patterns.
Also I try to apply my musical skills at the band called Sweet PAD
(https://soundcloud.com/sweet_pad).
I'm trying to make this world a bit better by studying ancient yoga practices and being a vegetarian.
