

ELECTRIC SPRING 22

23 - 26 FEBRUARY 2022



23/02 [Wed]

17:00 Installation *Kosmische Glass* Timothy Didymus [**Richard Steinitz Atrium**]

19:30 Concert Nat Sharp (FKA Lone Taxidermist); NikNak [**Phipps Hall**]

24/02 [Thu]

17:00 Installation *Kosmische Glass* Timothy Didymus [**Richard Steinitz Atrium**]

19:30 Concert Marie-Jeanne Wyckmans; Ángela Hoyos Gómez [**Phipps Hall**]

25/02 [Fri]

17:00 Installation *Kosmische Glass* Timothy Didymus [**Richard Steinitz Atrium**]

17:30 *ame curates* Scott McLaughlin performing Alvin Lucier [**off site: Dai Hall**]

19:30 Concert Javier A. Garavaglia & Claudia Robles-Angel; Ted Moore & Mark Hanslip [**Phipps Hall**]

26/02 [Sat]

12:30 Creative Coding Lab Symposium [**RSG01**]

17:00 Installation *Kosmische Glass* Timothy Didymus [**Richard Steinitz Atrium**]

19:30 Concert Rian Treanor; Rachael Gibson [**Phipps Hall**]

21:30 *ame curates* Joanne Armitage; Edward Cullenary [**off site: Dai Hall**]

Welcome to the 26th edition of Electric Spring

This year's festival is yet another rebirth, not short of a miracle: for obvious reasons the 2021 edition, which should have been the 'real' 26th edition since our first one in 1995, had to be cancelled... and this year's edition almost was cancelled too! On hold for so long, waiting for rules to change, and change again, and authorisations to come and go... Artists, collaborators and production team held their breath and... here we are! Presenting four daring days of electronic music, in the best setting there is: good venues, full of optimal equipment to experience this music fully!

In our tradition of trying to go new places, for this edition, we have a few new approaches too. First, we have a guest co-curator: **Andie Brown**, whose fine taste and extensive work as an artist and art administrator enabled an even wider aesthetic breadth than usual. Second, we have also invited the fantastic collective **ame** to curate two events in their Dai Hall: as the driving force of year-round daring music in Huddersfield, we are happy to work with them. Finally, we have been able to work with the **Yorkshire Sound Women Network** to premiere, at last, works that had been postponed. We hope to be able to collaborate more in the future.

Obviously, a festival like this wouldn't be possible without the artists, the sponsors, and a group of people working behind the scenes: staff and students at the University pulling all the strings and plugging all the loudspeakers. I think you will all share my heartfelt thanks towards them.

Without further ado, let the music begin!

Pierre Alexandre Tremblay

Festival Producer

Welcome!

After years of attending this great festival, I have had the pleasure of co-curating this year's edition, alongside Pierre Alexandre Tremblay. I think it's an excellent line-up and I'm looking forward to seeing it all.

I'm especially pleased to have been able to invite Javier Garavaglia (who taught me during my undergraduate degree) and his partner Claudia Robles-Angel and to bring Timothy Didymus' absolutely beautiful installation, *Kosmische Glass*. Other amazing artists include Nat Sharp, NikNak, Marie-Jeanne Wyckmans, Ángela Hoyos Gomez, Ted Moore & Mark Hanslip, Rian Treanor and Rachael Gibson.

There are also two offsite gigs curated by ame (at dai 大 hall) featuring Scott McLaughlin playing Alvin Lucier (Friday) and Joanne Armitage and Edward Cullenary (Saturday).

Last but by no means least is Alex Harker's Creative Coding Lab symposium in the daytime on Saturday, which gives a great insight into the artistic practices of visiting speakers.

I hope you enjoy the festival as much as I am certain I will.

Andie Brown

Guest Festival Curator

Venues

Richard Steinitz Atrium, Ground Floor, Richard Steinitz Building, University of Huddersfield, Queensgate, Huddersfield, HD1 3DH

Phipps Hall, 2nd Floor, Richard Steinitz Building, University of Huddersfield, Queensgate, Huddersfield, HD1 3DH

RS/G01, Ground Floor, Richard Steinitz Building, University of Huddersfield, Queensgate, Huddersfield, HD1 3DH

Dai 大 hall, the Piazza, unit 29/30, Victoria Lane, Huddersfield, HD1 2QF

23/02 [Wed] – 26/02 [Sat]

[Richard Steinitz Atrium]

17:00 Installation

Timothy Didymus - *Kosmische Glass*

An instrument which could be thought of simply as 'musical glasses', more technically as an 'acoustic resonance', or an 'idiophone automata'.

For Electric Spring, *Kosmische Glass* has been especially programmed to explore over 1016 million chord progressions.



23/02 [Wed]

[Phipps Hall]
19:30 Concert

NikNak - *Crackles in the Rain*

Crackles in the Rain is a piece that explores the sonic relationship between the crackles on vinyl records and the sound of the rain, both of which are often overlooked in life.



Photo: Sophie Jouvenaar

23/02 [Wed]

Nat Sharp [FKA Lone Taxidermist]

Intense acid rave howling with psychotic chaos brought to you from the Seychelles via Cumbria. 170 bpm and faster!



24/02 [Thu]

[Phipps Hall]

19:30 Concert

Ángela Hoyos Gómez - *eve I lectric conjunction* (2021)

Sound poetry can be inspired by outer space phenomena and permeated by its times, scales, and mysterious dynamics. In this radiophonic piece, distant planetary winds carry along animal calls, science fiction readings and vocal improvisations. Blending the experience of having followed the Great Conjunction of 2020 from the countryside, using an amateur telescope, with inspiring passages from Arthur Simack's short story *Desertion* (1944), the spatialised version of *eve I lectric conjunction* sets a retro-futuristic immersion into imaginable multilingual and trans-species transmissions.

Composition and hostess voice: Ángela Hoyos Gómez; multi-channel version: Ángela Hoyos Gómez and Juan Hernández. Vocal improvisers and readers: Maria Donohue, Isabella Ruiz Gallardo and Leah Stuttard; voice processor programming: Juan Hernández



Marie-Jeanne Wyckmans***Trajets (1991), 7'46 (Stereo)***

This piece is the musical declination of the notion of 'path', including trajectory, space, time. The time it takes to cross a space. It is the possibility of the play of crossing movements during acousmatic concerts, with an acousmonium rich in spatial possibilities, that inspired me.

Murmurations (2021), 6'40 (8 Channel)

Murmuration, a term that relates to a natural phenomenon of a large grouping of birds in flight, such as a cloud of birds. These coordinated movements of hundreds of birds form splendid "murmurations". Often, following these movements with my eyes, I heard them chirping and I loved their sound trajectories: this is what inspired me to write this music and its octophonic format. This work was written with the help of the Fédération Wallonie-Bruxelles, administration générale de la Culture, Service de la Musique at the Métamorphoses d'Orphée Studio Musiques & Recherches.

Icebergs (2022), 12'58 (4 Channel)

My works reflect reality. The melting of the glaciers is slow, inexorable, and continuous. Time is frozen, with tiny phenomena or great ruptures. These events melt and swell, without apparent drama, in the still flow of time. This work was written in the Métamorphoses d'Orphée Studio Musiques & Recherches.

L'odeur du soufre (2020), 9'43 (4 Channel)

"Dastardly deeds are, by their very nature, poisons which first of all barely smell their bad taste but burn like mines as soon as violence enters the picture." (William Shakespeare Othello, 1604).

This work was written with the help of the Fédération Wallonie-Bruxelles, administration générale de la Culture, Service de la Musique at the Métamorphoses d'Orphée Studio Musiques & Recherches.

Ouf, la machine infernale (2021), 3'25 (Stereo)

Manipulation of analogue recorders to create a playful miniature thanks to the ease with which these machines can be put into balls! Produced at Métamorphoses d'Orphée Studio Musiques & Recherches.

Paysages (2016), 8'30 (Stereo)

“Landscapes” Acousmatic music composed from sounds of natural landscapes: the forest, the sea, animal sounds: birds, mammals, sounds of the elements: water, wind, symbolic electronic sounds, and children. After transformations by different electroacoustic means, I project them in a triptych of playful and contrapuntal interrelations to compose an organised assembly whose model is anchored in the history of painting: to the invention of the landscape (Daniel Deshays). Here one sees inhabited landscapes. This work was written with the help of the Fédération Wallonie-Bruxelles, administration générale de la Culture, Service de la Musique at the Métamorphoses d'Orphée Studio Musiques & Recherches.



25/02 [Fri]

[Dai Hall – off-site]

17:00 Concert

Scott McLaughlin

ame presents an Alvin Lucier Concert with Scott McLaughlin performing a selection of Alvin Lucier's (1931-2021) seminal works.



25/02 [Fri]

[Phipps Hall]

19:30 Concert

Mark Hanslip & Ted Moore

Improvisers Mark Hanslip on saxophone and electronicist Ted Moore appear for the first time as a duo. Mark's work explores how human-computer interactions can expand one's improvisation practice with machine learning by generating new material, analysing practice sessions, and learning new musical information. Ted's performance instrument is a software system that incorporates machine learning in live performance to navigate high dimensional spaces of control interfaces and process live sound materials in musically intelligent ways.



Javier A. Garavaglia & Claudia Robles-Angel

Javier Garavaglia and Claudia Robles-Angel bring us a set where their works intertwine - joining multichannel acousmatic sensitivity, interactive mixed music and audiovisual pieces

***Javier Alejandro Garavaglia - MINIATURSTÜCK I (2010), 4'00 (8.1 Channel)***

With the rapidly accelerating climate crisis, biodiversity and habitats are being heavily affected, resulting in a common ground for new diseases such as the current COVID pandemic. A common denominator to many of these diseases is the sneeze. *Miniaturstück I* is a short octophonic (8.1) acousmatic composition based on the sound of one single sneeze of approximately six seconds long, which is hereby treated with several and different DSP functions such as: granular synthesis, time-stretching, pitch-shift, comb filters, delays and extreme reverberation in order to convey an intrinsic dark dramaturgy (at some moments resembling climate catastrophes) based on how this sound can be perceived within and outside its natural context, leaving therefore all the weight of the dramaturgical context to the listener to decide.

World premiered in Berlin (Germany) in 2010 during the *tiefKLANG 2010 "Gefühlter Augenblick"* - Internationales Klangkunstfest Berlin 2010, the composition has been since then profusely performed worldwide. A stereo version is commercially available on CD: DEGEM CD No 20 "*im hier und jetzt oder nie*" (2021, <https://emdoku.de/de/media/5926>).

Claudia Robles Angel – GLOCKENWELT (2019), 3'00 (7.1 Channel)

This octophonic composition invites listeners to immerse themselves in an imaginary, subtle space filled with diverse and varied bell sounds. The composition has been mixed to create a unique and ethereal environment where the sounds have been processed with various DSP functions such as, e.g., granular synthesis among others.

Commissioned by LTK4-Sound-based Arts Cologne (Germany) for their special speaker arrangement in 7.1 as a sound installation space, the piece has featured thereafter in several festivals including the New York City Electroacoustic Music Festival (NYCEMF) in 2021.

Javier Alejandro Garavaglia - SPACES: SUSPENDED - SCATTERED (Vs. I) (2018, 2021), 10'45, (8.1 Channel)

First and revised (2020) version (octophonic and stereo) of a longer project, which envisages multiple pieces based on the same materials, each suitable for different High-Density Loudspeaker Arrays (HDLAs) settings, in order to create Multiple Spatial Settings within the HDLAs.

All sounds of this composition were produced via algorithmic sound design, programmed with *Supercollider* and to a lesser degree, with *CSound*. Amongst diverse stable/steady layers, (via e.g., granular synthesis, Chowning FM, etc.), the piece presents multiple layers of percussive rhythms (similar to snare drum beats), also programmed synthetically via random generators, standing in clear contrast to those long/stable sounds. These two categories represent the tension between 'suspended' and 'scattered' spaces mentioned in the composition's title.

The composition was world premiered during the 2018 New York City Electroacoustic Music Festival (NYCEMF) in the U.S. and was broadcast by BBC Radio 3 on the New Music Show program in March 2020.

Claudia Robles Angel - WANDERING IN MORELIA (2019), 11'44, (8.0 Channel)

This octophonic acousmatic piece was composed and produced during an artist in residence at CMMAS (Mexican Center for the Music and the Soundarts in Morelia, Mexico). Although original recordings of the city were used for the composition, there are also moments when these recordings are transformed through different DSP processes. The composition is therefore an invitation to immerse into the imaginary universe of the composer.

The composition has featured in several international festivals, including the BEAST FEaST (Bramall Music Building, University of Birmingham, UK) in 2020.

Javier Alejandro Garavaglia – MOMENTE (2018/19), 14'35, for viola and FFT-based live-electronics in surround sound (8.1 Channel)

The interactive composition *MOMENTE* was specially commissioned by the 15. Internationales Klangkunstfest Berlin *MOMENT* (6-9 September 2018) and had its world premiere during the festival on 8/09/2018 at Bibliothek am Luisenbad, (Berlin, Germany). The electronics of the piece were further revised and improved in 2019. Further performances with a revised version of the piece comprise: *NOISEFLOOR* Festival 2019 at Staffordshire University (Stoke-on-Trent, UK) and lately at a concert at Kunsthafen im Rhenania (Köln, Germany) in September 2021.

The composition features different "moments" where a single main musical theme appears in different versions and variations (and in its complete form only towards the middle of the piece). Each of these "moments" features the musical theme (or parts of it) in the viola with live electronics in unique musical characteristics, which are not repeated in the same manner anywhere else in the composition. The piece makes strong usage of spectral (FFT-based) DSP processes, continuing the trend of my last pieces for live-electronics, starting with *DUO SPECTRALIS* for viola and tárogató (2015). The spatial dimension of the live electronics is of much importance in the entire composition, using not only ambisonics within the octophonic set-up (8.1 sound system in diamond disposition), but also 'Granular Spatialisation', a system of my own creation for the fast circulation of sound in different speaker arrays.

Claudia Robles-Angel - DE L'AUTRE CÔTÉ (2021), 15'00, Multichannel audiovisual composition (original 3Ch-Video, 4.1 Ch-Audio)

This audiovisual journey focuses on viewing a natural field from a different perspective, with the perception of subtle movements and sounds leading the viewers / listeners to a magical terrain. Despite the reverie of this journey and its fascination, the return to reality at the end of the audiovisual composition is inevitable. Video and sound materials of the composition were recorded in various locations in the German state of North Rhine-Westphalia, which were treated thereafter with a diversity of audio and visual processes.

Although the original version is conceived for 3x video channels (which was the version presented for its world premiere at the event "50 Years of Electronic Music and Audiovisuals at the Folkwang University of the Arts" in Essen, Germany on 13/11/2021), a version for only 1x channel also exists, which is the one presented during this Festival.

26/02 [Sat]

[RS/G01]

12:30 – 18:00

Creative Coding Lab Symposium

An afternoon of presentations of creative and technical featuring demonstrations from:

Francesco Cameli - *Alga: An interpolating live coding environment*

Javier A. Garavaglia - *Spatialisation of Sound and Electroacoustic Music with High Density Loudspeaker Arrays*

Ted Moore - *Human and AI (mis)Alignment: Musical Collaboration with Machines*

Claudia Robles-Angel - *The Human Body as an Audiovisual Instrument*

Electric Spring hosts the fourth annual Creative Coding Lab Symposium. The Creative Coding Lab is a space within the University for practitioners of creative coding to share their technical approaches and their artistic thinking, as well as the ways they link the two together. The annual symposium is a chance for us to bring that discussion to the public, as well as to host interesting guest talks about the how's and why's of making electronic music with computers and code.

As in previous years the symposium takes the form of four talks from guest speakers about their creative work with audio programming, representing a range of audio programming languages and artistic practises. Each of the guest speakers will talk for around 45 minutes about their work, with the opportunity for attendees to ask questions after each talk.

All are welcome to come and find out how some of the festival's featured artists and other creative coders make the music they do!

Light refreshments will be provided.

26/02 [Sat]

**[Phipps Hall]
19:30 Concert**

Rachael Gibson

Rachael Gibson will premiere her piece for baritone guitar and electronics, which was composed during her 2020 residency at the University of Huddersfield for the Sound Pioneers Professional Development Programme. Sound Pioneers is delivered by YSWN working in partnership with the University of Huddersfield, University of Hull, hcmf// and Brighter Sound's Both Sides Now programme and is supported by the PRS Foundation's Open Fund for Organisations.



26/02 [Sat]

Rian Treanor

A new site-specific multichannel performance that explores anti-symmetry, oblique digital synthesis, and extreme pattern deformation, wildly modulating between 0—5,000bpm creating impossibly dense rhythmic structures, forcing dynamic contrasts between density, tonality, and locality.



26/02 [Sat]

[Dai Hall – off-site]

21:00 Concert

Joanne Armitage + Edward Cullenary

ame Late Night Gig: Joanne Armitage presents a live-coding set, followed with a performance by Edward Cullenary.



Biographies

Ángela Hoyos Gómez is a sonic poet and sound artist, experimenting and improvising with processed voices and body movement. The micro macro elasticity of both experimental poetry composition and cosmic phenomena is at the core of her current research as Music PhD candidate at the University of Huddersfield. Together with the ensemble *Ulrica Duo* she has been developing installation and performance works *Stamina Quimera*, *Aliento Cuerpo Selenio*, *Señorita Etc...*, *Miniperformance* and *Tambambient* which have been presented in theatres and galleries in Bogotá (Colombia), Gothenburg and Stockholm (Sweden), Bergen (Norway) and Huddersfield (England). She coordinates since 2017 the network *Cratila Red de Creación Sonora Participativa* joining with concerts, talks and exhibitions the international celebration of World Listening Day.

Claudia Robles-Angel is a composer, new media and sound artist, whose works are continuously performed & exhibited worldwide. Her work and research cover different aspects of visual & sound art, which extend from audiovisual fixed-media compositions to performances/installations interacting with biomedical signals. She has been artist-in-residence in several outstanding institutions e.g., ZKM Karlsruhe (DE), ICST Institute for Computer Music & Sound Technologies Zurich (CH) and CMMAS Mexican Center for Music & Sound arts Morelia (MX).

Her work is constantly featured in media and sound-based festivals/conferences, group and solo exhibitions around the globe, e.g., ZKM Karlsruhe ; KIBLA Maribor ; ISEA (Istanbul, Manizales, Durban u. Gwangju), 55th Venice Biennale Salon Suisse ; Audio Art Festival Cracow, ICMC (Copenhagen, Montréal and Utrecht); NYCEMF (USA); SIGGRAPH Asia; NIME (Oslo); STEIM, RE:SOUND Festival Aalborg, CMMR (Plymouth and Marseille), Harvestworks Digital Arts (NYC) ; Heroines of Sound (Berlin).

Francesco Cameli is a programmer, composer and improviser. His research focuses on the relationship between the human and the machine via textual interfaces, usually in the form of programming languages. This interest brought him to develop his own Domain Specific Languages (DSLs) to express sonic and musical thought: Omni and Alga. Lately, he has been working as software developer for the IRiMaS project at the University of Huddersfield.

Javier Alejandro Garavaglia is an award-winning composer, violist, sound artist and professor with a broad, interdisciplinary approach to digital arts and related technologies. He focuses primarily on various aspects of music/sound composition and performance supported by computer science, with a constant search for new sound experiences that combine new developments in computer-aided sound synthesis, live interaction, extended instrumental techniques, and sound spatialization. His composition is a constant search for new sonic experiences combining new developments in computerised sound synthesis, live interaction, extended instrumental techniques and sound spatialisation, all

of which serve his main compositional goal: *the communication of a distinctive musical narrative through the dramaturgy of music.*

Javier's works have been performed and broadcast in Europe, America and Asia in world-renowned concert halls and broadcasters and include electroacoustic music (acousmatic, interactive, multimedia), instrumental music (e.g., solo instrument, ensemble and orchestra) and sound art pieces (e.g., installations).

Marie-Jeanne Wyckmans Cinema foley artist Marie-Jeanne Wyckmans' passion for sound and listening pushed her to discover acousmatic music in 1984, at the 1st edition of the festival acousmatique international L'Espace du son in Brussels (Belgium). She had been drawn by the title of the event, and there she was thrilled to hear all the possibilities offered by accoustics: the figurative meaning of space found in stereo works and the spatialized performance of acousmatic works in live settings, which she has been practising regularly since 1988.

After graduating in film editing from a cinema school (Institut supérieur des arts (INSAS)), she earned, under Annette Vande Gorne's direction, a First Prize (1990) from the Conservatoire royal de Bruxelles and a graduate diploma in acousmatic composition (1993) from the Conservatoire royal de Mons.

While working her trade in the film world, Wyckmans applied sound creation to cinema, dance, television, video, and the theatre.

However, her focus remains on electroacoustic and acousmatic composition, which she has taught in various Belgian arts colleges, including the Conservatoire royal de Mons / Arts2 — École supérieure des arts, the Institut des arts de diffusion (IAD), the Institut supérieur des arts (INSAS) and the Royal Institute of Theatre, Cinema and Sound (RITCS).

Her works reflect her interest in imaginary worlds, like the worlds transmitted by the radio, which she listens to daily, and she relays those worlds as imagined landscapes where iconic and transformed sounds act as land features orienting listeners' mental representations. They also convey her ability — honed in her career as a foley artist — to make non-instrumental sounds speak, to make them expressive, to manipulate sound bodies with precision and a keen attention to the tiniest eloquent variations they can offer. Landscape recordings and play-sequences have become the cornerstones of her works.

Mark Hanslip Tenor saxophonist Mark Hanslip emerged as a key player on the London jazz scene in the mid-2000s, rehearsing, touring, and recording with groups such as Outhouse, Nostalgia 77, Jonathan Bratoeff Quartet, Alcyona Mick Quintet and TOM-MIX (featuring the late drummer Tony Marsh), working with major figures including Steve Lacy, Kenny Wheeler and Bob Brookmeyer (as a regular member of Hans Koller's large ensembles) and freelancing with pop bands. Live work included tours and many festivals in the UK, Europe and the US, radio broadcasts for the BBC and others, and residencies in the Gambia and Canada.

Now based in the north of England, he currently plays regularly with improvising group

HTrio with bassist Otto Willberg and Andrew Cheetham. The trio's performance activities were initially supported by Jazz North's Northern Line subsidy scheme, and in 2018 they went on to complete an Arts Council-supported tour in quartet with New York-based trumpet innovator Nate Wooley. Mark also plays in HRH (with improv drum legend Paul Hession and laptopist/live coder Federico Reuben), drummer/composer Johnny Hunter's quartet, organ trio The Revival Room (with keyboardist Adam Fairhall), and David McLean's group Aging. He has appeared on many releases for labels including Tru Thoughts, Babel Label, Tombed Visions and FMR.

His doctoral research at the University of York examines the relationship between systematic processes and creative outcomes in improvised music through musical practice and computer models of improvisation. The idea of practising or training is explored in the way both humans and computers learn new musical information. Generative music processes are developed for instrumental practice in improvisation; computers are then used to analyse the recordings of practice sessions, with the results being used as training data for machine learning algorithms with the view of generating new computer models, outcomes and interactions. Mark is supported by a WRoCAH scholarship.

Nat Sharp Natalie really hit her stride in 2017 with the ever-mutating live performance piece Trifle – a mind-frying mix of film, performance art, live band, electronic hoe-down, make-up, prosthetics, inflatables, and audience/performer interaction (or mass food fight). The sheer tactile and sense-defying thrills of Trifle elevated her to Queen of the uncategorisable DIY underground status in the UK and as such she was interviewed for BBC Radio 4's New Weird Britain series.

Her next full-scale venture was Body Vice in 2019, another ground-breaking multi-media live show dealing with the themes of pain and disability (Natalie has back trouble due to problems with her spinal column and constant pain due to osteoarthritis). The piece, in a typically thoughtful, inventive and funny way, combined the rave adjacent noise of MRI machines, body suits that made the wearers look as if they'd been flayed alive and banging grime/footwork interludes about medication, with synths made from haptic spines.

After relocating to Todmorden in Lancashire, her creative thoughts have turned to her family roots (her Dad is from Cumbria, her Mam from the Seychelles and their family home is in Wigton near Carlisle). Her newest project Marra ! is an interrogation of endangered Cumbrian dialects and customs, from gurning to greasy pole climbing, via the mad world of competitive pipe smoking and livestock auctioneering.

NikNak An award-winning storyteller in her own right, NikNak is devoted to developing her unique practice as a DJ & Turntablist, sound artist/composer, producer, tutor, sound engineer and radio presenter. She was one of the resident artists on Opera North's "Resonance" Programme in 2020 and is a resident artist at the University of Huddersfield & HCMF's Sound Pioneers cohort. NikNak also became one of the winners of 2020's Oram Awards and made history by becoming the first Black Turntablist to win the award.

Rachael Gibson is a guitarist and composer based in Merseyside. Her practice has become increasingly focused on exploring music as a multi-sensory experience, centred around the concept of ‘touch’ and interaction between composers, performers, their instruments and audiences in different ways. A part of her practice focuses on how electronics can play with our expectations of the relationship between sound and interaction, highlighting the way we interact with each other and objects both positively and negatively.

Recently, she has been a participant in the Britten Sinfonia's Opus 1 residency, creating installation work at the Old Courts Wigan as part of the Wanderscapes Project and a collaborative project with the Bio-Engineer Professor Rachel Williams to create music inspired by her research as part of the PRiSM 8 cubed series, run by the RNCM and the University of Liverpool.

Alongside her works for chamber ensembles, Rachael has composed music for theatre, short films and advertisements organisations including Whatstick Theatre, The Coach House (in partnership with the Everyman Theatre Liverpool, Twisted Showcase Productions, Claire House Children’s Hospice and DaDa Fest.)

Rian Treanor Rian Treanor re-imagines the intersection of club culture, experimental art and computer music, presenting an insightful and compelling musical world of fractured and interlocking components.

Having left a vivid impression with a string of releases on The Death of Rave & Warp sub-label Arcola, his debut album ‘ATAXIA’ for Planet Mu in 2019 established him as both a disruptive and essential new voice in British underground club music.

His latest album ‘File Under UK Metaplasm’ takes inspiration from his residency at the Nyege Nyege collective's Boutique Studio in Kampala in 2018. Incorporating the high-def bass weight of his hometown Sheffield with the enigmatic energy of Tanzanian Singeli and Footwork.

Using the programming language Max/MSP he develops bespoke software to explore extended rhythmic techniques and algorithmic processes, building devices that enable spontaneous pattern modulation within various collaborations, workshops, live performances and installations.

With recent live shows at the Aphex Twin Curated Warehouse Project (UK), Nyege Nyege Festival (UG), WWW (JP), Unsound (PL), GES-2 (RU), Serralves (PT), Berghain (DE), No Bounds (UK), Cafe Oto (UK), Glasgow Centre for Contemporary Arts (UK), Empty Gallery (HK), Irish Museum of Modern Art (IRL), Summerhall (UK). He has also taken part in artists residencies at yU+co[lab] in Hong Kong, Counterflows in India and Shape Platform 2020.

Ted Moore is a composer, improviser, intermedia artist, and educator. He holds a PhD in Music Composition from the University of Chicago and is currently serving as a Research Fellow in Creative Coding at the University of Huddersfield, investigating the creative affordances of machine learning and data science algorithms as part of the FluCoMa project. His work focuses on fusing the sonic, visual, physical and acoustic aspects of performance and sound, often through the integration of technology.

Ted's work has been described as "frankly unsafe" (icareifyoulisten.com), "an impressive achievement both artistically and technically" (VitaMN), and "epic" (Pioneer Press). Ted's work has been performed by the International Contemporary Ensemble, Jack Quartet, Talea Ensemble, Spektral Quartet, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, HOCKET, Imani Winds, Civic Orchestra of Chicago, Line Upon Line, The Dream Songs Project, AVIDuo and has been performed around the world including at South by Southwest (Austin, TX), National Sawdust (NYC), The Walker Arts Centre (Minneapolis), STEIM (Amsterdam), Whatever Works Nykymusiikkifestivaali (Finland) and many others.

Ted also frequently performs on electronics using his laptop, modular synthesiser systems, resonant physical objects, lighting instruments, and video projection. He has been featured as an installation artist at New York University, Northern Spark Festival (Minneapolis), Studio 300 Festival of Digital Art and Music (Lexington, KY), and St. Paul Public Library. As an improviser, Ted is one half of Binary Canary, a woodwinds-laptop improvisation duo alongside saxophonist Kyle Hutchins. As a theatre artist, Ted has worked with many independent companies, notably with Skewed Visions and Savage Umbrella. He has taught in a variety of capacities, including at The Walden School's Young Musicians Program and Creative Musicians Retreat (Dublin, NH), MacPhail Center for Music (Minneapolis), Slam Academy (Minneapolis), and McNally Smith College of Music (St. Paul).

Timothy Didymus is an English musician whose current area of interest is in the unexpected relationships between objects of sound and 'chance' processes, especially where what is heard may be simultaneously seen.

Thank You

Electric Spring gratefully acknowledges the sponsorship, support and contribution of:



HISS

ame



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The Electric Spring Volunteer Crew



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