

Music and Installation Programme

The Sound and Music Computing Conference 2023

At The Royal College of Music and
The KTH Royal Institute of Technology
in Stockholm, Sweden

Last revision: June 9, 2023.



Concerts

Thursday, June 15

18:00 Lilla Salen, KMH

Matters 5 (12'46") – Daniel Mayer

Stoppages Vol. 1 (11'14") – Hunter Brown

Windmills of Lapua (6'56") – Nikki Sheth

TBA (7'00") – Mattias Hållsten

In Summer Rain (9'14") – John Gibson

21:00 R1 Reactor Hall, KTH

Orchid Music: Florida Orchid DNA Synthesizer and Sequencer Performance (15'00") – Juraj Kojs

licebyc~ (10'00") – Giovanni Onorato

Dancing Dots (15'00") – Olof Misgeld

Fail More (12'00") – Mike Mulshine

Chopper (8'00") – Chris Chafe

Friday, June 16

12:30 Nathan Milstein, KMH

Community Dialogue (15'00") – Barbara Nerness and Takako Fujioka

Der hohle Zahn (4'44") – Nicola Fumo Frattegiani

Elevator Pitch (13"00") – Fabio Cifariello Ciardi

15:30 Lilla Salen, KMH

Glitch Mass (11'52") – Davide Vannuccini

La Mer Emeraude (11'30") – João Oliveira

18:00 Lilla Salen, KMH

Morphogenesis (8'16") – Enrico Dorigatti

You are the Flower (20'00") – Lise-Lott Norelius

Backlash (10'00") – Tommaso Settini and Mattia Parisse

Catástrofes (2023) (11'19") – Danilo Rossetti

Saturday, June 17

12:30 Nathan Milstein, KMH

A Dialogue, In Linear A (9'17") – Andrew Watts and Davor Vincze

Pagoda (6'17") – Chi Wang

Post-Music #33:2.2 (15'15") – Constantin Basica

15:30 Lilla Salen, KMH

Self-built Instrument (10'00") – Jiyun Park

The Eighth Island (9'09") – Lidia Zielińska

STATUS I (8'35") – Alessandro Fiordelmondo

Installations

All You Need Is Lunch – Kerry Hagan and Miller Puckette

June 15, 12:30, KMH Foyer.

Elephant Ears on the Brain – Sophia Alexandersson, Nigel Osborne,

Patricia Alessandrini, Barbara Nerness and Michael Mulshine

June 15, 17:00, KMH foyer.

Tropós – Daniele Pozzi

June 15-17, all day, The Yard.

Die Zusammensetzung der Welt – Christian Dimpkaer

June 16-17, Blackbox.

Concomitant Variations – Ted Apel

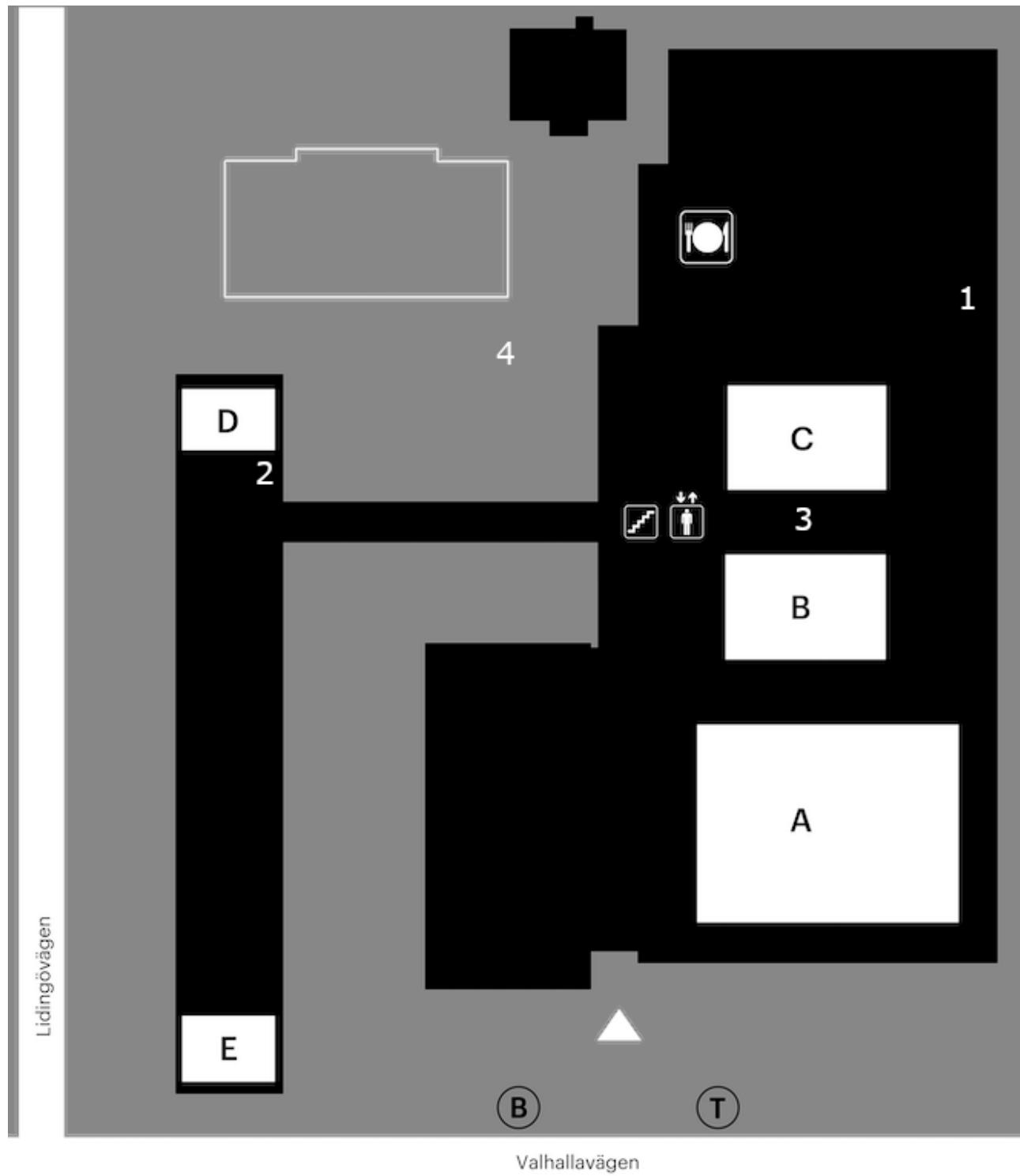
June 15-17, KMH Atrium.

Spatial Entanglements – A Relational Musical Instrument – Florian Goeschke

June 16-17, Lilla Salen-Nathan Milstein Foyer.

<https://www.overleaf.com/project/6477223c1053795c1b3a02c1>

Venues



Venues

- A Kungasalen
- B Nathan Milstein
- C Lilla Salen
- D Svarta lådan

Installations

- 1 Ted Apel
- 2 Christian Dimpker
- 3 Florian Goeschke
- 4 Daniele Pozzi

Concomitant Variations

June 15-17

Atrium, KMH

Ted Apel

9:30-17:00

Concomitant Variations is a sound installation in which vellum paper tubes are used as chambers to impart strong resonances on sounds produced by feedback circuits in each tube. Each circuit delays sounds that derive from a combination of sounds present in the environment. These sounds include the people and ambient sounds of the space, the sounds produced by the other tubes, and the resonated sounds of the tube itself. The resultant sounds are forever evolving in variations derived from interlacing interactions of prior sounds.

In this installation the physical materials of the work are highlighted by the specific resonant sounds produced. This is different from the traditional use of a loudspeaker as an inconspicuous sound reproducer. This connection between the visual and audible material allow us to understand that the combined sounds heard from the work are an emergent property of the tubes, that is, each tubes sound is dependent on the contributions of the others.

Ted Apel is a sound artist whose sculptures and installations focus on the audio transducing element as the source of visual and sonic material. He has exhibited his work at sound art festivals and exhibits including the SoundCulture festival in San Francisco; the Ussachevsky Festival in Claremont, California; the Audio Art Festival in Krakow, Poland; the Sound Symposium in St. John's Newfoundland; the O.K. Center for Contemporary Art in Linz, Austria; and the Academy of Arts, Berlin.



He was twice a prizewinner at the Bourges International Electroacoustic Music Competition for his sound installations; his sound installation received an honorary mention at the Prix Ars Electronica 2001; his sound installation won the grand prize in the 2004 Idaho Triennial; and he won the first annual FETA prize for sound art in 2013.

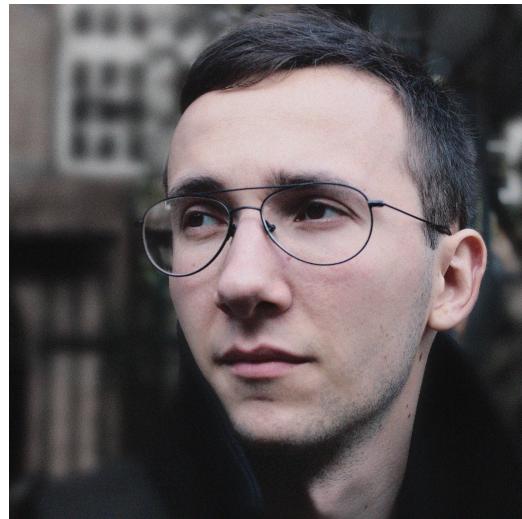
Ted Apel received his M.A. in electroacoustic music at Dartmouth College studying with Jon Appleton, Larry Polansky, Kathryn Alexander, and Christian Wolff. He received his Ph.D. in computer music at the University of California, San Diego studying with Miller Puckette, Shlomo Dubnov, Haim Steinbach, George Lewis, Charles Curtis, and F. Richard Moore. He has been a Lecturer in Sonic Arts and Electronic Music at The University of Wellington in New Zealand. He is a Clinical Associate Professor in the Games, Interactive Media, and Mobile Technology (GIMM) program at Boise State University.

> vud.org

/In a post-apocalyptic world, a man scavenges for sound-making objects to soothe his child. /

This piece is a shortened version of 'Post-Music #33', originally commissioned and premiered by BRD Scene9 Residency, Bucharest (RO) in March 2021. It is however a reworked, stand-alone piece, and can be played back as such without reference to the longer version.

Constantin Basica is a Romanian composer living in the San Francisco Bay Area, whose current work focuses on symbiotic interrelations between music, video, and performers. His portfolio includes pieces for solo instruments, chamber ensembles, orchestra, electronics, and video. His works have been performed in Europe, North America, and Asia by artists and ensembles such as Ensemble Dal Niente, Ensemble Liminar, ELISION Ensemble, Distractfold, Mocrep, JACK Quartet, Spektral Quartet, RAGE Thormbones, line upon line, Retro Disco, Fresh Squeezed Opera, Séverine Ballon, and Tony Arnold. Among the festivals and conferences that have featured his works are the MATA Festival (NY), Currents New Media Festival (NM), the International Week of New Music (RO), InnerSound New Arts Festival (RO), the International Festival for Video Art and Visual Music (MX), Aveiro Síntese Biennale for Electroacoustic Music (PT), the 2017 and 2018 International Computer Music Conference (CN and KR) and the 2016 Sound and Music Computing Conference (DE). He received the ICMA Award for Best Submission from Europe at the 42nd ICMC in Shanghai (CN). Constantin earned a DMA in Composition at Stanford University under the guidance of Jaroslaw Kapuscinski, Brian Ferneyhough, Mark Applebaum, and Erik Ulman. He holds an MA degree from the Hamburg University of Music and Drama (DE), as well as two BA degrees in Composition and Conducting from the National University of Music Bucharest (RO). Currently, Constantin is a postdoctoral scholar, lecturer, and the concert coordinator at Stanford's Center for Computer Research in Music and Acoustics (CCRMA).



> www.constantinbasica.com

Stoppages Vol. 1 is a collection of unedited recordings synthesized by a digital feedback circuit that exposes the material limitations of a computer's CPU. Every piece of data generated, stored, or received by a computer is physically represented as an electrical charge within a piece of silicon. Like any other physical material, silicon has a finite amount of change it can handle at a given moment. This digital circuit asks a silicon constructed microprocessor to output an audio signal of a size and intensity that this CPU cannot physically reproduce. In turn, the CPU reaches a physical limit, a stoppage. This stoppage allows the computer's sonic identity to emerge, a state of hysteresis where fractures and discontinuities are amplified and brought to the ear's attention as a result of the CPU's physical inability to reproduce this audio data. This music exposes the material collapse of a silicon microprocessor pushed to its limit. The duration of each track is the length of time the code ran before crashing.

Hunter Brown is a composer, improviser, and audio engineer based in Chicago, Illinois. His practice is focused on creating unpredictable, idiosyncratic, and unruly interactions with digital technology. In particular, he is interested in exploring the unstable material properties of digital systems through technological mediated listening and by pushing the physical mechanisms of digital technology to the threshold of failure.

Hunter's work has been presented internationally at festivals, conferences, and universities such as: Big Ears Festival, Ear Taxi Festival, High Desert Soundings, Conference on AI Music Creativity, Line Upon Line Composer Festival, University of Huddersfield's FluCoMa Plenary, New Interfaces for Musical Expression, International Workshop on Multilayer Music Representation and Processing, International Computer Music Conference, Society for Electro-Acoustic Music in the United States National Conference, IRCAM Manifeste, and more.

In Chicago, Hunter is a freelance audio engineer who focuses primarily on recording and mixing contemporary classical music, jazz, improvised music, and electroacoustic music. He also serves as the technical director for Ensemble Dal Niente and runs the computer music focused record label Party Perfect!!! alongside collaborator Dominic Coles. Currently he is a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory of Music and a PhD Student at the University of Chicago.

> www.hunterbrownsound.com

Chopper (2009 / 2018 / 2023) is back in a trio setting featuring Henrik Frisk on tenor sax. Accompanists are Marise van Zyl (computer detonator) and Chris Chafe (celletto beaming in from California). The approximately 12-minute performance utilizes the R1 Hall's lovingly restored Wurlitzer Theater Organ. It is connected to real-time nuclear fission simulation software. Detonations and changing experimental conditions are in Marise's hands. Actual experiments in R1 were used to verify early fission models running on 1960's mainframe computers. Their modern counterpart is a visualization by Alex Wellerstein. The Mighty Wurlitzer was reconstructed to fit in an organ chamber reminiscent of the shape and size of the original reactor core. The reaction time theme of Chopper has the central soloist triggering sounds from the other players who respond as fast as possible despite network and other delays.¹

Chris Chafe is a composer, improvisor, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). In 2019, he was International Visiting Research Scholar at the Peter Wall Institute for Advanced Studies The University of British Columbia, Visiting Professor at the Politecnico di Torino, and Edgard-Varèse Guest Professor at the Technical University of Berlin. At IRCAM (Paris) and The Banff Centre (Alberta), he has pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's jacktrip project involves live concertizing with musicians the world over.

Online collaboration software and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in sometimes novel venues. An early network project was a simultaneous five-



¹See L. Handberg, L. Elblaus, C. Chafe, "Op 1254: Music for Neutrons, Networks and Solenoids using a Restored Organ in a Nuclear Reactor" *Twelfth International Conference on Tangible, Embedded and Embodied Interactions*, Stockholm, 2018, and E. Johansson, E. Lampa, N. G. Sjöstrand "A Fast Chopper and Its Use in the Measurement of Neutron Spectra" *Arkiv för Fysik* 18(36), Stockholm, 1960.

country concert was hosted at the United Nations in 2009. Chafe's works include gallery and museum music installations which are now into their third decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent work includes the Earth Symphony projects, Brain Stethoscope projects, PolarTide for the 2013 Venice Biennale, Tomato Quintet for the transLife:media Festival at the National Art Museum of China and Sun Shot played by the horns of large ships in the port of St. Johns, Newfoundland.

> chrischafe.net

An elevator opens on three wars of our present. The voices are those of a bunch of very young witnesses. Who cries out their plight? Who is listening to their "elevator pitches"? "Elevator Pitch" uses methods applied in auditory phonetics to analyse and increase the emotional content of speech in traumatised young boys and girls coming from three war torn countries: Nagorno-Karabakh, Ukraine and Syria. The clarinet ideally moves along the designed soundscape as an empathetic companion of wounded souls.

Fabio Cifariello Ciardi (1960) is a composer interested in using sound and technology to mine real-world phenomena. Since 2006 he has been interested in the instrumental transcription of speech. He studied with Tristan Murail, Philippe Manoury (IRCAM), Franco Donatoni (Accademia S.Cecilia). His compositions have been awarded at competitions such as L. Russolo 1992, ICMC 1993 CD-selection, IMEB-Bourges 1998, Valentino Bucchi 1999, AITS "Best sound in Italian motion pictures 2011" (Rome, Italy), and commissioned by Venice Biennale, Orchestra Haydn di Trento e Bolzano, Divertimento Ensemble - Ernst von Siemens Music Foundation, Instituts für Neue Musik Friburg, Singapore University, Stockholm Electronic Music Studio, IMEB Bourges. In 2006 Arte.tv has produced the Piroschka Dossi's and Nico Weber's documentary about Cifariello Ciardi's sonifications of stock market data. He has developed software algorithms for dissonance calculation, sound spatialization, financial data sonification, speech instrumental transcription, and several computer-aided composition tools.

In 2021, his paper Strategies and tools for the sonification of prosodic data: a composer's perspective has won the Best Paper Award at the 26th International Conference on Auditory Display. Cifariello Ciardi is a tenured professor of Composition at Trento Conservatory and he is one of the founding members of Edison Studio.

In 2023 he will work on Circus Audienti, a one-day long performance commissioned by Festival Aperto for a large ensemble distributed into the urban area of Reggio Emilia (Italy).

> www.fabiocifariellociardi.com

Roberta Gottardi's interests range from late baroque music, performed on historical instruments, to the music of today, which she performs both as a soloist and in ensembles. A leading performer in Karlheinz Stockhausen's musical theatre work Harlekin, conceived for a solo clarinetist-dancer-mime, and winner of first prize in the competition organised by the Stockhausen Foundation, she also collaborates with other composers (including Sciarrino, Battistelli, Fedele, Cifariello Ciardi), whose pieces she has premiered and which have been dedicated

to her. As a soloist and in various ensembles she has performed in some of the most important music seasons and festivals in Europe, from the Maggio Musicale Fiorentino to the Muenchener Biennale, from the Bologna Festival to the Venice Biennale and the Gaudeamus Muziekweek in Amsterdam, from the Warsaw Autumn to the MusikTriennale in Cologne and the Holland Festival. In 2017, he played the part of the mime in Karlheinz Stockhausen's INORI in the opening concert of the Venice Biennale.

A former member of Algoritmo and now of Ensemble Prometeo, he is a clarinet professor at the Bolzano Conservatory.

> www.robertagottardi.it

The light quartet Die Zusammensetzung der Welt penetrates into the depths of our existence – which is a realm of incredible beauty. And be aware: the further you dig, the more of that beauty reveals itself. The work explores this depth by means of prepared light microscopes, which uncover samples of various inorganic and organic substances and send their discoveries to TVs and projectors, while the viewers themselves become a screen and immerse themselves in the work. The sound increasingly delves into the background, but at the same time also into the substance of the world. The listener sinks into the depths of the ocean, climbs up to the heights of winds, listens to animated soil and burns in a roaring fire. In addition, the actions of the players are inspected by means of contact microphones. However, the focus is on the visual level, which – like all sounds – completely ascends from the art of the notation and thus can be perceived in two ways. During the performance, however, the players do not work with the score. They receive their instructions from the conductors and the light tubes underneath the table, which emit polarised as well as unpolarised light of various kinds and enables them to access the samples in always different manners.

Christian Dimpker is a composer and art theorist with academic studies in Philosophy, History and Sound Studies as well as a doctoral dissertation in Musicology / Composition. Dimpker's compositions explore unconventional fields of notation. This is enabled by an extensive notation system for extended playing techniques and electroacoustic music. This treatise with the title Extended notation: The depiction of the unconventional has been released by the LIT Verlag publishers. Currently, Dimpker further extends this research to the fields of visual arts, theatre and movement. The monograph Kinetic notations for the visual and performing arts forms the basis of this work (release date tba. Scores are published by Universal Edition Vienna. Residencies inter alia at Cité des Arts Paris, EMS Stockholm, Asia Culture Center, Tokyo Arts and Space, Kuenstlerdorf Schoeppingen. Grants by the Berlin senate, German government, E.ON foundation, Lotto foundation, German Artist Fund, Musikfonds, GEMA. Performances in Germany, Japan, Spain, Portugal, Romania, Serbia, the USA, Australia and South Korea (International Contemporary Ensemble / Contemporary Insights / Elision Ensemble / Ensemble 2e2m / Ensemble Resonanz). Scores are distributed by the Universal Edition. En-



graving works include Helmut Lachenmann's Schreiben for Breitkopf and Härtel and teaching assignments have been held in the UK, Germany, Hong Kong and Sweden.

> christiandimpker.de

Sayaka Nojiri started to play the marimba from 4 years old and performed in other country, such as Japan, Austria, France and U.S. She studied at the Musashino Academia Musicae and Diploma course and won the scholarship. After graduating, she received Grand Prix and Iwaki prize in Japan Percussion New Artist Competition 2007, Matsukata Music first prize in percussion 2008, Contemporary Music Competition selection prize 2008 and more. She picked up on TV and any other media. Sayaka Nojiri performed solo and ensemble at many concerts and festivals, and continue the recital from 2007. Her ground is so wide and she has energetically performed classical, contemporary, introduced new compositions, and also her original compositions and arrangements. Her collaborations had been with live painting art, Museum, Temples, Illustration, Books, Planetarium and etc. In 2019, She was invited to the concerts in Germany. She is supported by KOROGI(Marimba), REMO(World Percussion) and ProtectionRackets(Case). And she thinks it is important that the concert as well as the outreach activity in schools or any other place. She produces some project "Smile Music" and "Next Music" and various creative concerts. She's also involved in Outreach & Concert Project by Japan Foundation for Regional Art-Activities and Universal Project for kids by Agency for Cultural Affairs. Sayaka Nojiri has also released 4 CDs at fontec record. 1st CD "My Percussion World" and 3rd CD "Luna~Crossover Vibraphone" is received the Great recording prize. 2nd CD "Marimba Classics" is the first prize of 2011 at the stereo magazine. 4th CD "Marimba Smile" is recommended by many music magazines and shops.

> www.sayakanojiri.com



Morphogenesis is an acousmatic composition named after the homonymous biological process through which a complex living organism takes its shape thanks to the cooperative work of a number of simpler entities. By taking inspiration from this process, this composition aims to highlight the importance of the small elementary sounds shaping its grand structure while not forgetting the fundamental role played by the latter. It aims, therefore, to present different levels of magnifying at once, from the micro to the macro and encompassing everything in-between. At the ground of the composition, there are field-recorded everyday sounds, successively manipulated through iterative processes and mostly making use of simple sound design techniques. Overall, this whole workflow, from choosing to work with usually overlooked sounds to employing unsophisticated processes, reflects, once again, the concept underpinning Morphogenesis—the importance given to the micro level whilst building a macro structure—and the ecological reflections from that originated.

Enrico Dorigatti is an experimental sound artist and creative technologist. He is especially interested in the interaction between audio and visuals, generative systems, and shared agency between humans and machines in the artistic creation process.

As a PhD candidate at the University of Portsmouth (UK), he is currently conducting a research project revolving around repurposing sounds and objects in the context of sound art to foster reflection, through the artistic experience, on environmental and social issues related to the tech industry.

> www.enricodorigatti.com



The work is a study on spatialisation techniques and consists of nine stereophonic tracks and fifteen statuses. The horizontal structure is given by the succession of statuses representing different perspectives of a sound sculpture (never presented in its entirety). Like a succession of images that, through different perspectives, show a set of details of a marble sculpture. Similarly, the statuses consist of a vertical layering of sound elements (one per track) frozen in time and determining the sound sculpture from certain listening points. The performer's function is to experience each sound status through diffusion and spatialisation in space (spatialisation as a form of augmented listening). The performer must choose the spatial interpretation of each status, the spatialisation strategy to be applied and the sound system in which to perform the piece.

Alessandro Fiordelmondo is a PhD researcher student in the field of New Media Art and Computer Music. He deals with the composition and performance of electronic music, often in connection with other media, such as video and the Internet. He studied at the Conservatory of Padua where he received his master's degree with honours in Electronic Music Composition. Among others, he studied with Nicola Bernardini, Alvise Vidolin and Alberto Novello. Since 2019, he has been involved in audio/video performance and production, reactivation of multimedia installations and multimedia software development at CSC (Centro di Sonologia Computazionale), the sound and music computing laboratory of the University of Padua, and Audio Innova, a spinoff of the same University. He is currently attending an interdisciplinary PhD research project with the University of Udine, where he is working on the reactivation and preservation of new art forms.



> alessandrofiordelmondo92@gmail.com

Der hohle Zahn is inspired by *Wings of Desire* by Wim Wenders filmed in 1987. *Der hohle Zahn* is how Berliners nicknamed Kaiser-Wilhelm-Gedächtniskirche church after it was bombed in 1943. It's from the ruins of the bell tower, the hollow tooth, that Damiel the angel observes the movement of human life. The chaotic and magmatic flux of the souls corrupted by their own carnality. The entire composition presents exclusively acoustic materials of flugelhorn. The natural sound of the instrument symbolises the vitality and conflictual nature of the men while manipulated sounds represent the gaze of the angel which stares back at humanity, at the wideness of its vision. A few instrumental gestures, just like the few and essential reasons of the insatiable crisis of the man, and his recurrent mal de vivre. The incipit and conclusion of the composition overlap, the circle is born and dies within the same instant and at the same point. When does time start? Where does space end?

Nicola Fumo Frattegiani is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals including ICMC, SEAMUS Conference, Mise en Music Festival, Earth Day Art Model, SMC, Atemporánea Festival, CCMC Contemporary Computer Music Concert, Festival Futura, Finale Prix Russolo, MUSLAB, Audio Mostly, Convergence, SOUND/IMAGE, WOCMAT, ACMC, Matera Intermedia Festival, Arte Scienza Festival. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances.



He is a Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music of Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music of Messina. He is currently professor of Sound design at the Academy of Fine Arts in Macerata.

> www.nicolafumofrattegiani.com

TBA

Saturday, June 17

Lilla Salen, KMH

Mattias Hållsten

15:30–16:15

TBA

Mattias Hållsten is a Swedish composer and musician. His music explores auditory perception using different synthesis techniques and instrumentations combined with just intonation. He is currently studying shō with Ko Ishikawa.

On top of his practice as a composer and musician, Hållsten is active in other areas of the music scene in Stockholm. Since 2019 he is the chairperson of music festival Sound of Stockholm, and he is since 2018 part of the production team of Norbergfestival. He is also an active member of artist run performance space Fylkingen, and he sometimes writes for journal Nutida Musik.

Hållsten has a master's degree in electro-acoustic composition at the Royal College of Music in Stockholm, where he studied for, among others, Henrik Frisk, Ludvig Elblaus, Gerhard Eckel, and Christofer Elgh.

> mattiashallsten.com

In Summer Rain

John Gibson

Saturday, June 17

Lilla Salen, KMH

15:30–16:15

In Summer Rain is a fixed-media eight-channel composition that explores the sound of a rain storm, from realistic soundscape to remote transformations. Rilke's poem, "Before Summer Rain," evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. The opening gesture — the sound of someone leaving the confines of indoor space to welcome the sweet summer air — occurred during a pandemic lockdown, adding another dimension to the meaning of the piece.

This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm.

Much of the pitched sound you will hear comes from recordings of rainfall, subjected to precisely tuned filters and a process of spectral analysis and recomposition.

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio or audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

> john-gibson.com

Spatial Entanglements – A Relational Musical Instrument

June 16-17

KMH Foyer

14:45 and 16:30

Florian Goeschke

Multichannel spatial audio and Ambisonics as a reproduction format have received increasing attention in recent decades. However, tangible interfaces for interacting with spatial audio in real time are rare, and in most cases dedicated only for solo performers. Since space is considered a sonic and social construct in spatial theories and sound art practices, it seems evident to develop interfaces for multiple players to collaboratively interact with immersive sound. The performative installation "Spatial Entanglements" provides a series of tangible interfaces for interacting with spatial audio reproduced on a spherical Ambisonics dome. Together, the interfaces, the sound processing software and the speaker system form a relational Digital Musical Instrument that invites participants to collaborate in order to temporarily form a spatial audio ensemble.

Florian Goeschke is a composer and sound artist. He studied electroacoustic composition at the University of Music and Performing Arts Vienna and Sound Studies at the Berlin University of the Arts. His artistic practice ranges from site-specific interventions to spatial compositions. In his current dissertation project, he is researching and developing tangible instruments for sonic collaborations with more-than-human-worlds under the notion of relational instruments. His work has been shown internationally at art galleries, festivals and conferences.

> tamlab.kunstuni-linz.at/team/florian-goeschke



Orchid Music: Florida Orchid DNA Synthesizer and Sequencer Performance

Thursday, June 17

R1 Reactorhall, KTH

21:00

Juraj Kojš

I explore the fields of music, sound art, poetry, mixed media, multimedia, theater and technologies as a maker and performer. Hence, I am an artphibian, my own term for an artist whose practice is defined by migration between art disciplines and strong commitment to engagement. Producing other people's works, doing scholarly research and teaching also give me joy, while living in Miami, FL.

My works received awards at Europe—A Sound Panorama, Miami New Times Best Off Award, Eastman Electroacoustic Composition and Performance Competition and the Digital Art Award. Miami New Times described my muscle-powered multimedia Neraissance as “striking and unforgettable,” and MiamiArtzine called Signals “enthralling and immersive.” Miami Herald praised Bang for the Train as “the most profound...unexpected and enjoyable.”

Players who performed my music include Tomoko Mukaiyama, Blair McMillen, Margaret Lancaster, Madeleine Shapiro, Keve Wilson, Robert Black, Jennifer Beattie and Adam Marks, Michael Straus, Susan Fancher, Eugen Prochac, Canticum Ostrava, Atticus Brass Quintet, IK-TUS Percussion Quartet, The Quiet Music Ensemble, Ensemble s21, Talujon Percussion, Cas-satt String Quartet, Ensemble Pamplemousse, the Now Ensemble, Yale Gamelan Suprabanggo, Splinter Reeds, Switch~ Ensemble and the Deering Estate Chamber Ensemble.

My research articles appeared in journals such as Organized Sound, Digital Creativity, Leonardo Music Journal, Journal of New Music Research, Computer Music Journal and International Journal of Arts and Technology.

> www.kojs.net

Materia (lat., substance, cause) – what other, than sound, could be the matter of music? Of course much more: rhythmic, harmonic and melodic structures, every kind of music, even rests. Possible, but I wouldn't like to premise that as given, whose novel malleability, owed to the computer, opens so many spaces as hardly anything else in the history of music. Moreover: no imaginations and ideas that detract from the essence.

Gérard Grisey: "... our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture."

Sound as mutual matter, it shall determine everything else: constellation and process, they ought to emerge from it, equitable, because without unfolding in time even the most sounding remains silent.

How do I find what I like?

Not at all, as I like what I find and I'm searching without knowing for what. It appears and queries me wordlessly, the talk develops within the experiment, the algorithms of transformation and organisation. Whatever in the end maybe – only just – can pass or, simpler then, can't pass in the face of that, what already exists and whereby the new scratches along trundling – that is determined by another matter: me – and in turn not; contingent and only seemingly private are memory and decision. Matters 5 is a fixed media composition for a flexible setup from 8 up to 24 speakers. The piece formally consists of two parts, algorithmically generated with similar granular synthesis based on two short double bass samples (Uli Fussenegger), a noisy and a pitched one. The scattered groups of grains – statistically distributed following combinatorial rules – have been processed by 24 reverb units with independent and partially extreme parameter changes. The intended room impression is one of surrealism and blurring, corresponding to the formal development.

Daniel Mayer (*1967) is a composer with a focus on works including electro-acoustics. He is active in the fields of sound synthesis and generative computer algorithms, where he is developing dedicated software. His music has been performed at numerous international festivals of electronic and contemporary music and was rewarded with the Giga-Hertz production prize for electronic music 2007 at the Center for Art and Media Karlsruhe (ZKM). He studied pure mathematics and philosophy at the University of Graz (MSc, MPhil) and music composition (MA) with Gerd Kühr at the University of Music and Performing Arts Graz, Austria.



2001/02 postgraduate study at the electronic studio of the Music Academy of Basel, Switzerland, with Hanspeter Kyburz. Since 2011 working at the University of Music and Performing Arts Graz/IEM, from 2011-2014 scientific cooperation within the FWF-funded artistic research project Patterns of Intuition, since October 2016 visiting professor for electro-acoustic composition. From 2014-2017 curatorial work at Kulturzentrum bei den Minoriten, since 2016 together with Gerhard Eckel and Marko Ciciliani for the concert series signalegraz. In the winter term 2022/23, he was Edgard-Varèse guest professor of DAAD at TU Berlin.

> daniel-mayer.at

- Olof Misgeld - fiddle and concept
- Ami Dregelid - dance
- Andreas Berchtold - dance
- Hadrian Prett - sound and light design

The performance Dancing Dots - the exhibition aims to explore new artistic expression in Swedish folk music by combining live performing (playing and dancing) with auditory and visual displays of motion capture recorded movement. The performance has been constructed in a collaborative process with musicians and dancers using optical Mocap data as a source material for exploring the interactions between sound and movements in their performance. For the performance, movement data have been used to generate synchronized visualizations and sonifications to create a spatial sound and light world that is controlled in interaction with the performance of the dancers and musicians.

The motivation for the performance has been to explore new ways for artistic expressions by transferring traditional folk music and dance movements into other auditory and visual domains, to challenge the roles and rules of dancing and playing by adding visual and sonic material from pre-recorded dance movements; and to bridge across performance contexts, moving the traditional social dance into another kind of immersive visual/sonic performance space. Thus, the overarching aim is to explore methods for an open-ended development of artistic expression with traditional practice both as a departure point and a primary source of inspiration.

Olof Misgeld, born 1973 in Uppsala, Sweden is a folk violinist and senior lecturer of Folk Music Theory at the Department of Folk Music at the Royal College of Music in Stockholm (KMH) . In his artistic practice he is strongly influenced by traditional fiddle styles from different parts of Sweden, where the relationship between music and dance is central. Exploring the expressional possibilities of such oral tradition is central to his research, and artistic and pedagogical work – with new technology, in new ensemble forms and in interactions with dance. Olof's artistic portfolio includes being awarded "Riksspelman" for his traditional fiddle playing, performing in stage the-



atre and dance works, and with ensembles such as Oleman, BerndalenLindvallMisgeld, Bowing 9, Stockholm Vodou Ensemble and Fri Form Folk.

Olof Misgeld is currently pursuing a PhD at KTH Royal Institute of Technology with the title Oral Music Theory – music theoretical tools for performance expression within folk music, and the research is centered around the performance practice of playing for dancing within Swedish Folk Music tradition.

> www.kth.se/profile/misgeld

Fail More explores themes of failure and self-acceptance through a hybridized sound installation turned instrumental composition. The piece aims to renavigate and flatten the set of hierarchical relationships between composer, performer, and audience members, as well as blend the social spaces in and outside the performance space. As you enter, please feel free to walk around, explore, and play with the lighting around the performers; in doing so, you may join us in creating the work.

Mike Mulshine (he/him) is a composer-songwriter-performer and music technologist whose work re-thinks traditional musical relationships and explores themes of emotional vulnerability, identity, and group belonging. He produces interactive audiovisual works that aim to expose accessible, engaging, and empowering new modes of experiencing or (co-) creating media. These range from web-based interactive albums to physical sound installations and musical compositions blending vernacular and experimental media. He is currently pursuing a PhD in Computer-Based Music Theory and Acoustics and a Diploma in Music Composition at Stanford University.



> mikemulshine.com

We will perform the following tasks together as a group. Each task will last 1 minute unless otherwise noted, and an audio track with background music will provide cues for each task.

1. Close your eyes (30 sec)
2. Open your eyes and just rest (30 sec)
3. Focus on your breath: focus your attention on each breath in and out. If you lose focus, gently return your attention to the breath.
4. Listen to all sounds: expand your field of awareness to include all sounds in the environment
5. Make sound: with each breath out, hum any pitch that you choose.
6. Imagine: with each breath out, imagine humming any pitch you choose. This should feel very similar to making sound, except you do not engage your vocal chords. Please do not make sound.
7. Make sound
8. Imagine
9. Listen to all sounds
10. Focus on your breath
11. Open your eyes and just rest (30 sec)
12. Close your eyes (30 sec)

In 1973, composer-improviser Pauline Oliveros was interested in the science of music-centered meditation. She engaged musicians and non-musicians over ten weeks with meditative listening and participatory vocalizations from her Sonic Meditations, along with other movement exercises. Before and after the project, she recorded participants' electroencephalography (EEG) at two electrode sites at the back of the head with a paper-based system, but the task markings during recording (eyes open/closed, mental math, music listening) were inconsistent. Oliveros hypothesized that alpha activity (8-13 Hz) would change after the ten weeks, but never analyzed the data quantitatively. We digitized her paper EEG, but found no changes after the ten-week period. However, recent literature suggests reliable alpha power changes during meditation and music improvisation, supporting Oliveros' examination of task-related EEG changes. We designed a follow-up study adapting tasks from Oliveros' Sonic Meditation

XIII: Environmental Dialogue, to examine EEG alpha power during listening, focusing on breath, humming, or imagining humming. In Fall 2022, we collected data from 20 individuals, with preliminary results showing alpha power was greater during imagining humming compared to eyes open.

For SMC, we want to conduct a 10-minute participatory performance, because group performance was an integral part of Oliveros' practice. We will record live EEG data from one participant during the performance.

Barbara Nerness is an artist, researcher, and PhD candidate at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). Her research focuses on brain dynamics measured by EEG during music improvisation, and she also writes, performs, and improvises her own music using custom controllers and acoustic instruments. She has performed at local venues in California, as well as the Brooklyn Academy of Music, NY, ZKM (Center for Art and Media), Karlsruhe, and the Sonic Arts Research Centre (SARC), Belfast. She holds an M.A. in Music, Science, and Technology from Stanford University and a B.A. in Mathematics from UC Berkeley.

> www.barbaranerness.com

Elephant Ears on the Brain

Thursday, June 15

Main Foyer, KMH

Barbara Nerness + Elefantöra (Sayam Chortip,
Liv Dahlstrand, Ewe Larsson, Joel Mansour)

17:00--17:30

Elephant Ears on the Brain is a live telematic performance by Elefantöra Electronic Music Ensemble in collaboration with artist Barbara Nerness. Some members of Elefantöra will be performing via JackTrip from Göteborg, Sweden. The performance employs a live feedback loop of biodata consisting of brainwaves (EEG), heartbeat sensors, and breath, which were explored during Barbara Nerness' residency with ShareMusic & Performing Arts, June 5-9th, 2023.

Do these biosignals enhance our connection to remote bodies, and their connection to us?

This project was generously funded by ShareMusic & Performing Arts.

Elefantöra – the ensemble that shifts the order of the musical space. With their strong musicality and attentiveness, they disrespectfully move through the cracks of the thin walls between the analogue and the digital. Expect rich contrasts and cross-border meetings when *Elefantöra* challenges, stretches and breaks the box of what music can be – with a soundscape that makes you listen.

Elefantöra is a creative music ensemble with a focus on music technology. They mainly use iPads in their music creation, but also experiment with other ways of making music. In collaboration with orchestras, sound artists, dancers, researchers and composers, they have developed new music and explored artistic processes.

As a result, the ensemble has cultivated an exciting and multifaceted soundscape that offers inspiring encounters with traditional instruments. Through experience, laboratory artistic processes have become the ensemble's core competency. The ensemble belongs to the expanding post-digital genre that explores the musical expression through instrumentation as well as working methods and notation. The listening always controls how the musical space shifts in size and density, changing with *Elefantöra*'s personal sound design.

> www.sharemusic.se

Barbara Nerness is an artist, researcher, and PhD candidate at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). Her research focuses on brain dynamics measured by EEG during music improvisation, and she also writes, performs, and improvises her own music using custom controllers and acoustic instruments. She has performed at local venues in California, as well as the Brooklyn Academy of Music, NY, ZKM (Center for Art and Media), Karlsruhe, and the Sonic Arts Research Centre (SARC), Belfast. She holds an M.A. in

Music, Science, and Technology from Stanford University and a B.A. in Mathematics from UC Berkeley.

> www.barbaranerness.com

You Are The Flower 19'38" was composed for the Klangdom at ZKM (Karlsruhe) 2014. During my residency I was learning the panning software Zirkonium, which I also used in this work. As an experiment, a few tracks was panned with arduino and simple sensors, recorded in Max/MSP. The sound material comes from small home made noisy devices and some Max/MSP oscillators and resulted in a very nature romantic piece. I'm quite surprised myself. You may think that the first part is a field recording from the woods in northern Scandinavia and the second part, some kind of strange folk music, inspired of hurdy-gurdy. Just lean back and imagine for a moment that you are the centre of the world, or the flower on the ground.

Lise-Lotte Norelius (b. 1961) is a composer and performer based in Stockholm and active in the fields of EAM, live electronics and Sound art. As a performer she works both as solo artist and in various collaboration projects. She is one of the founders of the DIY ensemble Syntjuntan who has got a lot of attention for their workshops and concerts with textile instruments. LLN has a long history as percussionist with great experience from different fields like traditional african music, experimental rock, free improvised music and from combining percussion and sampled sounds in the group Anitas Livs. She studied electroacoustic composition at Royal College in Stockholm 1998-2002 and developed her work with live-electronics and realtime processing of percussion as well as other sound sources. Since then, she has composed music for speakers (EAM), musicians and live-electronics, installations, theater, poetry and dance performances. Her penchant for small, pitiful or ugly sounds, rhythmic structures, layers and long lines characterize her music, which can be both beautiful, harsh and brutal. The last years she has been exploring controllable motors, home made noisy devices, synth jewelry, vacuum cleaners and floppy drives, usually in combination with her Max/MSP software, various sensors and effect boxes.



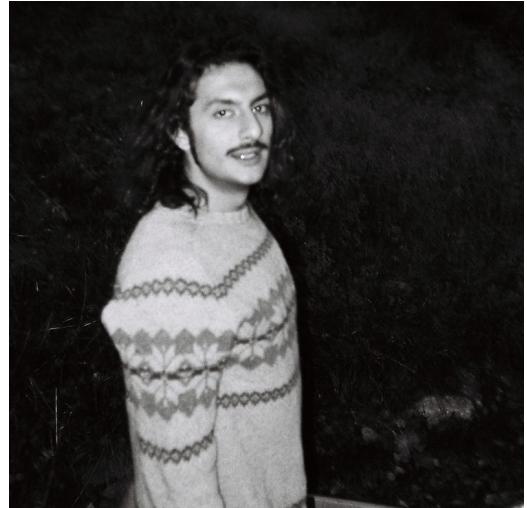
> www.lise-lottenorelius.se

licebyc~ is a condensed and noisy iteration of my previous performance, *celycib~*, which evolved during my master's degree. It has been performed at events like the MainOFF festival in Palermo, the Les Digitales Festival in Biel/Bienne, as well as in cities such as Stockholm and Bologna.

In *licebyc~*, I explore the bicycle as an experimental instrument, uncovering its inherent auditory capabilities. Through digital manipulation and transformation of the expected bicycle sounds, the performance takes a unique sound-based approach in a live context.

By embracing the familiar soundscape of the bicycle, *licebyc~* ventures into new sonic territories using electronic and digital tools. The performance invites the audience on a multisensory journey, where the bicycle itself, the performative actions surrounding the object, and the resulting sonic palette intertwine to create an uncommon performance.

Giovanni Onorato (1995) is a sort of weird musician from Palermo and based in Stockholm, working with perception of objects and things. He holds an Electronic Music bachelor's degree at Conservatorio G.B. Martini in Bologna and a master's in Electroacoustic Composition at Royal College of Music in Stockholm. He is a founding member of Elettronica Collettiva Bologna, a collective promoting electroacoustic music, and Senza Distinzione di Genere lab, a free-improvisation workshop taking place at Låbas in Bologna.



> gionogio.github.io/giovanni-onorato

This work is focused on sound performance with an experimental instrument which is composed of strings and metallic sound box, producing overtones, harmonics and feedback. It is capable to play with different sound colours: Resonances by cooper, bowing on strings, overtones and feedback. All of factors triggers each others sound. It is not a point to play a specific tone or to make a musical harmony, because the instrument is not able to perfectly control. Playing this Instrument is a challenge to your capacity, such as gestures and sonic phenomenon following sense and space. The artist composed a piece and use few repertoire partly, however, mostly it is interesting to find what kind of sound comes to nest in mesh. The Artist tried to get over typical aesthetics of classical music, such as using precise pitches, melodies, and read scores. Instead of that, her approach towards to discover unusual sound elements which are considered as mistake in traditional way. And play with them, for instance, strings without tuning, hitting a stuffs, unorganized pitch, also so-called clicker which happens unskilled.

It is musically composed of circulation of swerving sound and embrace internal and external sound in space. The coupling of acoustic and electronic resonances in a performable instrument that has an almost sculpture like quality is intriguing. The sounds range from complex and exquisite to banal and cliche, and therefore, keep the interest going

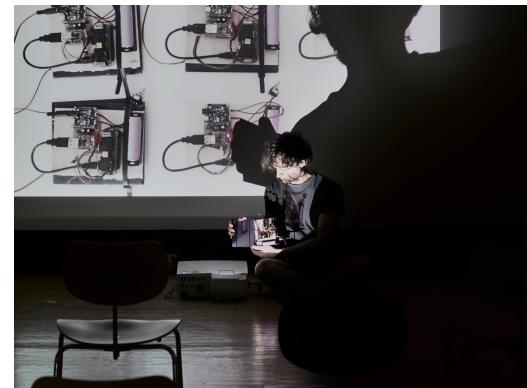
Jiyun Park (1990, South Korea) is a sound artist and composer living in Cologne, Germany. After her academic training in multimedia design at Hanyang University in South Korea, she deepened her exploration of media art at the Academy of Media Arts in Cologne. There she developed an approach to sound that is characterised by spatial composition, self-made instruments, voice and synthesizers. By experimenting with different materials, she explores sensory and synaesthetic states in search of hidden and inherent sounds, spatial acoustics and performances to cross borders in relation to space and time. Her works are mostly influenced by the threshold of perception in her environment. She also initiates collaborative performances that often communicate via data or human-sound interaction.



> www.jiyunportfolio.com

Trópos is a multichannel generative sound installation for public spaces. It is based on a number of mobile sound elements – small photovoltaic computers, equipped with microphones and loudspeakers - that sonically adapt to the soundscape around them. Each element independently interacts with the sounds picked up by the microphone, generating emergent sound developments which are strongly dependent on the acoustic environment in which the piece is installed. The specific architectural, spatial and acoustic characteristics of the ambience inscribe themselves in Trópos, creating a form of aesthetic interdependency and generative co-existence of site and work. The way the agents react to their environment, embedding themselves ecologically within it, is a central aesthetic question in Trópos.

I'm a sound artist and researcher based in Graz, Austria. I mostly compose sound installations and I play improvised electronic music in which sound is conceived as a material relational element. I often work with self-made hardware and software, and I'm interested in the intertwinement of technical development and aesthetic reflection. I'm a doctoral candidate in computer music and sound art at the doctoral school for artistic research (KWDS) of the University of Music and Performing Arts Graz (KUG).



> www.danielepozzi.com

All You Need Is Lunch

Miller Puckette and Kerry Hagan

Thursday, June 15

Main Foyer, KMH

12:30--12:50

'All You Need is Lunch' is the latest theatrical production by the Higgs whatever, presented as a fixed-medium audiovisual work due to the pandemic. It was developed, composed, shot and edited between California, USA and Ireland. It relies on a posteriori phase vocoding to alter a montage of popular music songs, which are then the basis for the visual component. This work is being submitted in parallel with the paper 'Post-mix Vocoding and the making of All You Need Is Lunch'. This piece should ideally be played just before lunch.

Long-time friends, **Puckette and Hagan** began focused collaborations on academic and musical projects in 2014. Together their duo has performed in North America and Europe. They have introduced novel synthesis algorithms through new performances. Their work explores timbre, spatialization, real-time computer processes, algorithms, interaction design, performance practice, and performance systems.



> msp.ucsd.edu

La Mer Émeraude

João Pedro Oliveira

Friday, June 16

Lilla Salen, KMH

15:30–16:15

Let us imagine a small invented world, a micro universe where everything exists... matter, energy, spirit, telluric movements, mysteries, natural and supernatural forces. That world is whole and from afar, whoever watches, sees it as a living ocean. This work was composed in the Musiques-Recherches studio and is dedicated to Annette Vande Gorne and Francis Dhomont. It received the second prize at SIME Competition 2019, the first Prize at Cittá di Udine Competition 2020, the first prize at Destellos Competition 2020 and the first prize at the Chicago Composers Consortium Competition 2021.

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.



> www.jpoliveira.com

Catástrofes (2023) is a work composed for multichannel system array, programmed in Max/MSP combining different types of sound synthesis and ambisonics spatialization. The piece is malleable regarding the spatialization possibilities, considering ambisonics orders, 2D or 3D sound fields, and multichannel diffusion. The term “catástrofes” alludes to the “catastrophes” concept by René Thom, referring to dynamic systems that present ruptures when critique points are reached, such as continuity breaks resulting in perceptive qualitative leaps. The piece is conceived as a sound continuum in which the textures and sound masses are gradually achieved and transformed from the addition of up to 26 voices employing different synthesis techniques. Three main sound masses are juxtaposed, formed by different superpositions of partials, and their transitions are gradually performed through timbre interpolation. From this structure, psychoacoustic phenomena such as roughness and beats emerge as saliences and ruptures in listening. This composition was conceived in a multidisciplinary research using computer tools, combining artistic and technological methodologies. Emphasis in perception features were strongly considered during the creative process through an active listening with operational features, searching for articulations, transversal connections, layers, and emergent phenomena that may appear during the performance.

Danilo Rossetti is a composer and researcher with focus in the use of technology and interdisciplinary research in creative processes and musical analyses performances, Danilo Rossetti is author of musical works for different formations (solo, ensembles, and orchestra), acousmatic, live electronics and multi-modal (audiovisual installations, music and dance, networked and telematic music), and author and coauthor of several articles concerning creative processes in music and musical analyses. He is Assistant Professor at the Department of Arts of the Federal University of Mato Grosso (department chair between 2021-23), and collaborator professor at the Graduate Music Studies Program of the Institute of Arts at the State University of Campinas. He earned his Ph.D in Music Composition at UNICAMP, with a research stage at the Centre de Recherche Informatique et Création Musicale (CICM) of Paris 8 University, and he completed a postdoctoral research at NICS-UNICAMP, funded by FAPESP. He coordinates the Muscom Research Group “Composition, Analysis, and Performance with computational methodologies” (UFMT-CNPq). His compositions have been played in several international events and festivals.

> www.danilorossetti.com

Backlash is an idiomatic performance to the KMH Klangkupolen where the sound system is no longer a mere spatialisation tool but becomes the medium of a site-specific dynamical system generating sound that evolves and self-adapts in a decentralised manner. Each of the 29 loudspeakers of the Klangkupolen is associated with a specific deformation of the temporal development of the sound, with a view to fostering the emergence of spatial and temporal perceptual phenomena that do not correspond to the sum of the individual elements but rather to the collective result of the entire system. In “Backlash”, the models of sound generation in micro-temporality coincide with the models of musical organisation and temporal development, whereby the conformation of the acoustic space and the sound reproduction system in question are at the centre of these models. The idea of developing spatialisation of a sound image, in which the idea of a sound pre-existing to it is implicit, is not present here; rather, the spatial qualities of the composition result from the complex interactions of the system that shapes the sound as a constantly changing frame. The non-linear nature of the system puts the two performers in the situation of no longer being the dominators of a system meant to be controlled, but rather, they favour unpredictable behaviour and a situation of constant interaction is established here.

Tommaso Settimi (*1998) is an Italian composer and performer of instrumental and electronic music. He studied Instrumental Composition, Electronic Music and Computer Music at the Conservatorio F. Morlacchi in Perugia and the University of Music and Performing Arts Graz / IEM Graz under the guidance of the professors Marko Ciciliani, Edgar Alandia and Simone Pappalardo. He is currently studying in the master course 'Sound and Music Computing' at the Pompeu Fabra University in Barcelona. The concepts of instability, transformation and impermanence are central to his work; in particular, in addition to instrumental sound, part of his research on electronic sound makes use of implementations of dynamic systems and numerical simulation in the field of algorithmic composition and immersive audio. His music has been performed at international festivals and concert halls such as Elevate Festival Graz, ChampdAction Festival Antwerp, Darmstädter Ferienkurse, Vondelkerk Amsterdam, Incòntemporanea Festival, MODU Festival Perugia, Dom im Berg Graz, DeSingel Art Center.



> soundcloud.com/tommaso-settimi

Mattia Parisse (*1998) is an Italian composer, performer and sound artist. He studied electronic music at the Conservatory of Perugia with Simone Papalardo (110/110 summa cum laude). Creates mixed-music and electroacoustic music compositions, interactive sound installations, audiovisual works and augmented musical instruments.

He is interested in the new and unconventional digital sound production techniques as well in the design and self-constructive research of instruments and their relationship with the technological medium.

Winner of the XVI Premio Nazionale delle Arti; Winner of Prize "Teresa Rampazzi" for the XXIII CIM (Colloquio di Informatica Musicale); Winner of the "Premio Rotonda" of the city of Livorno. His music has been performed at international festivals and events come il CUVO Festival 2021 (Madrid), Festival SIIDS 2020 (Portugal), Festival Artescienza 2021 (Rome - Goethe Institut Rom), Orizzonti Festival 2021 (Perugia), Festival AiMaako 2021 (Chile), ID2021 (Stuttgart), New Media Fest 2020, IDKF 2020 (Stuttgart), Simultan Festival 2021 (Romania), Festival Ecos.

> www.mattiaparisso.com



Windmills of Lapua

Nikki Sheth

Thursday, June 15

Lilla Salen, KMH

18:00–18:45

“Direct impacts of wind farms can include collision and barotrauma (damage to tissues from air pressure changes around turbines); indirect impacts can include habitat loss (roosts, commuting routes and foraging areas) and fragmentation.” – bats.org.uk

This piece comments on the impact of wind farms on the bat population. It uses field recordings of windmills taken in Lapua, Finland using microphones that pick up normally inaudible frequencies (such as contact and electromagnetic mics), combined with various field recordings of bats.

Originally, the piece explores the use of field recordings with the 3D IKO speaker and investigates how a sense of place can be created using a speaker that projects sound from the inside outwards using the sound reflections of the performance space. This work was made possible thanks to the Develop your Creative Practice grant from Arts Council England.

Nikki Sheth is an internationally recognised sound artist and composer. Her practice involves field recording, soundscape composition, multimedia installations, sound mapping and sound-walking. She uses sound as a medium to bring a voice to the environment and encourage a wider awareness of the natural world.

She has received international recognition for the quality of her field recordings and soundscape compositions and her work has been performed worldwide. In 2020 she was awarded a Sound and Music award, nominated for the Phonurgia Nova Awards in the Field Recording: Soundscape category and was an Honourable Mention for the Sound of the Year Awards in the Composed with Sound category. In 2021 she was nominated for an Ivor Novello Composer Award in the Sound Art Category.

Her work has been presented at BEAST FEAST (UK), Sonic Territories (Germany), Piteå Performing Arts Biennial (Sweden), KMH (Stockholm), Spektra Festival (Columbia), Ecoacoustic Congress (Brisbane), The Global Composition (Germany), DLR Lexicon (Dublin), Perspectives on Listening (Brisbane), Balance Unbalance (UK), Sound + Environment (UK) and more. She has been featured on Framework Radio, Clydebuilt Radio, Resonance FM and BBC Radio 3 and her work has been published with a variety of labels.

> www.gre.ac.uk/people/rep/las/nikki-sheth

Glitch Mass is an electro-acoustic acousmatic live performance where the term "glitch" represents waste sound material derived from editing processes and organized as a liturgy. The sacredness of what we cannot see, the inner presence of what is usually called "absence" lives and changes inside the virtual and physical space of that work, it moves into a place that wants to resemble a temple.

The idea of this composition starts from two purposes: the first is to represent the concept of "absence" using "recycled" sound materials from various editing processes of many sound sources; the second is to organize them as a liturgy, using voices and space (both virtual and physical) as a living place to give new life to something that would have remained hidden. Most of the sound material used in the composition was taken from liturgical recordings like the famous five sequences which "survived" the Council of Trent (1545-1563): Dies Irae, Victimae paschali laudes, Lauda Sion Salvatorem, Veni Sancte Spiritus, Stabat Mater; pre-processed using de-hum, de-noiser etc. in order to use the residual material as a starting place for a live improvisation.

Davide Vannuccini is a musician, sound designer and visual artist. He obtained the I level Academic diploma in Saxophone in 2011 and the II level in Music and New Technologies in 2023 after having developed an interest in applied music and sound design over the years. He has participated in important advertising projects as a composer and sound designer (Tradecenter, Hyundai, Loro Piana, Timberland, Trenitalia); at the same time he dedicated himself to teaching music and electroacoustic music production performing as a live performer (solo and ensemble: "Ensemble degli Intrigati") in places such as: Cantiere Internazionale d'Arte di Montepulciano, Teatro del Maggio Musicale Fiorentino, Italian Institute of Culture of Brussels, Musikakademie in Rheinsberg, Tehran International Music Festival, Luigi Cherubini Conservatory of Florence. Currently he is dedicating himself to the composition of electroacoustic music, live performances and sound design, site specific acousmatic works with particular attention to the aspect of spatialization.



> www.davidevannuccini.com

A Dialogue, In Linear A

Friday, June 16

Nathan Milstein, KMH

Andrew Watts and Davor Vincze

12:30–13:10

Linear A is a writing system that was used by the Minoans (Cretans) from 1800 to 1450 BCE to write the hypothesized Minoan language. Linear A was the primary script used in palace and religious writings of the Minoan civilization. It was succeeded by Linear B, which was used by the Mycenaeans to write an early form of Greek. No texts in Linear A have been deciphered, and thus, it is unknown what this dead language should sound like.

A Dialogue, In Linear A utilizes text from libation artifacts and (presumably) religious objects, imagining what these fragments might have sounded like when spoken by various text-to-speech dialects. A heightened ritual is created, trading any semblance of semantic content for timbral transformation of the voice. A Dialogue, In Linear A seeks to blend features of *musique concrète*, aural theatre, vocal synthesis, field recordings, and an unknowable ceremonial rite among the sands of time.

The aim of the video was to connect mouth positions with syllables, by matching the sound generated by the text-to-speech converter with the audio of unrelated speech video clips videos. We decided to divide the audio in 40 millisecond fragments as it corresponded with a single frame, so as to have the same index for each audio and video segment. The idea was to perform similarity matching between the sound from the converter as a target and use the video sound as a corpus. Davor Vincze designed a Max patch using camu tools within MuBu library, such that it automatically recorded the index of the selected corpus segment while I was feeding the CSS system with the recording of the target soundfile. After several tries, we concluded that the matching was most successful according to centroid and loudness as search descriptors.

With the resulting lists of segmented indices, Andrew Watts was able to cut and reshuffle the six videos in the exact same order. He then montaged the alternative soundfile (from text-to-speech converter) to the newly montaged video. The result was fascinating, as it was obvious that there is congruence between the mouth movements on the video and the character of the sound. However, the fact that the video frames were no more in its nominal order, created uncanny mouth movements as would be expected by something alien or otherworldly.

Andrew A. Watts is a composer of chamber, symphonic, multimedia, and electro-acoustic works regularly performed throughout North America, Europe, and Asia. His compositions have been premiered at world-renowned venues such as Burning Man, Ravinia, Boston's Jordan Hall, Darmstadt, and the Holywell Music Room. Watts has written for many of the top new music groups today including Ensem-



ble Dal Niente, Ekmeles Vocal Ensemble, Proton Bern, Distractfold Ensemble, RAGE Thormbones, Splinter Reeds, Quince Vocal Ensemble, and Line Upon Line. Recently, Watts premiered a large-scale work Silicon Valley Requiem, blending synthesized and live voices. He completed his D.M.A. in Composition at Stanford, received his master's with distinction from Oxford, and his bachelor's with academic honors from the New England Conservatory. He has been a featured composer at the MATA Festival (USA), impuls Academy (Austria), Rainy Days Festival (Luxembourg), Delian Academy (Greece), Young Composers Meeting (Netherlands), Cheltenham Music Festival (England), Course for New Music at Darmstadt (Germany), Composit Festival (Italy), Ostrava Days Institute (Czech Republic), highSCORE Festival (Italy), Wellesley Composers Conference (USA), Etchings Festival (France), Fresh Inc. Festival (USA), New Music on the Point (USA), and Atlantic Music Festival (USA). Watts is currently a Lecturer in Music Composition at UCSB's College of Creative Studies.

> www.andrewawatts.com

Davor Vincze is a composer of contemporary music and artistic director of Novalis Festival, focusing on meta-reality and musical narrative. His compositional strategy 'micrallage' recycles musical material and looks for latent acoustic spaces in referenced pieces. In hazy textures, Vincze explores the parallax effect, creating a meta-reality with multiple layers of ambiguous meaning. After completing his composition studies in Graz and Stuttgart, he specialized in electronic music at Ircam and earned his doctorate at Stanford University. His compositions have been performed by renowned international musicians and ensembles at festivals such as Présences, Impuls, MATA, Manifeste, Darmstadt, and Zagreb Biennale. In 2014, he launched the international contemporary music festival Novalis. Vincze's works are published by Maison ONA, and he has won numerous prizes, including the Alain Louvier Prize, 2nd prize Stuttgart Composition Competition, and 2nd prize at the Pre-Art Composition Competition. In 2020/21, he won the "Boris Papandopulo Prize" for the best Croatian composer of contemporary music, the European Contemporary Composition Orchestra competition, and the best audiovisual work at the International Competition Città di Udine. Additionally, he was selected for artist residencies at the Institute of Electronic Music in Graz (2021) and SWR Experimentalstudio (2022).



> www.db-vincze.com

Pagoda

Friday, June 16

Nathan Milstein, KMH

Chi Wang

12:30–13:10

Pagoda as a piece of architecture reflects history, aesthetics, religion, philosophy among many other cultural elements. Pagoda as a concept reminds me of each unique yet contemplative journey visiting different temples. The rituals of recitation and chanting practice in the temples offer the observers interfaces connecting themselves and the surroundings in different ways. In this piece, the impressions of the three pagodas are depicted in different audiovisual approaches through the real-time interactive performance.

Chi Wang is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, Musicacoustica-Beijing, the New York City Electroacoustic Music Festival, New Interface for Musical Expression International Conference, MA/IN Festival, Kyma International Sound Symposium, International Confederation of Electro-Acoustic Music, Electronic Music Midwest Festival, Third Practice Festival, and Electroacoustic Barn Dance. Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi received her D.M.A. at the University of Oregon. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

> www.chiwang.info



The immediate inspiration was the ouvrage of Joseph Conrad, Polish-English writer from the XIX/XX century. Joseph Conrad's complete works in Polish may be downloaded from the Internet. Electronic Conrad for the people, and the people fly to exotic vacations. Conrad: timeless and old-fashioned. He was a great writer, final stop: thousands and thousands of pages on moral dilemmas and choices, thousands of suggestive depictions on the anxious beauty of the oceans. But also a shocking lack of proportion, at least for me as a reader, when Conrad's ships approach the coast, a terrible lack of political correctness, and a total lack of curiosity of the world. Eurocentric criteria and judgments. The twilight of 'drawing room anthropology'. I have switched off the potentiometers of Conrad's ships and crew, and tried to hear what Conrad himself deemed uninteresting, although it must have been audible then – and is lost today. The traces of this hearing are included in my 9-minute nocturne *The Eighth Island*. Irrespective of the inspiration of Joseph Conrad, my piece is in fact an impression on the cultures that are disappearing in front of our eyes because of our abandonment, lack of interest, ignorance, hypocrisy of political correctness and climate change.

Lidia Zielińska is a Polish composer. She graduated from the State High School of Music in Poznan, where she studied composition with Andrzej Koszewski. She has worked at the electronic music studios of State High School of Music in Cracow, Stuttgart, Swedish Radio Malmoe, Experimental Studio of Polish Radio in Warsaw, IPEM/BRT in Ghent, EMS in Stockholm, ZKM in Karlsruhe and Experimentalstudio des SWR Freiburg.

Her works have been performed at festivals in many countries in Europe, Asia, Australia, New Zealand and the Americas. In 2007 she received the Polish Composers' Union Award for her outstanding and comprehensive compositional achievements.

Lidia Zielińska currently holds the post of professor of composition and head of the SMEA-Muz Studio of Electroacoustic Music at Poznan's Music Academy; she also was a professor in sonology at the Academy of Fine Arts in Poznan (1989-92 and 2001-10).

She has published and lectured extensively on contemporary Polish music, electroacoustic music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Americas, Asia, Australia and New Zealand. She has conducted summer courses, workshops and seminars in Poland and abroad. She serves as a juror, curator, expert and consultant to many musical, intermedial and educational enterprises in many countries in Europe.

For many years, Lidia Zielińska has fulfilled many official functions; she is currently Vice-President of the Polish Association for Electroacoustic Music, former (-2013) Vice-President of the Board of the Polish Composers' Union. She has served as a member of the programme

committee of the Warsaw Autumn Festival (1989–92 and 1996–2005), of the ISCM World Music Days in Warsaw, of the Musica Electronica Nova in Wrocław, as artistic director of Musical Spring Contemporary Music Festival in Poznań (1989–92), Child and Sound international festival in Poznań. After the political breakthrough of 1989 she was the initiator and co-founder of the BREVIS Music Publishers (1990), Child and Sound Foundation (1991), music quarterly “Monochord” (1993), Friends of Warsaw Autumn Foundation (1998), “Zachęta” Greater Poland Region Fine Arts Society (2004), Polish Society for Electroacoustic Music (2005) and other associations.

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