

Concert 3

13.10.2019

FeBeME - Belgium

Jean-Louis Poliart - Erosion (1993) 5:27

Jean-Louis Poliart achieves traditional musical studies in the classes of piano and composition at the Royal Conservatory of Mons (Annette Vande Gorne courses among others).

His production goes from electroacoustic to instrumental field while passing by audio arts, soundscapes (visual arts exhibition, commemorations, and so on) and music for the theatre. His first interest is the accessibility of its creation to the greatest number. His works, often based on a program not always revealed, offering several levels of perception. Correspondences "sounds - ideas / images" reveal a certain naivety completely assumed. It is, somehow, the madrigalisme. It is thus closer to the emotion of listeners / viewers and in communion with them. "The art of fixed sounds" has his preference for this exchange.

Daniel Perez Hajdu - Jeu (2007) 3:30

Born in Havana in 1980, **Daniel Perez Hajdu** is destined at first to the work of the image and more particularly to that of the video. This is how he naturally approaches the sound, as the second half of the audio-visual couple. Thus, when editing the filmed images is added the editing of recorded sounds. His attraction to musical experimentations of all kinds, to which are added then the possibilities of creation newly discovered by working on the sound, led him to turn entirely towards the sound, thus favoring the suggestion of the sound rather than the literalness of the image. He then began in 2005 a Master in acousmatic composition at the Royal Conservatory of Mons in the class of Annette Vande Gorne. In 2010 he became a teacher at the same Royal Conservatory of Mons, for the Writing Techniques course on support, and from 2011 also for the Graphic Transcription course. His acousmatic and sound compositions span the fields of concert, radio, dance, theater and film. His music has been performed in various countries in Europe, America and Asia, among others on the occasion of the festivals L'Espace du Son (Belgium), Ars Musica (Belgium), World Music Days (Belgium), LOOP (Belgium), Sound Week (Belgium), Akousma (France), Manca (France), Musicacoustica-Beijing (China), Primavera en la Habana (Cuba), BIMESP (Brazil), Mantis (England), Musica Electronica Nova (Poland), Akou (Greece), FAQ (Netherlands).

Stéphanie Laforce - Bach Ballon-On (2015) 4:40

is a short piece created by Stéphanie and Laurence on the occasion of the week of residence in Confluences Champagne as part of the "Insolites d'Akadêmia" in November 2015. "Bach Ballon-On" is an unpublished meeting and original between two musical worlds. This piece mixes the voices of the ensemble Akadêmia singing the "Jesu, der of the meine Seele" of Bach and an electroacoustic composition of Stéphanie Laforce made from its products by machines propelling helium and inflating dozens of balloons by minute.

Stéphanie Laforce - Échos baroques, caverne (2012) 3:03

Composition made from recordings of sounds played on the great organ and the romantic organ of the church of Minimes. The idea of this composition was to create sound textures close to an interior cavern traversed by fluids (accumulation of corpuscles, breath, mouth noises). This piece was designed using the re-recording technique intuitively, placing the throaty sounds above the organ and electronic pads to create musical material.

Stéphanie Laforce - Multimedia artist, installer and composer of electroacoustics. Stephanie realized several installations of plastic art in the public space that she defines as her field of expression. She composes pieces of music, and performs improvisational musical performances. She builds poetic sound devices for her electroacoustic compositions with which she develops

original universes for theatre, circus, exhibitions, installations....Her approach attempts to answer an essential question; the place of the human in a machine world.

Todor Todoroff - Studio 4 (2004) 5:00

The sustained applause at the end of the concert of 40 years of New Music marks the beginning of a reverie that revisits the history of Studio 4 Flagey: the many concerts and recordings that made it resonate, but also its closure and its abandonment before its renovation and, finally, its reopening to the public. An accelerated backlash, both gentle and violent, that takes us into a sound whirlwind in the time of the dream, with its digressions, its breaks of space-time, its fantastic whims and its haunting repetitions.

Todor Todoroff - Electrical Engineer, he received a First Prize and a Higher Degree in Electroacoustic Composition at the Royal Conservatories in Brussels and Mons. Co-founder and president of ARTeM and BeFEM, co-founder of Forum des Compositeurs, he was researcher at ULB, Faculté Polytechnique de Mons and Numediart Institute, Professor at ESA-Arts2 and was Belgian representative of DAFx and ConGAS COST actions. His electroacoustic music shows a special interest for spatialisation. Fascinated by the dialogue with other art forms, he also composes music for film, video, dance, theatre and sound installation. Prizewinner in several international competitions, his music is regularly performed in international festivals.

EMAC China

Shihua Ma - Hymn for Creators (2019) 5:30 multimedia

Humans create the digital world, give programs intelligence, and call themselves creators. But in the author's view, the digital world is actually a cage for human beings, an intoxicating illusion. As human beings, we can enjoy unlimited freedom in this world and sing praises for ourselves, but that is only a small right granted us by the true creator. We must always remember to be humble in the face of the universe. All the audio and video in this piece were produced with Max software and generated by real-time algorithm. There is a certain intelligent interactive logic between the audio and video, which can automatically change according to the change of the other party, but the overall rules are determined by the performer's on-site control.

Shihua Ma, graduated from Central Conservatory of Music with a Ph.D. degree in Electronic Music Composition, now works in China Conservatory of Music as an Electronic Music Composition teacher. He researches new media art and installation art field. The interactive multimedia categories of works he created have won prizes at the MUSICAOUSTICA-BEIJING Composition Competition, and delivered a speech in Asia new media art over the years. He has been involved in the production of 2012 Beijing Contemporary Music Festival commissioned project inter-media installation "ripples", and Shanghai electronic music week commissioned works "Xiaoqing" in 2013 and other new media art projects. His personal works, such as Sons-paysahes, Dream marsh, Cinemagic and Boundless had been performed in activities such as MUSICAOUSTICA-BEIJING, Poland Audio ART FESTIVAL(2014), B3+Beijing moving art exhibition(CAFA, 2015), CIME(Morelia,2016), ISCM(Beijing,2018).

Wenbo Mi - Language (2018) 5:40 multimedia

"Language" — there is semantic, between the lines, explicit or implicit.

"Language" — there is voiced, between the hiding, hidden or visible.

"Language" — there is speed, between the frequency, urgent or slow.

"Language" — there is a context, between the space, time is limited.

"Language" — there is a position, between the direction, corner is side.

Listen secretly, between two ears, language is speaking, hiding, changing, and sighing. It is either soft, or sharp, or tangible, or intangible. It is always so weak, so strong, so near, and so far, in the world of sound, contouring its own life.

Wenbo Mi, who was taught by Professor Zhang Xiaofu, is a doctor of electronic music Composition Department of Central Conservatory of Music. He specializes in electronic music, computer music and film music. His works have been invited to perform at international music festivals many times: the "Door" at the Burgess Electronic Music Festival in France; "Wasp" at the Brussels Music Festival in Belgium; "Art of war" at the MUSICAOUSTICA-BEIJING; and the computer music work "The City Without The God" at the Beijing Modern Music Festival. His

academic works have won many awards. Such as "Door" won the first prize, "Language" won the first prize, "Dust" the second prize, "Art of war" the third prize, "Withered city" the third prize, "Spirit" the excellence prize, "The Bloom and Wither" the excellence prize at the Electronic Music Composition Competition of MUSICACOUSTICA-BEIJING in China; The academic paper won the third prize of the Beijing International Electronic Music Academic Papers. He composed music for more than 50 films and television works, including "Adoption", "Suddenly Seventeen", "We Roared Past Youth", "Hometown on the cloud", "Surgeons", "A unique militiman", "Before Dawn", "Amazing China" and so on.

Qiao Yang - The sound memory of yonblakon (2018) 5:26 multimedia

The work "the sound memory of yonblakang" was created after I visited zedang, yonblakang and other shannan areas of Tibet alone in May 2018. The whole work has three movements, the first movement is the multimedia form "walking into yongblakang"; The second movement is the auditory illusion of yonblakang. The third movement is mixed electronic music "wen cheng and song zan".

Qiao Yang, male, born on August 30, 1989, PhD student of composition of electronic music in Central Conservatory of Music.

Mengjie Qi - Breathing (2018) 5:40 multimedia

Breathing is so essential is our lives; sometimes we take it for granted, and never perceive and appreciate it. It means the aliveness of our body, the pace of our mind, and even the freedom of being able to be alive and be active. The composer tries to create a meditative musical space for the audience to experience their own breathing, with the timbre varies between the original cello sounds and the synthesized sounds in the electronic music, people will perceive their own pace through intensive sounds and relaxing sounds. All the images develop into abstract phantoms following the development of the sounds.

Qi Mengjie (Maggie) is a composer and multimedia sound artist. Her electronic music and installation works have been performed widely at international festivals, including ICMC, Audio Arts Festival, WOCMAT in Taiwan, CIME concerts, International Electronic Music Festival of New York, SEAMUS, ISCM, NYCEMF, SPLICE Festival, Cube Fest, SICPP and MUSICACOUSTICA-BEIJING. Her works have won awards on noted competitions, such as prizes on MUSICACOUSTICA electronic music composition contest (2011, 2012, 2014), and the Competition of Oskar Kolberg (2014). She is the Composer in Residence of Love for Music Ensemble in Beijing. Qi is a post doctoral research fellow at the Central Conservatory of Music and currently her research is about AI music. She also studied at City University of New York in the United States under the supervision of Professor Douglas Geers and Professor Morton Subotnick. She is one of the associate editors of Intelligent Arts. She has been working as the international coordinator of MUSICACOUSTICA-BEIJING festival since 2012, devotes to the international cultural exchange.

Spectro Tehran, Iran

Idin Samimi Mofakham - Fata Morgana for flute, cello, piano, oscillators and tape (2018) 9:25

A Fata Morgana is a complex form of superior mirage that is seen in a narrow band right above the horizon. As it comes from its name, this piece is a psycho-acoustical illusion for the ears. Through the formation of piece, I have attempted to make the illusion on repetition of the acoustic elements. They seem to sound exactly the same, but they are never the same as they appear to ear.

Idin Samimi Mofakham has completed his B.A and M.A both in music theory and composition at the Komitas State Conservatory of Yerevan in Armenia at the class of Ashot Zohrabyan.

Idin is the Co-founder and Artistic manager of "Spectro Centre for New Music" (since 2013 – Along with Martyna Kosecka, Polish Composer & Conductor), co-founder and Artistic adviser of "Contemporary music Circle of Tehran Modern Art Museum". Since 2015 he serves the Tehran Contemporary Music Festival, the only International music festival with focus on contemporary and experimental music in Iran, as a Co-founder, Board member and senior curator. He is a permanent member of Iranian Society of Composers and tutor of Superior Music schools and colleges in Tehran. He is also a founding member of Composition and Music Theory Department of University

of Applied Science and Technology in Tehran, Iran. Besides being the invited lecturer at the various institutes and universities in Iran, Idin also been invited as the guest lecturer at the Central Conservatory of Music Beijing in China, Hochschule für Musik Carl Maria von Weber in Germany, electronic music studio at the Academy of Music in Krakow, The Royal College of Music Stockholm in Sweden or Universität für Musik und darstellende Kunst Graz in Austria.

Arsalan Abedian - Cstück Nr.2 (2015) 5:04

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

Arsalan Abedian was born in 1984 in Tehran (Iran). His musical studies began by learning to play the santur (a Persian traditional instrument) with Omid Sayyareh. In 2007 he graduated from Azad University with a Bachelor’s degree in composition and in 2011 from Tehran University of Art with a Master’s degree in the same field. He continued his studies at the Hanover University of Music, Drama and Media (where he obtained a Master’s degree in Electronic Music in 2014 and a Soloklasse Konzertexamen degree in composition in 2016). Abedian studied composition in Iran i. a. with Kiawasch Saheb Nassagh and in Germany with Oliver Schneller, Joachim Heintz, Ming Tsao and Gordon Williamson as well as taking composition seminars with Rebecca Saunders and José María Sánchez-Verdú. As a composer and organizer, Abedian has participated in numerous concerts, lectures, and other events in Iran since 2006. He established the record label Contemporary Music Records (2009) in Tehran. Since 2003 he has written and translated several articles about contemporary music in Iranian music journals as well as MusikTexte (2014) and Lexikon Neue Musik (2016) in Germany. As a commissioned composer of numerous festivals and ensembles, his works have been performed in different countries. As co-initiator of the first competition for electroacoustic music composition in Iran (Reza Korourian Award), he was a jury member and publisher (2015 - 2018) in this event. The DEGEM (German Society for Electroacoustic Music) has published two of his works in its CD-Edition (CD 13 Grenzen, 2015 as well as CD 14 Escape, 2016). Abedian has been received among other stipends, a one-year composition scholarship (2018 – 2019) from the Lower Saxony Ministry of Science and Culture. He is currently pursuing a Ph.D. in musicology in Hanover.

FARME, Argentina

Elsa Justel - Cercels et surfaces (2013) 14:52

The circle and the square were symbols of the creation in all civilizations since antiquity. They symbolize the same plan of creation, expansion and contraction, the solid and the air, earth and sky. The twentieth century brings a new vision of the world in which this notion of balance seems to break. A sensitive system, that can become chaotic at any moment. That in which very small details; in the chain of causes and effects; can cause immensely complex results, apparently fortuitous, unpredictable and chaotic.

Circles and surfaces respond to this principle of changes of balance, rupture and union, movement and inertia, flow and rhythm, crossings in space, filigree polyphony. An aesthetic in which the apparently chaotic and dissimilar sound patterns approach each other and come together in treelike forms to create a new order.

Elsa Justel (Argentina-France) Doctor in Aesthetics, Science and Technology of the Arts at the University of Paris, Justel currently works as an independent composer and video artist. Her works

have received numerous awards in international competitions and were commissioned by the French government and different European studios. She has developed a pedagogical and research activity at the Universities of Marne La Vallée (France) and Pompeu Fabra (Spain) and several European schools of music. Recordings by Empreintes Digitales (Canada) (http://www.electrocd.com/fr/bio/justel_el/discog/), and other publishers. In 2007 she creates the Foundation Destellos to promote electroacoustic musica and digital arts, organizing an International competition. www.fundestellos.org/Bio.htm

UAEM, Ukraine

Sviatoslav Krutykov - Chronometry (2019) 10:00

Born in 1944 in the city of Tbilisi into the family of musicians (my father - a composer; my mother - a harpist and a singer). Educated at home by my parents. In 1961 entered the the Kyiv Conservatory, the pedagogical faculty; a year later in 1962 was transferred to the composer faculty, was lucky to have classes with B.M. Liatoshynsky. When a third-year student, I found myself persecuted by the CPSU for formalism in music, which made me drop to study at the Conservatory. Taught piano and theory at music schools. From 1965 began to work at writing music for films. At present, I am the author of music for more than 50 films. Mainly, it is the music for popular science films, but there are three animations and one feature film. Many of the films with my music were rewarded at our national festivals and international ones. I compose chamber, orchestra, vocal, solo music. In my works for films I often made use of electro-acoustic music, strictly speaking, of my own niche to what I gave a name "Neoconcrete Music". I have a number of N-C compositions - from fixed audio tracks to mixed ones, i.e., audio track + a live performer. Two compositions for a violin + audiotrack, two compositions for a flute + audiotrack. One composition for four instruments + phonogram. One more work for audiotrack + live performer (flute) and a video (Nonexistent Civilizations Chronicles). Also, I'm a founder of three Early Music ensembles - one in Crimea and two in Kyiv. S. K. 2019

Anton Stuk - The last and the greatest day of Oboe (2019) 6:42

This composition created from samples, which I have recorded many years ago. There is only oboe samples that transformed in different ways. The name of composition suggested by the famous „Day of bicycle” and the idea of the Last days of the world.

Anton Stuk studied musical composition in the Ukraine National Academy of Music from 2011 till 2016. Also has taken internship at the Ukraine National Academy of Music (Kyiv) and at the Krakow Academy of Music. His most significant works are „The subway of Kyiv” (for orchestra and fixed electronics; 2011-2016-..., diploma work), „Two portraits by Jan Matejko: Kopernik, Stanchyk” (for strings, electronics, video and actor; 2017, project for Gaude Polonia), „Nuclear Igo” (for video and electronics; 2017).

Alla Zagaykevych - Interlude (2018) 4:00

The composition was created on the basis of "cinematic" sound material from the work on the sounding of the silent movie "Storm Nights" by Ivan Kavaleridze (Odesa film studio, 1931).

Alla Zagaykevych is the Ukrainian composer who combines activity in both concert genres (symphonic, chamber, electroacoustic compositions, chamber opera) and modern media-art (performances, multi-media installations, music for films and video-art works). She graduated from Kyiv State P. Chaikovsky Conservatory. In 1995-1996 she attended annual course for composition and musical informatics at the Institut IRCAM (Paris). In 1997 she created the Electronic Studio at the National Music Academy of Ukraine. Since the mid-1990-th Alla Zagaykevych is an active promoter of electroacoustic music trends in Ukraine, she collaborates with performers of experimental electronic and new improvisation music. Since 2003 she is the - Artistic Director of international projects "Electroacoustics", "EM-Visia", a. o. Author of musicological articles in scientific periodicals. President of Electroacoustic Music Association of Ukraine (since 2010).

BEAN, UK

David Holland - Talasgair (2018) 8:39

Talasgair was made from recordings made in Talisker bay on the Isle of Skye. The main material consists of recordings made of the sea and barnacles on the rocks at low tide. While much of the material has been transformed, characteristics of the source sounds are present throughout. The rising and falling of waves is a major theme of the piece as are the 'barnacle showers' that appear throughout the second half. Talasgair was inspired by the grandeur and elemental rawness of the relationship between the landscape and ocean and is informed by memories of standing 'on the shore where the great white mouth opens between two hard jaws' (from Sorley Maclean's poem Tràighean).

David Holland has a background in rock music but developed an interest in electroacoustic music when studying for a BSc in E-music at Coventry University, where he was awarded the Rolf Gehlhaar Award for electronic music composition. In 2010 he was awarded an AHRC scholarship for a Masters by Research at De Montfort University under the supervision of Leigh Landy. He then completed a PhD at De Montfort University in 2017 (funded by the AHRC as part of the Midlands3Cities Doctoral Training Partnership) in which he investigated whether heightened listening can be used as a pedagogical tool that can enable greater engagement with sound-based music through creative practice. In 2014 his piece "The Force" was a finalist in the Bangor Dylan Thomas Prize for Electroacoustic Composition at Bangor University. He currently teaches on Music Technology degrees at both De Montfort University (Leicester, UK) and Coventry University (UK).

Louise Rossiter - Homo Machina (2018) 10:07

Homo Machina is the first work composed as part of the suite Der Industriepalast. The piece is deeply influenced by the work of infographic pioneer, Fritz Kahn (1888-1968). Kahn's most pivotal work was the life-sized poster "Der Mensch als Industriepalast" (Man as Industrial Palace) of 1926, which this piece is based upon. Such is the inspiration of his work, it has influenced children's anatomy books, comics (e.g. Numskullz) and even movies (e.g. Fantastic Voyage). The visual crossover between industrialization and science in Fritz Kahn's artwork demonstrates the means by which human nature became culturally encoded by placing the knowledge of the human anatomy within the context of the modern, industrial world. Kahn produced lots of illustrations that drew a direct functional analogy between human physiology and the operation of modern technologies of the times. Therefore, by illustrating the body as a factory, Kahn was able to relate the body's complex organic interior to the industrialized space so common in society during the 1920's. As the work is intended as an introduction to a far longer suite, it is intended to provide an overview to the sounds that Kahn may have imagined as he was creating his remarkable graphics. It is therefore structured into 6 sections.

Introduction: 00:00-00:21

Lungs: 00:22-02:03

Heart: 02:04-04:01

Brain: 04:02-06:05

Digestion: 06:05-07:59

Homo Machina: 07:59-10:07

Louise Rossiter is an acousmatic composer based in Leicester, UK. Her research interests lie in acousmatic music composition and performance, acoustic ecology, silence, and expectation. She recently completed a PhD at the Music, Technology and Innovation Research Centre, De Montfort University under the supervision of John Young and Simon Emmerson, having studied previously under Pete Stollery, Robert Dow and Robert Normandeau.

Louise's music has been performed and broadcast around the world. In 2012 Louise was awarded first prize in the prestigious concours d'interprétation spatialisée de L'espace du Sons in Brussels and in 2015, her work Tout Autour de la Montagne was awarded a mention in the Destellos International Composition Competition. Louise's music is released on the Xylem record label (www.xylemrecords.bandcamp.com).

