

AKADEMIA MUZYCZNA IM. KRZYSZTOFA PENDERECKIEGO W KRAKOWIE
KATEDRA KOMPOZYCJI
STUDIO MUZYKI ELEKTROAKUSTYCZNEJ



STREFA

13-15.10.2022

SALA KAMERALNA / KONCERTOWA - UL. ŚW. TOMASZA 43

AKADEMIA
MUZYCZNA
IM. KRZYSZTOFA
PENDERECKIEGO
W KRAKOWIE

RADIO
KRAKÓW

KULTURA

Kraków Culture

Akademia Muzyczna im. Krzysztof Apendereckiego w Krakowie
Krzysztof Penderecki Academy of Music in Kraków
Katedra Kompozycji / Composition Faculty
Studio Muzyki Elektroakustycznej / Studio of Electroacoustic Music

Konferencja **Strefa** - CIME 2022 - **ZONE** Conference
13-15.10.2022, Kraków, ul. św. Tomasza Str. 43

13.10.2022 - Sala Koncertowa / Concert Hall - 20.00

KONCERT 1

Anton Stuk - russalochki go home! (2022) UAEM	2:59
Laryssa Kim - Foresta Magique (2022) M&R	7:54
Jon Christopher Nelson - Toward the Event Horizon (2022) * CEMI	9:03
ABC Trio - Memorias de un espacio compartido (2022) FARME	8:43
Gustavo Alcaraz, Gonzalo Biffarella, Julio Catalano	
Afshin Motlaghfard - Piece for two or three channels (2020) Spectro	6:50
Mahoor Pourmoghadam - Another World (2016) Spectro	5:03
Mariana Vieira - The unexpected encounter with diversity (2021) DME	8:01
Carolyn Borcharding - Life Is (2018) SEAMUS	7:11
Justin Massey, saxophone	
Robert McClure - bloom (2021) SEAMUS	12:56
Justin Snyder, piano	
Reyes Oteo - Martinete (2018) * AMEE	0:45
Pedro Linde - Le vol de nuit d'Antonin Momo et Françoise Barrière (2021) AMEE	3:03
Clarence Barlow - Evanescence Evidence (2021) AMEE	4:16
Stelios Giannoulakis - Particle Chant (2019) HELMCA	9:30
Francis Dhomont - Vol d'arondes (Flight of Swallows) (1999-2001) France	11:26

14.10.2022 - Sala Kameralna / Chamber Hall - 10.00

PANEL #1

- 10.00 - 10.30 Marek Chołoniewski - **Otwarcie / Opening**
- 10.30 - 11.00 Myroslaw Trofymuk - **The Mutezone: brief sketch of Ukrainian independent music**
The Mutezone: krótki szkic na temat ukraińskiej muzyki niezależnej
- 11.00 - 11.30 Dorota Błaszczak - **Sound timelapse and eco-acoustics**
Dźwiękowy timelapse i ekoakustyka
- 11.30 - 12.00 German Toro-Perez - **On the epistemic potential of „live” electronic music**
O epistemologicznym potencjale muzyki elektronicznej na żywo
- 12.00 - 12.30 Bożena Boba-Dyga - **Strefa bezpieczeństwa versus strefa niepokoju na przykładzie instalacji dźwiękowej z cyklu #Soundpictures pt. Pogranicza i powidoki Bożeny Boba-Dyga**
The safety zone versus the anxiety zone on the example of the sound installation from the #Soundpictures series entitled Borderlands and afterimages of Bożena Boba-Dyga
- 12.30 - 13.00 Adam Stanović - **Spaces, Places, and the Democratic Right to Sculpt: reflections on three recent acousmatic compositions** / Przestrzenie, miejsca i demokratyczne prawo do rzeźby: refleksje na temat trzech ostatnich kompozycji akusmatycznych
- 13.00 - 13.30 Todor Todoroff - **Reflexions about my compositional processes, their evolution and the importance of the musical gesture** / Refleksje na temat moich procesów kompozytorskich, ich ewolucji i znaczenia gestu muzycznego

PANEL #2 - Sala Kameralna / Chamber Hall - 14.30

- 14.30 - 15.00 Piotr Peszat - **Non-Lieux #1 (Kraków, św. Tomasza 43)**
- 15.00 - 15.30 Artur Tajber - **Sekwencja czasu / Time Sequence**
- 15.30 - 16.00 Monika Tomaszewska - **Zamiana ról. Wpływ aktywizmu na indyferencję współczesnego człowieka / Reverse of roles. The influence of activism on the indifference of modern man**
- 16.00 - 16.30 Paweł Malinowski - **Cyfrowe narzędzie wspierające proces kompozycji na zespół instrumentalny / A digital tool supporting the process of composition for an instrumental ensemble**

14.10.2022 -Sala Koncertowa / Concert Hall - 19.00

KONCERT 2

Piotr Roemer - Panopticum. Is this the end? (2020) * PSeME	11:30
Edward Sielicki - Big Softness (2022) * PSeME	8:30
Karol Żmija - perkusja / percussion	
Harmony - Macédonie (2021) ICST	7:30
Manolo Müller - mbtuuuukbbunh (2021) ICST	6:14
Axel Kolb - Billes (2022) ICST	7:00
Dimitri Coppe - Fragment of a life (2022) FeBeME	6:45
Raphaël Vens - Dans les spires du serpent (2022) FeBeME	5:35
Charo Calvo - Le goût des titres (The Taste of a Title) (2022) FeBeME	4:40
Todor Todoroff - Tant de souvenirs (2022) FeBeME	5:45
Adam Stanović - Baltazar's Adventure Through the Great Machine (2019) BEAN	11:29
Berk Yagli - Ideological Distortion (2020) BEAN	11:08
Manuel Rocha Iturbide - Ecosistemas (2009) AARSOM	8:34
Antonio Russek - Eight Short Pieces (2019) AARSOM	6:57
Mauricio San Emeterio Valdéz - RNN-1 (2021) AARSOM	8:08
Oleksandr Chorny - Umbra (2022) UAEM	7:30
Anastazja Krewniak - skrzypce / violin, Jeremy Wexler - elektronika / electronics	

15.10.2022 - Sala 205 Hall - 10.00

Panel #3

10.00 - 10.30 Maciej Walczak - Ostrożnie z energią ...	
10.30 - 11.00 Annika Mikołajko-Osman - „ She divine ” - kosmologiczne miniatury na sopran solo	
„She divine” - cosmological miniatures for soprano solo	
11.00 - 11.30 Łukasz Szałankiewicz - Tymczasowe strefy autonomiczne / Temporary autonomous zones	
11.30 - 12.00 Artur Lis - Falostrefa / Wavezone	
12.00 - 12.30 Piotr Madej - Strefa zgniotu. Jesteś tam? Interpretacja tkaniny jako nośnika informacji muzycznej / Crush zone. Are you there? Interpretation of the fabric as a carrier of musical information	
12.30 - 13.30 Dyskusja / Discussion	

15.10.2022 - Sala Kameralna / Concert Hall - 19.00

KONCERT 3

Maciej Walczak - Energetyk (2022) * Strefa PSeME	6:00
Piotr Peszat - Non-Lieux #1 (Kraków, św. Tomasza 43) (2022) * Strefa PSeME	18:08
Piotr Peszat - elektronika na żywo / live electronics	
Simonluca Laitempergher - Prima Ipotesi sul reale (2019-2021) Tempo Reale	12:46
Łukasz Szałankiewicz - Leon Kowalski, serial number N6MAC41717 (2021) Strefa PSeME	14:22
Ujif_Notfound - TER.RAIN #18 5 19 21 18 18 5 3 20 9 15 14 (2022) UAEM	9:50
Dimitris Karageorgos - Xerakas (2020) Strefa HELMCA	4:29
Olena Ilnytska - Univers vivant (2022) Strefa UAEM	5:24
Juan Luis de Pablo Enriquez Rohen - She-Divine (2004) * Strefa	6:00
Annika Mikołajko-Osman - sopran / soprano	
Panayiotis Kokoras - Stone Age (2022) Strefa CEMI	8:42

* *prawykonanie światowe / World premiere*

CIME/ICEM - International Confederation of Electroacoustic Music

UAEM - Ukrainien Association of Electroacoustic Music, Kyiv, Ukraine

M&R - Musiques and Recherches, Ohain, Belgium

CEMI - Center for Experimental Music and Intermedia, University of North Texas, Denton, USA

FARME - Argentinian Federation of Electroacoustic Music, Argentina

Spectro - Spectro Center for New Music, Tehran, Iran

DME - Dias de Música Electroacústica, Lison, Portugal

SEAMUS - The Society for Electro-Acoustic Music in the United States, USA

AMEE - Asociación de Música Electroacústica de España, Spain

Helmca - Hellenic Electroacoustic Music Composers' Association, Greece

PSeME - Polish Society of Electroacoustic Music, Poland

ICST - Institute for Computer Music and Sound Technology, Zürich, Switzerland

FeBeME - Fédération Belge de Musique Electroacoustique, Brussels, Belgium

BEAN - British ElectroAcoustic Network, Great Britain

AARSOM - Asociación de Artesonoro Mexicano, Mexico

Tempo Reale - Tempo Reale, Florence, Italy

13.10.2022 - Sala Koncertowa / Concert Hall - 20.00

KONCERT 1

01 Anton Stuk - **russalochki go home!** (2022) UAEM 2:59

Anton Stuk (Born 1992) - Ukrainian composer, author of projects "Kyiv Metro for Symphony Orchestra and Electronics", "Atomic Go", "2 portraits". Member and one of the founders of the electroacoustic ensemble of improvisers "Niebiezdny_Drokon". In 2016 he graduated from the National Academy of Music of Ukraine. In 2017, he participated in the scholarship program of the Minister of Culture of Poland "Gaude Polonia".

This piece based on the traditional folklore song "Проведу я русалочки", ("I will lead the mermaids", maybe not correct translation). It is about leading away the mystic creatures - mermaids. War in Ukraine opened new sense in this song. Now it is: "Russian occupiers - go home, or go to the pit".

02 Laryssa Kim - **Foresta Magique** (2022) M&R 7:54

"Sogno o son desto?"

René Descartes

"Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
che la diritta via era smarrita.
Ah quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinnova la paura!"
Dante Alighieri

Suddenly we are in an enchanted forest,
And what it seems to be,
Is maybe not what it appears to be.
What creatures inhabit it?
Inanimate objects seem to come to life!
Where am I, where am I going?
Before we know it, we are surrounded by the rhythm of the new reality.
Several doors open, several doors close.
Where will this journey take us?
Let's leave it to our own imagination.

03 Jon Christopher Nelson - **Toward the Event Horizon** (2022) * CEMI 9:03

Jon Christopher Nelson (b. 1960) is currently a Professor of Composition at the University of North Texas where he is as an associate of CEMI (Center for Experimental Music and Intermedia). Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo (1995), Bourges Prizes (1996, 1997, 1999, 2002 and the Euphonies d'Or prize in 2004) and the International Computer Music Association's Americas Regional Award

(2012) and Music Award (2020). In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels. Recordings can be heard at his SoundCloud page: <https://soundcloud.com/jon-nelson/>

Toward the Event Horizon explores my conception of what might transpire as sound waves approach the event horizon of a black hole, where time slows down and a sound's very existence becomes stretched beyond recognition. In this work, spectral elements of sounds are temporally and registrally manipulated, disintegrated and reconstituted. While arguably there is no sound in space, NASA scientists have noted that the black hole at the center of the Perseus galaxy releases pressure waves that cause subsonic ripples in the cluster's hot gas. While completing the composition of this movement, NASA released an audio sonification of these black hole sounds. NASA's sonification is included in the final moments of this composition.

04 ABC Trio - **Memorias de un espacio compartido** (2022) FARME 8:43

ABC Trío: Gustavo Alcaraz, Gonzalo Biffarella y Julio Catalano.

The Trio that we have been part of since 2010: Gonzalo Biffarella, Gustavo Alcaraz and Julio Catalano, has specialized in the design and programming of interactive gesture control instruments. These instruments are the basic tools used in each of the composed works.

The group has dedicated itself to developing projects centered on the idea of Memoirs, which investigate the social and political reality of the Latin American environment, generating databases, from which to produce works by interrelating referential materials, direct testimonies and digital re-elaborations. . These materials are reflected in sound or multimedia works, with fixed or improvisational structures.

05 Afshin Motlaghfard - **Piece for two or three channels** (2020) Spectro 6:50

Afshin Motlaghfard was born in Shiraz and began his music studies in violin under the instruction of Kaveh Keshavarz. He started his studies in composition by attending the theory and composition classes of Ali Radman. In 2014, Afshin graduated from Azad University with a bachelor's degree in composition and since then, he further pursued his studies in composition with Mehdi Kazerouni and as a self-taught composer. Afshin Motlaghfard has been selected by the jury of ACIMC Contemporary Music Festival to write a new piece for Ensemble KNM Berline.

06 Mahoor Pourmoghdam - **Another World** (2016) Spectro 5:03

Mahoor Pourmoghdam is a Persian Classical Singer, composer, Kamancheh, and Tanbour player. She graduated from the Art and Architecture University of Tehran Azad with a BM in Iranian traditional music. A prize-winning electronic music composer, she also works as a manager in a research center at Children's Hospital where during the Coronavirus Pandemic she volunteers to serve as medical equipment support staff.

07 Mariana Vieira - **The unexpected encounter with diversity** (2021) DME 8:01

Mariana Vieira (Portugal, 1997) is a composer based in Lisbon.

She studied Music Composition at the Lisbon College of Music (ESML) with composers Carlos Caires and Jaime Reis. She is currently pursuing her Master in Composition & Pedagogy in the same institution.

Her work includes electroacoustic and instrumental music in solo, chamber, ensemble and orchestral settings, as well as collaborative multimedia pieces.

Besides her artistic output, she is interested in developing artistic and pedagogical projects, a work that she carries out by being the production director of Festival DME and an active collaborator at Lisboa Incomum, an independent concert and artist residency venue in Lisbon.

Her music was performed in festivals such as Young Euro Classic (Germany), L'Espace du Son (Belgium), Audio Art (Poland), Electroacoustic Music Days (Greece) Crossroads (Austria), Monaco Electroacoustique (Monaco), Aveiro_Síntese and Música Viva (Portugal).

As a composer, she has been awarded prizes such as the European Composer Award in 2017 with her piece "Raiz", written for the Portuguese Youth Orchestra (JOP), Musicworks' Electronic Music Composition Contest in 2021 and The Acousmatic Project's Young Lion*ess of Acousmatic Music in 2022.

Since 2021, she is also an Assistant Professor at Escola Superior de Artes Aplicadas (Castelo Branco, Portugal).

Piece freely inspired by the writings of Maria Gabriela Llansol, where characters from different periods and realities converge. I was interested in exploring the interaction between field recordings and samples collected in an improvisation made with a modular synthesizer, modified through processes such as granular synthesis and formally organized into four moments of contrasting textures.

08 Carolyn Borcharding - **Life Is** (2018) SEAMUS 7:11
Justin Massey, saxophone

Carolyn Borcharding is a composer and sound artist interested in the relationships between audio-visual gestures and performing bodies. She considers each medium an essential performing body in which the media interact with, relate to, and inform one another. Her work ranges from solo instrumental pieces to large ensembles, and often includes electronic sounds and video. Her works have been performed nationally and internationally, including events such as the National SEAMUS Conference, the North American Saxophone Alliance Conference, Electronic Music Midwest, and New Music on the Point. Her former teachers include Eli Fieldsteel, Stephen Taylor, Christopher Biggs, and Lisa Coons. Carolyn earned her doctorate in Music Composition at the University of Illinois, her master's degree at Western Michigan University, and bachelor's degree from Ball State University. She is currently an Assistant Professor of Music Composition at Baldwin Wallace University.

Canadian saxophonist Justin Massey is an interpreter of contemporary music based in Toronto, Canada. With an obsession of creating new sonorities and textures through the saxophone, Justin searches for obscure and unexplored sounds offered by the instrument and its unparalleled potential to create visceral and emotional music. Justin presents music of his generation in all of his performances by commissioning new repertoire and collaborating closely with composers in search of these new sounds, often through electronic manipulation of the saxophone. Recently, Justin has commissioned and premiered new works for saxophone and live electronics by Carolyn Borcharding, Brian

Lee Topp, Jacob Sachs-Mishalanie, and Jason Charney. He is currently working in collaboration with Camila Agosto to create and perform the five movement Paracusia series for saxophone and live electronics.

In the past concert season, Justin has presented new works for saxophone at festivals and conferences in the United States, Canada, and Europe including SEAMUS, BEAMS, SPLICE! Fest, the North American Saxophone Alliance Biennial Conference, Matera Intermedia Festival, the Marshall University New Music Festival, the West Fork New Music Festival, and the Ensemble Evolution residency at the Banff Creative Arts Centre.

Justin completed his Doctor of Musical Arts degree at West Virginia University. He has previously studied at the Conservatoire de Bordeaux, and has earned degrees from Bowling Green State University, the University of Alberta, and Grant MacEwan University. He has studied with Michael Ibrahim, Marie-Bernadette Charrier, John Sampen, Allison Balcetis, and William Street.

As a grant writer, Justin has received awards from the Canada Council for the Arts, the Alberta Foundation for the Arts, the Edmonton Arts Council, the Edmonton Community Foundation, and the Government of Alberta. He is a multi-year recipient of the Winspear Fund Scholarship and the Friends of the Anne Burrows Music Foundation Scholarship.

2018 was a particularly tumultuous time in my life. As I struggled to make sense of the challenges I was facing, I frequently found myself meditating on the meaning of life. I decided that meaning was built from small, day-to-day occurrences –greeting a friend, hearing the rattle of leaves in the trees, going on a short walk– rather than large events, such as traveling or having a piece premiered. Grand events were, I decided, assembled by a series of smaller events that were by no means any less important.

Life is represents this concept. The piece is built on an ascending major seventh motive, representing a small moment in life. This motive transforms and grows as it attempts to find resolution, winding its way through growing tension and conflict built from distortions of the motive itself. Thus, reiterations and developments of this single motive knit together an experience far larger than itself. Only in the final moments of its iteration does this motive find its perfect resolution.

09 Robert McClure - **bloom** (2021) SEAMUS 12:56
Justin Snyder, piano

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure's works. His work has been featured at festivals including NYCEMF, the Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, IDRS, ISCM, and ICMC.

His works may be found through ADJ-ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE, Albany, and New Focus Record labels.

In addition to his composition activities, Robert is the host/producer of the ADJ-ective New Music podcast, Lexical Tones; a weekly conversation with a guest composer, performer, and/or artist creating new works of contemporary art/music that focuses on aesthetics,

technique, process, meaning, perception, and the musical origins of the featured guest. The podcast can be found on iTunes and Soundcloud.

Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.

For more information, please visit www.robertwmcclure.com

bloom, for piano and electronics was commissioned by and written for pianist Justin Snyder. The title references several images that contributed to the compositional process. It's the tangled, rising bloom of jellyfish. It's the soft, hazy blue glow emanating from fish and invertebrates from the ocean depths and bioluminescent algae shimmering on the surface. It is the vision of light surrounding, but not touching.

10 Reyes Oteo - **Martinete** (2018) * AMEE 0:45

Reyes Oteo (b. 1982) is a violinist, performer and composer. Her compositions usually combine contemporary symphonic music with experimental electronic techniques. She has invented, developed and composed for interactive electronic instruments such as Fructophone, Interactive Skirt, Phoenix Stone, Stone with Nails, or Light Glove.

11 Pedro Linde - **Le vol de nuit d'Antonin Momo et Françoise Barrière** (2021) AMEE 3:03

Pedro Linde (b. 1965) began his studies at the Jaén Conservatory of Music, finishing in Madrid in 1998. Between 2008 and 2010, he directed the collective improvisation group Granádadá. He has premiered works in different Conservatories, festivals and contemporary music events in Spain, Germany, USA and Mexico. He has been selected for the Prix Russolo in 2018, and he currently teaches at the Malaga Conservatory of Music.

This work was created especially as a tribute to Françoise Barriere, on the occasion of her demise. The piece brings together in an imaginary dialogue the voices of Barriere and Antonin Artaud, alias Momo. To do so, I have taken as my starting point the voice of the former (and his partner Christian Clozier), present in his work "Et la nuit" (1972), and the sound recording of Antonin Artaud's voice from "Pour en finir avec le jugement de Dieu", a radio piece recorded in the studios of Radiodiffusion française, Paris, in 1947 and immediately proscribed. On this basis of selected fragments of both works, assembled in the manner of a collage, along with the addition of synthesizers, I have tried to bring together in an imaginary, nocturnal scenario the voices of these two creators, conversing in a delirious and vitriolic exchange, perhaps presided over by the tutelary spirit of Monsieur Dada.

12 Clarence Barlow - **Evanescent Evidence** (2021) AMEE 4:16

Clarence Barlow was born in 1945 into the English-speaking minority of Calcutta, where he studied piano and music theory, started composing music in 1957 and obtained a science degree in 1965. After activities as pianist, conductor and music theory teacher he moved in 1968 to Cologne, studying composition and electronic music until 1973 at Cologne Music University and sonology at Utrecht University from 1971-72. Since 1971 he uses computers as a compositional aid. From 1982-94 he was head of computer music at

the biannual Darmstadt New Music Summer Courses, from 1984-2005 lecturer on computer music at Cologne Music University, from 1990-91 guest composition professor at the Folkwang University Essen, from 1990-94 artistic director of the Institute of Sonology at the Royal Conservatory The Hague, where from 1994-2006 he was professor of composition and sonology. From 1994-2010 he was member of the International Academy of Electroacoustic Music in Bourges and from 2005-06 guest composition professor at the School of Music and Performing Arts ESMAE in Porto. From 2006-19 he was Corwin Chair of Composition at the University of California, Santa Barbara and was from 2018-20 guest professor at the Catalonia College of Music ESMUC in Barcelona where he now lives.

Evanescent Evidence, a video film of duration 4'16" made in July 2021, is entirely based on 60 random videos downloaded from the internet in 2000, their durations ranging from 7 seconds to 4 minutes. That year I began to use a PC and to use the internet on a regular basis. The videos are in 320 x 240 pixel format; a quarter of them are in stereo, the rest in two-channel mono. Every pixel in every frame derives from the corresponding frame of a film randomly chosen from the 60: at the start about 1/60th of the pixels derive from one or other of the 60 films. The audio track accompanying each frame is taken from a random 8 of the 60 soundtracks. As the shorter films come to an end one by one, dark blue pixels and silence are inserted as placeholders. Thus the number of downloaded pixels and samples in this video gradually decreases with time, vanishing completely at the end, hence the title.

13 Stelios Giannoulakis - **Particle Chant** (2019) HELMCA 9:30

Stelios Giannoulakis – Composer, sound designer, engineer, improvising multi-instrumentalist, music technology researcher, and educator. PhD Electroacoustic Composition (University of Wales UK), MA Digital Music technology (Keele University UK.), Electronic and Biomedical Engineering (National Technical University of Athens). Electroacoustic and cross-genre music composition, soundscape recording, concert performances. Music and sound design for theater, video, film, dance, video games. Sound diffusion, circuit bending, game mechanics, interactivity.

Particle Chant (2019) – I collected a large number of granular sounds, using mainly analog synthesizers and contact microphones, as well as synthesis and processing techniques which helped me get granular textures from other types of sound material. My initial goal was a strictly monomorphic piece, something like a study on granular discourse. Along the way and as the piece got longer, I decided to introduce additional sounds of a contrasting nature. These I created from the existing material or anew. Eventually, the piece finds a fragile balance between the pointillist and the continuous, 'presence' and 'environment', following one of my main compositional concerns – fusion and dialectic between contrasting and complementary sonic forms, towards a dynamic equilibrium.

14 Francis Dhomont - **Vol d'arondes** (Flight of Swallows) (1999-2001) France 11:26

Francis Dhomont (1926, Paris, France) studied under Charles Koechlin and Nadia Boulanger. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acousmatics, his work (since 1963) is bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create. He has taught at the Université de Montréal from 1980 to 1996. He is an Associate Composer of the Canadian Music Centre (CMC,

1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). Honorary Member of the CIME-ICEM.

The "Université de Montréal" gave him a Doctorate Honoris causa.

Prize of the SACEM (France) 2007. The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. In 1999, he was awarded five first prizes at international competitions (Brazil, Spain, Italy, Hungary and Czech Republic). Invited in 1997 by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges Competition (France)—the Magisterium Prize in 1988 — and Prize at Ars Electronica 1992 (Linz, Austria), etc.

He now lives in France, participates in several juries and focuses on composition and theory.

to Annette Vande Gorne

Provence. A summer evening, the window open wide on the slowly darkening sky. Through this deep, blemishless blue, the flight of swallows: a strident, constantly changing feeding dance. The delicious night continues to fall. There are the sounds of the village preparing for the night festival; the echoes reach me. A jet begins its descent into Marignane Airport. How simple it all is!

Moment of purely contemplative happiness, barely troubled by some usual agitation of the mind, soon dismissed. "The sky stands above the roof..."

Vol d'Arondes (Flight of Swallows) was realized in the Métamorphoses d'Orphée multichannel studio (Ohain, Belgium) and was premiered on 21 November 1999 in Belgium) during the 6e Festival Acousmatique International. It was commissioned by Musiques et Recherches. The revised eight-track version (2001) was premiered on 15 December 2001 at Espace Go in Montreal (Quebec) as part of the Rien à Voir (10) concert series.

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14.10.2022 - Sala Koncertowa / Concert Hall - 19.00

KONCERT 2

15 Piotr Roemer - **Panopticum. Is this the end?** (2020) * PSeME 11:30

Piotr Roemer (born in 1988): composer, music theoretician and tango dancer. He received his doctorate at the Academy of Music in Krakow, where he currently teaches computer ear training. His works have been performed at such festivals as: Warsaw Autumn International Festival of Contemporary Music, Festival Musica Electronica Nova and Musica Polonica Nova in Wrocław, International Festival of Krakow Composers and Audio Art Festival in Krakow. Apart from Poland, he has presented works in the United States, China, Portugal and France.

He is a member of Polish Composers Union and Polish Society for Electroacoustic Music.

Kunstkamera, a room of art, a room of curiosities: black holes absorbing light, cosmic points of infinite density. Panorama of sounds drifting in several spaces simultaneously, in defiance of physics.

Music in a changing optics: the hedonistic god Pan playing his Syrinx; waxy sounds shaped like something; a ring of isolated cells, designed so that their inhabitants feel watched by a prison guard day and night.

The piece was made under the creative scholarship of the Minister of Culture and National Heritage.

16 Edward Sielicki - **Big Softness** (2022) * PSeME 8:30

Karol Źmija - perkusja / percussion, Edward Sielicki - elektronika / electronics

Edward Sielicki was born in 1956 in Warsaw. Studied composition with Andrzej Dobrowolski and Włodzimierz Kotonski at the Academy of Music in Warsaw (1975-80). He continued his studies with Ton de Leeuw (composition and electronic music) at the Sweelinck Conservatory in Amsterdam. He participated in the international composer's workshops in Amsterdam (1984, 1988), in Summer Courses in Darmstadt (1986) and Avignon (1991) and others, working with such masters as Chou Wen Chung (former pupil and assistant of Varese), Elliot Carter and Witold Lutoslawski.

He is a prizewinner at numerous competitions in Poland and also in Switzerland (Composer's Competition in Geneva – 3rd prize). In 1989 he received prestigious Wyspianski Prize awarded by Polish Government.

He is an author of more than 160 compositions for orchestra, choir, chamber ensembles, solo performers and electronic and multimedia works.

His works were performed in many countries, among others in France, Belgium, Holland, Great Britain, USA, Mexico, Canada, Russia, Switzerland, Italy, Ukraine and South Korea. He receives commissions from international institutions as International Festival of Contemporary Music "Warsaw Autumn", Polish Radio, Polish Government. In 1993-94 he lectured at the Summer University in Marly-le-Roi near Paris. He is presently lecturer of composition and orchestration at Chopin Music University in Warsaw and Keimyung-Chopin Academy of Music in Daegu. South Korea.

Big Softness is a solo piece with tape accompaniment. Both layers (tape and solo) are linked together without special contrasts. As the title implies this is close to the soft ambient.

17 Harmony - **Macédonie** (2021) ICST 7:30

Martina Buzzi lives and works in Zurich. Currently she is studying (MA) Electroacoustic Composition at ZHdK with Germán Toro-Pérez. Before she has studied Fine Arts (MA and BA) at ZHdK. Martina Buzzi works at the intersection of music, installation, and performance art. Her work revolves around possible interdependencies between people and the world they live in. She composes multi-layered moments and situations. The various compositions relate to each other, are time-based, interacting processes that exist and evolve outside of the performances.

Martina Buzzi has exhibited at Helmhaus Zürich, Instituto Svizzero, Milan (IT), NAC Lithuania, Architecture Biennale São Paulo, UG at Folkwang, VOLUMES at Kunsthalle Zurich, Upstate Zurich, Les Complices Zurich, Cabaret Voltaire Zurich, Caravan at Kunsthau Aarau, Alpina Huus Geneva and Kunstraum Klingenthal, Basel

Macédoine is composed of a series of arranged and processed samples of the track Totengeläut. Totengeläut and Macédoine are both part of the song collection : "A poem can be understood as the outcome of a series of transformations applied to the proposition "I love you". The sound material used was created with a small bell, minimal sound processing and a digital delay/feedback network.

18 Manolo Müller - **mubtuuukbbunh** (2021) ICST 6:14

Manolo Müller studies Electroacoustic Composition at the ZHdK. Before that, he completed his studies in Sound Arts at the university of the arts in Bern. In addition to installations and acousmatic compositions in various formats, he develops software for artistic and collaborative projects.

mubtuuukbbunh is the first piece in a triptychon of electroacoustic music, intended to be a vessel for exploration of compositional interests, such as form, movement and sound design. In it, complex resonances collide with vehemently animated gestures in a churning and everchanging sonic landscape.

19 Axel Kolb - **Billes** (2022) ICST 7:00

Axel Kolb (*2001) lives and studies in Zürich.

His main focus lies on elektroacoustic and acousmatic composition and spatialisation as a musical parameter.

While his work is conceptual he also strives for a certain accessibility in his music.

He is currently studying electroacoustic composition at ZhdK.

Reacting to every microscopic unevenness of the encountered materials and surfaces on their journey, round objects are the main protagonists of Billes.

They remain restrained in perpetual circular motion until unleashed.

20 Dimitri Coppe - **Fragment of a life** (2022) FeBeME 6:45

My compositions and improvisation sets are based on the spatialization of sound with variable geometry devices.

Besides personal projects, I also collaborate in unusual formats. Olbers' paradoxe is a night concert from 10pm to 7am (Grüttli theatre, Geneva). 6x + 1 is a mixed improvisation collective: instruments + electronics + spatialization (Schaffhauser Jazz festival). Siren solo is an outdoor performance with siren sounds (Biennale des arts indépendants de Genève). Microvox is an instrumental solo with a very reduced frontal device: totem + 4 pavilions (Makaronic festival, Geneva). Et tout se tut- Und alles schwieg is a composition based on Rilke's verses intended for radio and then adapted for a live performance. More recently, mxsx an improvisation duo sax + electronics

This piece is an instrumental solo based on the GRM-Tools Freezing, a historical treatment from the 90's with a mineral rather than crystalline sound.

A rotating sound fragment is shaped by its own fall. As it expands, the envelope reveals the impurity of its fibers, the hiccup becomes a pulsation, an organic world is unleashed.

Fragment of a life is dedicated to a long-time companion who recently passed away and a tribute to this instrument that freezes time or unfolds it.

21 Raphaël Vens - **Dans les spires du serpent** (2022) FeBeME 5:35

Raphaël Vens is a pluridisciplinary artist born in Belgium in 1978. He studied dramatic art, Electroacoustic music and piano at the Music Academy of Soignies and studied composition at the National school of Music of Montbéliard (France). He studied with Ingrid Drese, Elizabeth Anderson, Bruno Abt, Jacopo Baboni Schilingi and Hans Tutschku. He mixes the artistic practice to push back the limits of the perception for the musical form. He composes for the theater, cinema, performances. He develops numeric instruments and interactive devices for real time improvisation, sculpture, architecture. He is a member of the

FeBeME, The Forum de la Creation Musicale, et PRISMA (a research group dedicated to new technologies in music composition).

This piece, in which voice and electronic music are intertwined, is like a snake, generating a multitude of meanings, evoking associations with chaos and the cosmos, life and death, and thus embodying the idea of the union of opposites. This tribute to the composer Stephan Dunkleman is a ritual. The vocal material is taken from work sessions between Stephan and Maja Jantar, a vocal improviser with whom he collaborated. Through this composition I wish to act as a relay and create a passage between the past, which Stephan entered too early, and the liveliness of the present moment.

22 Charo Calvo - **Le goût des titres** (The Taste of a Title) (2022) FeBeME 4:40

Charo Calvo is a Spanish electroacoustic composer, sound designer and teacher, living in Brussels. After having performed as a dancer with the influential Belgian dance company Ultima Vez, she started her studies on Electroacoustic Composition in 1992 with Annette Vande Gorne at Brussels Conservatory (now ARTS2 Mons). Graduated in 1999. From 1992 her work as composer is being developed through different media, widely diffused on international venues and festivals, dance performances, theatre, film and radio. She has received several important awards such as Palma Ars Acustica 2014 EBU, Phonurgia Nova Awards Paris 2017, Prix Marulic 2018 Croatia, Grand Prix Nova Bucharest 2019 and was shortlisted for Prix Europa Berlin. Charo Calvo has been a guest of the residential program for international artists in Berlin DAAD Berliner Künstlerprogramm during the year 2017/2018. She is representant of Belgium at ISCM 2022 World New Music Days in Auckland, New Zealand with her multichannel piece 'The Grass', commissioned by GRM-INA Maison de la Radio, Paris

Finding a good title was important, and also amusing for Stephan. We often discussed the sound of titles of songs, poems, films. And he was really good at inventing words, finding the perfect combination, not too descriptive, not too cryptic either, but just the right choice, the only one possible. I collected all the titles of his works and David Baltuch said them out loud with great pleasure. Simply. Savouring them. Tasting the delicate imagination of our dear friend.

23 Todor Todoroff - **Tant de souvenirs** (2022) FeBeME 5:45

Electrical Engineer with a specialization in Telecommunications from Université Libre de Bruxelles, 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 (Art, Research, Technology and Music) and FeBeME-BeFEM (Belgian Federation for Electroacoustic Music), co-founder of the Forum des Compositeurs and administrator of ICEM (International Confederation for Electroacoustic Music), he was researcher at ULB, Faculté Polytechnique de Mons and Numediart Institute, Professor at ESA-Arts2 and was Belgian representative of European EU-COST actions DAFx and ConGAS.

He divides his time between research and creation, developing for nearly 30 years the hardware and software aspects of interactive systems, with an emphasis on the management of multichannel sound spaces and the development of new methods of sound transformation with gestural control. Fascinated by the dialogue with other art

forms, he also composes for films and video, for installations, theatre and contemporary dance through multiple collaborations.

Prize-winner in several international competitions, his music has been programmed in numerous international festivals.

*In tribute to Stephan.
To Elena and Sacha.*

A low, multiphonic pulse gradually disintegrates - entropy always prevails - and is transformed into thunderous rumblings that encompass the listener.

Then it splits, reminiscent of the beating of a heart.

Vocal transformations, sometimes melodious, sometimes dissonant, draw us into their polyphonic metamorphoses, accompanied by rubbing, sliding and crumpling that materialise the enduring presence. And there is this distant door that refuses to close definitively, that slams, but then opens again and again with a creak that sounds like a call.

Composed in Sandvika, Norway, staying in the very hotel where, in total isolation, tested positive to covid-19, I learned incredulously of Stephan's death in 2020, two days after that of another close friend, even younger, both lost to cancer far too soon.

Composed in the theatre where we were unable to perform in 2020 with the Michèle Noiret dance company. Is it a coincidence that it is precisely that company that brings me back here today, revives my memories and reminds me of the state of utter sadness and disbelief I felt at that time?

That same company was the occasion of my first artistic collaboration with Stephan, exactly 25 years ago, on the show < En Jeu > for which we co-wrote the original music. So many memories...

24 Adam Stanović - **Baltazar's Adventure Through the Great Machine** (2019) BEAN 11:29

Adam Stanović (né Stansbie) started composing electronic music over twenty-five years ago. Initial experiments with tape recorders and a four-track mini-disc player led him to read music and technology at both Leeds College of Music (England, UK) and University of Leeds (England, UK), where he was introduced to computer music by Dale Jonathan Perkins. During this time, he started to enjoy international performances of his musical works, and he ultimately graduated with a university prize for outstanding achievement. Adam Stanović went on to complete a PhD at City University, London (England, UK), where he devoted himself to acousmatic music under the supervision and guidance of Denis Smalley.

Nowadays, Adam Stanović's music continues to employ a fixed-medium. Rather than purely acousmatic, however, his recent works have also included instruments, electronics, film, and animation. In all such cases, his musical works explore relations between pitch and noise. Still, it is the ongoing fascination with musical form that occupies the primary focus of his compositional attention.

To date, this fascination has helped him to win prizes, residencies and mentions at competitions around the world, including: IMEB (France); Métamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Música Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); KEAR (USA); MusicAcoustica (China); Prix Russolo (France), Red Jasper Award (USA).

Many of these pieces have been composed in studios around the world, including those of the IMEB (France); Musiques & Recherches (Belgium); VICC (Sweden); EMS (Sweden);

Leeds College of Music (UK); CMMAS (Mexico); Holst House (UK); Mise-En_Place
Bushwick (USA); Bowling Green State University (USA); Sydney Conservatorium of Music
(Australia); GRM (Paris).

In early May 2019, composers working in the city of Sheffield recorded sounds in and around the Kelham Island Industrial Museum, using these to create musical works that resonate with the space and place of Kelham Island. In much the same way as one might imagine the transformation of the spaces of heavy industry, such as Brooklyn Works becoming residential accommodation, the ten sound artists transformed the sounds of Kelham Island, giving them a new home.

This piece, by composer Adam Stanovic, imagines the huge machines as if from a child-like fantasy. It follows the journey of fiction character - Baltazar - as he travels into, and through, the greatest machine of all.

Join Baltazar as he journeys through the Great Machine in search of its beating, mechanical heart. As the machine judders and splutters into life, will he avoid the pistons and valves, cogs and bursts of steam?

Warning: contains scenes of mild peril.

For Ozzy, Zac, and Kaia.

Baltazar's Adventure through The Great Machine was realized in 2019 at The University of Sheffield Sound Studios, and premiered on 17th July 2019 during *From Brooklyn Works to Brooklynism: An Evening of Sonic Art and Poetry*, Kelham Island Museum, Sheffield (England, UK). The piece was commissioned by The Kelham Island Museum and Arts Enterprise, Sheffield. Thanks to Amanda Crawley-Jackson. *Baltazar's Adventure through The Great Machine* was a finalist in Musica Nova, Category A (Prague, Czech Republic, 2019), and at the Prix Russolo (Annecy, Haute-Savoie, France, 2021).

25 Berk Yağlı - **Ideological Distortion** (2020) BEAN 11:08

Berk Yağlı (born 5 January 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to talk about social, political, and philosophical matters interestingly to invite the listeners into reflecting on the topics. He has been active in the UK for the past couple of years due to his education in Music and Sound Technology (University of Portsmouth), Masters in Composition (University of Sheffield), and currently in University of the Arts London working under Adam Stanovic for his PhD topic hybridity between metal and electroacoustic music. During his masters, his main focus has been electroacoustic music composition, and currently, he is studying and working for potential hybridity of electroacoustic music with metal music. He also composed, produced, and released a cinematic/epic social commentary progressive metal album 'Symphony of Humanity' in 2021. His works have been presented in the UK, USA, and internationally.

Ideological Distortion is a piece which explores the dark side of today's media, dilution of ideologies, and constant bombardment of confusion. It invites the listener into reflecting on the issues and feel the horror and hate that is constantly imposed on society whether we individuals are lucid about it or not.

26 Manuel Rocha Iturbide - **Ecosistemas** (2009) AARSOM 8:34

Born in 1963 in Mexico City, Manuel Rocha Iturbide studies composition at the Escuela Nacional de Música at UNAM. He finishes an MFA in electronic music and composition at Mills College. In Paris, he finishes a PHD in computer music at the University of Paris VIII in 1999. He has worked at different studios like UPIC, GRM, IRCAM, LIEM, BANFF, IMEB,

in order to produce works. He worked as a researcher at IRCAM developing GiST (1994-95) and later as a professor at the University of Paris VIII (1995-96). He has received prizes and honorific mentions from different international contests like Bourges, Russolo, Ars Electronica and the Schaeffer Prize. His music has been performed all around the world. He is also an artist and his work has been showed at important galleries and museums as "Artist Space NY 1997", "Sydney Biennale 1998", "ARCO 1999", "Art or Sound" show at Prada Foundation Italy (2014), etc. He has produced works for important ensembles such as Court Circuit, Arditti String Quartet, Onix and Liminar. He currently lives in Mexico City where he is a full time professor and researcher in the art department at the Universidad Autónoma Metropolitana University (UAM). He also teaches composition at UNAM. His web page is www.artesonoro.net

This is a composition for 6 channels commissioned by the IMEB institute in Bourges on November 2008, and finished in May 2009. All the material of the piece was generated at the IMEB studios using digital and analog gear, and then it was mainly mixed at my personal studio in Mexico City.

The main idea of this work was to create a sonic metaphor of acoustic ecosystems, having different species from different geographies and climates. I wanted to generate a diversity of sounds that interrelate to each other, to make transitions that go from noisy textures to periodic sounds, but contemplating also the sounds that exist between the discontinuous and the continuous, and also to juxtapose all these different timber qualities. Many of these sounds were made from percussive instruments, manipulating them in such a way (synchronic and quasi synchronic granulation, and source filter synthesis) that they became similar to insect sounds such as cicadas and crickets. Other textures were produced through convolution of insect sounds with water, cracking fire, etc, and finally, the rest were made with analog synthesis using a Mini Moog (analog) and a Waldorf (digital-analog) synthesizer.

The structure of the composition was made by way of different sections, simulating modulations from one ecosystem to another. Nevertheless, sometimes there are drastic changes between sections (which I call quantum leaps), in order to reflect radical transformations that can arrive to a balanced ecosystem due to global warming, fires, human contamination, etc. This piece is dedicated to Françoise Barrière, who has supported my work along the past years, and who has kept an enormous interest on the development of Mexican electroacoustic music.

27 Antonio Russek - **Eight Short Pieces** (2019) AARSOM 6:57

Composer, professor and producer focused on electroacoustic music with a remarkable career Russek is a pioneer of Sound Art in Mexico, collaborating permanently with artists outside the musical field.

In 1974 he sets up his own studio in CDMX and builds part of the equipment, including the assembly of two modular analog laboratory synthesizers. In 1982 he founds the Centro Independiente de Investigación Musical y Multimedia (CIIMM) where he develops an important task in record production, publications, conferences, workshops, consulting, organization, diffusion and curatorship for electronic music concerts and alternative media. His work in the exploration of technology in art is reflected in his own work with the creation of immersive sound environments in closed spaces, as in the projection of sound in public spaces using multichannel systems.

In 45 years of professional life he has received grants, awards and distinctions, his work has been presented in national and international festivals in 17 countries, he belongs to the Sistema Nacional de Creadores de Arte.

Polyptych of miniatures made in the author's studio with the application of deterministic stochastic principles in the automatic production of sound events. For each piece, a collection of samples obtained with acoustic instruments of various origins was prepared, which, arranged in a sampler, were programmed to respond to the sequence dictated by the automatons without direct human intervention, and recorded in a digital audio file without modifications. In this occasion I present only 5 of the 8 pieces, 1, 3, 4, 6 and 8.

28 Mauricio San Emeterio Valdéz - **RNN-I** (2017) AARSOM 8:01

Mauricio San Emeterio Valdés was born in Mexico City in 1976. His work focuses on electroacoustic and mixed media, particularly in the link between acoustic instruments and electronics. His work as a composer has performed in over 30 countries.

Parallel to his work as a composer, in recent years, his interest on free improvisation has taken on increased importance, and has encourage him to develop new technologies and applications for real-time synchrony for instrumental; free improvisation; guided improvisation; and for collective online music creation.

Piece for speakers that is related to different sound materials within electroacoustic music, free improvisation and contemporary instrumental music. Sonorities based on different logics of sound and discourse were generated for the piece, which are interpolated during the piece in different ways, generating relationships between the sources, without losing its typological origin, the manipulations are used as a binder to weave an interspersed development of morphologies.

In this sense, it is a narrative piece that presents dissimilar sound objects that are found in parallel/asynchronous lines, which gradually intertwine elements of density, temporality, timbre and frequency for which different "classical" electroacoustic techniques were used, and libraries of Python on TensorFlow, among other Machine Learning applications based on SampleRNN.

The format is ambisonic and can be presented in hearing aid or multichannel systems where the spatial aspect takes on a dimension within the speech, with at least 6 channels.

RNN-1 - electroacoustic work (2021)

Piece for loudspeakers consistent of different sound materials within electroacoustic music, free improvisation and contemporary instrumental music. Sonorities based on different logics of sound and discourse were generated for the piece, by interpolated during the sources in different ways, generating relationships between the sources, without losing its typological origin, the manipulations are used as a binder to weave an interspersed development of morphologies.

In this sense, it is a narrative piece that presents dissimilar sound objects that are found in parallel/asynchronous lines, which gradually intertwine elements of density, temporality, timbre and frequency for which different "classical" electroacoustic techniques were used, and libraries of Python written in free TensorFlow libraries, among other Machine Learning applications based on SampleRNN.

The format is 8.1 and can be presented in systems for headphones or multichannel where the spatial aspect takes on a dimension within the discourse

[https://soundcloud.com/mauricio-valdes-san-emeterio/rnn-i?
utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing](https://soundcloud.com/mauricio-valdes-san-emeterio/rnn-i?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

29 Oleksandr Chorny - **Umbra** (2022) UAEM 7:30

Anastazja Krewniak - skrzypce / violin, Jeremy Wexler - elektronika / electronics

Alex Tchorny (1993*) was born in Kyiv, Ukraine. He studied Piano and Composition at the National Music Academy of Ukraine (with prof. Yevgen Stankovych) and Hanns Eisler High School of Music in Berlin (with prof. Eun-Hwa Cho). He participated in contemporary festivals such as Kyiv Music Fest, Contrasts Lviv, 2d2n, Mehrlicht, Forum Neue Music, and Crescendo UDK, including the recent opera project at Deutsche Oper Berlin. In addition to contemporary classical music, he composes music for theatre, movies, video games, and various media shows staged in the USA, Germany, India, the UK, Ukraine, and other countries. During studies he also attended lessons by Hanspeter Kyburz and Wolfgang Heiniger, as well as masterclasses, lessons and seminars by Helmut Lachenmann, Beat Furrer, Stefano Gervasoni, Simon Steen-Andersen, Johannes Schöllhorn and others. Currently, he lives in Kyiv and continues his studies at the National Music Academy of Ukraine.

The idea of the piece is bound to the shadow as a symbolic object.

In this piece, I interpreted shadows as memories. These memories are moving in the space, creating a "memory map" or "mind palace," allowing the listener to dive into it and observe the changes these "memories" make to the whole piece.

„Umbra“ means „full shadow“ and reflects the process of achieving the most profound memories that affect and are even able to replace the past, the present, and the future.

15.10.2022 - Sala Kameralna / Concert Hall - 19.00

KONCERT 3

30 Maciej Walczak - **Energetyk** (2022) * Strefa PSeME 6:00

instrumentalista audiowizualny, kompozytor, programista

W latach 1982-1986 studiował grę na wiolonczeli w Akademii Muzycznej w Łodzi. Potem kontynuował naukę w Statliche Hochschule fur Musik und Darstellende Kunst w Stuttgarcie. Tematem studiów były: kompozycja, nowe media, muzyka komputerowa, programowanie, multimedia, nowa muzyka, interaktywne koncepcje, performance, live-elektronik. Naukę ukończył z dyplomem: „Kompozycja, Muzyka komputerowa, Nowe media”.

W latach 1990-1994 pracował w studio muzyki elektronicznej w Akademii Muzycznej w Łodzi.

Pokazy multimedialne realizuje przy użyciu komputerów w oparciu o własne oprogramowanie. Pierwsza prezentacja audio-wizualna miała miejsce w Łodzi w 1988 r. Od tego czasu realizuje koncerty w kraju i zagranicą.

31 Simonluca Laitempergher - **Prima Ipotesi sul reale** (2019-2021) Tempo Reale 12:46

Simonluca Laitempergher is a composer based in Bologna, Italy. His personal music research dwells on the narrative and evocative organisation of the sonic substance, stressing the expressive potential of its materic features. His works range from personal pieces - focused mainly on electroacoustic and mixed compositions - to collaborations with artists operating in the field of video art, ballet, photography and theatre.

Our experience of the world is limited, restricted and without any doubt, subjective. The act of perception is none other than an interpretation, one of the possible transductions of

some physical phenomena: within certain limits, for the human body the vibration of the air turns into a sound and the radiation of the light becomes an image.

The edge of a wood next to a cultivated field, or the curve of a mountain stream are easily recognizable images to us. But intertwined with the bird songs and behind the splashing of the water a multiplicity of ghost-events are hidden; many of them - like the magnetic fields - are created by the technologies we surround ourselves by and of which our bodies have no means of interpretation.

32 Łukasz Szałankiewicz - **Leon Kowalski, serial number N6MAC41717** (2021)
Strefa PSeME 14:22

Łukasz Szałankiewicz (Zenial) sound artist, member of the Polish Society for Electroacoustic Music and of the Polish Society of Contemporary Music. In his work he focuses equally on the musical and visual sphere. His artistic activity also revolves around interactive installations. For many years he was a curator of the In Progress audio-visual program at the Łaźnia Center for Contemporary Art in Gdańsk (2007-2015). Participant of many international projects, co-creator of Audiotong - label & platform. In 2016-2017 he also worked as a curator of special projects, with particular emphasis on the promotion of computer games and interactive media at the Institute of Polish Culture in New York. Creator of the digital culture module at the Faculty of Graphics at the Academy of Fine Arts in Krakow. He deals with the issue of audio in interactive media at the Collegium Da Vinci in Poznań at the Faculty of Computer Science and Visual Communication. Additional area of activity: History of computer games, media archeology and demoscene.

33 Ujif_Notfound - **TER.RAIN #18 5 19 21 18 18 5 3 20 9 15 14** (2022) UAEM 9:50

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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34 Dimitris Karageorgos - **Xerakas** (2020) Strefa HELMCA 4:29

He studied in Athens music theory with St. Vasiliadis, Am. Amarantidis and piano with N. Nikolaevna as well as electroacoustic music with Charis Xanthoudakis and Dimitris Kamarotos. He worked at the Center for Contemporary Music Research (K.SY.M.E.) of I. Xenakis, and at the State TV ET2, & NET. He composes music for electronic and mixed media, often performing himself. He collaborates with the musical groups, "inSTUMmental", a trio that creates live music in films silent cinema and "PanNik Project" quartet that moves in the field of free improvisation.

My work Xerakas is a commission from my friend Nikolas Malevitsis on the occasion of the double burning of the village by the Nazis which occurred on April 18 & August 21, 1944. The story of his grandfather who sang "Xerakas", (Greek folk song), above the roof of his house brought back my own memories of how my father's house was burned during the battle of Amfilochia on the 17th July 1944. The village we mentioned above is located in

NE Parnassida of the prefecture of Fokida is called Kaloskopi (old name Kukovitsa Slavic word meaning "cuckoo's nest"). The piece was published by Rekem Records in 2021.

35 Olena Ilnytska - **Univers vivant** (2022) Strefa UAEM 5:24

Olena ILNYTSKA (Born 1977) - Ukrainian composer, author of chamber and orchestral works. She participated in international projects "Chopin: transcriptions of our time", "Spectra of new music in Ukraine", "Pandemic Media Space". In 2001 she graduated from the National Academy of Music of Ukraine. In 2010, she participated in the scholarship program of the Minister of Culture of Poland "Gaude Polonia".

The idea of the work is that everything in the universe is alive, from living beings to the smallest dust particles. We have no right to destroy it.

36 Juan Luis de Pablo Enriquez Rohen - **She-Divine** (2004) * Strefa 6:00
Annika Mikołajko-Osman - sopran / soprano

Annika Mikołajko-Osman - Master in musical arts and vocal studies, coloratura soprano, multi-instrumentalist, educator, graduate of the Academy of Music in Krakow at the Faculty of Artistic Education and Rhythmics and the Faculty of Vocal and Acting, a graduate of the Academy of Music in Katowice and postgraduate studies in Culture Management at the Jagiellonian University. As a soloist, she made her debut on the stage of the Krakow Philharmonic in the opera "Peleas and Melizand" under the baton of Gabriel Chmura. She sang, among others, a solo part in the musical setting of Jan Pilch for the animated film "Xo Xo - Kisses and Hugs" by Wioletta Sowa and a solo part in the recordings of "Unknown Theater and Film Music by Krzysztof Penderecki" under the baton of Maciej Tworek as part of the "Musical Trail of Krakow" project. She was a soloist in the premiere of Michał Dorman's "Dodi li va 'ani lo", "Little Mass in G major" by Mariusz Kramarz, "Lamento" by Julia Schwartz for soprano, tenor saxophone, piano and conga and "Hortus Nocti" by Karol Osman on soprano and orchestra. He performs opera, operetta, oratorio, choral and, above all, contemporary music. He collaborates with many choirs and young composers. She performs as a soloist at national and international festivals.

Annika Mikołajko-Osman actively participates as a speaker at scientific conferences and publishes scientific articles in the field of musical art. As part of popularizing art and science, she conducts original workshops aimed at making the participants musical. In order to develop the musical passions and talents of young people and to cultivate the cultural heritage, Annika became the organizer of the National Competition "Every Pole plays and sings to Poland". Moreover, it organizes the Krakow Debut Festival "Chant-Canto-Gesang", the aim of which is to popularize foreign-language works among children and young people, expand their knowledge of musical culture, develop musical passions and improve vocal skills. As part of spreading the maritime culture, Annika published in 2017 the book "Shanty and their musical and educational nature in the environment of sailors in the era of great sailing ships". In her activity, she also tries to popularize the forgotten instrument in Poland - rhythm bones, to which she has devoted a lot of music and scientific articles. Currently, Annika Mikołajko-Osman is preparing her doctoral dissertation at the Academy of Music. K. Penderecki in Krakow.

The piece "She-Divine" by the Mexican composer Juan Luis de Pablo Enriquez Rohen was written for solo soprano with the "use" of a chromatic tuning fork and piano. It is part of the current

compositions using the singer's wide artistic potential. The composer applied the multidisciplinary theory of Tlahuitlayolleohuilli in the piece. The experiment undertaken by the composer

It was created to prove that compositions in the 21st century, despite different sonic searches, do not have to cut themselves off from tonality. Research work on the Tlahuitlayolleohuilli theory of the music of the spheres combines musical science with astronomy to prove that heavenly harmony is achievable in the compositions of contemporary composers.

37 Panayiotis Kokoras - **Stone Age** (2022) Strefa CEMI 8:42

Kokoras is an internationally award-winning composer and computer music innovator, and currently Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness. More information at <http://www.panayiotiskokoras.com>

Stone Age has been commissioned by Music Current Festival 2022 in Dublin. The piece is divided into four main sections; the first section is rather lyrical with glissando and click sounds; the second section mixes an imaginary soundscape with cello imitating amphibian calls; the next section builds towards a climax with dynamic rasping gestures, synthesized and heavily processed electronic sounds, including resampled sounds from Stravinsky's The Firebird. This section leads to the last part, characterized by instrumental resynthesis of doppler effect sounds at a car race. The title refers to the scraper-musical-instrument, its use, and history. A scraper, in music, is a percussion instrument consisting of a serrated surface that is rasped with a stick. Known since the Stone Age, it is often associated with magical powers and rituals, and it is widely distributed geographically.

38 Piotr Peszat - **Non-Lieux #1 (Kraków, św. Tomasza 43)** (2022) * Strefa PSeME 18:08 Piotr Peszat - elektronika na żywo / live electronics

Piotr Peszat. Composer and sound artist based in Cracow. His artistic activity combines elements of instrumental and electronic music as well as multimedia and performance.

Peszat participated in workshops and festival where his compositions were presented: Lucerne Festival, Ung Nordisk Musik Festival, Darmstadt Ferienkurse Für Neue Musik, Ultraschall Festival, Warsaw Autumn Festival. He collaborated with ensembles such as ensemble MusikFabrik, Klangforum Wien, Lucerne Festival Academy Orchestra, Scenatet Ensemble.

Peszat graduated with a distinction from the Music Academy in Cracow after composition studies with Krzysztof Meyer (2009-2014) as well as master studies at The Royal Academy of Music in Aarhus in Simon Steen-Andersen's and Niels Rønsholdt's class (2013-13). Peszat holds a Doctor

of Musical Arts degree from the Academy of Music in Cracow (2018). Currently, He works as an assistant at the Electroacoustic Music Studio (SME) of the Academy of Music in Cracow.

Non-Lieux is an audiovisual composition that takes as its starting point the soundscape and the image of the city. Sound transmitted with microphones is electronically processed in real-time. The visual layer of *Non-Lieux* is the image of the city processed during the performance, transmitted by a camera placed next to the microphones. As a result, a space is created in which reality gradually blurs and permeates with its artistic interpretation.

The *Non-Lieux* balances on the border between hi-fi (high fidelity) and lo-fi (low fidelity), i.e. acoustic environments in which sounds are clearly recognisable and crowded, noise environments in which sound signals overlap, hindering proper communication. During the concert, the audience experiences an alternative version of the sound and visual surroundings.

The project refers to the term non-place (French: *Non-lieux*), derived from the concept of Marc Augé, a French cultural anthropologist. According to Augé, non-places are spaces that define contemporary (non)reality, in opposition to places that are culturally and anthropologically defined in time and space.

Akademia Muzyczna

im. Krzysztofa Pendereckiego w Krakowie

Katedra Kompozycji

Studio Muzyki Elektroakustycznej

ul. św. Tomasza 43, Kraków

Konferencja

STREFA

Conference

13-15.10.2022

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Konferencja

STREFA

Konferencja jest kontynuacją organizowanych corocznie od października 2012 roku sesji naukowych SME dostępnych na stronie www.sme.amuz.krakow.pl w zakładce Konferencje i Koncerty. Strefa jest tematem przewodnim serii comiesięcznych koncertów organizowanych przez SME od 13.02.2022.

Konferencja Strefa dotyczy zarówno czasu jak i przestrzeni i ich szczególnego strefowego ujęcia w sztuce współczesnej, muzyce elektroakustycznej, sztuce audiowizualnej i interaktywnej, sztuce mediów i sztuce dźwiękowej i innych formach działań artystycznych z zastosowaniem współczesnej technologii, zarówno analogowej, jak i cyfrowej.

Konferencja dotyczy sztuki i nauki, objąć może swą tematyką także politykę, strategię społeczne i militarne i wiele innych. Strefowość w tych dziedzinach stała się jednym z ważniejszych wyznaczników współczesnej cywilizacji i jej kultury.

Strefa jest zakresem wyznaczania i porządkowania przestrzeni fizycznej i symbolicznej. Jest miejscem, obszarem, terytorium, regionem.

Strefy czasowe wynikające z obrotowego ruchu Ziemi wyznaczają istnienie i kształtowanie podstawowych zjawisk natury. Są elementami niezwykle ważnymi dla chronologii i ciągłości zdarzeń i wszelkich procesów występujących na naszej planecie. Wpływają w sposób niezwykle istotny na wszystkie obszary aktywności człowieka.

Strefowość przestrzenna i czasowa tworzą strukturę bardzo mocno ze sobą powiązane. Ich obecność w sztuce ma znaczenie szczególne, będące polem analizy, naukowej penetracji i twórczej aktywności.

Ludwik Bielawski pisał o swojej *Strefowej teorii czasu*, że "... jest przeciwieństwem teorii dynamicznych, procesualnych, dotąd niemal wyłącznie rozpatrywanych w teorii muzyki i estetyce, jest ich logicznym uzupełnieniem".

Konferencja 13-15.10.2022 obejmie 3 panele wypełnione referatami oraz 3 wieczorne koncerty. Wszystkie wydarzenia będą transmitowane na stronie www.sme.amuz.krakow.pl

Serdecznie zapraszamy.

Zgłoszenia zawierające:

- imię, nazwisko
 - tytuł referatu
 - krótki życiorys
 - streszczenie referatu
- należy przesłać do 30.09.2022 na adres poniżej

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Krzysztof Penderecki Academy of Music in Krakow
Composition Faculty
Studio for Electroacoustic Music
Tomasza str. 43, Kraków
13-15.10.2022

ZONE

Conference

ZONE conference is a next part of academic events organised by SME in October every year since 2012 available at www.sme.amuz.krakow.pl (tab Konferencje and Koncerty).

The Zone is the theme of a series of monthly concerts organized by SME from February 13, 2022.

The Zone conference concerns both time and space and their specific zonal approach to contemporary art, electroacoustic music, audiovisual and interactive art, media and sound art, and other forms of artistic activity using modern technology, both analog and digital.

The conference is about art and science. It can also refer to politics, social and military strategies and many others. Zoning in many domains has become one of the most important determinants of modern civilization and its culture.

The Zone is the scope of designating and organizing physical and symbolic space. It is a place, an area, a territory, a region.

The time zones resulting from the rotation of the Earth determine the existence and formation of the fundamental natural phenomena. They are extremely important elements for the chronology and continuity of events and all processes occurring on our planet. They have an extremely significant impact on all areas of human activity.

The spatial and temporal zoning create a structure that is very closely related to each other. Their presence in art has a special meaning, which is an analysis, scientific research and art activity.

Ludwik Bielawski wrote about his *Zone theory of time* that "... is the opposite of dynamic, processual theories, so far almost exclusively considered in the theory of music and aesthetics, it is a logical complement to them."

The conference will consist of 3 panels with papers and 3 concerts at evening.

All events on 13-15.10.2022 will be webcasted live at www.sme.amuz.krakow.pl

Please join the conference!
You're all welcome.

Submission with:

- first name, last name
- title of paper
- short biography
- abstract

please send till September 30, 2022 to the address below:

Prof. Marek Choloniewski
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marek.choloniewski@amuz.krakow.pl