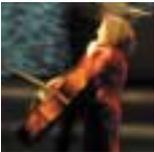
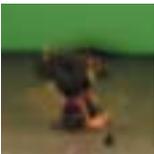




EAR presents

Sounds Electric '05



National University of Ireland, Maynooth
2-4 December 2005

Welcome to **Sounds Electric '05**, a festival of electro-acoustic and contemporary music. This year's edition, the fourth of the series, showcases an international selection of composers and artists, who are producing the most innovative and thought-provoking music of today.

Sounds Electric started life as a festival of Irish electroacoustic music, with its first and second editions taking place at Queen's University, Belfast, under the direction of Michael Alcorn. The third edition moved south of the border to Maynooth, establishing the festival as an all-Ireland, cross-border event.

The 2005 festival has been organised as an international event, with participants from several countries, such as the USA, United Kingdom and Germany. It features three major concerts with performers of high calibre, plus two 'invitation' lunchtime concerts, featuring pieces selected from our 'Call for Works' which received more than 100 entries from around the world.

In addition to concerts, a programme of seminars has been organised, with the presence of three internationally renowned computer music personalities, Profs. Richard Boulanger (Berklee College, Boston), Rajmil Fischman (Keele University, UK) and John Fitch (University of Bath, UK). Two seminars, dedicated to the computer music language Csound, provide a forum for discussion of technology and its application in Music.

This year's Sounds Electric will be one of the highlights of the new music calendar in Ireland and will have a lasting impact on Irish contemporary music. We hope you enjoy the concerts and seminars we have prepared for you.

SOUNDS ELECTRIC Festival Programme

FRIDAY 2nd December

8pm, Aula Maxima, €15, €10 (concession)

EAR ensemble

VICTOR LAZZARINI

And Through the Rhythm of Moving Slowly, for small ensemble and computer, is a piece based on the development of a single short motif, in a very traditional manner. With the addition of electronics, some extra means of motivic manipulation are added to the classic ones. An effort was made to make aural connections between every musical gestures all along the piece, avoiding any hidden schemes or so called 'deep' structures. Not being a fan of the stuff peddled by some American (and many European) composers, the author might object to this piece being called minimalist. However, by all means, do call it that, just to annoy him.

DAVID STALLING

En Trance for small ensemble and electronics (2003)
En Trance was written for guitarist Stefan Gaelens and the EAR ensemble, and was premiered in November 2003 as part of the *Concerts at Noon* series at Dublin's Hugh Lane Gallery. *En Trance* is a study of harmonic colour using custom-built live processing application developed by Rory Walsh in collaboration with the composer. While the ensemble provides a slow moving backdrop of chords, the parallel harmonies of the processed guitar sounds emerge from the texture almost as a soloist.

RORY WALSH *Finite Loop*

for Computer and Clarinet (or any melodic instrument)
This piece begins with an opening four bars of music, which the computer records, modifies, and then plays back in a loop to the player. Upon hearing the modified sounds the player begins to play freely with the computer-processed sounds. Throughout the piece the computer software is constantly recording and modifying the sounds of the player and in response to this the player is changing the sounds coming back from the computer. The result of constant interplay is a complex auditory feedback loop between player and computer, in which each voice begins to explore the timbral characteristics of the other.

The software for this piece was written by the composer and uses classes from Victor Lazzarini's SndObj audio processing library.

FERGAL DOWLING *The Musicians of Bremen*

(for Cello Contrabass and Two Loudspeakers)
We all know the Grimm Brothers' story of 'The Musicians of Bremen'. This piece was not so much inspired by that story, but rather the title seemed to suggest itself quite readily after the composition was well formed. Both bass and cello remain quite low in their respective registers, and maintain a near rhythmic unison throughout. The 'tape' part was constructed from recordings I made of two sopranos in The Bremen Museum of Modern Art, 2004. When you hear women's voices in this recording you might think that the Grimm Brothers' story has some truth in it.

ELAINE THOMAZI FREITAS

Azul Profundamente Espaço (deeply space blue) – 2005 (for guitar & electronics) The imagery frame implied by the title of the work translates an allusion to the game of light and colors: the color 'blue', connected to the idea of physical depth, refers to the infinity of three-dimensional plane; hence, the 'blue' which would be 'deeply dark', becomes 'space'. The metaphor, originally interpreted in a work for interactive music, dance, and video, is here presented in a challenging version for guitar and electronics, where the instrument is dissected twice. First, as a source for the 'tape' part, and later, during the performance, as the visual real-time sculpture of the space. The digitalization of the source sounds goes through a fragmentation of their essence, multiplying specific details, hiding others. Its physical presence depends much on the player's decisions due to the high level of freedom for improvisation allowed here. The 3D translation is an individual experience; it comes from the immersing into a final deep space.

LINDA BUCKLEY

Do you remember the planets? (for Viola and Tape) was partly inspired by Pythagoras and his theory of the 'music of the spheres'. Pythagoras developed the theory that the distances between the planets would have the same ratios as produced harmonious sounds in a plucked string. He believed that the solar system consisted of ten spheres revolving in circles, with each sphere producing a sound as it moved through the air. It was thought that the closer spheres produced lower tones while the farther moved faster and produced higher pitched sounds. All combined into a beautiful harmony, the music of the spheres. The octave, fourth and fifth were the intervals considered most harmonious by the Greeks. The Pythagoreans supposedly found them by experimenting with a single string with a moveable bridge, and found these pleasant intervals could be expressed as the ratio of whole numbers. Do you remember the planets? makes much use of intervals of the fourth and fifth, played by stopped strings. These

'harmonious' intervals are explored in contrasting ways - in a raw, visceral manner using distorted electronic manipulations and in a 'pure' almost austere way with ethereal harmonics. The viola part is played by Karen Dervan.

JAMES HEARON *Improvisation for Violin and Computer*

An improvisation piece featuring processed violin and interactive computer running live Csound5.

The Ear Ensemble

EAR was established in 2001 with the special aim of performing original music. Since its inception the ensemble has performed in Dublin, Kildare and Paris. Our successful concert at the Hugh Lane Gallery (2003), in association with the Association of Irish Composers brought composers from the UK and America to Dublin.

EAR emphasise the performance of new works by up and coming composers. The ensemble repertoire includes solo and ensemble pieces, works for tape, video and interactive composition as well as improvised works.

Lioba Petrie – Violoncello

Abigail Smith - Viola, Voice

Antonio Cafolla - Saxophone

Antonio Cafolla was born of Italian/Irish parents in Dublin. Graduate from the Conservatory of Music and Drama in DIT, NUI Maynooth and Trinity College of Music London. He participated in many classical and jazz masterclasses, most notably at the Brereton Summer School in England and the Mozarteum Summer School in Salzburg, Austria with saxophonist Eugene Rousseau. He has also studied privately with French saxophonist Jean -Yves Fourmeau. Antonio is a lecturer in saxophone and clarinet at the Conservatory of Music and Drama in DIT. He joined the EAR ensemble in 2003.

Bryan Quigley - Double Bass

Bryan Quigley, bass player and composer, graduated from Waterford Institute of Technology, where he first studied composition with Eric Sweeney. He received a 1st class honours MA from NUI Maynooth, where he studied composition with John Buckley and Martin O'Leary. He currently studies bass at the Royal Irish Academy.

Brendan Walsh - Guitar

An International B.A. graduate from NUI Maynooth, Brendan has studied with guitarist/composers Benjamin Dywer and the Belgian virtuoso Raphaella Smits, and has attended masterclasses with top players such as John Williams and Carlos Bonnell. He is currently studying with John Feeley. Brendan has is a two time Feis Ceol winner, including the George Lowden Bach Prize. He is the founder of the NUIM Guitar orchestra and a member of the Irish Guitar Trio.

Jane Charles

The Canadian born Irish violinist Jane Ada Charles has been the recipient of numerous scholarships and bursaries including the Frederic Harris Music Co., Eva E. Janes, Sheila van Gijn, Isidor Desser Memorial, Jack Montague Violin. She was also a finalist in the Canadian Music Competition.

Jane started the violin at age 6 at the Royal Conservatory of Music Toronto where she was a student of Erica Davidson and Steven Staryk. In 1992 she moved to Dublin where she studied with Ronal Masin and then with Brian McNamara. In August 1994, she returned to Toronto to take the ARCT diploma in performance exams. After

finishing the International Baccalaureate exams, Jane entered Lydia Mordkovich's class in the Royal Northern College of Music in Manchester (UK).

Bernie Balfe

Bernie Balfe is currently studying for her MA with Paul Roe at the DkIT School of Music. Her research is practice-based research in contemporary music specialising in works by Nicola Lefanu and Elizabeth Maconchy. Bernie has just finished a tour with the European Wind Orchestra and is actively involved in various new music projects.

Fergal Dowling

Fergal Dowling studied with Kevin O'Connell and Donnacha Dennehy at Trinity College, Dublin, where he received an M.Litt in Composition in 2002. He is currently pursuing a DPhil in Composition at York University with the assistance of the Elizabeth Maconchy Composition Fellowship awarded by the Arts Council/An Chomhairle Ealaíona. He has received awards from the Arts Council/An Chomhairle Ealaíona to attend the 40th Internationale Ferienkurse für Neue Musik, Darmstadt (2000), and the Académie d'été, IRCAM (2001).

His compositions have been performed and broadcast in Ireland, England, Germany, the USA, Canada and Brazil. Fergal Dowling's output includes orchestral and choral music, as well as music for video and rock band. His most recent compositions combine sound spatialisation with real-time interaction, and can be presented as installations or as concert pieces.

Anthony Kelly

Dublin based, Irish artist Anthony Kelly studied Fine Art at IADT, Dublin. Although primarily a visual artist he has made field recordings over a number of years. In 2002 he began to formally incorporate sound into his practice as an artist and through his ongoing collaboration with David Stalling has been making a series of musique concrete pieces. This work has been exhibited at many shows including Darklight in Dublin, Synch in Greece and Soundworks in Cork. He has been involved in recent EAR performances and will contribute sound & visuals to Tympanum at Sounds Electric '05. Anthony Kelly is a founder of Aphasia Recordings. www.aphasiarecordings.com

Victor Lazzarini

Victor Lazzarini (1969), was born in Londrina, in south Brazil. Researcher and composer, dedicated to electroacoustic and instrumental music, he is a graduate of the Universidade Estadual de Campinas (UNICAMP). In 1996, he received his Doctoral degree by the University of Nottingham. He moved to Maynooth in 1998, to establish the Music Technology Laboratory, which he now co-ordinates.

Awards include an Honour Mention for his orchestral piece Anima Mea, in Brazil (1995), the Heyman Research Scholarship for the progress of his doctorate research: the Hallward Composition Prize, for his Magnificat, in England (1996); and the NUIM New Researcher Award (2000). His musical interests also include Jazz performance and composition. Some of his electroacoustic works were included in CDs produced in Brazil and England. His present research work is dedicated to the development of computer tools for signal processing and their application in music composition.

David Stalling

David Stalling, composer and sound artist, was born in Germany and lives in Ireland since 1996. His work includes music for concert performance, contemporary dance and film, as well as installation-based sound art, which is

performed, exhibited and broadcast regularly. He was appointed musical director of the NUI Maynooth Chamber Choir from 1999 to 2001, and is a founding member EAR.

He studied music at the National University of Ireland, Maynooth. There he worked with Barra Boydell, John Buckley and Martin O'Leary, and was awarded a BA in Music and a MA in Composition. He took part in the 1999 IMRO Composition Summer School, working with Anthony Payne and James Wilson.

Rory Walsh

After completing his B.Mus., Rory completed first class MA in Computer Music at the National University of Ireland, Maynooth. In 2002 he held two year research post at La Villa Media, France where he developed new music software. Rory is a founding member of EAR and an active composer. He works within the collective to apply his processing software in numerous live performances of own music as well as in collaboration with other composers, and to introduce audiences to the idea of using a computer as a creative tool in composition. In 2002 he was selected by Concorde as a 'Young Irish Composer of the future' for his work entitled 'piece.orc' for Cello and Computer. Rory currently lectures in Music Technology at Dundalk Institute of Technology and N.U.I. Maynooth.

GUEST COMPOSERS

Linda Buckley (b. 1979) completed a Music Degree at University College Cork and a Masters in Music and Media Technologies at Trinity College Dublin, studying composition with John Godfrey and Donnacha Dennehy. She is currently lecturing at Trinity College while studying for a PhD in Composition. She was a prizewinner at the International Young Composers Meeting at Apeldoorn, the Netherlands for her work Bobeobi which was premiered by the orchestra de erepijs. She also participated in the 2004 Bang on a Can Summer Institute of Music at the Massachusetts Museum of Contemporary Art. Her work has been performed in Ireland, Italy, the Netherlands, Egypt, Canada, the U.S.A. and at festivals including (re)sounding spaces at New York University, the Internationale Stichting Masterclass Apeldoorn and the International Gaudeamus Music Week, Amsterdam.

Elaine Thomazi Freitas was born in Brazil in 1970. She received a Masters degree from the Federal University of Rio de Janeiro, and completed a doctoral program at Columbia University, in New York, 2003. In 2001 she worked at IRCAM, Paris, under the direction of Gerard Assayag and Andrew Gerzso. Working with Tristan Murail as an advisor during her studies in the USA, she started to focus more on computer music, computer-aided composition, and multimedia. Her works range from the acoustic repertoire, including solo, chamber, and orchestral pieces, to pure electroacoustic music. She is a recipient of several scholarships from the Brazilian Government, as well as from Columbia University. In 2003, she was short-listed for the Prix SCRIME, composition prize, in Bordeaux, France. Actively engaged in the musical scene in Brazil, she developed an international career throughout Europe and North America after moving to NYC in 1998. In Brazil Elaine works on a teaching program funded by FAPERJ, a governmental agency from Rio de Janeiro, to conduct a research on music and multimedia within the music department of University of Rio de Janeiro.

James Hearon graduated from The University of Cincinnati College-Conservatory of Music with a DMA in Music Theory and Composition. He also studied Jazz at Berkeley College of Music. Jim plays MIDI violin and enjoys experimental, new music, and contact improvisation. He

has worked at Euphonix, Inc. with high-end digital audio mixing consoles and hard disk recorders, and Dolby Laboratories, Inc. where he worked with Consumer and Professional Audio Encoder and Decoder Implementations. In addition he has studied C programming, C++, and Java and has a Java Certificate from UC Berkeley. He also has several recordings including computer music, and has performed with San Francisco Bay Area improve dancers, new instrument builders, and experimental filmmakers. He has taught at several colleges and universities, including overseas teaching experience in Hong Kong, as well as several Bay Area community colleges and universities. Recently Jim was teaching a The University of San Francisco—a course in digital audio synthesis and multimedia applications, and conducting part-time The California Wind Ensemble. Currently Jim is area director for Music Technology at The University of Hawaii at Manoa.

The EAR concert will be conducted by Dan Apalaghie

Dan Apalaghie was born in 1974 in Suceava - Romania and started his musical education at the city's Music School at the age of 6. Has studied violin and music theory and later studied flute and piano. In 1995 Dan attended the "George Enescu" University of Arts in Iasi, where he studied composition and conducting along with advanced music theory, harmony and counterpoint. In 1999 he moved to Ireland and successfully auditioned for a choral scholarship in Christ Church Cathedral Dublin, where he is now a Lay Vicar. In parallel, Dan has studied conducting at the Royal Irish Academy of Music with James Cavanagh and has completed a BA (mus) and an MA in composition at the NUI Maynooth where he studied with Dr. Martin O'Leary and Dr. John Buckley. In 2001, Dan has been a finalist of the RTE Church Music Competition for the works "Magnificat" and "Nunc Dimittis". In 2003 he was commissioned by the Trinity College Chaplaincy to write chamber music for a shadow puppetry play, on the Easter theme. His interest in composition lies mainly in the area of the Byzantine chant and the modal music of the Eastern Europe. Future interest for research is in the area of the Phenomenology of Music.

The sound engineer for the EAR ensemble is Ian Brabazon.

SATURDAY 3rd DECEMBER

10.30am, Aula Maxima

KEYNOTE SPEECH

Dr. Richard Boulanger (Berklee College, USA)
MainStreaming: From the Research Lab to the Studio, Club, Concert Stage, TV, and Big Screen

Saturday, 1.00pm, Aula Maxima, €8, €5 (concession)

CsoundBites

Electroacoustic Music composed in Csound.
Selection from international call for works. Music selection from open call for works using the Csound language

Jan Jacob Hofmann	Horizontal and Vertical Lines	7:55
Hector Centeno-Garcia	Bell	15:51
Marcelo Carneiro de Lima	Fo.D.A. -Fotos De Amor	6:04
Giuseppe Torre	Air in Slow Motion	2:24



Richard Bowers	Reichmann Berlin	8:38
Massimo Fragala	Movimenti	4:45
Giuseppe Rapisarda	Ex tubae corpore	7:59

Horizontal and Vertical Lines [7:55] Two kinds of elements mark the context of the piece: sounds of extremely long duration in the distance, shimmering and sharp like steel, stretched out in the timeline. Generated by patterns of chaotic oscillation and being non-linear, these horizontal elements refer to infinity. Their vertical organisation, the proportion of pitch among each other is organised by the harmonic ratio though. Much closer, several impulses: sounds of infinite shortness, containing the whole spectra of frequencies in a mathematical sense, but having no extension in time. Being strictly vertical, they contradict with the long stretched horizontal elements. These two sonic elements, considered as horizontal and vertical, set the background structure of which matter is generated. The sound for this composition is derived from a non-linear algorithm for sound generation by physical modelling, as from granular synthesis. All the sounds have been created using Csound. This is a periphonic (full 3D) piece, architectural sound-compositions done with Csound in 2nd order Ambisonic.

Bell

From my point of view the compositional process itself is of great importance and therefore is fundamental to cultivate a state of awareness and concentration that allows a natural and spontaneous artistic discourse. The final expression is dictated more by the nature of sound itself. In order to achieve this I combine planned and improvised writing. Bell This work was composed during the summer of 2005 in Toronto, Canada where I presently reside. It represents one of my first incursions in Csound. The audible sound sources are a single stroke of an Asian bell, an improvised chant and a single stroke of an Asian wooden block (Korean moktak). The sound of a water stream was used as an amplitude modulation source. Using these elements I designed four instruments in Csound that were used to compose the whole work. Outside of Csound I used a software multitrack editor for the final mix and gain adjustments. This piece was made entirely using Open Source software in a Linux platform.

Fo.D.A. - Fotos De Amor was first composed to a music-video of mine, but the music works very well independently. All sound samples were processed with Csound and mixed in Nuendo software. The video shows images from beggars sleeping on the streets of Rio de Janeiro while the music counterpoint uses materials of processed piano sounds and women and men moaning and gives the intended atmosphere of roughness and difficulties of living the way those people do. 'Foda', a word connoting "to have sex" in Portuguese, also denotes something unbearable or very good (certainly one of the language's trickiest words), is here an abbreviation of *Fotos De Amor*, which in English means *Photos of Love*, making reference to the photos I have used in the video. The sound processes in Csound aim for creating a very chaotic environment using the piano attacks like explosions in a more or less attack-sustain manner. Very granular objects link the events in a abrupt way, like the crescendo to the first appearance of the woman's moan. Notes were filtered and sometimes distorted, aiming to create spatial reference. The climax at the end of the work reminds us the first fortissimo attack of the beginning and prepares us to the final attack: the man's shout.

Air in Slow Motion

An imaginary travel of the air inside a trumpet in Bflat.

Obviously the air's travel in this piece is depicted in slow motion. The music is *Melancholy Rhapsody*, played by the Irish band: Black Magic Big Band: Trumpet: Stefano Muscovi (MD), Danny Healy, Donal Aerning, Steve Foley, John Merrick. Trombone: Pat Corless, Evan Ryder, Joe Fagan, Saxes: Steve Harks, Joe Bemey, Simon Jones, Bertard Huve', Peter Cunningham Drums: Tony Huggins Piano: John Dunne Bass: Fergal Gallagher Guitar: Bernard Naughton

Reichmann Berlin comprises four overlapping sections. Each section is from a separate studio improvisation. The instrumental sources are a piano (manufactured by Reichmann of Berlin) and an autoharp. The piano has undergone transfiguration: into this sound piece: a video (in progress); and a sound sculpture entitled 'In Memoriam RB'. I like to work in the studio, generating raw material by playing into - and responding to - custom-built live signal processors. This method emulates, to a small degree, the dynamics of group improvisation. But, importantly, it combines the spontaneity of live performance with the reflective practice of selecting, assembling and transforming the resultant material. In *Reichmann Berlin* the signal processing has less to do with sonic transformation than with a proliferation of events through a shifting pattern of delay lines. The arpeggiation and rhythmic indeterminacy both resulted from this dynamic delay network and the feedback loop exerted a degree of control over the 'performance'.

Movimenti

During the composition of this piece I drew inspiration from the word "movement". I have intended to translate into musical terms the "movement" as the act of moving itself, trying to give dynamism to the sonorous events through the idea of slow or rapid movements, or regular and irregular ones and transforming the sounds accordingly. My aim has also been to achieve, through FM synthesis, rich and complex timbres. This has been possible controlling some parameters such as carrier and modulator ratio and the value of the index of modulation, which is controlled in many different ways in order to produce a continuous time-varying spectrum. All the sounds have been created with Csound.

Extubae corpore (1998, 7:59')

The Latin title indicates the origin of most of the sounding material in this composition. In fact, eighty per cent of sounding objects comes from the sound of a trumpet: sounding a G at 392 Hz. Other sounds were generated using additive synthesis. The whole composition was made with Csound. The fundamental principle of this piece is the continuous elaboration of the original material that provokes the presence-absence of the trumpet; sometimes it could be recognisable but sometimes it's completely changed and unrecognisable. The rhythm derives from the elaboration of the trumpet and it could appear as a sequence of rhythmic patterns.

Composer Biographies

Jan Jacob Hofmann was born 1966 in Duesseldorf. He received a Diploma of architecture at Fachhochschule Frankfurt am Main University Of Applied Sciences in 1995. He worked then at H.G.+P. architects practice Frankfurt. Entered the class of Peter Cook and Enric Miralles at the Staedelschule Art School Frankfurt am Main in 1995, in a postgraduate class of conceptual design and architecture. Received a Diploma at the Staedelschule in 1997. He now works as a composer, photographer and architect, dealing with sound- composition and electronic music since 1986. His musical interest is in sound-spatialisation and psycho-acoustics and has created several Csound instruments for

spatialisation of sound via 2nd Order Ambisonic. He presented "SonicArchitecture" at the 19th AES Conference for spatialisation of sound, sound engineering and recording at Schloss Elmaun 2001, and has made several presentations at international festivals since.

Hector Centeno-Garcia was born in Mexico where he obtained a bachelor in music composition at the National Autonomous University of Mexico. His career as a composer includes performances at various festivals and concert halls in Mexico City and other places within the country. He received a year long grant from the Mexican Culture and Arts National Council. His long time practice of Buddhism and meditation which led him to move into a Zen temple in Toronto where he lived and trained as a monk for a year. After such experiences, and in combination with his interest in computers and in sound recording, he began to explore the possibilities of sound creation and expression using digital technology, and found that this media offers possibilities of using a mix of rational planning and intuition; a process much closer to the experience of plastic arts creation where there is an intimate and immediate interaction with what is being created.

Marcelo Carneiro de Lima was born in Rio de Janeiro in 1971. He attained a Masters Degree in electroacoustic composition with Rodolfo Caesar at Universidade Federal do Rio de Janeiro (Rio de Janeiro Federal University). He graduated in electric guitar with Aloysio Neves and later studied composition with Guilherme Bauer, Rodolfo Caesar, and music for movies with David Tigel and Eduardo Caminietski. Marcelo has presented works in festivals and concerts throughout Brazil (FILE, SICMF, Bienal de Musica Brasileira Contemporanea, etc.) and some of his works have been recorded by some of the greatest Brazilian musicians. In 2003 he was finalist in Abneida Prado Contest, and finalist at IBEU Composition Contest. He formed a group of composers specialised in multimedia and electroacoustic composition in 2004, Dr. Crime, with Elaine Thomazi Freitas, Alexandre Fenerich and Neder Nassaro. He now works at Brazilian Conservatory of Music where he is teaches the first electroacoustic composition course at the institution, and lectures at Rio de Janeiro Federal University.

Giuseppe Torre was born in Italy in 1980. He received a Master Degree from the University of Palermo (Italy) and an Inferior Bachelors of Art from the Conservatory V. Bellini. He is currently pursuing the Master of Arts in Music Technology at University of Limerick (IRE). He studied composition with Maurizio Pisati, Giorgio Tedde, and Ralph Towner. His main interests range from early music to the most recent avant gard. As a composer and performer he played in several concerts in Italy using, mainly, a MIDI/Electric Guitar with a laptop. In 1998 he published a CD, which was distributed throughout Europe, with the Marco Cappelli Guitar Ensemble entitled "Fantasia". He has recently collaborated with the choreographer Silvana Misia (winner of U. Bergna Prize 2001- Teatro Alla Scala di Milano) and has written an electronic music piece for dance and theatre titled "SOL' I" together with UNICEF. Recently he Cork Jazz Festival with Dorota Konczewska.

Richard Bowers

Since leaving art college at Cardiff in the late 'eighties, Richard Bowers continued to work as a painter and printmaker from the studios of the A.A.D.W. Cardiff Print Workshop. He exhibited with the Workshop throughout Wales. He began to explore computer music in 1993 and has been involved in a number of projects and performances including: the premiere of 'Oboe 1996' at a Bangor University 'Electroacoustic Wales' concert in 2002;

'Mouth', a commission for York's Sightsong Digital Arts Festival 2001 to provide a video/sound event at the Impressions Gallery; and live performances such as at 'The Long Night' art event in Cardiff.

Massimo Fragala received a Diploma in Classical Guitar at the Istituto Musicale "V.Bellini" Caltanissetta and a Diploma in Electronic Music at Istituto Superiore di Studi Musicali "V.Bellini" Catania. He studied Electronic Music with Alessandro Cipriani and currently studies Electronic Music with Emanuele Casale. One of his tape compositions has been published on CD by Electronic Music Foundation (EMF). He was commissioned by CEMAT (Rome) and his Music has been performed in many countries including at the ICMC 2003 (Singapore), Orestia di Gibellina Musica 2004 (Palermo), Festival Zeppelin 2004 (Barcelona), Arte Scienza 2004 -Goethe Institut Rom- (Rome), Rassegna Cinematografica "Musica e Giovani" 2005 (Noto -SR-), ICMC 2005 (Barcelona), and has received several prizes and selections, including ICMC 2003 (Singapore), 4° Concorso Internazionale di Composizione Musicale Elettronica "Pierre Schaeffer" (Pescara), CEMAT (Rome), Centro Ricerche Musicali (Rome), ICMC 2005 (Barcelona). He also studied with visual artist, A. D'Urbano, focusing on the relationship image-sound, at Hochschule für Grafik und Buchkunst, Leipzig.

Giuseppe Rapisarda was born in Catania in 1972. He graduated in Piano, Electroacoustic Music and Music Composition at the Istituto Musicale Vincenzo Bellini (Catania - Italy). He took part in master classes with Barry Truax, Giacomo Manzoni, Alexander Chaikovsky, Trevor Wishart, Alessandro Solbiati. His compositions - recorded and published by Ars Publica, IMVB, Suvini Zerboni, CEC, Art Sheffield, Kolorform Record. The Diagram, TaoX - have received honours and have been performed at 2nd National Meeting of Electroacoustic Music - La Terra Fertile (Italy), INTERFACE 97 (New Zealand), Corpi del Suono Festival (Italy), Live Wires (Australia), 1st Symposium on Music and Computers (Greece), III Simposio Nacional de Computacion Musica e Imagen (Argentina), Suonimmagine (Italy), Electro Acoustic Summer 11- Logos Foundation (Belgium), SICMF (Korea), Sonic Residues 02 Festival (Australia), Festival Garage (Germany), D>ART 01 (Australia), Festival Med@terra 01 (Greece), Nuit de la musique acousmatique (France), Ibla Grand Prize 2001 (Italy), art@ontheriverHull (UK), Maxis Festival 2002 (UK), SFIFEM 2002, Sound Spaces (Australia), CIM (Italy). His reviews have been published in Computer Music Journal and SAN Diffusion. He teaches Electroacoustic Music at Conservatory of Music "V. Bellini" in Palermo (Italy).

Saturday, 2.30 - 4pm, Venue: Bewerunge Room, ground floor, Logic House, Music Dept. NUI, Maynooth Admission Free

Csound Seminars I

2:30 Victor Lazzarini (Ireland),
* TcICsound, a Csound Frontend and TcI/Tk Wrapper"
3:00 Simon Schampijer (Germany),
* RAVIC -- Real-Time Audio Visualisation in Csound5"
3:30 Alan O Cinneide (Ireland),
* Introducing PVSITCH: A Pitch-Tracking Opcode for Csound"

4.30pm, Venue: Bewerunge Room, ground floor, Logic House, Music Dept. NUI, Maynooth Admission Free

TALK:

Real and Virtual landscapes in Electroacoustic music
Rajmil Fischman (Keele University, UK)

Rajmil Fischman will discuss the wealth of creative possibilities opened by the introduction of recorded sound in music. He will focus on the strong imagery resulting from composition with recognisable sounds and its potential to immerse the listener in a virtual sonic reality, which may vary from the physically possible to the surreal and, ultimately, to impossible landscapes. This will also take account of the expressive possibilities of music that functions within the contrasting realms of the recognisable and the abstract, including mixed works for acoustic instruments and electronics.

Saturday, 8.00pm, Aula Maxima, €15, €10 (concession)

TYMPANUM

Dance and Multimedia Improvisation
Christiane Conradt - Violoncello and Dance
Michaela Isabel Fünfhausen - Dance
Anthony Kelly & David Stalling - Visuals and sounds
Slavek Kwi - Sound Installations
Uwe Storch - Trumpet
Rory Walsh - Electronics and Processing

An encounter of different art forms and a response to the use of technology in a performance environment

'One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in his sleep he had been transformed into an enormous bug.'

Franz Kafka, Metamorphosis

Reason and Science divide the world of our experience into discrete hierarchical pots. It was Schiller's conviction that only art could restore the original unity of that experience. When we look at an ant struggling to find its way through falling raindrops, we immediately sympathise with its efforts. But our history of science tells us to think otherwise, that contrary to our intuitions the ant has no intentions, very little in common with us.

Reconciling our intuitions with our evidence is equally difficult in the case of the computer: assemblages of tin cans and rubber, performing those tasks that we prize ourselves for, with unimaginably greater efficiency. How do we make our way between these various characters - some alien, some familiar - that populate our world?

This year's Sounds Electric Festival uses computers and human performance, and draws on the sounds of the world of insects, to create a Tympanum: a membrane of communication between separated environments. Perhaps in these performances some of the natural unity out of which our distinctions between insects, computers, and humans arise, will be restored for us.

CC O Madagani, Toronto, 2005

Michaela Fünfhausen, dancer and choreographer, was born in Frankfurt am Main. She received dance training at the Folkwang Hochschule, Essen and at the Hochschule für Music and Dance in Hannover.

In 1989 she became an ensemble member at the Schauspielhaus Bochum under direction of Reinhold Hoffmann, and collaborated with numerous choreographers and directors, such as Kei Takei, Gerhard

Bohner, Valentin Jeker, Einar Schlee, Jürgen Gosch and Frank-Patrick Steckel.

In 1995 she established dance group 'Condanza' with singer Maria Jonas. Since 1995 she has choreographed of numerous of her own productions in Germany and abroad, funded by Land NRW, Stiftung Kunst und Kultur NRW, Fonds Darstellende Künste Bochum, Hauptstadtkultur Fond Berlin, and has performed at the Salzburger Festspiele, the Opera Frankfurt and the Steirischer Herbst Festival, Graz.

Fünfhausen received the Ellis Gregor Award by the Mary Wigman Society in 1996, and continued her studies with Trisha Brown, New York (Modern Dance Company) and Anna Halprin, California.

In 1999 she received the Artist Prize from the Berliner Akademie der Künste, who subsequently commissioned her for the project "Composers and Choreographers", in collaboration with composer Jüri Reinvere.

Christiane Conradt was born in Thüringen, and studied Music at the Akademie für Tonkunst, Darmstadt, the Musikhochschule Mannheim and Baden-Baden (Karlsruhe). She gave numerous performances of contemporary music since the 1970s. Collaborations with composers Dietrich Boekle, Matthias Spahlinger, Volker Blumenthaler. Since 1974 she has been a member of String Trio Trilogie.

Slavek Kwi was born in the Czech Republic and is now based in Ireland. He began as a visual based artist, who became increasingly interested in sound and space. He has used natural acoustics, found sound, recorded sound and computer generated sound structures. His works are often environment specific.

In 1990, he set up Artificial Memory Trace, focusing on electro-acoustic research as "digitally frozen contemplation".

In 1991, he studied at the Conservatoire Royal de Musique, Liege and at the Centre de recherches et educations musicales de Wallonie and, from 1991-1993, at Musique et Recherches, Ohain, all in Belgium.

He has worked with autistic children and children with learning disabilities and pre-primary children. He has had numerous exhibitions and performances throughout Europe and Northern America



Sunday 4th December

1.00pm, Aula Maxima, €8, €5 (concession)

Electric Landscapes

Electroacoustic music selection from international call for works

Jonathan Nangle	my mind hovers on hummingbird wings	5:00
Frank Niehusmann	Maschinenpark	3:51
Edgar Barroso	TAU	5:35
Damian O'Riain	Nostos Algos	6:54
Georgina Lewis	Sardine Princess	1:31
Mathew Adkins	Symbiont	9:55
Ricardo Climent	The last castrati	9:45
Annette Vande Gorne	Ce qu'a vu le vent d'Est	8:05
Neal Smith-Amies	Trails in the Sky	6:16

my mind hovers on hummingbird wings is comprised of three elements. The primary material is derived from two loops of sine waves, which were processed through a custom MaxMSP patch. The patch allows for the loops to be stretched and compressed in time without alteration to the pitch, and pitched up or down without alteration to the time. It is also possible to stop at any point within the loop and alter the parameters of just that short section of audio. Underpinning this material is a constant, pulsed, blipped sine wave that relates harmonically to the other material. The title of the piece comes from the American author, Dave Eggers.

Schnitt!

The German word 'Schnitt' means 'cut'. *Schnitt!* is a collection of 8 independent pieces (movements) of which *Maschinenpark* (3:51) is the first. *Schnitt!* was composed 1999-2002 as a live-performance with open reel analogue tape machines: a live-loop-scratch-concert, a composition with sounds of nature, everyday-life sounds, machine sounds, heart beats and sine tones. The instruments of the Schnitt!-performances were two tape recorders: a conventional analogue open-reel stereo-machine with prepared sounds, tones and noises on conventional analogue open-reel stereo-tapes; an analogue open-reel 8-track recorder, on which a tape-loop was spinning round. Like a DJ, Niehusmann mixed samples, cuts, fragments and passages from his prepared stereo-tapes into the circular course of the 8-track loop, thereby creating a dense, rhythmic network of sound-cuts and noise-combinations. Now the time of the analogue tape-machines is over and the composition *Schnitt!* remains on CD. Pictures of the Schnitt!-performances are available at www.niehusmann.org/schnitt.html.

Tau (2005) is based on the metaphoric idea of one of the six components that form leptons, called *Tau*. This particle, in spite of being considered as a lepton, that literally means "slight mass" has more than three thousands times more mass than an electron. From that idea I wanted it to make an analogy with the sounds, to represent isolated elements that can exist with no need of company of other particles, but that will possibly have much more weight than another phenomena, which at first, would seem dominant, and perhaps represent sound particles that give sensation of fighting for its own sonorous space is metaphor to demonstrate that a particle can be heavier, than complex figures (not every thing is the way it "sounds"). But eventually they have to figure out a way of sharing the surround field. The piece was made in the

Laboratory of Audio of the University Institute of the Audio-visual at the Pompeu Fabra University between January and March of 2005. Barcelona, Spain.

Nostos Algos is an imago-abstract sound world that evokes a dual set of realities. The source-cause was an un-dampened segment of sheet metal; therefore the spectromorphologies of the resulting sounds had an inherently reverberant quality. This natural effect was an integral part of the resulting sonic landscape. Three types of striking implements were used to excite the sheet: i) plastic strands (rake) ii) flexible wire (brush) iii) rigid wire (dreads). In places, various transformational methods were used to obscure the aural transcontextuality of the source-cause. For the most part, the piece can be viewed as having three sections, each of which contains specific transformational identities: i) unitary/revelatory ii) purely transcontextual iii) unitary/source-bonded.

Sardine Princess (2005) 1:31 is the first in a series of short works which revolve around text strings from email spam. I find the notion of a "sardine princess" to be particularly poetic, and imagined she might spend her time dreaming of stars. In addition to the obvious spoken text, some of the additional sounds are made by processing the word "shimmer" to the point of abstraction. Vocals and recordings are by the artist. The "shimmer" sample is from an online dictionary pronunciation guide.

Symbiont (2002) is a multimedia collaboration with Miles Chalcraft and nights bright daies (2003) for the Ictus Piano/Drum/Percussion Quartet premiered at the Agora Festival at IRCAM in June 2004. Currently he works as a part of the live-electronics duo nemoika, a collaboration with the audio-visual artist Lee Mills.

Symbiont 9:55, 2002 is a work that plays with the notion of balancing opposites. The most obvious is the balance between a more acousmatic way of thinking and the sound world of drum'n'bass. There are also other oppositions taking place within the work between speed, dynamics, sound processes and the way sonic material is treated in different contexts. The work is very much inspired by the novels of William Gibson and the art works of H. G. Giger, and was commissioned by the Huddersfield Contemporary Music Festival, INA-GRM and the Sonic Arts Network of Great Britain.

The last Castrati (9:01, for tape. 2004)

Alessandro Moreschi, also known as the last castrato, was perhaps not the most famous voice of his genre but he was the last one. His unique recordings for Gramophone made a Century ago, have inspired and served many projects in audio and Film industry (Farinelli). This wax cylinder testimony of the last castrato, is also the soul of this composition.

A hundred years later, should we invent a new generation of Hyper-castrati? Could scientists genetically engineer a unique human according the music aesthetics of our time? A voice that could reach unknown frequencies and gestures which has the power of amplified signals? A singer who had absolute breath control to hold notes indefinitely, with vocal chords capable of polyphony, to 'granulate' words and produce sounds alien to human nature? Although this is all science-fiction, the composition is the sonic realisation of this idea.

In this compositional environment, a sustained castrati timbre, explores and navigates alongside new textures and gestures trying to understand such anatomic irrationality in order to become part of it. From start, there is no conscious reference to the origin of sources, and sound

objects develop their own sonic discourse. When the wax cylinder recording of Moreschi appears, the composition abandons its purely abstract discourse and becomes evocative completing the castrati's last journey.

In 2005, *The Last Castrati* was programmed at festivals such as SGAE-Madrid, FEMF-Florida, SEAMUS-Indiana, ICMC-Barcelona, SICMF-Seoul, MusicAcoustics-Beijing and has been published on CD by the following labels: SGAE 05-Spain, ICMC 05, IVM 05-Generalitat Valenciana, and CMC-Contemporary Music Centre, Dublin.

Ce qu'a vu le vent d'Est (2003) (threnody for the civil victims of ideological-economic wars), dedicated to Hans Tutschku. Debussy's highly varied composing techniques and writing are directly echoed in electroacoustic writing techniques and sound processing. For example, in his music we can hear "looped" repetitions of short cycles often transposed, with or without a variation in speed (rapid high notes, slow low notes) or coloured each time they occur, dynamic contrasts, sudden changes in tempo in sections without transition (abrupt editing), overlaying of figures in a continuous weft, oppositions of masses, of movements (mobile/tension, immobile/release)... *Dialogue du vent et de la mer*, the 3rd movement of *la mer* (the sea), *Ce qu'a vu le vent d'Ouest*, the 7th prelude of the first book for piano, or *Jeu*, his last orchestral work are all fine lessons. There is also the special relationship with nature as a model. Here, nature is perceived in a diversity of energetic movements and spectral colours by the ear of a musician who tries not to describe but with anecdotal sounds, but to extract a few laws of physical attributes. In turn, Debussy is taken as a model of energetic and musical behaviour, not as a sound source, but as a stylistic and dialogue reference point, a hundred years on. Debussy would no doubt have participated in the adventure of electroacoustic music, and would conceivably have integrated space as a musical parameter. *Ce qu'a vu le vent d'Est* was produced at the studio "Metamorphoses d'Orpheus", Musiques & Recherches, Ohain (Belgium), May 2003, and was commissioned by the acousmatic festival of Cagliari, (Sardinia) June 2003.

Trails in the Sky

For this acousmatic piece, I chose a motorbike as the sole sound source, which I recorded in a stationary position from a number of angles with a spaced pair of microphones. I was going to use recordings from a racetrack also but found that the sounds from the bike alone would supply enough material for the composition. I was particularly intrigued by the rhythms of the high-pitched tappets and spark plugs, the low frequencies of the exhaust, and the tapping sounds emanating from the engine as the bike cooled. There is no specific narrative or concept behind the piece as in some of my previous works, however I have always loved motorbikes since my childhood days at the races. I did however want to work with industrial/mechanical soundscapes, which in some ways pays homage to the futurism of Marinetti, Russolo and Varese who first appreciated the musical qualities of the industrial world. *Trails in the Sky* consists of highly developed sounds far removed from their original context, existing in a sound-world which is quite angelic, the cooling taps developed into patterns that reminded me of church like bells.

Composer Biographies

Jonathan Nangle is a composer of classical and electronic music. He has a degree in Music and Philosophy and a Masters in Music and Media Technology from Trinity College Dublin. He has studied composition with Donnacha Dennehy and Rob Canning and electroacoustic composition

with Roger Doyle and Jürgen Simpson. He lectures in Music Technology at the Royal Irish Academy of Music.

Frank Niehusmann started working on compositions in electronic music in 1978; over the years he composed music for live performances, mixed-media events, sound-installations, experimental videos, TV film, radio broadcasts, theatre and CD; he had numerous performances in Argentina, Austria, England, Germany, Hungary, Japan, Korea, Turkey and USA. He studied philosophy and history at the Ruhr University in Bochum/Germany (MA degree in 1986). From 1983-1998 he was author, presenter and producer of radio and TV broadcasts in Germany. In 1992 he received the scholarship for composition at "Kuenstlerhaus Schloss Wiepersdorf" in Brandenburg/Germany, and from 1997-2000 he was honoured with several German awards for music-video and music-theatre productions. In 2002 his composition Untertagemusik Nr.1 was honoured at the International Competition of Electroacoustic Music and Sound Art in Bourges/France. In 2004 he was invited as a guest artist at the ZKM Institute for Music and Acoustics in Karlsruhe/Germany with a commissioned work for the "European Bell Festival 2004". In 2005 he performed his work "Achtung! Future!" live at the WORLD EXPO in Aichi/Nagoya (Japan) for the German Pavilion; his CDs are available via international mail-order from www.NurNichtNur.com The history of his former activities, projects, concerts, broadcastings etc. is listed at www.niehusmann.org/past.html

Born in Mexico in 1977, **Edgar Barroso**, lives in Barcelona, where he studies towards a Masters in Digital Arts at Pompeu Fabra University. He studies composition with Gabriel Brncic, and Eduard Resina. Barroso holds a scholarship from (MTG) The Music Technology Group. His previous academic work includes a Major Degree in music (composition), obtaining recognition Cum Laude by the University of Guanajuato, under the guidance of Hector Quintanar and Jose Luis Castillo. During the last five years, he attended several composition and interactive music courses in Europe and Latin America, as well as workshops and seminars of acoustic and electroacoustic music given by Salvatore Sciarrino, Agustí Charles, Magnus Lindberg, Beat Furrer, Ginter Geiger, Sergi Iorda, Miller Puckette and Andres Lewin-Richter. In addition, he has dedicated to instrumental practice as a cello player, exploring diverse techniques of electroacoustic and live electronics. He is a member of the "Ensemble Crumble" dedicated to promote free acoustic and electronic improvisation. His works have been interpreted in festivals in Latin America and Europe, including the "International Festival El Callejon del Ruido" and Festival Sonoimágenes 2005. He has conducted in the National Center of Arts at the "Festival Musica Joven", was selected to participate in the INJUVE Encuentro de Composición Musical, in the SMC '05 Sound Music Computing International Conference and was awarded with a Mention of Honor in the Point de Repere International Electroacoustic Music Competition. As a live electronic performer he played at the OFF-ICMC 2005 (Barcelona). Barroso has conducted his own works and other composer's of the acoustic and electroacoustic field.

Damian O'Riain is an acousmatic artist from Ireland. He is currently studying for a PhD in electroacoustic composition at the Sonic Arts Research Centre in Belfast; under the supervision of Dr. Ricardo Climent and Prof. Michael Alcorn. Prior to this he acquired an MPhil in music and media technologies from Trinity College Dublin; where he studied composition with the Irish composers, Fergus Johnston, Roger Doyle, and Donnacha Dennehy.

Georgina Lewis uses sound, sculpture, and drawing, to address the overlap between language, nature, and the scientific method. Her work has been presented at the University of Toledo, the Visual Studies Workshop, Pulsefield at Georgia State University, and the 2004 CEAIT festival among others. She lives in Boston, and received her MFA from Bard College. Further information is available at www.birdfur.com.

Mathew Adkins is a sound artist involved in electronica and electroacoustic music. He read music at Pembroke College, Cambridge and then, in 1993, became a member of the Birmingham Electroacoustic Sound Theatre (BEAST). He studied electronic music with Jonty Harrison and then Simon Waters. It was at the age of 22 that he first came to international attention with the electroacoustic works Melt and Clothed in the Soft Horizon. Between them these works were awarded the Stockholm Electronic Arts Award, Prix de Residence at Bourges and the Grand Prix of Musica Nova, Prague. He has since won more than a dozen international prizes for his work which has been performed and broadcast throughout Europe, USA, Canada, Australasia, China, and Asia. He has worked in a number of prestigious European studios, including EMS Stockholm, the GRM and IRCAM in Paris, Cesare in Reims, and the Heinrich Strobel Studio in Freiburg. In the early 1990s he concentrated predominantly on acousmatic concert music but has since diversified into composing electronic works for contemporary dance, multimedia works, and electronica. What he is particularly drawn to in writing such works is the collaborative process that evolves between the composer and artist/performers. The most notable of these have been Neurotransmission, an hour-long dance score written for Wayne McGregor and Random Dance in 1998, Still Time (2001) for the flautist Alejandro Escuer.

Ricardo Climent, (b1965, Valencia, Spain) is a music composer based in Belfast. He lectures at the School of Music, Queen's University of Belfast and he is also a researcher at SARC, the Sonic Arts Research Centre in Northern Ireland.

He recently served as resident composer at the Conservatorio de las Rosas, Morelia, Mexico thanks the a Unesco-Aschberg award and also as resident composer at the JOGV orchestra in Spain, the LEA Lab-Valencia and Cushingall Tower residency- In You We Trust. He currently serves as Resident Composer at the Kunitachi College of Music, Tokyo, sponsored by ACNI and the Daiwa Anglo-Japanese foundation. Ricardo was recently commissioned by The Instituto Valenciano de la Musica, Pedro Carneiro, C.A.R.A., Grupo Amores, JOGV, Ensemble las Rosas, Xelo Giner, Kazuhisa Ogawa, Carlos Gil and Spanish Brass Lur Metals.

"As a composer and even more as a sonic artist, one needs to perceive the environment and our soundworld in a unique way to make the music being distinctive". (Ricardo Climent)

Annette Vande Gorne studied classical music (piano, musical history, harmony, practical harmony, choir direction, etc.) at the Royal Conservatory of Mons and Brussels, and with Jean Absil (instrumental composition). She also studied electroacoustic composition with Guy Reibel and Pierre Schaeffer at the Paris National Conservatory. She is the artistic director of Brussels' international acousmatic festival L'espace du son (1984, annually since 1994), of the electroacoustic music festival 3 visages de la musique electroacoustique since 2000, and of the international competitions Espace du son (spatialization) and Métamorphoses (acousmatic composition). Vande Gorne

founded and still leads the non-profit association Musiques & Recherches, and the studio Métamorphose d'Orphée (founded in 1982). She is the publisher of the magazine Lien and of the Electro-CD repertory. Vande Gorne won the SABAM (Belgium Author Society) prize in 1985 and in 1995 She has taught electroacoustic composition at the conservatories in Liège (1986), Brussels (1987), and Mons (1993-today) where she created a complete electroacoustic department in 2002. Annette Vande Gorne can be heard in concert in many European countries, as well as Canada and South America, presenting repertory works of acousmatics in addition to her own works, usually on a 60-loudspeaker acousmonium. Presently, her music focuses on the sounding energies of nature: she uses natural sounds and transforms them in studio to create an abstract, expressive, and non-anecdotal musical language. The relationship between text and music is another subject she often explores. She is also working on an acousmatic opera with poet Werner Lambersy.

Neal Smith-Amies (b1976) is a composer from Scarborough, UK, who writes acousmatic and traditional acoustic compositions. He attained a 1st class BA Combined Honours degree in Creative Music Technology with Music from University of Hull in 2001, and attained an MA in Music (Composition Electroacoustic Composition) in November 2003 from University of Huddersfield, where he studied under Prof. Michael Clarke. He is currently studying for a Ph.D. in Composition specialising in composing for mixed media, exploring the integration of electroacoustic/contemporary music with other art forms at University of Hull, UK.

Sunday, 2.30pm, Venue: Bewerunge Room, ground floor, Logic House, Music Dept. NUI, Maynooth Admission Free

Csound Seminars II

Steven Yi (USA), "The blue Composition Environment" Rory Walsh (Ireland), "ICE: the Integrated Csound Editor" Andres Vidal (UK), " 'Strings Formulas' and their Application in Csound Score Generation" James Hearon (USA), " Csound in Realtime Performance"

Sunday, 5.00pm, Venue: Bewerunge Room, ground floor, Logic House, Music Dept. NUI, Maynooth Admission Free

TALK: On the Development of Csound 5

John Ffitch (University of Bath, UK)

Sunday, 8.00pm, Aula Maxima, €15, €10 (concession)

The music of Richard Boulanger and Rajmil Fischman

CONCERT PROGRAM

0. HEARING VOICES (2005)
Richard Boulanger (p5 glove)
1. DARK MATTER (2003-2005)
Richard Boulanger (radio baton)
2. TRAPPED IN CONVERT (1979, 1986, 1996, video, 2004)
Jana Saleh (video)
3. BOUNDLESS SPACE (2002)
(an algorithmic trapped in convert remix by JOHN FFITCH)
4. AT LAST FREE... TRAPPED REMIXED (2005)
Richard Boulanger (radio baton)

5. ASLEEP IN WAWEL'S SHADOW
Jana Saleh (video)
6. IN THE PALMS OF OUR HANDS (2005)
Richard Boulanger (p5 glove)
John ffitich (p5 glove)
7. MOVING INTO THE LIGHT (2003-2005)
Philip Boulanger (cello)
Richard Boulanger (radio baton)

I Facing Uncertainty with Hope
II Fighting the Fight and Losing with Grace
III Letting Go and Moving into the Light

INTERVAL

Kol Ha Torr
Rajmil Fischman
If Stones Could Have a Brief Word ...
Rajmil Fischman
And I think to Myself ...
Rajmil Fischman

RICHARD BOULANGER - MOVING SOUNDS AND MUSIC – FROM DARKNESS INTO LIGHT

Featuring the custom interactive audio and video software of Greg Thompson & David Akbari and two original films by Lebanese Filmmaker Jana Saleh + with special guest composer: John ffitich + and featured guest performers: Philip Boulanger (cello) John ffitich (P5 glove & Nintendo game controller)

HEARING VOICES (2005) is a musical and spatial exploration of the inner dialog that runs in parallel with our every conversation.

DARK MATTER (2003 - 2005) is an interactive multimedia work developed in Max/MSP/Jitter. In the piece, a quartet of synthetic "players" are synthesized and modified in real-time using four of the physical models (i.e. computerised virtual instruments) from the "Perry Cook Synthesis Toolkit" - Guiro, BowedBar, Wuter, and Shaker. These "virtual instruments" are triggered, shaped, looped, processed, and mixed by the movements of the Radio Baton. The piece is in quad, and each of the players can be localised in any of the four speakers either directly, randomly, or by the movement of the baton. Likewise, the video system features a number of "photo/movie players" whose selection, playback, and sequencing is activated and synchronised by a corresponding audio player. These moving images, from the Hubble Telescope, are selected, frozen, zoomed, traversed, blurred, granularized, distorted, filtered, colorized, etc. by the movements of the other Radio Baton player. This piece is inspired by Hubble's grand and glorious new views of the heavens above and the revelations, answers, and endless questions that they bring along with them. What, when, where, how, who, why ...am I? ...are we? The entire Dark Matter System was designed and programmed by my brilliant assistant and collaborator Greg Thompson. His work has literally helped me to see and hear the stars sing. I gratefully dedicate this StarSong to him.

TRAPPED IN CONVERT (1979, 1986, 1996, video. 2004) is a four minute Sonic Mobile composed in the summer of 1979 at MIT's Experimental Music Studio. At that time it took months to compose and weeks to compute (render). Today, that very same Csound orchestra and score file renders in real-time on virtually any personal computer running the MIT's Free Csound Software. Tonight's performance of Trapped features an original video by the

young and talented Lebanese Filmmaker Jana Saleh, now living and working in New York.

BOUNDLESS SPACE - by JOHN FFITCH

"O God! I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams" said Hamlet in Shakespeare's play. In this piece all the instruments are taken from Boulanger's "Trapped in Convert", and they are played in the same order and proportions as he uses in Trapped. However the timing, pitches, and durations and other parameters are chosen by reference to the Henon (chaotic) equation, so they go round, never quite repeating themselves; except for two short quotations from Trapped at the start and after about 200seconds, the repetitions of the Henon equation dominate. A short, three note motif emerges from the process and dominates the closing moments. Are we really in boundless space or just trapped in a nutshell? The piece was algorithmically generated using a C program to create a Csound score. The algorithm was developed and modified, partly with reference to Trapped and the use of instruments there, and partly on composer's choice.

AT LAST FREE - TRAPPED REMIXED (2005) is a structured improvisation using MIDified versions of the original Trapped instruments in real-time.

ASLEEP IN WAWEL'S SHADOW (1990, video. 2004) is a SoundByte composition in which all the textures and timbres are derived from the Csound transformation of but two words from the poet's reading of his poem of the same title. The words are "iron" and "ring". The 2004 version of the work features an original film by the young and talented Lebanese Filmmaker - Jana Saleh now living and working in New York.

Asleep in Wawel's Shadow

In one dream, the oldest bell,
the one grown mossy, grey
as granite, the one chained down for centuries,
rings:
a thick-throated cry breaking out,
splintering the wooden staircases, swarming
on the air like a new darkness.
People reel in the street, stunned
out of balance by the rippling cry
birds wheeling, wave after wave, while
down in the crypt, marble shatters,
iron hinges groan and snap, and shapes
climb out in the startled air
in robes of gold unravelling,
dazed, gaping in sunlight, some
turning back, some struggling,
shaking off their long sleep.

Dr. Steve Garrison (1990)

IN THE PALMS OF OUR HANDS (2005) is an example of real-time sound design and signal processing. Wearing a P5 glove (USB/OSC Game Controller), each performer is able to subtly and dramatically sculpt, shape, refine and distort Csound Processed Audio Samples and literally throw these sounds anywhere in the hall.

MOVING INTO THE LIGHT (2003-2005) is a four-channel work in three movements for Acoustic Cello (processed in real-time using Max/MSP), Mathews Radio Baton (capturing, triggering, transforming and spatializing the acoustic and processed cello), and interactive real-time video (using two firewire cameras to capture and visually process the hands of the cellist using Jitter). The work is

dedicated to the memory of the composer's brother in law, Eric Arden, who, on his 37th birthday, lost a five year battle with cancer.

The three movements are entitled:

1. Facing Uncertainty with Hope
2. Fighting the Fight and Losing with Grace
3. Letting Go and Moving into the Light

Movement 1 begins with processed cello textures that accompany gentle bow noises and high harmonic sighs from the acoustic instrument. Over time, these evolve into more dramatic and virtuosic themes that are captured and taken up by the radio baton to later be used to accompany the cello in a lyrical baton/cello duet.

In movement 2, strong and dramatic cello phrases are captured by the radio baton and reorganised/recomposed based upon the location of the batons. Once recomposed, these phrases become the accompaniment/adversary for the live cellist who continues to introduce new thematic and motivic material into the system. This duet/duel ends with the alternating capture of two simple arpeggios that are repeated by the cello and echoed by the baton.

In movement 3, the radio baton serves as a looping phrase sampler that records and stacks the four voices of a simple chorale. This chorale evolves into a lyrical lullaby/lovesong for two cellos, one live and one played on the radio baton. Finally the chorale dissolves into a spiral delay system that swirls around the audience with rising arpeggios.

In all three movements, the video system is algorithmically capturing, mixing, panning, zooming, crossfading, blurring, colorizing, convolving, cutting, stuttering, looping, replaying in rhythms and to degrees of clarity and complexity that are both harmonious and appropriate to the mood and movement of the live cellist. In fact, certain aspects of his movements determine the rates and ranges of some of the transformations and camera moves.

ABOUT THE MATHEWS RADIO BATON

Developed by the "father of computer music," Max Mathews "Radio Baton" is a system aimed at providing a more expressive way of performing on computers. It allows the performer to freely move two "batons" (radio transmitters) in three-dimensional space above a sensor surface. The sensors trace the locations of the ends of the batons and send their X, Y, and Z coordinates to a computer that is programmed to interpret the performer's gestures in a musically useful way. Typically, the performer will capture musical phrases played by the live cello and trigger sound events with one baton. The other baton is often used to shape the overall dynamics, balance the loudness and brightness between individual sounds and textures, shape the amplitude envelopes of individual notes and sounds, and most importantly to spatialize the live, captured and processed cello sounds.

Composer and Performer **RICHARD BOULANGER** was born in 1956 and was awarded a Ph.D. in Computer Music from the University of California at San Diego (1985). There he worked at the Center for Music Experiments Computer Audio Research Lab. Since then, he has continued his computer music research at Bell Labs, CCRMA, The MIT Media Lab, Interval Research, Analog Devices, and IBM. He has collaborated, performed, lectured, and published extensively with Max Mathews (Radio Baton), Barry Vercoe (Extended Csound) and John ffitich (Csound). Boulanger has premiered his original interactive compositions at the Kennedy Center and appeared on stage performing his Radio-Baton and MIDI PowerGlove concerto with the Krakow and Moscow

Symphonies. His music is recorded on the NEUMA, Centaur, and Stanford labels. Currently, Boulanger is a Professor of Music Synthesis at the Berklee College of Music, where he has been awarded the Faculty of the Year and President's Awards. He has published articles on computer music education and composition in major electronic music and music technology magazines, and has lectured worldwide. For the MIT Press, Boulanger has authored and edited "The Csound Book: Perspectives in Software Synthesis, Sound Design, Signal Processing and Programming," and he is currently working on another major textbook for them entitled "Audio Programming in C and C++," scheduled for release in 2006.

"For me, music is a medium through which the inner spiritual essence of all things is revealed and shared. Compositionally, I am interested in extending the voice of the traditional performer through technological means to produce a music which connects with the past, lives in the present, and speaks to the future. Educationally, I am interested in helping students see technology as the most powerful instrument for the exploration, discovery, and realisation of their essential musical nature - their inner voice."

Cellist **PHILIP BOULANGER** (philipb@bu.edu), 21, has been playing the cello since the age of 11, and is currently a senior at Boston University (BU) in Boston, Massachusetts where he is majoring in cello performance. At BU, his principal teacher is Michael Reynolds of the Muir String Quartet. He began studying with Michael several years ago when he was a student at The Walnut Hill School for The Performing Arts, a private boarding school in Massachusetts where he lived and studied from the age of 14. Philip has recently performed in solo and chamber music master classes given by Paul Katz of the Cleveland Quartet and members of the Borromeo String Quartet. In 2005, with three virtuoso friends from Walnut Hill, he formed the Highland Quartet which during the summer of 2005, toured the US and served as the "Quartet in Residence" at composer and string festivals in Utah and Maine.

JOHN FFITCH (jpf@codemist.co.uk) John Ffitch was definitely born after WWII, in that part of the United Kingdom which is God's own county, certainly educated at an East Anglian university in the sixties, and despite his long hair and lengthening beard, and the uncertain spelling of his name, was never a hippie. His entire professional career has been as an academic mathematician/computer scientist, and for most of that time he has been in Mathematical Sciences at Bath, where he holds the Chair of Software Engineering, a subject about which he knows little. His main interests have been in Relativity, Planetary Astronomy, Computer Algebra and LISP, but he has been known to dabble widely, for example in tank warfare, Latin poetry, Arabic linguistics, compilers, and company management, all with some lack of success. Strangely enough he won the Adams Prize for Mathematics a quarter of a century ago, but not much since. Hobbies include maintaining Csound, supervising research students, receiving and losing e-mail, and complaining about the Web.

"If I could just convey the beauty of mathematics..."

JANA SALEH was born in Lebanon on September 25 1980. She grew up in Beirut where she developed a deep love for both music and image during her student years there. In 1998 she composed and performed the music for a major play by Naguy Souraty entitled, "Histoire a Lire Debout." In 1999 Jana moved to Boston to study Film Scoring and Music Synthesis at The Berklee College of Music. There, she not only developed her performing and

composing skills, but she also started to do a lot of video work - working as a camera person for the school and doing visuals for local bands. In 2001 she had the opportunity to work with Dr. Richard Boulanger on his composition "Behind the Green Door" that was premiered at the 2002 Florida Electroacoustic Music Festival. In 2003, Saleh and Boulanger returned to FEMF to premiere a new work for Radio and Video Batons entitled "Dark Matter." After that she has continued to collaborate with Boulanger on other audio-visual projects including the film versions of "Trapped in Convert" and "Asleep in Wavel's Shadow" which have both received numerous performances in Eastern and Western Europe and North and South America. Jana Saleh is currently living and working in New York City on a number of installations and video and film projects that have been featured in the US and abroad.

RAJMIL FISCHMAN, Professor, obtained his BSc in Electrical Engineering from the Israel Institute of Technology (Technion) in 1980. During 1984-85 he studied composition with Abel Ehrlich and conducting at Tel Aviv University.

In 1985 he transferred to York University, studying composition with John Paynter and Richard Orton and obtaining his PhD in 1991.

In 1986 he joined the Composers' Desktop Project (CDP) becoming a project director in 1988. Between 1990 and 1995 he was artistic director and principal conductor of the Keele Philharmonic Society.

In 1998 he became director of music at Keele. He is currently editorial adviser for the journal Organised Sound, published by Cambridge University Press.

He composes instrumental and electroacoustic music and his pieces are performed regularly in the UK and abroad. In addition to composition he is also active in the areas of theory and aesthetics of electroacoustic music and in the development of compositional software tools.

Kol HaTorr (1998)
Rajmil Fischman
Duration: 13:30

For see, autumn is past,
the rains are over and gone.
The flowers appear on the earth.
The season of glad songs has come,
the voice of the turtle dove is heard
in our land.

Song of Solomon, Ch. 2, 11-12

Kol HaTorr - the voice of Torr (the turtle dove) - celebrates the arrival of our son, presenting a subjective image of his budding personality and cheerful disposition.

The sounds in the piece originate from recordings made when he was two and six months old. However, while the generation of the different types of sonic material and their treatment and interaction are purposefully intuitive, the structure of Kol HaTorr is based on a hierarchy resulting from experiments carried out in other works, which are particularly concerned with derivation of musical structure and generation of material from the solutions of differential equations. The aim of these experiments is to present the listener with various levels of articulation through which musical development may hopefully be perceived and apprehended, and also to provide identifiable directional axes throughout this development which may give the work a sense of unity and integrity.

The particular structure of Kol HaTorr is akin to the energy levels determined by the principal and angular-momentum quantum numbers appearing in the solutions of a well known cornerstone of quantum mechanics: Schrödinger's equation for a potential with radial symmetry. It consists of seven sections. Each section

corresponds to an energy level determined by the principal number, which, according to quantum mechanics, sets the length and nature of each of the seven periods in the table of known elements. The duration of each section is proportional to the average atomic number of each period.

Sections are subdivided into subsections corresponding to atomic shells determined by the angular momentum number. The duration of each shell is also proportional to the average atomic number of its constituent elements and its character depends on the type of musical material associated with it. Therefore, every time a particular shell appears in a section, its material is re-encountered and developed further and, as a result of the increase in atomic number average, it lasts longer.

There are four possible types of subsection, corresponding to the shells known as S, P, D and F. Subsections S consist of almost unprocessed, recognisable vocal utterances. P consists of asymmetric rhythmic complexes which, as the piece progresses, gradually resolve into a climatic rumba pattern. The latter has additional significance, providing a generational link of provenance which originates from my own childhood memories and environment: I vividly remember sounds of almost magical appeal coming through my bedroom window (or perhaps I only dreamt about these?). I learned much later in life that the band of street musicians was playing the percussive spell of rumba.

Subsections D mainly consist of two types of more or less granular streams: one is based on laughter and the other is abstract. The last appearance of this type of material in 6D (section 7) develops into the climax of the whole piece, the passage of widest bandwidth.

Initially, F is almost exclusively abstract: processes applied to the source sounds render them unrecognisable. The discourse is gentler and develops in the mid-high frequency register. However, in its second appearance (5F), it uses unprocessed vocal utterances above low frequency textures.

Transition from one section to the next is normally punctuated by silence. Transitions between subsections are effectuated by means of bridge passages in which one type of material leads to that of the following subsection.

The hierarchical strategy adopted in this piece produces the following 'pyramidal' structure:



This structure is articulated at various levels. In the first place, as mentioned above, sections become longer (section 1 only lasts a few seconds while section 7 is almost six minutes long), developing and extending previous sonic material and progressively adding new material. For instance, section 3 develops material of type S and P already presented in section 2; section 4 introduces material of type D for the first time, in addition to developing and extending types S and P, and so on.

In the second place, there are four independent threads of development corresponding to the way material of the same type is articulated (these are highlighted above). An instance of this type of process has been mentioned above: it concerns the treatment of P material, developed from a single initial gesture to rhythmic complexes which unveil the rumba rhythm in 6P and lead to the cadential conclusion of the whole piece in 7P.

In the third place, a process leading from absolute source recognition to absolute abstraction is articulated

through the type of each subsection. This process evolves from directly recognisable vocal utterance in S to abstract textures in the first appearance of F and back to almost untouched recordings of Torr's voice, towards the end. In general, sections which appear later present material which is increasingly processed and therefore in a more remote relationship to the source.

Finally, it is possible to group sections 1 to 5 into a larger structure lasting about three minutes, during which, except for sounds associated with shell F, most of the material of the piece is exposed and the process that transforms recognition into abstraction is initiated. This is followed by section 6, in which shell F appears for the first time and material from previous shells is developed. The piece is then concluded in section 7, which amalgamates the various types of material and blurs the transitions between shells.

Kol HaTorr was completed in June 1998 and is dedicated, with love, to Torr Fischman.

RF

If Stones Could Have a Brief Word... (1996)

Rajmil Fischman

Duration: 3:00

This piece was initially conceived as the sonic part of a collaborative project presented at the Fine Art Degree Exhibition, Staffordshire University, Stoke on Trent, UK in July 1996.

The installation - entitled *SAFAH* - was an exploration of the relationships between the concepts of language and borders, which can act as a barrier of separation or become common ground for communication. In Hebrew, the word *safah* (language), is also synonym with edge, margin, shore, lip, edge of the womb and ... border.

Most of the sonic material is abstract, except for some allusion to speech. However the energy profiles and textures are intended to create an aural effect of various types of mass, both, as weight and as number of elements, as well as to give different perspectives of location and

landscape.

And I Think to Myself ... (21:26, 2001)

Rajmil Fischman

And I think to myself ... Wisdom ; Courage ; Temperance-Peace ... what a wonderful world

I see trees of green, red roses too

I see them bloom for me and you

And I think to myself, what a wonderful world

(George Weiss / Bob Thiele. Song popularised by Louis Armstrong)

In Plato's book, *The Republic*, Socrates describes an ideal society, which rests on four cardinal virtues: *wisdom, courage, temperance and justice*. While the interpretation of these virtues may be peculiar to Plato's own thinking and probably heavy handed by modern standards, most of us, human beings, seem to have an innate inclination to adopt them as essential human values. We admire wisdom and courage, or at least recognise their validity. We often aspire to some sort of stability, order and peace, ensured by temperance. We demand justice!

Indeed, we all seem to want similar things. However, wisdom, courage, temperance and justice have distinct, often incompatible meanings to different people and social groups, posing a colossal obstacle towards that 'wonderful world'. Is this why, when we look around we do not only see trees of green and red roses? In fact, we know of places where these sights have disappeared or been supplanted by misery and destruction. We hear babies who cry out of hunger or fear and who may not learn much even if they live to become adults. We experience violent upheavals in the name of high concepts and learn about a world in which the soul of most revolutions seem to live for one generation, being overwhelmed by the violence that made these same revolutions possible. We sense a ruthless order, which has given birth to 'terror by the few', whether these minorities are social dissidents or ruling governments.

We find ourselves not only fighting for land, riches, power or even justice, but also, paradoxically, often 'fighting for peace' (is this not the best way to ensure that peace never comes?).

Against this background, *And I think to myself ...* provides a musical externalisation of the thoughts and emotions resulting from a virtual 'stroll' through a reality admittedly far from Plato's utopia. Its sections are intended to be a contemporary commentary on the Socratic virtues evolved from Plato's time to our incipient third millennium. There are three central movements corresponding to the realisation of wisdom, courage and temperance. These are preceded by an introduction and followed by a conclusion; respectively related to the quotes of Weiss and Thiele's song *Wonderful World*. The listener is free to speculate on the reason for not having a section entitled 'Justice'.

Finally, the following people should be acknowledged for their contribution to the realisation of this piece: Mr. George W. Bush for his 'Wisdom', Mr. Anthony Blair for his 'Courage'. Messrs Yasser Arafat and Ariel Sharon, for their contribution to *Temperance-Peace*, who, in this case, seem to have achieved a sense of balance and harmony despite their profound ideological and political differences*.

I hear babies cryin'; I watch them grow

They'll learn much more than I'll ever know

And I think to myself, what a wonderful world

Yes, I think to myself, what a wonderful world

(Weiss / Thiele)

RF

* Arafat (Arabic): You have humiliated us [by attacking] the house of our Head of State, the Airplanes of our Head of State, the Guards of our Head of State, the Office of our Head of State.

*Sharon (Hebrew): This time, Arafat will not mock us. He will not make a mockery of the government I head.



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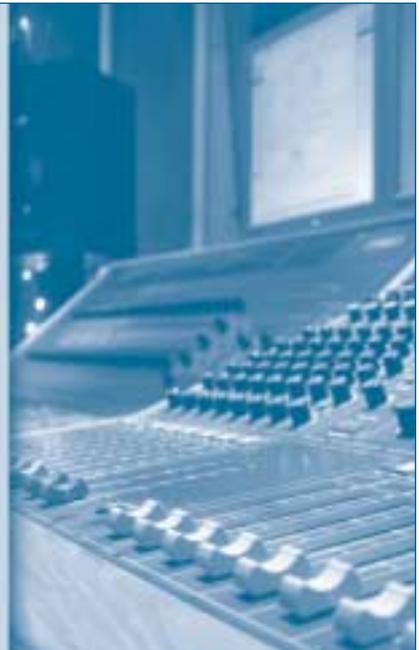
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