



**PROGRAM BOOK 2021**



**1. REF**

**2. ORGANIZING COMMITTEE**

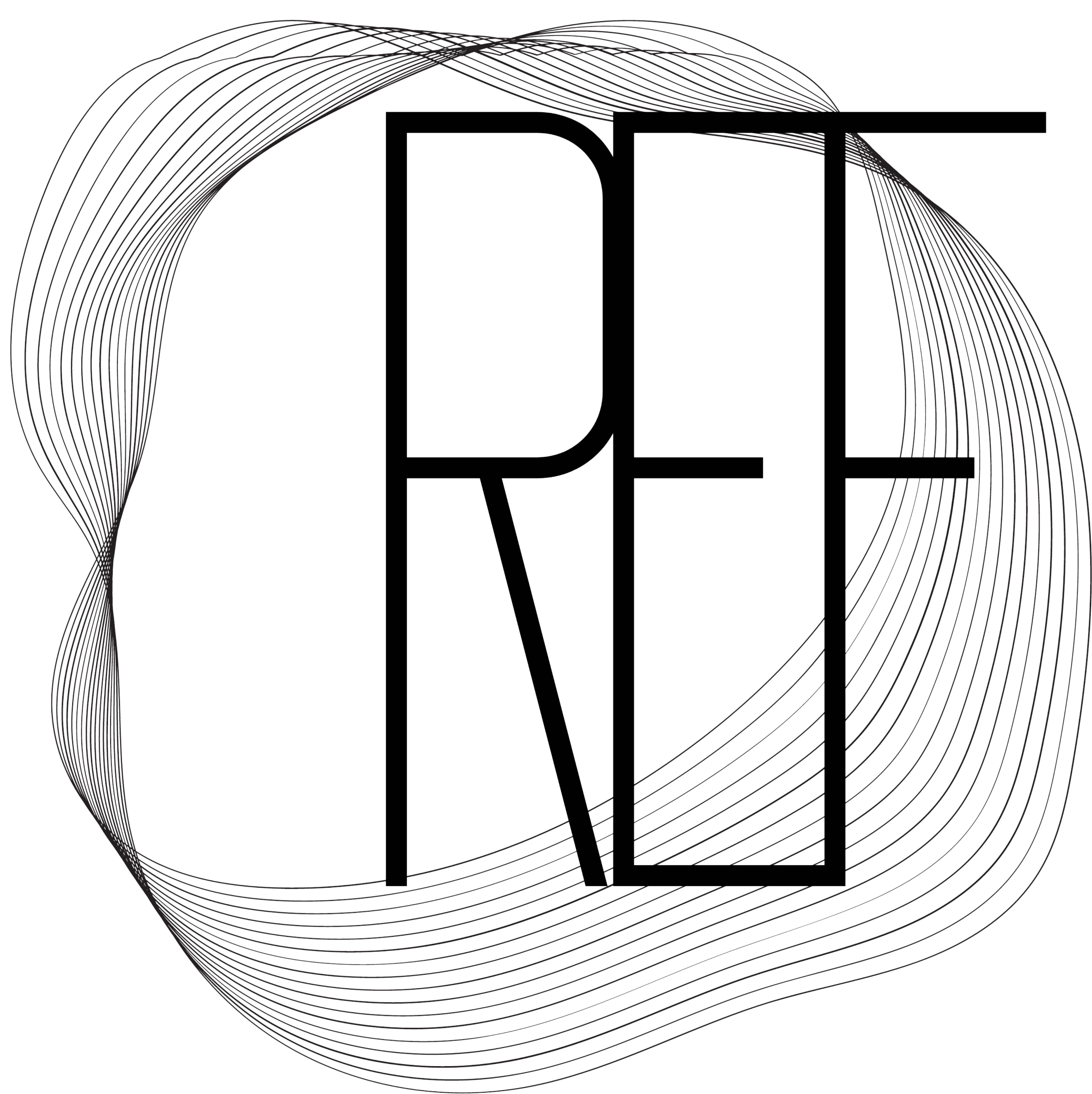
**3. LOCATION**

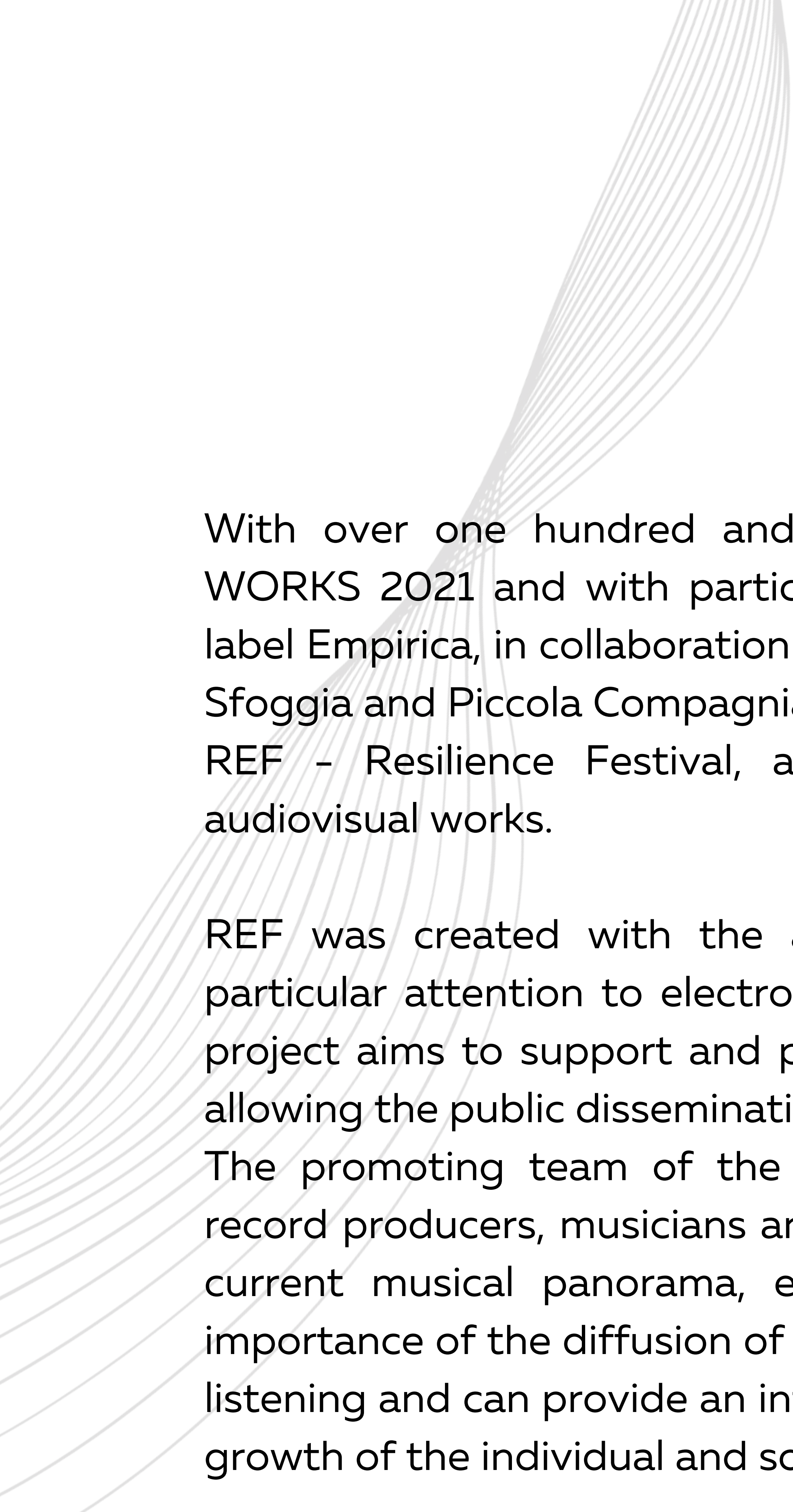
**4. JUDGES**

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With over one hundred and twenty works submitted to CALL FOR WORKS 2021 and with participants from over 30 countries, the record label Empirica, in collaboration with MID SIDE Aps and with the support of Sfoggia and Piccola Compagnia Impertinente, promotes the first edition of REF - Resilience Festival, an artistic experience of acousmatic and audiovisual works.

REF was created with the aim of spreading contemporary art with particular attention to electroacoustic music and audiovisual works. This project aims to support and promote composers and multimedia artists, allowing the public dissemination of their works.

The promoting team of the REF, composed by creatives, composers, record producers, musicians and technicians, in countertendency with the current musical panorama, especially the Italian one, believes in the importance of the diffusion of works that can allow the public an attentive listening and can provide an intellectual stimulus to encourage the cultural growth of the individual and society.

REF will take place on September 26th, 2021 in Foggia at the Teatro della Piccola Compagnia Impertinente, an intimate and evocative location, characterized by the color black and the neutral perception of the environment. Inside of it all the works will be reproduced in a continuous flow, as in a multimedia exhibition, giving the viewer the opportunity to freely immerse themselves in listening and viewing, allowing to enjoy independently the artistic experience. In this way we leave the traditional concept of the concert and people will decide how much they want to enjoy, being able to define the beginning and the end of their listening/viewing experience.



**ORGANIZING COMMITTEE**

**MID SIDE Aps** - Artistic direction / Executive Production / Administration

**Empirica Records** - Digital distribution

**Feliciano Chiriaco** - Art Director / Technical Supervisor

**Davide Wang** - Art Director / Technical Supervisor

**Simonetta Mastropasqua** - Art Director / Media Curator / PR

**Antonio Bosco** - Art Director / Web / Technical Supervisor

**Leonardo Petruzzelli** - Technical Supervisor

**Rosangela Onorato** - Press Officer

### **Partners**

Piccola Compagnia Impertinente

Sfoggia

### **Credits**

Sara Melacca - Soundtrack: "blink of wings - come un battito d'ali"

cottonbro - Photo and video production

A close-up portrait of a man's face, partially obscured by his hand. The lighting is dramatic, with a strong red glow on the left side of his face and a bright blue glow on the right. The word "LOCATION" is centered in white, bold, uppercase letters.

**LOCATION**

**Piccola Compagnia Impertinente** was founded in Foggia in July 2010. It is a project that brings together and conveys a series of artistic professionals in the theatrical field, talents to be trained and enhanced in shows, educational workshops and organization of cultural events. The company is distinguished by its impertinent vein. This, in fact, is the dominant character of the theatrical group, always eager to face, with its head held high and open face, every story. The small impertinent company inaugurated in 2011, in Foggia, its own theatrical space, the small impertinent theater in via Castiglione, 49. It is a space "open" to dialogue, to the sharing of projects and ideas. A place to get closer, talk and do theater, at all ages. There are numerous courses (diction, phonetics, theater school and multidisciplinary laboratories) with students aged 6 and over. The company has been successfully entrusted with the artistic direction of the Premio Lupo, the historic literary competition of the Dauni Mountains, 2011 and 2012 editions and of the "RosetoSbanda" festival, held at baptism in 2011. Among the productions: "Full" (2012), "ilbUCO" (2013), "Brandelli d'Italia" (2013), "L'ansia di Noè" (2014), "La milite ignota" (2015), "Frichigno" (2016). Shows applauded even beyond the regional borders, from Rome to Brindisi, from Palermo to Mantua, up to land at the Ischia Teatro Festival. "Checkpoint Charlie" was selected for High Fest, International Theatre Festival for Performing Arts of Yerevan, Armenia (Fringe Programme, 2015), Izmir International Theatre Festival, Turkey (2015), Qadir Ali Baig International Theatre Festival of Hyderabad, India (India) and participated in the Arène Théâtre, International University Theatre Festival of Rennes, France (2016); "I don't care" debuted at the 17th Vilnius International University Theatre Festival, Lithuania (2016) and participated in seven international festivals winning 4 awards (best show FESTIVAL KUWAIT, Best show "CHESTNUT category" FESTIVAL BANJA LUKA, Honorable Mention for directing FESTIVAL CASABLANCA, best "Best ensemble" for best theater group FESTIVAL SAINT PETERSBURG. For the school year 2017-2018 the Little Impertinent Company proposes for school students, the shows presented below. At the end of the show there will be a debate with the actors and the director, in which the themes related to the show itself will be addressed, favoring a moment of comparison of great educational importance.



*Mai tenere la lingua a posto.  
Mai evitare le domande.  
Anche quando le domande non ci piacciono.  
La lingua batte dove fa più male.  
Le storie fanno così.  
Le storie che portiamo sul palco.  
È la piccola compagnia impertinente.  
Piccola, per ripicca.*





# JUDGES



## Nicola MONOPOLI



Nicola Monopoli (1991) is a composer. He earned a Bachelor's Degree in Music and New Technologies with honors and an honorable mention, a Master's Degree in Electronic Music with honors and he graduated with full marks in Composition from 'N. Piccinni' Conservatory in Bari. He studied with important composers including J. Cole, M. Oliva, R. Santoboni, F. Scagliola, M. Franceschini, Massimo Carlentini, F.M. Maria Paradiso, M. Maiellari and G. Nouno. He was the first composer to earn the Artist Diploma in Composition from The Royal College of Music in London supported by a Clifton Parker Award and a scholarship by Giovani Artisti Italiani Association, Project DE.MO./Movin'Up. His compositions were performed in Italy, France, Germany, Australia, England, Ireland, Norway, Greece, Russia, the United States, Spain, the Netherlands, Canada, China, Taiwan, South Korea, Japan, Cyprus, Mexico and Brazil. He actually teaches Electroacoustic Composition at the "Carlo Gesualdo da Venosa" Conservatory in Potenza.



## **Mathieu LACROIX**

Mathieu Lacroix is a French-Canadian composer based in Norway. He has studied and/or participated in classes with composers like Natasha Barrett, Hans Tutschku, Jaime Reis, Michael Obst and Annette vande Gorne. He studied at NTNU in Norway, IRCAM in France and Musiques & recherches in Belgium. His Ph.D was submitted in 2021 and deals with synchronization strategies in mixed music, with Andreas Bergsland, Trond Engum and Natasha Barrett as thesis advisors. He has been invited to festivals such as Mixtur, Meta.Morf and Manifeste. His music is played internationally by a range of performers. He is in the administration and artistic council of Trondheim Sinfonietta, NyMusikk Komponistgruppe and Electroacoustic Trondheim. He regularly performs electronics with Trondheim Sinfonietta and other groups in Norway, as well as works within production and programming.



## Roberto ZANATA



Roberto Zanata completed his musical studies at the Conservatory of Cagliari and his studies in philosophy at the University of Cagliari (Italy). He teaches Electronic Music in the classes of degree music and new technology at the Conservatory of Cesena (Italy). Since the middle of nineties he has worked on chamber music composition with electronics, music for theatre, acousmatic music as well as multimedia works. In International competitions his works have been awarded Grands Prix Internationaux de Musique Electroacoustique (Bourges), Interference Festival (Poland), Sonom Festival (Mexico), NOW! Festival "Grenzgänger" (Germany) and others. His publications focus on the studies of electroacoustic music, soundscapes, multimedia, contemporary music in a cross-arts context, access and the contemporary time-based arts, and devising practices in the performing arts. His music is published by Audiomat and Taukay.



**PROGRAM**

# WORKS ARTISTS

Things I Have Seen in My Dreams João Pedro Oliveira

Reverie Leah Reid

Pārsa Dariush Derakhshani

The falling leaf, I was be with it ChangLin

FIREWORKS Fabio Grandinetti

Quarks Theodoros Karkatselas

Wood Adam Mirza

Elements Chin Ting Chan

Microplastics Manuella Blackburn

Cohærere Diego Ratto

Plush Erik Deerly

Viz Antonio Carvalho

AD\_23. Omaggio a K. Stockhausen, a J. Dee e a mio padre. Gianni Tamanini

The Grand Transparents Gabriel José Bolaños Chamorro

We lay in the grass staring at the sky, breathing with the machines Mat Ward, Marco Lucchi

All in bass Enrico Francioni

Virtual Landscape 001 / For the Rust Livia Malossi, Piero Ramella

Concretions Filippo Mereu

GROUNDING Konstantinos Baras

Algal Bloom Myrto Nizami, Mieke Robroeks

Macropsia Leo Cicala

Junkyard Construction: Why Stop The Swing? Luis Quintana

Our Ancient Woods Sarah Keirle

Enlace Caído Diego Maturana

valiha Daniel Blinkhorn

TRIG-PAUSE-DONE Lorenzo Pezzella

Say When Mash

Onde di Memoria Alessandro Russo

Pressure Gabriele Manniello

Resurrection Einike Leppik

La Mer Emeraude João Pedro Oliveira

Studio VII Roberto Doati

## ELECTRONICS

Antonio Bosco

Feliciano Chiriaco

Leonardo Petruzzelli

Davide Wang



**ACOUSMATIC**



# Konstantinos BARAS



I am a Greek composer of instrumental and electroacoustic music. My music focuses on the recreation of saturated soundscapes through the use of aggressive gestures, instrumental preparation, and extended techniques. I am deeply interested in exploring various tools of Digital Signal Processing (DSP) and live interactivity to further extend the acoustic profile of traditional instruments. This allows me to create electroacoustic hybrids, enabling me to blend seemingly juxtaposing sounds into a unified sonic structure. I organize my compositions through various processes of iteration and fragmented circularity - manipulating the duration, density, and complexity of musical layering in order to shape heterogeneous sound blocks into unified phrasal structures.

## **GROUNDING**

Grounding rationalizes my attempt to depict the isolation that I faced during the Greek quarantine in the covid era. The piece finds a balance between contemporary and commercial sound design by utilizing DSPprocessed chain sounds as well as techno kicks.

# Manuella BLACKBURN



Manuella Blackburn is a composer who specializes in sonic art and fixed media creations. Her music has been performed at numerous concerts, festivals, conferences and gallery exhibitions in Argentina, Belgium, Brazil, Canada, Chile, Costa Rica, Cuba, France, Germany, Italy, Japan, Korea, Mexico, Portugal, Spain, Sweden, and the USA. Manuella's work focuses on micro-level detail, intricate sound sculpture that are mosaic in structure and construction.

## Microplastics

Microplastics is an acousmatic work derived solely from plastic sound sources. These sounds are predominately from waste accumulated from household use (empty milk containers, bottles, straws, lids, cling film and wrappers). Further sources were captured at the Manchester Education Centre and Materials Recovery Facility in Sharston, which illuminated ways in which plastics are separated and sorted by the Aladdin machine. This visit provided an eye-opening visual for the monumental scale of plastic waste, which is represented sonically half-way through the work through an unprocessed raw recording of plastic rubbish being dumped out into a colossal mountain of unbelievable proportions. Further to these recordings and sources are sounds collected from micro-sized plastics, sourced from the south coast of England courtesy of Rob Arnold (visual artists and microplastics cleanup expert). These microplastic pieces, no larger than 5mm in diameter are a mix of worn-down plastic remnants of past plastic objects (lids, shards, tubing, rims and strips) and 'nurdles' or 'bio-beads' waste, which present hazardous, detrimental ecological damage to marine life and the environment. The plastics industry convert nurdles into plastic products, however the movement and transportation of these tiny pellets of plastic regularly encounter accidental spills, spreading out into water and drainage systems. Bio-beads are equally problematic, entering the sea via their use in sewage filtration systems. These minuscule plastic particles can be mistaken for food by marine life and birds in the environment. This work explores the sound world of this disastrous pollution and unfortunate particles debris that now inhabit the world in insurmountable quantities.



## Daniel BLINKHORN

Daniel is an Australian composer and new media artist who works extensively with environmental sound. He has worked in a variety of creative, academic, research and teaching contexts, and is a lecturer in composition and music technology at the Conservatorium of Music, University of Sydney. He is an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout Africa, Alaska, Amazon, Australia, Cuba, West Indies, Mexico, Madagascar, Middle East, Northern Europe, and the high Arctic/ North Pole region of Svalbard. His creative works have received a number of awards at important international composition competitions, and whilst entirely self-taught in environmental sound, electroacoustic music and sound art, Daniel has formally studied composition and the creative arts at a number of Australian universities.

### **valiha**

valiha is named after a zither I encountered in the small seaside fishing village of Ifaty, in the Mozambique channel of Madagascar. The instrument is entirely cylindrical in design, reflecting the primary material from which it is constructed, bamboo. I found instrumentalising the zither in a conventional sense to be uniquely challenging, so I decided to attempt to unlock its richly evocative potentiality by transforming 5 simple, plucked, pizzicato gestures into a piece that extends well beyond the physical confines of the zither. In doing so the work evokes the natural elements and energies embedded within the origins of bamboo (water, grass, wind) and recycled telephone wires and discarded bicycle brake cables that are repurposed as strings. Timbres redolent of steel, bamboo and liquid jostle and collide amongst windswept textures, creating a biomimetic soundscape recounting the life force of the instrument itself.

## Antonio CARVALLO



Antonio Carvallo was born in Chile in 1972. Parallel to private piano lessons, studied counterpoint and harmony. Then, he studies at Universidad de Chile, where he gets a Bachelor of Composition degree. After that he moves to Rome, Italy, studying Electroacoustic Music at Conservatorio Santa Cecilia, getting a First and a Second Level Academic Degree. Back in Chile he gets a Master of Art degree in Composition and a PhD in Esthetic and Art Theory at Universidad de Chile. His compositions have been performed in Chile, Argentina, Italy, Holland, France, Sweden, Germany, Austria, Slovakia and Thailand. He has permanently published his works in CD and score.

### **Viz**

The work was conceived as a single grand gesture that aims at the unity of form, closely relating the materials that define its content. The material has been elaborated from the modification of vocal sounds through Analysis and Resynthesis, Ring Modulation and filtering.



## Leo CICALA

Electroacoustic composer, acousmatic performer, live performer, teacher. He studied Band Instrumentation at the Conservatorio "Tito Schipa" in Lecce and graduated with honours in Electronic Music from the same institution; he also studied drums and jazz music and graduated in Nursing and Biological Sciences. He studied electroacoustic composition in Paris with Denis Dufour and sound projection on the acousmonium with Jonathan Prager. Very interested in the development of didactics, in 2015 he published the manual "Manuale di Interpretazione Acusmatica" for the Salatino Music Edition, and a series of related video tutorials are also available on the web ([www.acusma.it](http://www.acusma.it)). In 2014 he published the CD "Rust" for the Apulian label "Art & classic", in 2016 he published the CD "Punto di Accunulazione" and "Terre rare" for the Portuguese label "Creative Sources Recordings" and several pieces were selected and published by the Austro-American label "Ablaze Record". He composed the soundtrack for the short film "Io sono qui" directed by Pierluigi Ferrandini and "Storia di Valentina" directed by Antonio Palumbo. He set up the association "ACUSMA Teatro del suono" in Bari (southern Italy), which encourages sound arts research by promoting activities of teaching, pedagogy and musical production. He has also created a sound diffusion system consisting of 44 loudspeakers, the acousmonium "Rhizome", with which he is carrying out a busy concert programme. Winner of the first prize in electroacoustic composition "Bangor Dylan Thomas Prize" in the UK, his compositions are performed in major festivals in Italy, France, Belgium, Sweden, Japan, UK, Germany, Cyprus, Montecarlo, Argentina, Chile and in the USA (Florida, Louisiana, Oklahoma and New York).

### Macropsia

At this moment in my career as a composer I am focused on using the voice in my music as a carrier of energy and vitality. I find very interesting the relationship that is established between the element that most characterises man, which is precisely the voice, and the synthetic element generated by the computer. I always start from recorded samples that I organize in variously electronically manipulated sequences, and I intertwine them with sound synthesis sequences. In this piece I used granular synthesis for synthetic sequences and vocal samples, violin and sound bodies excited by percussion and rubbing. The elaborations were all done with csound. The piece is bipartite and plays on two planes: that of the sound saturation and that of the fine detail. The listener must be at the centre of a sound vortex that is demanding for listening.

# Chin Ting CHAN



Hong Kong-American composer Chin Ting CHAN has been a fellow and guest composer at festivals such as IRCAM's ManiFeste (Paris, 2013/2018), the ISCM World Music Days Festival (Tongyeong, 2016; Tallinn, 2019), and UNESCO International Rostrum of Composers (Tallinn, 2015). He has worked with ensembles such as Ensemble intercontemporain, ensemble mise-en, Ensemble Signal, eighth blackbird, Hong Kong New Music Ensemble, and Mivos Quartet, with performances in more than twenty countries. His works are published with ABLAZE Records, Darling's Acoustical Delight, New Focus Recordings, PARMA Recordings, Phasma-Music, RMN Classical, BabelScores, SCI Journal of Music Scores, and Unfolding Music Publishing (ASCAP). He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri-Kansas City, as well as degrees from Bowling Green State University and San José State University.

## Elements

Elements represents the composer's quest to create virtual space and to manipulate the listeners' perception of time using natural sounding materials. It represents how COVID-19 has permanently changed the global soundscape as well as our collective idea of time passing. The piece is entirely processed with a Eurorack modular system, with additional post-processing and editing on the computer.



## Dariush DERAKHSHANI

Dariush Derakhshani is a German-born Iranian composer/performer of concert and electroacoustic music. He has written for numerous acclaimed soloists and ensembles, with whom his works have been performed internationally. He also attended IRCAM Manifeste, where he had the opportunity to work closely with members of Ensemble Intercontemporain, and Altitude Festival where he worked with l'ensemble Multilatérale. Other notable festival appearances include Impuls Academy, the Madeira Residency, Festival DME, Barcelona Mixtur, and Kyiv Contemporary Music Days. He has studied and participated in masterclasses with the composers Patricia Alessandrini, Raphaël Cendo, Francesco Filidei, Beat Furrer, Philippe Hurel, Helmut Lachenmann, Mauro Lanza, Fabien Lévy, Tristan Murail, Gilbert Nouno, Åke Parmerud, Jaime Reis, Yann Robin and Alexander Schubert. Derakhshani recently completed the one-year course at Koninklijk Conservatorium's Institute of Sonology. Currently he is a Ph.D. candidate in Music Composition at California University of Music, Santa Barbara under the supervision of João Pedro Olivera.

### Pārsa

Pārsa can be categorized as a programmatic piece. The inspiration of its form and direction came from the history of Persepolis and its demolition by Alexander the Great. The initial section is meant to represent a grand sound which is slowly ravaged as the piece continues. What remains by the end are broken parts and pieces representing the slow destruction of Persepolis by fire. The final section (A') is a distorted memory of the grand sound heard in the beginning which quickly crumbles into a minuscule sound with a high amount of tension in its core.

# Roberto DOATI



He studied electronic music in Florence with Albert Mayr and Pietro Grossi and in Venice, where he graduated with Alvis Vidolin. From 1979 to 1989 he was active as a composer and researcher at the Center for Computational Sonology of the University of Padua. From 1983 to 1993 he collaborated with the Laboratory of Musical Informatics of the Venice Biennale (L.I.M.B.). He has been a composer in place at several institutions, including Fondazione Bogliasco, Centre de Recherches et de Formation Musicales de Wallonie in Liège, MacDowell Colony and Fondazione Rockefeller. He has taught Electronic Music at the Conservatories of Cagliari, Latina, Trieste, Genoa and Piacenza. Numerous successful projects have been carried out in the educational field, such as the creation of the Galata Electroacoustic Orchestra (GEO) (2013), whose performance for the Venice Biennale festival in 2014 earned him one of the awards of the Italian critics "Franco Abbiati".

Among the many commissions received as an author we remember those of the Venice Biennale: 'The oil with which words are seasoned' (1995), a work for voice and electronics, and 'An avatar of the devil' (2005), a work of musical theater.

## Studio VII

"Lawless force has no form, it has only an instinct and a duration"

David Foster Wallace

Studies I-VIII are inspired by Karlheinz Stockhausen's Klavierstücke I-VIII. These piano works revolve around the electronic experience of Elektronische Studies I and II. If the Klavierstücke I-IV (1952-53) represent a sort of sketch of the electronic pieces that will come, the Klavierstücke V-VIII (1954-55) reveal a new attention to the time factor that at the same time 'expands' the form according to "statistical criteria" and allows the author to build different timbres (almost in competition with the electronic ones on which he had worked for 18 months) that emerge from the constant use of resonances produced by the silent pressing of the keys.

In my studies I wanted to recreate the electronic sound of those years, especially in its main morphology, so similar to that of piano sounds, and strongly related to the spectrum obtained with physical models applied to audio functions produced by a set of Julia (implemented in CSound by Hans Mikelson, 1999). Studio VII is structured as if it were a sketch of Klavierstücke VII. It follows the dynamics and density using three morphological types: clusters of piano notes (fast arpeggies), long single sounds, sounds with delayed partials (slow arpeggies). Each sound is conceived as a momentform, whose duration and moment of beginning are unpredictable, and within which it is sometimes possible to hear the echo of an instrumental composition by Stockhausen.





## Enrico FRANCIONI

Enrico Francioni graduated in Double bass and Electronic Music at the Conservatory G. Rossini in Pesaro (Italy). Among his master's: for the double bass F.Grillo and for electronic music E.Giordani. He performed for the first time and recorded in audio and A/V Fernando Grillo's Suite I, a work he followed in creative phases in close harmony with the author. As a soloist he has been awarded in various national and international competitions. He is the author of instrumental chamber music, musical theater, electronic music, didactics, writing of musical interest and generative code written with Csound for the App SOLO [Nr. 19] dedicated to the homonymous work of K.Stockhausen. As a composer he was awarded in national and international competitions: E. Carella (Italy), Città di Pavia (Italy), AGIMUS (Italy), A.Manoni (Italy), Le note ritrovate (Italy), DI\_stanze (Italy), Amici della Musica di Cagliari (Italy). His works have been selected and performed at: Oeuvre-Ouverte (IMEB, France), Festival cinque giornate (CMC, Italy), FrammentAzioni and Taukay Web Radio (TEM, Italy), XVII C.I.M. (LaBiennale, Venezia-Italy), VoxNovus 60x60 and UnTwelveMix, EMUFest (Roma-Italy), ICMC (NYC), RadioCEMAT (Italy), Bellagio Festival (Italy), Community Festival of Sound Art (Italy), Estudio de Musica Electroacustica (Uruguay), Berklee College of Music (USA), Acusmatiq 9.0 (Italy), Festival di musica contemporanea 2015 (Italy), International Prize for Non-Conventional Score Music Writing (Italy), Csound.30 (Ireland), International Csound Conference (Germany, USA, Russia, Uruguay, Italy), BASS 2010 and 2018 (Berlin, Lucca), GATM, Festival Villa Solomei (Italy), SIMC, SMC\_torino2020, SIIDS\_2020 (Portugal) and others. He recorded for Dynamic, Agorà, Orfeo, RSI, RAI, Taukay, Produzione ROF, eStudio, CdBaby and Agenda. He has dedicated himself to teaching years and has been a professor of Contrabass at the Conservatory "G. Rossini" in Pesaro (Italy).

### All in bass

The initial idea was to assign eight sound groups (in ambisonic octophonie), eight respective groups of sound material. Material generated in a specific area of the instrument. Four were the elements from which the production of sound samples started: [WHERE]: where to generate sound? [MEANS] by which means? [WHEREBY] how ...using that medium and in which part of the instrument ? [MOVEMENTS] gesture, what movements generate sound? From a formal point of view the piece consists of four sections: the first is characterized by events with sounds held, "to carpet"; the second from extra events and "random gestures"; the third from events with gestures of fixed duration; finally, the fourth from events of a-periodic duration (dense / rarefied). At a more refined level of observation the distinct sub-sections have been instead articulated with textures of various nature and complex gestures or micro-gestures generated also thanks to sound processing operations such as sound stretching.

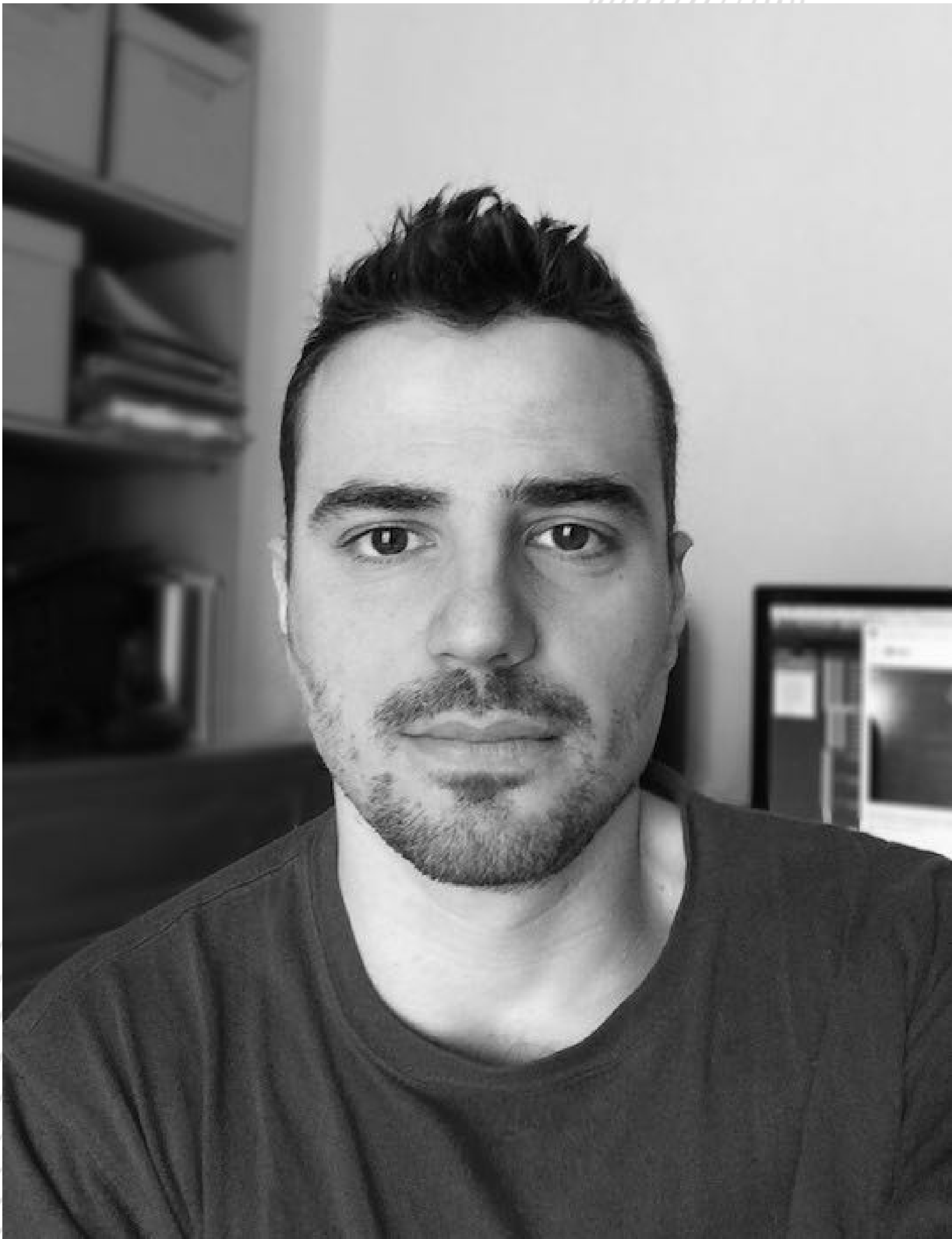
# Fabio GRANDINETTI



Fabio Grandinetti was born in Bolzano, South Tyrol, on September 26, 1991. He perfected at the Claudio Monteverdi Conservatory of Bolzano, New Technologies and Languages. It focuses on the audio aspect and in the branch of electroacoustic musical composition; he recorded the orchestra for years at the conservatory and dedicated himself for a long time to the recording of bands and soloists at recording studios.

## FIREWORKS

The project is the result of the research of orchestration and space used as a compositional parameter. Inside it is structured with what is called the stereo stage or virtual stage. The composition of the space is not very often taken into account in acusmatic compositions. This process involves multiple compositional aspects from the point of view of the orchestration of the sound elements which conform both the microforms and the entire sound geography. The idea of the work is the result of the vision and realization of the execution of fireworks. The movement and displacement focuses on the central point where the hypothetical listener is located and, if there is the implementation of multiple speakers present in the concert hall, it will be possible to emphasize more its spatiality and three-dimensionality within the work. The compositional techniques applied derive from the principles of the groupings of the Gestalt school, in which individual elements form a well-defined sound image (object or microstructure). They thus facilitate the stimulation of a greater perception of the global form and dialectical sense within the work by the listeners. Inside the work there is always a complex sound object, the protagonist that changes through Gestalt principles. It passes from similarity to proximity, thus having continuity and a direction that focuses on the center of the sound scene; towards a series of repetition of the elements which present a conclusion with disintegration of the sound material. In addition, the work inside develops continuously through the Gestalt principle of the exchange between figure and background, applying the material composed through techniques of spectral processing, synthesis and resynthesis of each element.



## Theodoros KARKATSELAS

Theodoros Karkatselas was born in Larissa (Greece) in 1987. He studied music and piano at the "Thessaly School of Music" conservatory and the Music School of Larissa. In May 2013 he graduated from the Music Department, Ionian University, specialising in electroacoustic composition. His first completed work, *Sting*, won prizes in the International Electroacoustic Composition Competition-Música Viva (Portugal, 2011) and Luigi Russolo International Sound Art Competition (France, 2012).

### Quarks

Quarks are considered basic types of elementary particles that make up matter. Micro sounds are the basic genome of this work in an attempt to "decode" the ongoings and interactions of those fundamental constituent of matter. Crackling, noisy, melodic sounds are combined to recreate new sound patterns. All together they branch out to bigger sound materials. The outcome: an imaginary sound environment of moving particles filled with pulsed activity, sonic gestures, granular textures and swift cut-aways.



## Sarah KEIRLE

Sarah is an electroacoustic composer, PhD researcher and performer based in Manchester, UK. She graduated from the University of Manchester in 2017 with a first class MusB (hons) in Music and the P.J. Leonard First Prize for Electroacoustic Composition, and completed an Advanced Diploma in Sound for Film, Games and TV at SSR in 2018. In 2019, she completed a Masters in Electroacoustic Composition and Interactive Media, with Distinction. Her works have been performed at the ICMC, EASTN-DC, Radio CASo, Reform Radio, MANTIS, Diffrazioni Festival, Espacios Sonoros, Ecos Urbanos, NMNW, and SHETogether. Her work has also been released by ABLAZE Records on the album Electronic Masters vol. 8. Sarah is a member of the Millenium Composers Initiative, and her work has been kindly supported by the Francis Chagrin Award. In September 2020, Sarah started an AHRC NWCDTP funded PhD in electroacoustic composition at the University of Manchester. Her research focuses on the use of animal sounds within electroacoustic composition to create new sonic means for conservation awareness, education, and nature connection.

## Our Ancient Woods

Welcome to Britain, thousands of years ago. Walk through our ancient woods, our rivers and wetlands, our open meadows and dense forests, all thick with the sounds of nature. Hear the calls and movements of animals that roamed this landscape.

# Gabriele MANNIELLO



Gabriele Manniello is an apprentice composer, live performer and musician from Lucania class '98, currently enrolled in the Biennium of Electronic Music at the Conservatory of Music "G. da Venosa" in Potenza. In 2018 he participated in the National Arts Award at L'Aquila (AQ). In 2019 he worked at the BrewHouse Studios in Gothenburg (SE) on various pop and contemporary productions together with leading personalities of the Swedish and European scene such as Melisha Linnell, Vanessa Liftig, Matias Billund (co-producer Avicii), Elie Piel and Christoffer Göransson.

## Pressure

The project stems from a sound concept, that of representing acoustic mechanics and today's possibilities of sound processing. The song is divided into three parts, different from each other from a timbre and structural point of view, each representing a different environment: all the artificial environments where the human being makes music, the harmony already present in the natural environment and the combination of the two, the natural environments that interact with human progress and its way of thinking and developing sound. The result is a project with a timbre and sounds attributable to the pop genre, but which, unlike the canons of thought of the latter, comes from an almost scientific concept, thus mixing the two musical halves to create an original timbre.



## Filippo MEREU

He obtained the II level academic diploma in Electronic Music, with honors, at the Conservatory "G.P. da Palestrina". He has composed music for contemporary dance events, theater, short films, video clips, contemporary art exhibitions, and sound installations in public and private spaces. He also carries out field recording, mixing and mastering activities. He has attended various training courses and seminars held by the following musicians and / or composers: Elio Martusciello, Xabier Iriondo, Luigi Ceccarelli, Stefano Zorzanello, Marco Donnarumma, Romeo Scaccia, Marcel Wierckx, Bernard Fort, Tim Hodgkinson, Lionel Marchetti. His electroacoustic compositions and his works for the video have been selected and performed in several international festivals: XIX CIM 2012, Tempo Reale Festival editions 2017-2015-2013, DI\_stanze Festival 2013, EMUFest 2016, MA/IN MAtera INtermedia editions 2019-2017-2016, TEM - XIII 2020, AI-MAAKO 2019, ICMC 2021, Time In Jazz, Signal Festival, Accademia Cinema Toscana, Music In Touch, Miniere Sonore, Spazio Musica, Contemporary Festival.

### **Concretions**

During my studies at the conservatory I had the opportunity to record various musical rehearsals, tunings of different instruments and various noises coming from the rehearsal rooms, corridors and spaces adjacent to the university. I analyzed five years of recorded material and selected the most interesting parts. Subsequently, I manipulated the sound material and composed a mainly gestural piece, where the "orchestral" soul is perceived, sometimes hidden in the acousmatic dimension.

## João Pedro OLIVEIRA



Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

## La Mer Emeraude

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



## Lorenzo PEZZELLA

Lorenzo Pezzella, teacher, composer of electronic music, multimedia works, graduated from the Conservatory in musical composition and electronic music, develops the concept of the Electronic Temporal Continuum; the audio material is manifested through Leitmotiv and time is the main element of the story. The intent is to create evolutionary electronic sequences, which change into silences where the listener immerses himself and disorients. Recently he has composed and performed exhibitions, interactive and multimedia live electronics for art exhibitions in museums and international festivals, such as Roma Europa Festival, Corpo/Luce/Suono, Premio Arti, Sonic Arts Awards, TempoReale, Di\_stanze Community Festival of Sound Arts.

### TRIG-PAUSE-DONE

PAUSE-TRIG-DONE adopts the concept of the -Electronic Temporal Continuum- concept at the heart of the compositional idea. A piece consisting of three interchangeable sections/movements. The intent is to create a condition of discomfort, evolutionary electronic sequences, illusions between concrete and electronic sounds that change into silences where the listener immerses himself and disorients. The song generates expectations, cancels and deceives the temporal development never making the listener intuit the unfolding of the music. There are variations in sound that cause situations of imbalance by realizing transient states. Another important factor is given by the temporal evolution of events; by its nature the sound, in almost all cases, varies over time, that is, its spectral content is not fixed but dynamic producing instability, a continuous passage from one state to another.





## Luis QUINTANA

Luis Quintana is an instrumental and electronic composer. Often inspired by caribbean and african music – where rhythmical pulse and playful figures intermingle with suggested, effaced and disseminated imagery – he seeks a sense of fluidity and purity of material that brings out the expressive and poetic power in music. He studied composition at the Music Conservatory of Puerto Rico where he was awarded the Composition Award and the Roberto I. Ferdman prize in 2010. He continued his studies in Pairs at the École Normale de Musique supported by the Zaleski Foundation where he received his diploma in 2012, and was unanimously awarded the first prize in orchestration (2013) and analysis (2014) at the Schola Cantorum in Paris. Later, he would follow Jean-Luc Hervé's composition course and Yan Marez's class of new technologies at the Boulogne-Billancourt Conservatory, where he received his diploma with honours in 2016 before integrating the Ircam Cursus (2017 - 2018). He holds a masters degree in composition from the Pairs National Conservatory where he studied with Gérard Pesson. During this time he was a laureate of the Société Générale Foundation, the Meyer Foundation and the France Foundation. His music has been performed by ensembles like Ensemble Intercontemporain, TM+, Orchestre des lauréats du CNSM, Duo Jeu d'Anches, Studio for New Music Ensemble (among others) and has been played in such festivals like Festival Manifest, Darmstadt Ferienkurse für Neue Musik, Biennale de Musiques Exploratoires, Variations Numériques Stéphanoises, Soirée Sonore at the National Museum of Modern Art in Paris. In 2019 - 2020 he was the visiting composer at the Jean Monnet University in France and composer in residence at the Conservatory of Le Mée-sur-Seine. Recently he was awarded the first prize at the New Classics International Competition in Moscow (2020), as well as the first prize at the Iannis Xenakis International Electronic Music Competition and the Martirano Award (2021).

### **Junkyard Construction: Why Stop The Swing?**

The intention behind this piece is mainly to construct a discourse distanced from the elements that are traditionally explored in electroacoustic music, eg. texture and timbre. While these elements are undoubtedly present in the piece, it is first and foremost the rhythmic impetus – working around an unstable pulsation – its energy, as well as the imagery and the dramaturgy of the work that is highlighted. I have worked exclusively with a collection of sounds from my personal library as well as sounds that have been recuperated online (sort of objets trouvés), like a depository where I drew the parts that were best suited; hence the title "Junkyard Construction". This comes from an interest to work with fairly limited resources (concerning equipment), which is also why it's a stereophonic piece. "Why stop the swing?" refers not only to the rhythmic content, but also to the swaying of unstable images that are being constantly re-contextualised, progressively detaching and revealing themselves as the inner drama unfolds.

# Diego RATTO



Diego Ratto was born on January 14, 1988, in Alessandria Italy. He is a Musician and a Composer. He graduated from "A.Vivaldi" Music Conservatory in Alessandria (IT) with a Bachelor's Degree in Electroacoustic Music (under the guidance of Gustavo Delgado and Matteo Franceschini) in 2017, in Jazz Guitar (under the guidance of G. Russo and Paolo Silvestri) in 2016 and in Music Therapy in 2014. He graduated from KMH - Royal College of Music (Stockholm) with a Master's Degree in Electroacoustic Composition under the guidance of Bill Brunson in 2019. He is enrolled as PhD student in Music Composition at UC - Santa Barbara, under the guidance of João Pedro Oliveira and Curtis Roads, commencing fall 2021. He has been awarded with the following prizes: Sound of Silences - Edison Studio 2020 (Rome), Musicworks Magazine Electronic Music Contest 2020 (Toronto), Wocmat 2018 International Phil Winsor Computer Music Competition (Taiwan), Rimusicazioni Film Festival 2018 (Bolzano, IT), Residency Prix CIME 2017 - International Confederation of Electroacoustic Music, Electroacoustic Contest EFME 2016 (Santa Fe, RA). His compositions have been also selected and performed at: Espacios Sonoros 2020 (Argentina), Hot Air Music Festival 2020 (San Francisco, USA), Anamorphosis International Film Festival (Lecce, Italy), Bushwick Open Studios 2019 (New York, USA), SICMF Seoul International Computer Music Festival 2019 (Seoul, south Korea), WSU ElectroAcousticMiniFest RSV (Pullman, USA), Sound Thought 2018 (Glasgow, UK), Audio Art 2018 (Kraków, PL), WOCMAT 2018 (Hsinchu, TWN), Musicacoustica-Beijing CIMEICEM 2018 (Beijing, RC), EMUfest 2017 (Roma, IT), MA/IN 2017 - Matera INtermedia festival (Matera, IT), MusicLab 2017 and 2018 (Mexico City, MEX), Acousmatic Premiere Performance Competition - TEM (Udine, IT), RMN Music Label (London, UK), Diffrazioni Festival 2016 (Firenze, IT). June 2018, artistic residency at ICST - Institute for Computer Music and Sound Technology - (Zhdk) in Zurich.

## Cohærerere

A conflict between tumultuous confused emotions of the heart and the imposed rational thinking of the mind. How can such a strong dichotomy coexist in the same person at the same time?



## Leah REID

Leah Reid is a composer of acoustic and electroacoustic music. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color. In recent reviews, Reid's works have been described as "immersive," "haunting," and "shimmering." She has received numerous awards and honors, including first prizes in the 8th KLANG! International Electroacoustic Composition Competition and the Tesselat Electronic Music Competition, a commission from the Concavo & Convesso 2020 Competition, IAWM's Pauline Oliveros Prize, second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition, the Film Score Award in Frame Dance Productions' Music Composition Competition, and residencies from the MacDowell Colony, the Ucross Foundation, and the VCCA. She has worked with ensembles such as Accordant Commons, Blow Up Percussion, Ensemble Móbile, Guerilla Opera, the Jack Quartet, McGill's Contemporary Music Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including Aveiro\_Síntese, BEAST FEaST, EviMus, Forgotten Spaces: EuroMicrofest, ICMC, IRCAM's ManiFeste, LA Philharmonic's Noon to Midnight, the Matera Intermedia Festival, NYCEMF, the SF Tape Music Festival, Série de Música de Câmara, SMC, the Tilde New Music Festival, TIES, and WOCCMAT, among many others. Her works are published with Ablaze Records, New Focus Recordings, Parma Recordings, RMN Classical, and BabelScores. Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. She is currently an Assistant Professor at the University of Virginia.

## Reverie

Reverie is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.

# Alessandro RUSSO



Alessandro Russo, born in 1992, born and raised in Marina di Camerota (SA), after graduating in "Disciplines of Visual Arts, Music and Entertainment" in Salerno, moved to Turin to specialize in the field of electronic music, obtaining his diploma in 2020 at the G.Verdi Conservatory.

In Turin he has the opportunity to meet leading figures of the European and American electroacoustic scene such as Nick Collins, Lionel Marchetti, Yan Maresz, Pierre Alexandre Tremblay, and to take his first steps in the environment with live performances and presentations of musical projects also in other cities, as in the case of the "TRK. Sound Club" in Florence, the "Brahms in Milan" festival, and participation in the XIV edition of the National Arts Award in L'Aquila. He has also had the opportunity to organize small electronic music events in Turin, with the series of evenings "Miss Thai", and in Camerota (SA), where he contributes to the creation of "Stanze di Musica", an event off the "Meeting del Mare".

His passion for music and 360° sound has led him to acquire different skills in various areas of the audio field, including editing, mixing, composition and audio programming through development environments such as Max Msp and programming languages such as Python.

## Onde di Memoria

The song "Onde di Memoria" was created starting from environmental recordings made in my country of origin, a small coastal village in the southern part of Campania, or Marina di Camerota, and in the city where I currently reside, Turin. The purpose that I set myself in the conception of the song was to create a sound narration of two places very familiar to me, highlighting the differences and showing them sonically according to the emphasis of the perception I have of them not only with the presence, but also through the memory. I tried to emphasize the characteristic elements of the two landscapes, what R.M.Schafer calls "tonic", and I extremized them, to make them as distorted versions by the memory of the original sounds. The song was conceived with the idea of creating an alternation between moments in which the sound is contextualized and strongly linked to the environment from which it was extrapolated, and others in which it is subtracted from the original environment to be treated as an autonomous "sound object". This approach is the result of the personal idea according to which a composition based on environmental recordings can increase its expressive rendering through the game between contextualization and decontextualization of a sound event. The latter undoubtedly has a strong link with its original source, a fundamental link that must be respected to guarantee its identity, but the sound in question also acquires its own value, an independent meaning that is ground by the perceptive activities of the listener, who is stimulated by the relationship between the original sound and its transformation. The piece in question is part of the work of the Bachelor's Thesis of the Electronic Music Course of the G.Verdi Conservatory of Turin entitled "Soundscape, the portrait of a sound experience".



## Gianni TAMANINI

I obtained the first level academic diploma in Electronic Music and I am enrolled at the second level at the Conservatory of Bolzano. I graduated in Sociology (path in Sociology of Communication and Music), I also studied Clarinet, and Didactics of Music at the Conservatory of Trento. I have participated in numerous masterclasses held by internationally renowned experts (M<sup>o</sup> H. Vaggione, J. P. Oliveira, F. Dhomont, M. Mary, A. Vande Gorne, etc.).

I am one of the founders of the KinaPix association (audio/video production) and within it I mainly deal with sound design. My compositions have been performed in France, Canada, and Italy in several festivals.

### **AD\_23. Omaggio a K. Stockhausen, a J. Dee e a mio padre.**

The song represents a dialogue between three imaginary characters interpreted by pulsar synthesis sounds and samples of reworked voices. Synthetic materials evoke two different transfigured human voices chasing the third characterized instead by reworked samples. The dialogue takes place in a soundscape that recalls an electronic forest rich in micro-sound elements that interact with each other and that extend along the entire work. The construction of such objects refers to the 1957 text "... wie die Zeit vergeht..." of Stockhausen, especially with regard to their development in micro-time.

The spatialization was carried out using as a reference the aemeth sealum elyph made famous by the English alchemist John Dee. A virtual acousmonium of 16.1 channels was built, whose speakers were distributed on three symmetrical circles (according to the 8+ 8+4 scheme) at three different heights in order to conform to a three-dimensional distribution and then for the occasion reduced to stereo format. Within this structure the sound objects move following the geometric figures of the aforementioned elyph. The pulsar synthesis voices were made with patches made in the Max environment and refer to the techniques exposed and developed by Curtis Roads in Microsound (2001).

# Mat WARD – Marco LUCCHI



Mat Ward (Australia) - Field recordings and processing , Intonarumori

Marco Lucchi (Italy) - Piano

Ward and Lucchi have been collaborating across a variety of genres since first meeting as part of Ward's first Italian Arts residency in 2017. They are both established musicians in their respective countries having both been active in the arts for more than 30 years. Their work together explores a shared interest in site specific field recordings, the history of experimental music and the idea of sonic portraiture. They collaborate in person whenever travel is possible and via the Internet on a continual basis often using simple improvisations as the genesis of new investigations into contemporary sonic experimentation.

## **We lay in the grass staring at the sky, breathing with the machines**

We lie in the grass staring at the sky, breathing with the machines uses field recordings captured by Ward and Lucchi between 2017 and 2020 across Italy as the building blocks of the piece. The recordings were processed and arranged in Ward's Australian studio. They are a mixture of urban/industrial noises and more ambient sounds from parks, gardens and forests. The combination and processing of these field recordings reflects the artists' interest in how noise can have both a disruptive and soothing affect on the listener, and also how the noise of our everyday surroundings can be a valid tool in the musical expression of contemporary life. The instrumental components of this track (Piano by Lucchi and Intonarumori by Ward) are used to provide a melodic counterpoint to the manipulated field recordings as well as explore how the use of the traditional and experimental instruments can combine for emotive purposes. We lie in the grass staring at the sky, breathing with the machines is an expression of the complex nature of modern life where the organic, the mechanical and the spiritual converse in ways that are intuitively felt rather than scientifically understood.



**AUDIOVISUAL**

# Gabriel José BOLAÑOS CHAMORRO



Gabriel José Bolaños (b. 1984 Bogotá, Colombia) is a Nicaraguan-American composer of solo, chamber, orchestral and electroacoustic music. He frequently collaborates closely with performers, and enjoys writing music that explores unusual structures and timbres. He is interested in computer-assisted-composition, auditory perception, linguistics, and modular synthesizers. Recent projects include a residency at CIRM with a commission for ensemble C. Barré for festival MANCA in Nice, France, a collection of audiovisual vignettes titled *The Grand Transparents*, a collaboration with Bassoonist Dana Jessen for solo bassoon and electronics called *Los Minúsculos*, and *Charity and Love*, an album with jazz pianist Frank Carlberg inspired by the music and voice of Mary Lou Williams. Bolaños received a BA in Music from Columbia University and a PhD in Music Theory and Composition from UC Davis. His principal composition teachers include Mika Pelo, Pablo Ortiz, Laurie San Martin, Fabien Lévy and Sebastian Currier, and he studied orchestration with Tristan Murail. Bolaños is Assistant Professor of Music Composition at Arizona State University Herberger Institute for Design and the Arts, where he teaches courses in composition, music technology, and acoustics. He was visiting lecturer at Bates College for the 2018-2019 academic year and taught courses in music theory and music technology. As a 2016-17 Fulbright Visiting Scholar in Nicaragua, he was composer-in-residence and visiting conductor for the UPOLI Conservatory Orchestra, and visiting professor at the UPOLI Conservatory of Music. He is co-founder and artistic director of Proyecto Eco, Nicaragua's first new-music ensemble. He has also helped organize artistic and cultural exchanges between US and Nicaraguan musicians. Beyond his work as a teacher and composer of concert music, he has also written music for film, theater and dance, and has experience performing as a flamenco dance accompanist.

## The Grand Transparents

In recent years I have been developing a collection of audiovisual vignettes called *The Grand Transparents*, sometimes in collaboration with other artists. These pieces explore novel interactions, relationships and paradoxes between visual and auditory stimuli. I have already completed three of these video-sound-art pieces for video and fixed electronics (see below), and am currently writing another one titled *Pixel Streams*, commissioned by violinist Roberto Alonso Trillo, Hong Kong Baptist University, and Vertixe Sonora as part of the 2020 New Music, New Paths call for works. In his *Surrealist Manifesto*, André Breton speculates about the existence of Grand Transparents: higher dimensional beings that are impossible to see or even conceptualize, but that nevertheless create disturbances in our world. Breton asks "Must these beings be convinced that they result from a mirage or must they be given a chance to show themselves?" My goal is to blur the lines between music, sound effects, noise, foley and dialogue. This project is meant to celebrate the immensity of the unknown, and explore new paradigms for controlling and manipulating the relationship between visual and auditory stimuli. Using theories of ecological listening (how our sense of hearing evolved primarily to interpret our environment), visual perception, and psychoacoustics, I am exploring various aesthetic and perceptual implications of manipulating the relationship between what we see and what we hear. My goal is to create unfamiliar ecosystems where unusual relationships, interactions and paradoxes are not only possible, but strangely commonplace.



## Erik Austin DEERLY



Erik Deerly is a visual and sound artist. His range of work includes sound, installation, video, and extended photography. His work has exhibited across the US and in Asia and Europe. Awards include a South by Southwest (SXSW) 1st Place National Interactive Design Award, a Webby nomination, a Lumen Prize longlist selection, an Aesthetica Art Prize shortlist selection, and a 2016 New Frontiers of Creativity and Scholarship Grant from Indiana University. Recent or forthcoming exhibitions include Aesthetica Art Prize Exhibition 2020 in York, United Kingdom, The Wrong Biennale (global simulcast event), Czong Institute for Contemporary Art in Gimpo, South Korea, Millepiani Exhibition Space in Naples, Italy, PH21 Gallery in Budapest, Hungary, Casoria Contemporary Art Museum in Naples, Italy, and Aesthetica Art Prize Anthology: Future Now, in York, UK. He is the founder and Managing Editor of Burningword Literary Journal. Erik is Associate Professor and Chair of the New Media, Art, and Technology Department at Indiana University Kokomo.

### Plush

Apophenia is a five-section audiovisual art composition created for installation or screening. As the title suggests, this work investigates the human propensity to seek patterns in random information. "The post-truth era of 'alternative facts' over the last five years have brought on mass delusion, bold-faced lying, and wild conspiracy theories. I believe this coordinated attack was made possible by apophenia—where people find meaningful connections in unrelated and often fictional events. UFO cover-ups, Bigfoot sightings, and QAnon assertions are all examples. I deliberately created the audio and video to stimulate this phenomenon in a safe and creative environment."



## Einike LEPPIK

Einike Leppik is an Estonian composer and audiovisual artist. She is living currently in Tallinn and teaching audiovisual composition at the Estonian Academy of Music and Theatre. Leppik graduated from Antwerp Royal Academy of Arts in 2011 and later proceeded her studies at the Estonian Academy of Music and Theatre in Audiovisual Composition. In 2017 she received her Master's degree in Classical Composition. During her studies she followed internships at Conservatory of Music "Benedetto Marcello" in Venice (supervised by Riccardo Vaglini). Leppik has taken part in different masterclasses and her music and installations has been presented and performed in numerous festivals such as Estonian Music Days (Estonia), Summersound (Finland), Segnali (Italy), Videoformes (France), eviMus and InSonic (Germany), EchoFluxx (Czech Republic), Gaudeamus Muziekweek (the Neatherlands). Leppik has been writing acoustic and electroacoustic music for different ensembles and solo instruments, her special interest is combining the field of sound with other forms of art. She has been composing also for short movies, dance performances, installations and her own audiovisual works. Her main interests in music is its communicative and synaesthetic quality.

### **Resurrection**

An audiovisual work dedicated to the memory of my mother. Video is created using original shots, photographs of my mother and grandmother and some small fragments of renaissance paintings. Audio is focused on samples of different bells and voices.

# ChangLIN



ChangLin, composition PHD, graduated from CCOM, China. He is an associate professor of Modern music department in XingHai Conservatory of Music, China, composition master's supervisor, chairman of Guangzhou Youth modern music association, member of Chinese musicians association. From April 2019 to March 2020, ChangLin had accomplished research and composing in The Hartt School of University of Hartford as a temporary staff and consultant funded by abroad visiting scholar program. During teaching career, ChangLin admitted to composition PHD of Central Conservatory of Music under Professor Wu Yuebei's guidance for algorithm composition of spectral music and graduated in 2014. The doctoral dissertation he accomplished won 2014 annual excellent academic degree dissertation in CCOM. He successively won a few domestic and international composition competition prizes in these few years such as 3rd prize of TMSK ensemble composition competition, Commendation award of 2007 Music from China international Composition competition, 2012 Beijing modern music festival YCP winner, 2014 FMA prize of the excellent papers(rank No.1), First prize of 2019 New York Addamovie film scoring competition, 2nd place of 2020 American Indie Gathering international film scoring competition ...His composition filed include contemporary music, Pop, Electronic music and Jazz. Most of his compositions have been performed and commissioned by CCOM, Tianjin conservatory of music, Beijing Dance Academy, The Hartt School in University of Hartford (USA). In Jazz performance, ChangLin had been organized and attended quite a few Jazz concerts and jazz festivals such as Beijing nine gates jazz festival, Shanghai JZ jazz festival, Guangzhou jazz festival and University of Illinois Urbana-Champaign. ChangLin has been taught Jazz piano and Jazz ensemble for over 15 years. The graduated students are playing important roles in jazz performance and education.

## The falling leaf, I was be with it

The inspiration of this piece came from a movie shooting technique call MMC(Motion Control Camera).The famous movie "Forrest Gump" used this technique to make a floating feather looks etherealize. For me, to compose this piece is an aspiration to summon someone. When I was "watching" the falling leaf in this piece, I feel like there are two roles happen in a same body - the viewer and the falling leaf. The original sound materials only come from a few special notations of soprano Sheng and Pipa. The pitch materials extracted from the first chord of the song "Autumn leaves".

## Livia MALOSSI / Piero RAMELLA



Born in Cesena in 1996, Livia Malossi Bottignole graduated in Piano (2017) and Chamber Music (2019) at the G.B. Martini Conservatory in Bologna, where she currently attends the third year of the Three-Year Composition With Paolo Aralla. With his works he has won several awards and commissions, such as the RSKT commission from the Orkest de Ereprijs (NL) or the Juurilla Commissioning Grant of the Versoi Ensemble (FIN/USA). In 2020, as a member of the collective In.Nova Fert, he received the commission of the concert-documentary "Sette canzoni per Bruno", presented at the 64th International Festival of Contemporary Music - Venice Biennale 2020. Previously, with the same group he received commissions that were performed at the Teatro Comunale di Bologna, AngelicA - Centro di Ricerca Musicale di Bologna, EstOvest Festival and Amici della Musica di Modena. In 2018 she appeared in the docufilm "Proprio Destino" by Cesare Ronconi and Martina Dall'Ara for the Teatro Valdoca.

Piero Ramella is a visual artist and performer. From 2007 to 2013 he studied drawing from life and painting with Paolo Cervi Kervischer in Trieste. He has been practicing capoeira since 2003 and in 2009 he began to teach it. She studied dance and movement following in particular Masaki Iwana, Lucia Palladino, Frey Faust and David Zambrano. In 2014 he graduated in Philosophy at the University of Trieste. In 2015 he joined the artistic collective of Milan Kokoschka Revival. In the theater he worked with Anagoor (Socrates the Survivor; Orestea), Teatro Valdoca (Giuramenti; The Seed of the Storm). Between 2018 and 2020 he follows the Post-Master Program of a.pass (Advanced Performative and Scenographic Studies, Brussels) with a research project shared with Lucia Palladino. From 2016 to 2020 he collaborated with Lucia Palladino, with whom he organized workshops on improvisation, analysis and composition in Italy and abroad (Ateliersi, Bologna; Posto Segreto, Alcamo; TSEKH, Mosca; Escola d'Art i Superior de Desseny de Vic, Spagna et al.).

### Virtual Landscape 001 / For the Rust

A rusty sheet metal that suddenly, in the absolute silence of an abandoned shed, collapses into a harrowing screech. The echo of a distant roar that inadvertently, without anyone being able to say when, disappears from the auditory spectrum. A boy wakes up suddenly, sleep broken by a chirp outside the window, somewhere in the darkness of the night. "Video Landscape 001 / For The Rust" is articulated around a certain inner landscape, a specific way of being in time. The sound and the image allude to both a state of mind and a rhythmic relationship between duration and event, to the solution of tension that precipitates into an ephemeral composition of contrasts.



## MASH

# Alessandro Masciullo

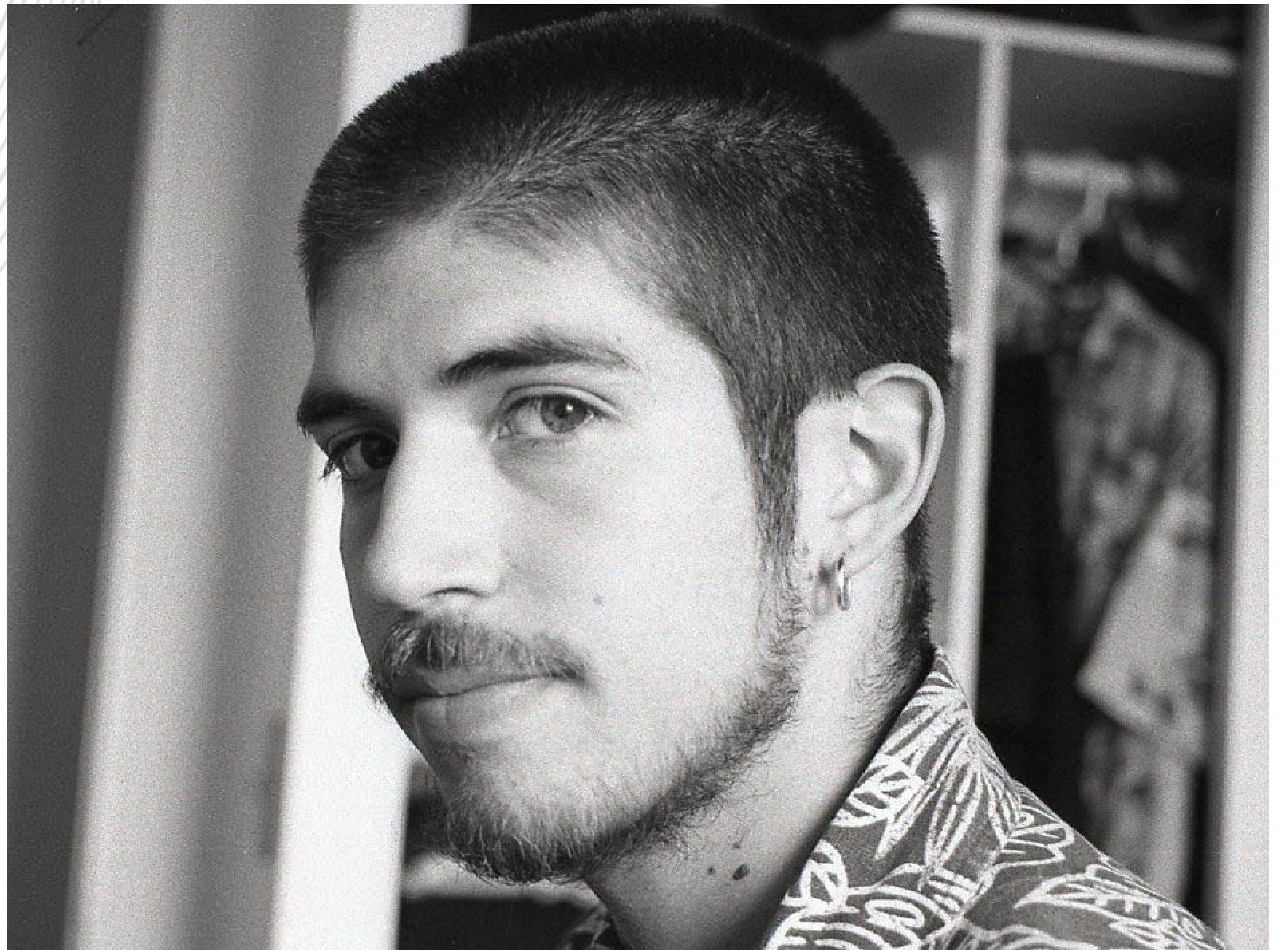
Alessandro Masciullo (Mash) was born in Galatina (LE) in 1996. He has always shown an unconditional love for all artistic forms, especially those associated with music. The first approach to music took place by studying piano, then moving towards electronic composition. His artistic proposal has always been personal, natural by-product of the emotions experienced and eager to make the listener as much as possible part of his own world.

## Say When

Say When is what you might hear the regular customer of a London pub when the trusted bartender is pouring alcohol into it. "Say When" is what I repeated almost every day unconsciously addressing fate during the most difficult 3 months of my life. Months represented by this composition that was my escape route and my diary. A woman faces the doors of Destiny who has one of her most traditional jokes ready for her. She would like light, which gives security and stability, but He has nothing but reflections to offer. Those of the hands, of the mouth, with which he tries to communicate. "What will become of me, Destiny" - she asks - but the answer, you know, is never known. Destiny calls the woman to herself, she is eager to discover what will become of her and unconsciously follows what is most frightening to everyone: to know what is unknown.

The woman is sucked into a stormy vortex and Destiny dances for her frantically. A series of symbols storm her memories, some move her, others lift her, but they all converge in the awareness that she is human. The glow that she longed for is now in front of her, she is blinding and has the stigmata of the vortex with which Destiny had approached her to itself. His awareness of his own limitations was bloody but now he can dance lightly on the way home.

## Diego MATURANA



Diego Maturana Martínez (24) is a Chilean musician, artist and music producer. He completed his studies in music theory at the Pontificia Universidad Católica de Chile's conservatory. During his college years, Diego got into electroacoustic and acousmatic music. On his senior year he took electroacoustic composition classes with the Chilean composer Cristian Morales. He composed some minor electroacoustic pieces, but his main focus was acousmatic composition. His final project as an alumnus of Morales was Enlace Caído, a multimedia piece that mixes a live video performance, analog visuals and acousmatic music. Nowadays Diego is completing his studies to become a high school music teacher and is working on several projects related to the mixture of Latin American culture and new electronic sounds, mostly in popular music.

## Enlace Caído

Wood is part of Naegleria Fowleri, a series of multimedia compositions based on the poetry of Rimona Afana. Here, her text adopts the perspective of an abandoned wooden chair as it reflects on humanity's absurdities, contradictions, and aggressions. To this I conjoin another manufactured wooden object: a cello, whose sound is dis/trans-figured, rendered artificial-beautiful through electronic processing. At the premiere of the live version in Miami, May 2019, I triggered voiceover playback of the cellist, Jason Calloway, reading Rimona's text, and live-processed his performance using a multi-effects signal processor I built with the software Max. The following fall Jason visited Atlanta. It was a beautiful autumn weekend. Together with Rimona we recorded audio and video in the studio and in several natural spaces around the city. I used this material to create this fixed media audio/video version, which was premiered at Emory University as part of Winter CompFest 2020.



**Adam MIRZA**

Adam Mirza is Assistant Professor in Composition at Emory University in Atlanta. His research interests include experimental and electronic music, immersive music theater, critical approaches to music technology, avant-garde aesthetics, and DIY concert organizing. At Emory, Dr. Mirza teaches courses involving composition for acoustic instruments, field recording, acousmatic music, live electronic music using Max MSP, and music with video.

## **Wood**

Wood is part of *Naegleria Fowleri*, a series of multimedia compositions based on the poetry of Rimona Afana. Here, her text adopts the perspective of an abandoned wooden chair as it reflects on humanity's absurdities, contradictions, and aggressions. To this I conjoin another manufactured wooden object: a cello, whose sound is dis/trans-figured, rendered artificial-beautiful through electronic processing. At the premiere of the live version in Miami, May 2019, I triggered voiceover playback of the cellist, Jason Calloway, reading Rimona's text, and live-processed his performance using a multi-effects signal processor I built with the software Max. The following fall Jason visited Atlanta. It was a beautiful autumn weekend. Together with Rimona we recorded audio and video in the studio and in several natural spaces around the city. I used this material to create this fixed media audio/video version, which was premiered at Emory University as part of Winter CompFest 2020.

# Myrto NIZAMI / Mieke ROBROEKS



Myrto Nizami (1994, GR); Composer based in the Netherlands. She studied piano, harmony, counterpoint and fugue while she has a BA in Composition (UOM, GR) and a MA in Composition at the Royal Conservatory of The Hague (NL). Her music has been performed in Greece, Netherlands, Italy, Austria, Spain, Belgium and USA.

Mieke Robroeks (1989, NL); Born in The Hague (NL), graduated in 2010 as BA fine arts, design and education at the university of the arts, Utrecht (NL). After this course, graduated (with honours) in 2013 as MA visual arts, at the Royal Academy of fine arts Antwerp (BE). She has participated in several exhibitions and nominations while her works engages with different media; drawing, stop-motion animation and printmaking.

We met on the road in 2019 and find affinity in way of working, thinking and communicating artistically. We decided to bundle our expressions and thoughts and the 'Algal Bloom' is our first collaborative work. Beginning of collaboration: 2019

06/2020 Online spring festival held by the Koninklijk Conservatorium, The Hague (NL)

09/2020 Anna3 KRUISBESTUIVING, summer show Linkeroever Antwerp (BE) Upcoming:

07/2021 Dedel Design Museum, The Hague (NL)

## Algal Bloom

Algal Bloom is an audiovisual work in which the spectrum and the shades of light and sound in the underwater environment were our main goal. The music is generated from pre-recorded material and field recordings. Hand drawn stop-motion images are layered with the computer. The image and sound together are two voices that become more and more independent of each other, creating a new, contrapuntal layer. Their amalgamation at the point where none of the elements are any more recognizable, detaches them from their initial function. Artistically we aim to organically present a unity into multiplicity. In this way, Algal Bloom gives an impression of the dynamics in today's life.



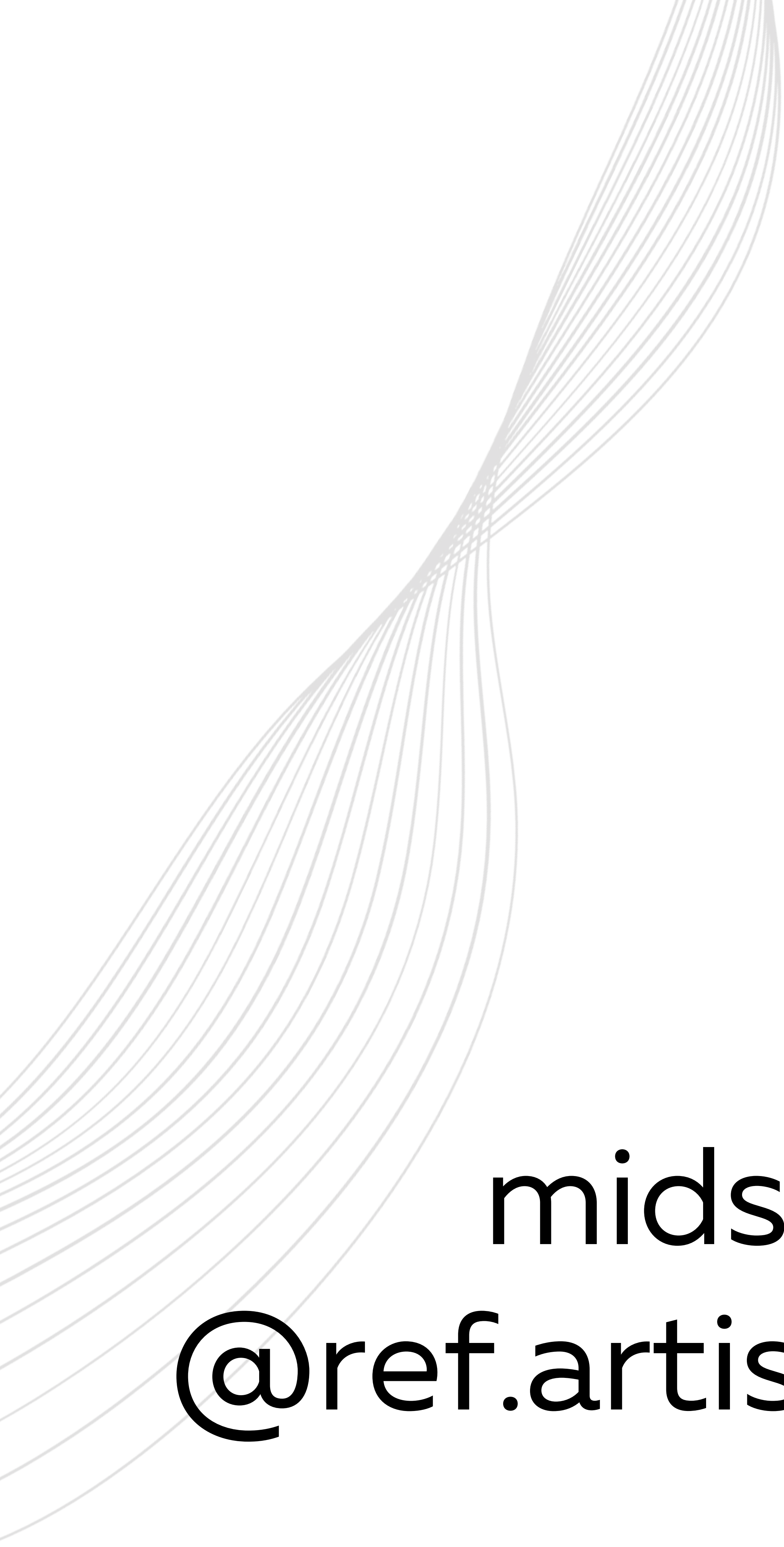
## João Pedro OLIVEIRA



Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

### Things I Have Seen in My Dreams

We dream... sometimes we have nightmares, or dreams that makes us sad, anguished, or simply indifferent. But occasionally, there are dreams that project in our mind images and sounds of great beauty. This piece is a recollection and variations on some of these images and sounds I remember from my dreams. It is dedicated to Mario Mary.



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