DAILY GUIDE FOR THE MA/IN FESTIVAL 2016

MA/IN
MATERAINTERMEDIA

17 - 22 DECEMBER 2016
MATERA, ITALIA

ARTS ORGANIZATION : LOXOSconcept

ARTISTIC DIRECTOR : GIULIO COLANGELO

ARTISTIC DIRECTOR : VALERIO DE BONIS

ARTISTIC DIRECTOR : DONATO CORBO

ARTISTIC DIRECTOR : DOMENICO FILITTI

GUIDE EDITOR : GIULIO COLANGELO

THE **LOXOSconcept** CULTURAL ASSOCIATION, PZ, ITALIA

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SUPPORT

THE ORGANIZING COMMITTEE OF **MA/IN 2016** ACKNOWLEDGE THE GENEROUS SUPPORT OF:

REGIONE BASILICATA

CONTENTS

4_ MA/IN FESTIVAL INTRODUCTION

6_ THE ORGANIZING COMMITTEE

6_ TECHNICAL SUPERVISORS

8_ SELECTION PANEL

18_ MA/IN VENUES

22_ FESTIVAL OVERVIEW

23_ AWARDS

24_ LISTENING | VISUAL ROOM

44_ LIVE CONCERTS

70_ COMPOSER / PERFORMER BIOGRAPHIES

INTRODUCTION

The artistic collective LOXOSconcept, with the support of Regione Basilicata (Nuovi Fermenti project) and the collaboration of the “E. Duni” Conservatory in Matera, the MUSMA (Museum of contemporary sculpture Matera) and Keyhole cultural association, within the MAT [Matera International Electroacoustic Symposium] project, promotes the first edition of MA/IN 2016 [MAtera INtermedia festival].

The MA/IN festival is aimed at the production and promotion of sonic and digital arts at an international level. Its focus is to become an annual meeting point between artists and composers, within a unique and lovely background of the city of Matera.

Every year A/V performances, live electronics, electroacoustic music events, sound installations, workshops and masterclasses will be organized in several evocative venues like the ancient hypogea of Casa Cava.

Within the MA/IN, an annual call for artists will be announced. It involves an international jury panel consisting of famous international composers and artists in the field of electronic arts.

The festival is composed by four different categories :

[A] Acousmatic
[B] Mixed Media
[C] AudioVisual
[D] LivePerformance/SoundArt

THE ORGANIZING COMMITTEE

THE **LOXOSconcept** ORGANIZATION – Artistic direction / Administration

GIULIO COLANGELO: Artistic Director / Executive Production

VALERIO DE BONIS: Artistic Director / Executive Production

DONATO CORBO: Technical Supervisor / Design – Web

DOMENICO FILITTI: Technical Supervisor / Design – Web

FABRIZIO FESTA: Co-Organizer

CONSERVATORY OF MATERA: Art Patronage

TECHNICAL SUPERVISORS

MUSMA – LISTENING | VISUAL ROOM

GIULIO COLANGELO: Technical Supervisor

VALERIO DE BONIS: Technical Supervisor

DONATO CORBO: Technical Supervisor

CONSERVATORY OF MATERA (SALA ROTA)

DONATO CORBO: Technical Director / Camera

OLINDO LINGUERRI: Sound Engineer

VALERIO DE BONIS: Technical Supervisor / Stage Manager

GIULIO COLANGELO: Technical Supervisor / Stage Manager

DOMENICO FILITTI: Technical Supervisor

CASA CAVA AUDITORIUM

GIULIO COLANGELO: Technical Director

FRANCESCO ALTIERI: Sound Engineer / Stage Manager

VALERIO DE BONIS: Technical Supervisor / Stage Manager

DONATO CORBO: Technical Supervisor / Light Designer

DOMENICO FILITTI: Technical Supervisor

DINO SANTORO: Video Production / Camera

ROSARIO CLAPS: Photography

VOLUNTEERS

CLAUDIA BUONSANTI Technical Assistance

DIEGO D'AMBROSIO Technical Assistance

MARCELLO LAQUALE Technical Assistance

LUCIO CORIZZO Technical Assistance

THE SELECTION PANEL

ÅKE PARMERUD

Åke Parmerud has successfully pursued a professional career in contemporary music and media art since the late 70's. In addition to his electro-acoustic and instrumental music, his prolific list of works includes compositions covering a broad cross-section of modern experimental music in the fields of dance, film, interactive art, multi-media, theatre and video. Åke's work has been acclaimed since his piece "Proximities" received first prize at the 1978 Bourges International Electroacoustic Music Festival in France.

Since then he has received 17 international prizes and 3 major Swedish prizes (see prizes and awards). On two occasions he has also received the Swedish "grammy" award for Best Classical Album of the Year and his music has represented Swedish Radio twice at The Prix Italia. He is regularly commissioned to compose works by important international institutions and his works have been presented worldwide. In 1997 his piece "Grains of Voices" was performed at the U.N in New York on United Nations Day. His music has been released on numerous albums and compilations, and in 1998 he became a member of The Swedish Royal Academy of Music. Åke Parmerud is not just a composer he is also a stage performer, playing electro-acoustic concerts using many different types of interactive instruments - often solo. He has toured extensively in Europe, North and South America.

In the late 80's he teamed-up with composer Anders Blomqvist, and their live performances - which included fireworks - were successful all round Europe well into the 90's. The last ten years have seen Åke working as an innovative sound and software designer for interactive audio/visual installations. His own works "The Fire Inside", "The Living Room" and "Lost Angel" have been shown in Berlin, Göteborg, Leon, Mexico City, Paris and Reykavic. He has also designed concerts and been artistic director for large audio/visual events both indoors and outdoors. Åke's artistic reputation has led to several creative international collaborations. Between 1999 and 2006 he worked closely with the Danish "art team" Boxiganga, developing revolutionary interactive video installations plus exploring telematic concepts and interactive solutions for live performances. In 2000, 2001 and 2002 he also worked with Canadian choreographer Pierre-Paul Savoi as composer, sound and software designer. His most recent stage work "Metamorphos" was developed together with Canadian dance choreographer Mireille Leblanc who also choreographed the interactive sound/video-installation "Lost Angel" and the prize winning dance performance "The Seventh Sense". He recently formed AudioTechture with Olle Niklasson. This is a company specialising in acoustic interior design for diverse environments from private houses to public spaces. Audiotechture received the prestigious Red Dot design award 2015..

ALESSANDRO CIPRIANI

Cipriani completed his studies in music composition and electroacoustic music at the Conservatorio S.Cecilia in Rome with G.Bizzi and G.Piazza. He studied for a time with Barry Truax in Vancouver (Canada). Since 1989 he has worked on intermedia pieces and audio-video multichannel and interactive installations, often in collaboration with visual artist Alba D'Urbano and director Giulio Latini, on pieces for instruments and electronics and electroacoustic pieces with traditional religious singers.

He has composed soundtracks for creative film-documentaries and silent movies, integrating an advanced concept of fusion between dialogue, sound environment and music, including the soundtrack of "Inferno" (1911) published in surround DVD on Cineteca di Bologna, "The Last Days of Pompeii" (1913), "The Cabinet of Dr. Caligari" (1919), the expressionist masterpiece by Robert Wiene, and "Blackmail" by Alfred Hitchcock, in collaboration with Edison Studio composers. He has also co-written the soundtrack for the 3D movie by Michel Comte "The Girl from Nagasaki" (to be released in 2014), in collaboration with Luigi Ceccarelli. His works have received honors and have been selected for performance at Synthèse Bourges, Government of Canada Award, International Computer Music Conference 94, 95, 99, 2002, 2003, 2008, CalArts/RedCat Festival – Walt Disney Hall, Los Angeles,

Venice Biennale, Opera Theater Leipzig, (Germany) International Symposium on Electronic Arts, Musica Nova (Praha), Newcomp (U.S.A.), Inventionen (Berlin – Germany), Nuova Consonanza (Rome), Ravenna Festival, Engine 27 (New York), Festival d'Automne (Paris) etc. He has been tenured professor of electroacoustic music at the Conservatory of Catania (Ist. Mus. V. Bellini) from 1995 to 2003 and at the Conservatory of zFrosinone (Rome) since November 2003. A compilation of electroacoustic pieces by his students from Sicily has been published on Electronic Music Foundation label (New York). He has taught and lectured about his music and his theory of 'electroacoustic tradition' at several Academies (Sibelius Academy – Helsinki, Accademia S.Cecilia- Rome etc.) and Universities in Europe, Canada and the U.S. (Simon Fraser University – Burnaby B.C., Californian Institute of the Arts (Los Angeles), University of Rome "Tor Vergata, University of California – Santa Barbara, Univ. of Catania, MedienKunst Dept. of Hochschule für Grafik und Buchkunst, Leipzig, DMU University, Leicester etc.). He has published analytical and theoretical papers in several journals (Organised Sound, Musica/Realtà, etc.) and has published the textbooks "Virtual Sound" and "Electronic Music and Sound Design" (written in collaboration with M.Giri and R.Bianchini) and adopted for computer music courses in various Universities and Conservatories in Europe, South and North America.His CD "Il Pensiero Magmatico" in collaboration with Stefano Taglietti is available on Edipan label. Other pieces can be found in the International Computer Music Conference '95 and ICMC'99 CDs. A monographic CD, "Al Nur", including all his works with oral tradition musicians and his trilogy on religious chant, was released on CNI Compagnia Nuove Indye. Computer Music Journal (M.I.T. Press) selected one of his multi-channel pieces (in surround 5.1) to be included in the annual DVD in 2003, released on CMJ 27 (4). A piece written for Iranian percussionist Mahammad Ghavi Helm has been published on CNI-RAI Trade label. A 5.1 piece on DVD has been released on Everglade Records (USA) and an acousmatic piece on XXI Musicale – Elettronica Italiana Vol.2. His music has been broadcast by RAI, CBC and several other national radio networks as well as performed at festivals in Europe, China, South-America, Canada, and the U.S.A. He is one of the founding members of Edison Studio in Rome. He is also member of the Editorial Board of the review Organised Sound (Cambridge University Press). For this review he has been guest editor of a special issue dedicated to the relationship between electroacoustic music and Local/Global culture with articles by Trevor Wishart, Barry Truax etc.

ELIO MARTUSCIELLO

Elio Martusciello is a self-taught musician, composer and visual artist. He teaches electronic music, audiovisual and multimedia and installation composition in the classes of degree music and new technology at the conservatory of Cagliari in Italy. In International competitions his works have been awarded Grands Prix Internationaux de Musique Electroacoustique (Bourges), Luigi Russolo (Varese), Phonurgia nova (Arles), CIMESP (São Paolo do Brasil).

Presentations, concerts and conferences at other International festivals, universities, associations and reserch centres include GRM (Paris), Synthèse (Bourges), Henie Onstad Arts Centre (Oslo), PANaroma (São Paolo do Brasil), Connecticut College (New London-USA), Korean Electro-Acoustic Music Society (Seoul), Inventionen 2000 Berliner Festival Neuer Musik (Berlin), Zeppelin (Barcelona), Rien à voir (Montréal), Dal Niente Projects (London), EMS Festival (Stockholm), L'espace du son (Bruxelles), Interzona (Verona), Musique Action (Vandoeuvre-lès-Nancy) and Netmage (Bologna).He also performs live as an improvising musician and has worked with musicians such as Eugene Chadbourne, Alvin Curran, Michel Doneda, Wolfgang Fuchs, Thomas Lehn, Jean-Marc Montera, Jerome Noetinger, Richard Nunns, Tony Oxley, Evan Parker, Michael Tieke, Z'ev, and many others. He is a regular member of the improvising group Ossatura (with Fabrizio Spera and Luca Venitucci), Taxonomy (with Graziano Lella and Roberto Fega), of the interactive duo Schismophonia (with Mike Cooper), the duo Le Pecore di Dante (with Tim Hodgkinson) and of the new electroacoustic group Bindou Ensemble (with Ana-Maria Avram, Chris Cutler, Rhodri Davies, Iancu Dumitrescu and Tim Hodgkinson).

FABRIZIO FESTA

Composer, conductor, music and sound designer, graduated in philosophy, he has in his catalogue staged operas, orchestral, chamber, choral, vocal, and jazz works that have been performed throughout Europe, Usa and Asia. His works are published by: Sonzogno, Warner, Sconfinarte, Drycastle Records. In the last ten years he focused his efforts also in music and sound design, working both for

movies soundtrack and music/sound design for drama and staged music works, operas included. He extended his efforts and researches for applied music in many others fields as computer music, music for museum installations, sound mapping and softwares in DAW environment. He founded MaterElettrica, a team devoted both to live electroacoustic and multimedia performances, music and sound design and to researches in computer music, including programming and software realizations.

He teaches Compositions for Electroacoustic and Applied Music at Conservatorio “Duni” Matera. He is author of some essays about music history and the relations between music and sciences. He is the co-founder and the artistic director of International Composer Competition “2 Agosto”.

GIAMPIERO GEMINI

He graduated in Conducting, Composition, Electronics music and degree in Composition, at the Conservatorio di Musica in Frosinone studying with, Antonio Poce, Giorgio Nottoli, Dario Lucantoni, Piero Bellugi. He attended master classes getting scholarships and diplomas: course of conducting "Divertimento Ensemble" in Milan with M°Sandro Gorli; course of conducting in the Accademia Chigiana of Siena with M°Yuri Ahronovich; course of conducting of the Fondazione i Pomeriggi Musicali; Composition course at the Universitat fur Musik of Vienna; New Music Composition in Reggio Emilia. His compositions have received the following awards: Mitropoulos International Composition Competition, 2005 Athens; ICMC 2005, ICMC 2008 ICMC 2009, Barcellona, Belfast, Montreal; IMEB Bourges; Concorso di Composizione Gesualdo da Venosa, 2000 Potenza; DiNuovo Musica, Reggio Emilia, 2001; Premio D.Guaccero 2001, Bari; Premio Internazionale di Musica Sacra F.Rielo 2007, Rome; Raffaello Prize, 2011 Urbino.In 2005 he won the first prize of composition Dimitris Mitropoulos International Competition "in Athens with the composition for clarinet and orchestra "Ciò che mai Narciso disse", performed in several international institutions. Active in the field of multimedia, his video-sound works have recived awards and have been performed in international institutions and festivals including: Biennale di Venezia 2011; Zebra Poetry Award Berlino; Internazionale Sound Art Festival; NYU Institute of Fine Arts; NYU Steinhardt University; Stony Brook University New York; Frederick Loewe Theatre NY; Festival Loikka Exis 2005 Finland; Experimental Film International e Concorso Video Seoul; Pingyao internazional Video Art Exhibition, Pechino; MegaronConcert Hall Atene; Concours International de Musique et d'Art Sonore Electoacoustiques, Bourges; Videoformes Digital Art, Prix de la Création Vidéo; Asolo Film, Festival Internazionale d'Arte; Roma Poesia, Auditorium Parco della Musica; Metu Video Festival, Ankara; Festival Europeo Art Media, Osnabrueck; Conservatoire National Supérieur Musique et Danse de Lyon: Traverse Video, Toulouse; Visionario International Video Festival; SienaFilm Festival Internazionale del Cortometraggio; Art Festival, Atene; EMUfest, Conservatorio di Musica di Santa Cecilia di Roma; Nuova Consonanza, Roma; ICMC International Computer Music Conference: Barcellona, Montreal, New Orleans, Belfast. As conductor focused its activities in the repertoire of contemporary music conducting among others the Orchestra Nova Amadeus , Cameristi del San Carlo, the New Music Ensemble, Divertimento Ensemble, Ensemble Pierrot Lunaire, Orchestra i Pomeriggi Musicali, Ensemble del Teatro Comunale di Ferrara.He collaborated since 1996 with RaiTre, Radio Tre, RAI Due as composer of original soundtrack edited by Rai Trade, Warner-Fonit, for radio and television programs including the Terzo Anello, Ballarò, Annozero. In 2009 and 2011 he was guest composer at the NYU Steinhardt University in New York where he held workshops focusing on his works. He teaches at the Frosinone Music Conservatory. Professor at Composition Department in Conservatorio di Musica "L.Refice" in Frosinone. It member of the Double View and Hermes Intermedia collectives,

GILLES GOBEIL

After studies in music theory, Gilles Gobeil completed his Master’s in composition at Université de Montréal. Since 1985 he has concentrated on the creation of acousmatic and mixed works. His compositions approach what is known as “cinéma pour l’oreille” (cinema for the ear); many of them are inspired by literary

works and seek to “visualize” them through the medium of sound. Gobeil has been awarded more than twenty prizes and mentions in Canada and internationally, such as Destellos (Buenos Aires, 2012, 2011), Black & White (Portugal, 2009), Ars Electronica (Austria, 2005, 1995), Bourges (France, 2009, 1999, 1989, 1988), Stockholm Electronic Arts Award (Sweden, 1997, 1994), CIMESP (Brazil, 2001, 1999, 1997), Métamorphoses (Belgium, 2002, 2000), British Design & Art Direction (2002), Ciber@rt (Spain, 1999), Luigi Russolo (Italy, 1989, 1988, 1987), Newcomp (USA, 1987), SOCAN (Canada, 1993), Conseil Canadien de la Musique (1985), Brock University (1985), SDE Canada (1984).He received the Prix Opus 2004–05 (Disc of the Year) from the Conseil québécois de la musique (CQM) for his disc Trilogie d’ondes; in 2003–04, Le contrat was a finalist in the same category. He has received commissions from Codes d’Accès (Montréal), empreintes DIGITALes (Montréal), GMEB — Groupe de musique expérimentale de Bourges (France), GRM — Groupe de recherches musicales (Paris), Hochschule für Musik Franz Liszt Weimar (Germany), Miso Music (Lisbon), Musiques & Recherches (Belgium), Réseaux des arts médiatiques (Montréal), Société Radio-Canada, ZKM — Zentrum für Kunst und Medientechnologie (Germany), Totem Contemporain (Montréal), Folkmar Hein, and Oscar Wiggli, and from the performers Suzanne Binet-Audet, René Lussier, Arturo Parra and Rick Sacks. He has also been Composer-in-Residence at The Banff Centre (Canada, 1995, 1993), Bourges (France, 1991), GRM — Groupe de recherches musicales (France, 1993), Hochschule Franz Liszt de Weimar (2010), ZKM — Zentrum für Kunst und Medientechnologie (Germany, 2012, 2010, 2009, 2007, 2006, 2005) and was Guest Composer of the DAAD’s Artists-in-Berlin Programme (Germany) in 2008. Gobeil is currently a professor of music technology at Drummondville CEGEP, where he has been teaching since 1992, and has been Guest Professor of electroacoustics at the Université de Montréal (2005–06) and at the Montréal Conservatory (2007). He is a member of the Canadian Electroacoustic Community (CEC) and co-founder of Réseaux, an association dedicated to the production of Media Art events.

LEIGH LANDY

Leigh Landy (www.mti.dmu.ac.uk/~llandy) holds a Research Chair at De Montfort University (Leicester, UK) where he directs the Music, Technology and Innovation Research Centre. His scholarship is divided between creative and musicological work. His compositions include several for video, dance and theatre and have been performed around the globe. He has worked extensively with the late playwright, Heiner Müller, the new media artist, Michel Jaffrennou and the composer-performer, Jos Zwaanenburg and was composer in residence for the Dutch National Theatre during its first years of existence. Currently he is artistic director of Idée Fixe – Experimental Sound and Movement Theatre. His publications focus on the studies of electroacoustic music, including the notion of musical dramaturgy, contemporary music in a cross-arts context, access and the contemporary time-based arts, and devising practices in the performing arts. He is editor of “Organised Sound: an international journal of music technology” (CUP) and author of eight books including “What’s the Matter with Today’s Experimental Music?”. “Understanding the Art of Sound Organization” (MIT Press) and “ “The Music of Sounds” (Routledge, 2012). More recently his ebook, “Compose Your Words” was published (Intelligent Arts, 2014) and the co-edited book (with Simon Emmerson), Expanding the Horizon of Electroacoustic Music Analysis (Cambridge University Press, 2016). He directs the ElectroAcoustic Resource Site (EARS) projects and is a founding director of the Electroacoustic Music Studies Network (EMS).

LUDGER BRÜMMER

Born and raised in Werne, Germany. Masters in psychology/sociology at University Dortmund. Composition studies with Nicolaus A. Huber and Dirk Reith at the Folkwang Hochschule Essen. Collaboration with choreographer Susanne Linke and the Nederlands Dans Theater for "Ruhrort" with his work “Riti Contour” for orchestra. International Performances at GRM, Paris at ICMC's in San Jose , Tokyo, Banff, Thessaloniki. Visiting Scholar at CCRMA Stanford University, teaching

Assistant at the Folkwang Hochschule, TU Berlin, School of Design Karlsruhe, research fellow at Kingston University, lecturer for composition at the Sonic Arts Research Centre Belfast. Since 2003 head of the Institute for Music and Acoustics at ZKM|Karlsruhe and guest professor at School of Design. Member of the „Academy of the arts“ Berlin. 2010 Amazonas, Opera Biennale Munich / Sao Paulo, 2012 "The origin of Noise, the noise of the origin", Donaufestival Krems. Focus in physical modelling of sound, Video, granular synthesis, sound synthesis techniques, spatial music, databases. Awards: Folkwang Award Essen, WDR Award Cologne. Busoni Award Akademie der Künste Berlin, Golden Nica Ars Electronica 1994 and second prize at the Ars Electronica 1997, Larry Austin Award, ICMA, Pierre d'Or Bourges 1997 and 2001, first prize at Rostrum for electroacoustic music by the UNESCO. Musica Sacrae 2001, Fribourg Switzerland. Menzioni D'Onore at the Luigi Russolo Award, Italy and the Stockholm Electronic Music Award. Awards: Folkwang Award/Essen, Award from the WDR and performance of an orchestra piece in the Philharmony Cologne. Busoni Award of the"Akademie der Kuenste"/Berlin, Golden Nica at the "ArsElectronica 1994" and a second prize at the "ArsElectronica 1997", Linz, Austria, "Larry Austin Award", ICMA San Francisco, "Pierre d'Or" at the Concours international de Musique electroacoustique, Bourges in 1997 and 2001, first prize at the "Rostrum for electroacoustic music" by the UNESCO. Prize at "Musica Sacrae" 2001, Fribourg Switzerland. Scholarship of the German government by the DAAD. Visiting Scholar at the Center for Computer Research in Music and Acoustic (CCRMA) Stanford University between 1991 and 1993. Stipend from the Center for Art and Media technology (ZKM) Karlsruhe for the creation of a work with physical models. "Menzioni D'Onore" at the Luigi Russolo Award, Italy and the Stockholm Electronic Music Award. 1995 and 1996 Member of the jury of the "Prix ARS Electronica". Publication in the Computer Music Journal. Commissioned by the "Akademie der Kuenste" Berlin, by the "Zentrum fuer Kunst und Medientechnologie" Karlsruhe, by the ICMA for the ICMC 1997 in Thessaloniki, by the "KlangArt" in Osnabrück. Mr. Brümmer was giving talks in Europe and North America and was teaching at the Technical University Berlin and the Institute Archimedia/Linz. Currently he is teaching composition and theory at the Institute for Computermusik and Electronic Media at the Folkwang Hochschule Essen and electroacoustic music at the School of Design Karlsruhe. Cds: solo CD "CRI" the listening room (Edel/Hamburg), "Edition ZKM" 1 (Wergo), "tangent" (Cybele), "le son qui s'arrete, le son éclaté" (Cybele), "Prix Ars Electronica 1994" (ORF), "Stimmen" (Degem Cd1), "Computer Music @ CCRMA" vol 2, Computer Music Journal CD 1996, Streiftöne, ZKM 1997 (CD-ROM), ICMA - Commisions 1997-2000 (Centaur Recorcs), Culture Electroniques 10, Bourges. (Serie GMEB/UNESCO/CIME 1997), Culture Electronique 15, Bourges (Serie GMEB/UNESCO/CIME 2001), DVD: ->Thrill<-, solo DVD (WERGO, Schott Music), Surround Music, (WERGO)

WAYNE SIEGEL

Wayne Siegel has written music in many genres ranging from electronic music to orchestral works, from chamber music to a full-length science fiction opera. Leading international artists, including the Kronos Quartet, Singcircle, Safri Duo and Harry Sparnaay, have commissioned works from him. His music has been performed widely throughout Europe, the Americas and Asia. Many of his works fall between genres, combining diverse cultural elements and compositional techniques, encompassing influences from folk music, rock and minimalism. He often uses computers for interactive sound and music, allowing performers, dancers and even the weather to control and influence his compositions. Wayne Siegel was originally from California, where he was inspired by American folk music, blues and avant-garde rock. He studied music composition at the University of California at Santa Barbara in the early 1970’s. In 1974 he moved to Denmark to study composition with Per Nørgård. He settled in Denmark, where he has worked as a composer, performer, researcher, curator, promoter and teacher. In 1986 he became director of Denmark`s national electronic music center, DIEM, and in 2003 Siegel was appointed professor of electronic music at the Royal Academy of Music in Aarhus. In 2013 he was awarded a life-long artist’s stipend from the Danish Ministry of Culture for outstanding artistic achievement.

MA/IN VENUES

Matera is a suggestive city in the region of Basilicata, in Southern Italy.

Matera is well known for being one of the oldest inhabited cities in the world; the town lies in a small canyon carved out by the *Gravina*. “Sassi”, ancient cave-dwellings, has been inscribed as World Heritage Site, and the city was declared Italian host of European Capital of Culture for 2019.

Casa cava is a rock-cut auditorium. Can be considered the only underground Cultural Center in the world! Firstly carved as a quarry of stones, then abandoned and used as a waste dump, now restored and transformed into a Center for Youth Creativity. It is a symbol of the historical evolution and cultural rebirth of Matera.

© nd

MUSMA

[MUSEUM OF CONTEMPORARY SCULPTURE]

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CONSERVATORY "E.R. DUNI" OF MATERA

© Michele Morelli

« CASA CAVA AUDITORIUM »

FESTIVAL OVERVIEW

FRIDAY 16TH - DECEMBER

FESTIVAL OPENING
MUSMA / 11:00

TUESDAY, 20TH DECEMBER

CONCERT #1
Sala Rota / 18.00-19.30

CONCERT #2
Sala Rota / 21.30-23.00

WEDNESDAY, 21ST DECEMBER

CONCERT #3
Casa Cava / 18.00-19.30

CONCERT #4
Casa Cava / 21.30-23.00

THURSDAY, 22ND DECEMBER

CONCERT #5
Casa Cava / 18.00-19.30

CONCERT #6
Casa Cava / 21.30-23.00

SATURDAY 17TH - THURSDAY, 22ND DECEMBER

LISTENING | VISUAL ROOM
MUSMA / 10.00-18.00

AWARDS

CATEGORY [A] - ACOUSMATIC~

AWARD OF DISTINCTION (EX AEQUO)
Felipe Otondo [Night study 2]
Hoyong Lee [Habits of 0&1]

HONORARY MENTIONS
Mario Mary [Sal]
Georgia Kalodiki [Seashore]

CATEGORY [B] - MIXEDMEDIA~

AWARD OF DISTINCTION
Demian Rudel Rey [Theophilus]

HONORARY MENTIONS
João Pedro Oliveira [Heavy Metals]
Panayiotis Kokoras [Mutation]

CATEGORY [C] - AUDIOVISUAL~

AWARD OF DISTINCTION
Line Katcho [Simulacre]

HONORARY MENTION
Fred Szymanski [Turbulence – Convections]

CATEGORY [D] - LIVEPERFORMANCE / SOUNDART~

HONORARY MENTION
Steven Blake Whiteley [ ][ ][ ][ ][ ][ ]

LISTENING | VISUAL ROOM

17TH - 22ND DECEMBER | 10.00 - 18.00

MUSMA : MUSEUM OF CONTEMPORARY SCULPTURE [MATERA]

NICOLETTA ANDREUCCETTI

LIVING VOICES [ACOUSMATIC]

Living Voices is stereo acousmatic composition that uses sound materials of pure synthesis and concrete nature, processed, mixed and assembled in studio. Sung and spoken voices intersect being with dehumanized digital world, but singing is transformed into gasp, while words cannot express that pure sound, a pure signifier in which the communicative dimension is lost. Between ‘speakability’ and ‘unspeakability’, between life and thought, the living voices are heartbeat of an astral and inhuman digital background, in which the possibility of representation opens to the world and then closes to the world in the moment itself of its appearance.

FEDERICO COSTANZA

NITIDO [ACOUSMATIC]

"An exercise, in two parts, on the experience of the “not scalable” of the clearness" In italian language this sentence means: "Un esercizio, in due parti, sull’esperienza della “ingraduabilità” del nitore" The italian term ingraduabilità can be explained in this way: the difficulty in grading the Clarity (clearness, vividness). The entire piece is a continuous variation of three elements and the relationship between them. These elements are: 1) the Figure; 2) the Cage; 3) the Background. I composed Nitido in 2008 for 5 digital tracks spatialised on 4 channels with the use of the live electronics. The live electronics,

in that case, was a “control of spatialization” of these 5 tapes by a Max/MSP’s patch.The materials created and used for Nitido are: micro vocal fragments (sung phonemes, whistling developed, vocal noises), piano sounds/noises, stones. This materials have been developed through various electronic processing (FFT, Ring Modulation, Frequency Modulation, Multi Delayes, etc.) and organized through the elements described above (Figure, Cage, Background).

FRANCESCO BOSSI
URBAN LANDSCAPE FRACTURES - MILANO

[AUDIOVIDEO]

Urban Landscape - Fractures Fractures, Milano points out the connections between artists and urban environment, and between the electroacoustic and the visual on the background of the new languages of the technological communities. Through this point of view is visible the urban landscape populated by buildings and structures that seem to be generated by a morphogenetic algorithm. The urban spaces have been conditioned by the algorithmic laws of ubiquity. These fragmented crevices suggest alternative ways of seeing. Cities is affected by the Physics of Complex Systems which follows the ubiquitous law of instability. This futuristic phenomenology of the space overcome the boundary between real and virtual, and get the Hybrid from the two categories. No more mimesis of the nature but genesis of something different, or a parallel space that contains undesirable entities to make a real utopian space possible. A wide range of phenomena have a natural tendency to organise themselves into a critical state, in which they are poised on the edge of the instability. In this way also the “time lapse” technique is meant to be subversive. The work is affected by the Marko Kovač theory of

Transvergens, by the Michel Focault concept of Heterotopia and by the Marc Augé theory of “non-place”, the ambivalent spaces that have no more of attributes of familiar places. All the footages have been shot in Milan, which represents one of the places where urban and anthropological metamorphosis occurs more violently than elsewhere. The electroacoustic music plays a fundamental role. It has been written in the Max Msp software environment. It consists of eight independent delay lines, where each the "delay time" is varied by an array of Lfos. In addition it is possible to raise indefinitely the feedback level without overload the overall amplitude because a limiter has been superimposed. The audio sources are alternatively audio samples or a custom Synthesizer, based upon the Karplus and Strong algorithm. Furthermore, all the parameters of the Synthesizer are saved in presets and then varied by the iPad tablet via OSC. The result is a complex unpredictable sonic behaviour. Sometimes it is rarefied, sometimes violent and deformed.

RYAN LANEY
LIGHT RAIL

[ACOUSMATIC]

I spent this past winter in an apartment right next to a railroad crossing, and shortly after moving in, I learned that the trains never stopped. All night, they’d go by, lights on and horns blaring. At first, everything about it was terrible. The trains made it impossible to sleep. But after some time, I no longer minded them; there was something musical abut the rhythm of the tracks, how the thick fog diffused the bright headlights and the snow reflected the sound of the horns. The slightly-dissonant harmonies of passing trains would no longer wake me up, but rather become a part of a dream. Light Rail was inspired by this experience – of how something so loud and

annoying could become musical, even pleasant at times. Throughout the piece, abstract train sounds take on a musical character. Recorded samples are blended with synthesized imitations, filtered into pitches, and melded into harmonic and tonal textures. At the height of the piece, melodic fragments and “real” instruments coexist with the trains, all a part of the same musical landscape. Light Rail was written in memory of (and is dedicated to) my fiancée’s father, Neil Leibowitz, who moved to New York at the age of 65 to pursue his lifelong dream of driving subway trains.

F.C. ZUKE
GRAVEYARD SHIFT [AUDIOVIDEO]

Graveyard Shift is a piece inspired by the events that I experienced while working overnight at a retail store. I filmed the videos over the course of two days and then spent one week editing the video and one week writing the music. All videos were shot with a GoPro camera in Lincoln, Nebraska and in an abandoned pioneer-cemetery in western Iowa called Slates Cemetery (est. 1878). It is my major first exploration into multimedia composition.

TYLER ENTELISANO
BRAKE [ACOUSMATIC]

Brake is a composition for stereo fixed media.

KYONG MEE CHOI
TENDER SPIRIT II [AUDIOVIDEO]

Tender Spirit II for video is a sequel of Tender Spirit I for flute, clarinet, violin, cello, percussion and electronics. Both pieces share the same electronic part. These pieces are dedicated to the victims of the Sandy Hook Elementary School shooting, which took away precious lives of children and teachers.

RICARDO DE ARMAS
DOS PIEZAS SUBLIMINALES Y UN FRAGMENTO DESPIADADO [ACOUSMATIC]

[first and second piece]

All visual and sound images involve some manipulation processes. Are there sounds that could be perceived without being aware of it? According to David Toop, what we see and touch is revealed as an objective reality but the sound is more like a ghost; its place in space is ambiguous and its existence in time, transient "

[third piece]

While music can only express music, it is true that gives us the ability to sublimate our deepest feelings such as pain for love or the emptiness of human existence.

JAMES O'CALLAGHAN
ISOMORPHIC [ACOUSMATIC]

Isomorphic is part of a triptych of works in different media with the same form, using as material the same environmental sounds (the

others are Isomorph for orchestra, and Isomorphia for orchestra and electronics). In this acousmatic piece, sound sources continually transform according to metaphorical and morphological comparisons. Isomorphic was commissioned by Codes d'accès and received an honorary mention in the 2015 Musica Nova competition.

JENNIFER ELIZ HUTT

HE WAR [AUDIOVIDEO]

I have written many of the soundtracks for the live performances of French-Moroccan artist Majida Khattari who focuses on the role of the woman in the Arab world. This work "He War' was written for Khattari's commissioned performance of the same name for the Prague Quadrennial of Performance Design and Space where Khattari chose to play with the opposing forces of clothed and unclothed (covered and uncovered), parading five couples in a theatrical performance through the streets of Prague as they attempted to free themselves many layers of "clothing" and transfer those layers to their partner. The exchange was mutual, from male to female, female to male. Khattari has always given me musical free reign, but often asks for at least one audio clip, of her choice, to be included somehow in the soundtrack for her performances. For the Prague Quadrennial, she asked me include the audio from the beheading of a woman by the state in Saudia Arabia. Being unable to imagine an instrument to "accompany" these cries of the end of a life, I chose to use only the audio itself to create my soundtrack. All sounds in this work "He War" were created from the original audio clip except a hard percussive frap -- which I like to think of as my own fear and frustration entering into the soundscape.

HUGO VASCO REIS

A COR DO PENSAMENTO [ACOUSMATIC]

The idea behind this work originated in the listening experience provided by a street musician in New Delhi (India), who sang Indian songs and self accompanied with a popular string instrument called kamancha. The timbre and melodic richness that expressed formed the basis idea of my discourse, trying to incorporate in it the expressive elements that made me stop and admire that musician. The piece uses recorded sound of the portuguese guitar in an unconventional way, using cello bow, scrape with your fingertips on the soundboard, arco battuto, arco col legno in portuguese guitar's open strings ... I tried to establish a close relationship between instrumental music and concrete music, with a common point the orchestral thought. The long melodies are themselves the imagination of a string orchestra, while the pointillism refers to the effect of particle size. Thus, pieces curve results in two levels layers - horizontal music and pointillism.

CESARE SALDICCO

I CAMMINATORI. RESOCONTO AUDIOVISIVO PER ISOLE ERRANTI [AUDIOVIDEO]

Halfway between imaginative dimension and sound, between documentary and time-lapse, frames and sounds that inhabit the pictures of "I camminatori" (The walkers) bring into resonance the words of Testa's poems, framing each verse in a kind of instant sound. Conceived as a musical score, the film-installation is characterized by the double dialectic between sound and image: from

one hand, the audio text alternates readings to actual soundtracks acousmatic poem, the image, from the other hand the visual part is played on the contrast between static and plasticity; slow movements of the machine that linger on landscapes where there is an absence of man, alternate with sequences in time-lapse and characterized by a frenetic pace and tight. A collage of stories and improvisations sequence where image and sound come together in a poetic and abstract dimension, while the rhythm, punctuated by the alternation of film shot and time-lapse, characterizes the formal symmetry. One possible reading of an archetype as widespread as mythological: the journey, the journey undertaken by hikers, explorers, the dreamers, the emigrants, to all those that move like real islands wandering between water and land borders in the world. A trip, then, driven by the desire to explore the world that lies beyond the veil of everyday life behind and which are gathered and amplified anxieties, instincts and psychology that belongs to the man of every time and every place.

ALI NADER ESFAHANI
SONANCES OF THE BIZARRE [ACOUSMATIC]

Sonances of the Bizarre' is an acousmatic rendition of a large-scale interactive electroacoustic piece inspired by traditional Iranian professions. To gather the raw sonic material of this piece, I traveled to Iran to collect field recordings of the genuine soundscapes and sound-objects of old Iranian professions that are unfortunately on the edge of extinction. In the abstract soundscape of this short composition you will hear sound-objects found in carpet weaving workshops, or the squeaky sounds of reed pens on glossy papers used in Persian calligraphy. You will also hear the resonant sound of plucking a stringed bow-shaped tool in cotton fluffing, teacups and

saucers buzzing and sliding in a teahouse, as well as the polyrhythmic metallic soundscape of a coppersmithing bazaar.

MEI-FANG LIN
ENTRE LE SON ET LA LUMIÈRE [ACOUSMATIC]

"Entre le son et la lumière" explores the connections between sound and light. Different types of sounds in terms of their degree of brightness are used, ranging from pitched, non-pitched, to noise-based sounds. They are meant to evoke different sensations of darkness or brightness, which is often controlled through the exclusion or inclusion of upper partial harmonics of each sound as well as general dynamic shaping. The evolution of the harmonic content of each individual sound also directly leads to the subtle changes of timbre in the life span of each sound. The piece in general progresses from darkness to extreme brightness toward the end of the piece, taking the audience through a journey in the mystical land of sound and light.

LEAH MUIR + MICHAEL WEILACHER
8 TO 8 [AUDIOVIDEO]

8 to 8 is a film concept of Michael Weilacher, filmed and edited by Michael Weilacher and Leah Muir on August 28th 2016 in Berlin, Germany. The film concept is as follows: Two people with video cameras starting at the intersection of the 8 (pre-selected on a map of any city) proceed to move in opposite directions of the drawn out 8 until each has completed the entire route of the 8. Film anything, but

definitely film street signs and long shots of the streets as well as intersections from a wide-angle perspective. Zooming is not allowed, but deliberate zooming, moving away or towards an object, is allowed. No shot should be more than one minute in length. Aesthetic criteria is to be valued above documentation. The final film length can be between twelve and thirty-two minutes. This film was made in collaboration with one another and the Leah Muir's sound design was highly informed by Michael Weilacher's drum improvisations.

ADRIAN MOORE

INSIDE AND OUT...AGAIN [ACOUSMATIC]

Inside and out...again is a concert work stemming from the 'How Many Sounds' project. This project set about investigating the use of multi-channel audio to manage musical complexity through the creation of plausible environments. As I began to create more intricate sonic environments I noticed that increased complexity often led to the sensation of one environment, one that could be 'explored' - a polyphony of sources coalescing to form a monophony of environment. Whilst works like The Battle and Counterattack led to questions, Inside and out...again began to stretch the limits (whilst necessarily being musically coherent). Inside and out...again draws heavily upon Bernard Parmegiani's 'Dedans Dehors' and the metaphor of inside / outside, within / without, unreal (unknown, interior), real (known, exterior). I began with environmental sounds; typical recordings that have we have heard before. There are some passing cars (metaphor for moving on) and as I was on a budget, recordings from my back garden. These sounds proved to be the most profitable. Microphones set in my gooseberry bush 50cm from my bird feeders captured flight sounds and this fluttering of wings is a

key sound throughout. Also, we have bees (so it's a birds and the bees piece), buzzing around the microphone and as a consequence the bees were brought into the studio via a pyrex bowl with microphones stuck in holes made in a sheet of A3 paper. Finally we have water, both outside at Creswell Crags and inside - water draining from my sink (another inside-outside metaphor). And we have transformations: The buzz of bees becomes a drone; their angular flight becomes exaggerated spatialisation. The birds in flight become an exaggerated sweep that drives momentum; a single flutter gets mechanised. Real and virtual environments with reverberation become anecdotes or reminiscences. The bees grow to a swarm that literally shakes the room. Pitch is used to bind sections together. Repetition of material is used to solidify structure.

PEDER BARRATT-DUE

ONE MAN, EIGHT CAMERAS [AUDIOVIDEO]

One Man, Eight Cameras is composed for the picture by the same name, created by Naren Wilks. The piece is written to reflect the visual as best as possible, using only one timber, parallel motion and voice sharing to copy the structure and movement of the picture. The piece is not only serving its musical function, but accompanying the picture, visually as well.

DEVIN ASHTON-BEAUCAGE

ES6 [ACOUSMATIC]

ES6 was conceived in 2009, in Montreal. The prime objective of the piece was to explore spatialization. Recordings of subtle sounding objects under a blanket were made to contrast with much wider and

recognizable soundscapes taken from Quebec's Charlevoix region. By trying to smoothen the transitions between these two very different sources, the piece somewhat became a study of morphological comparisons.

MARISA BENITO
ARTIFICIO [AUDIOVIDEO]

Woman is no longer a whole: she becomes a shattered body, a faceless mien diluted in a cosmetic ruse. Her invisible side is shown as surrounded by mystery and remoteness, among natural elements which recreate a dramatic and disturbing atmosphere. The voyeuristic male gaze takes part in the social construction of perfect womanhood, for that matter, it is the main creator and shaper of the myth.

ALESSANDRO GUERRI
ZAGA_SUJI [ACOUSMATIC]

The start point for the creation of "zaga_suji" is a destructuration process applied to a rhythmical tribal context based on voice and didjeridoo sounds and percussive elements. Three starting audio elements has been choosen to develop the composition. The audio processing is based on a limited number of samples,in order to build up a strong overall material coherence and give to used processing techniques a structural and formal value.
The audio processing is the principal maker of the compositive structure of the piece.

BILL PSARRAS
MESSENGER [AUDIOVIDEO]

The work explores the concept of returning as a solitary walking process of carrying and transmitting the message, the experience and the thought. The elements of urban periphery, of streets and empty landscapes as well as the walking figure – the one who brings the message and the light – acquire poetic and political implications. They indicate a returning to the personal and collective memory, to reconsider the loss of seeing and future perspective. The repetition of walking, the landscape, the eye contact and the human figure reveal a psychogeography of the periphery as a site with poetic and political potential. The work brings together the expressive elements of performance on camera, poetry and soundscape.

ALESSANDRO DI MAIO
TRANSVERSAL THIRD [ACOUSMATIC]

This piece talks about transformation and it is related to the term “dichotomy”. Dichotomy is the subdivision of an entity in two parts that can't be excluded completely but that could be complementary.
Even though a dichotomy is composed of two parts, it may leave space for a third part, called the “transversal third”. This piece talks about this third state.vl represent here two main dichotomic dimensions: the cosmos and the nature. These two dimensions gets influenced by each other and the result is the cause - effect of each substance that co-exist with the other one. Even though we have two main ingredients, cosmos and nature, the result of their interaction may lead to a third transversal state, a mystified nature. The goal of this composition is to describe a complete sound trip, which creates

mental pictures and a personal journey through our inner thoughts. It should not have a precise meaning for the listener, who should experience the freedom of his own interpretation. I wanted to put in evidence the importance of nature and the beautiful soundscapes it provides us, which unfortunately are not going to last forever as the environment is endangered by mankind. This work reflects my vision about nature and about the sounds that surround us, quoting the words of the composer Murray Schafer “The world is a huge musical composition that’s going on all the time. We are the composers of this huge and miracolous composition, and we can improve it or we can destroy it, that’s all about to us”. Most the time we are not aware of these precious sounds that we are able to hear. We should develop more awareness about our soundscapes, and how their existence is in danger because of this non-awareness. We should listen more, open our ears to the most incredible and primordial composition of our history.

LUIS FONSECA
HOMETOWN

[AUDIOVIDEO]

homeTown is a piece in four chapters about the places where we´ve lived. Those places were home is. Or was. It´s also about remembering, feelings and moments caught in flight on our memories. It´s about going back and stand there again. A hommage to what we were, that made us what we are. homeTown is a piece for Double Bass and electronics in 2 or 4 channels and video, where each chapter is based on a different method of algorithmic composition or probability method, generating every musical element in the same chapter from a starting motive. The video is opened for

each interpreter to make his own images and present his personal history. In my personal version, the video present images from the places I lived myself. The geographical coordinates represent the houses I lived, and could also be changed to a different interpreter. All electronic sounds were made in SuperCollider.

BIHE WEN
REGRESSION

[ACOUSMATIC]

"Regression" is an acousmatic composition exploring multiple potential of spectromorphology by using single material. The sounds in Regression are entirely derived from the “Udu.” This African clay instrument had its origins as a water and food container with ceremonial functions, and so still serves to evoke the primordial texture. In composing this work, I was searching for an organic musical language with which I could compose a piece whose structure resembled a living organism in all its dynamism. On the smallest scale, the textures of sounds that may at first seem very different often reveal close relationships. I have sought to reveal these relationships in my composition through various transformations of these different sounds. I have also attempted to embody in this work an improvisational spirit that reflects the rhythmic freedom of the original sound material. Finally, the philosophic and poetic motivation for this piece was my desire to have the sounds of the “Udu” regress back to their watery origins, not only to evoke the water that the instrument was originally made to carry, but also to honor the water and earth that together made its construction possible.

GRAYCODE + JIIIIIN

#INCLUDE RED

[AUDIOVIDEO]

The work <#include red>was begun from a question: “what does the color red sound like?” The wavelength that we can see with eyes, namely visible wavelengths has certain colors as well as inherent frequency. Human classify recognizable area through sensory organ and activate area corresponding 630~700nm of wavelength in visible ray as a structure of language so that they name a color “red”. Red has lowest frequency among visible rays which represent 20Hz when transformed into wavelength of sound. Then, a sound of 20Hz is ‘mi’ or ‘fa’ of three octaves? In general, red designates the color. However, GRAYCODE and JIIIIIN used vocabulary of color more widely. They switched color to sound on the basis of concrete relationship rather than mere impression. The color and sound were programmed into image and sound through numbers and code and accurate data of algorithm structure such as blueprint. And sound which was changed as color became red. Color fill up space while sound fill up time. Their works made with computer language of binary system with numerous 0 and 1 went through variation as they are substituted by color and sound. In fact, <#include red> was based on accurate data programmed sound. But when we face their works in inhibition, we can see, listen and feel intensity of colors and tension of sound first. All of their works seek a change toward space of change and expanded space through color of intense light and sound direction while arousing our sensuous media sensitivity. And they do experimental work in structural mixture of two senses, i.e. area of synaesthesia by digital media. This will show works that combines red color and its corresponding frequency and give sensual experience that audience can see, listen and feel in space. Since this works fill up space and time with red, audience can commit themselves to changing color and sound while moving space beyond merely appreciating works. Now, it is for audience to find the sound of red.

HANNA HARTMAN

BLACK BAT

[ACOUSMATIC]

BLACK BAT was composed for the speaker system of Berghain, Berlin. Commissioned by Deutschlandradio Kultur & Sclossmediale Werdenberg. Premiered as part of the Art's Birthday and Ultraschall Festival in Berlin 2014. Black Bat was given an honorary mention of Ars Electronica 2015. 10” Single Sided Vinyl Release Komplott 2016.

FILIPPO MEREU

LAMIE

[ACOUSMATIC]

The song was inspired by the ancient Greek mythological figures, "Lamie", part human and part animal-like creatures. The intention of this job is make a journey into the mind, into a dreamscape. The sounds became informations and form emotional states and take us beyond time. The vocalism is the most important element; the voices are heterogeneous, referable to imaginative voices, spectral and "pervasive". There are three different moments: in the first prevails a gestures; in the second a more thoughtful moment, in contraposition to the first; in the third there is a repetition of material present in the first part and addition of new gestural material and in the final prevail an essentially voice stratification. Every single sound object was subjected to different processing procedures: modification of time

and intonation, multiple overlapping and repetition of fragments, modulation, filtering and reverb. The following materials were used:
1) natural sounds recorded: metallic materials, water and flora;
2) extrapolated sounds by the media (opera singers).

VERA IVANOVA
PANIC. MELANCHOLY [ACOUSMATIC]

Panic

Panic stands on the border between “serious” electro-acoustic music and its exaggeration. It reflects the way of living in today’s metropolis with its rush hours, lack of time and noise pollution, its everyday stress and loneliness. The result – panic.

The initial material of Panic is the filtered beginning of my Night Music for large ensemble. The first two bars repeat throughout the piece, each time transformed through different filters and plug-ins, disappearing in the end, leaving pulsating sine waves as a shadow. The main sources of the piece are graphic patterns used as filters for the Metasynth software, transforming graphic images into sound objects and filters.

Melancholy

The title reflects the mood of the piece; it is a lyric composition based on the prerecorded voice of Judith Caplan (U.K., soprano). The voice samples were transformed in different ways. Certain partials of words were extracted to create new spoken letters and vowels, as well as rich textures (or “fields’) of voices. The two sung notes, E and D-sharp, are repeated throughout the piece. These are the “central interval” of Melancholy (the Major seventh), unstable by itself, but not dissonant. The interchange of these two notes creates a balancing effect, associated with a children’s “seesaw.”

CHRIS LORTIE
LOST : MARBLES [AUDIOVIDEO]

Lost : Marbles is a performance art piece that happens to include percussion instruments and live electronics; thus, the piece’s score is entirely textual. Instructions for the performative aspects of the piece are communicated verbally by the composer or a previous performer of the piece. In this way, the reach of this work should branch outward in an organic manner, linking its performers through oral tradition. The subtleties of each performer, then, contribute to the piece's changing over time, creating a unique experience in each generation.

LIVE CONCERTS

CONCERT#1

CONSERVATORIO "E.R. DUNI" [SALA ROTA]

21ST DECEMBER | 18.00

JEFFREY HASS
LABYRINTHS

EURO PREMIERE

[ACOUSMATIC]

5.1 SURROUND | 05'51"

Labyrinths is a dance-based video work with original computer music employing the latest techniques in 3D motion graphics, particle systems and movement/sound coordination and green-screen filming. The work features dancer Kate Anderson and choreography by Elizabeth Shea, with videography and music, in 5.1 surround, by Jeffrey Hass. Based loosely around imagery of labyrinths and mazes, along with oddly-adapted models of blueberries, eyeballs, and pin sculptures, the work very abstractly progresses from constraint to release in a fantastical setting. Funding for Labyrinths was provided by an Indiana University Office of the Vice Provost for Research New Frontiers in the Arts and Humanities grant.

GIOVANNI SALICE
NANOSOUND

[AUDIOVIDEO]

STEREO | 06'19"

You don't need new data to produce new science. A re-analysis o reinterpretation can be just as important and original as a new set o results. Yet data is not science, or understanding, or even knowledge:

it' just data. All data needs to be interpreted before it can tell us anything.In this work a series of raw data extracted from an Atomic Force Microscope have been used not to make science but to control sound synthesis parameters. In the same way a series of pre- existing images have been reassembled into a fictional frame.

BAZIL FÉLIX
TORTILLA'S DISCUSSION

ITALIAN PREMIERE

[LIVEPERFORMANCE]

6.1 SURROUND | 15'00"

PERFORMER : B. FÉLIX

The project I would like to propose is a sound performance based on the machine "The Luxon" I built during an international exchange program with the CENART (Centro nacional de las artes) in Mexico City this year. The "Luxon" interprets images into electronic sounds in a totally analogical way. In this performance, the machine works with an image of 5 tortillas printed in black and white on a roll of transparent paper that turns around lasers facing photosensitive sensors. Several parameters can be handled using the machine: image speed rotation, frequencies on each oscillators, tones, effects, etc. The Luxon makes it possible to play and experiment with this analogically generated loop, transforming tortillas' images into sound, therefore enabling the creation of a piece called "Tortillas'discussion".
This project talks about the way we interpret images and symbols. For instance, the representation of a tortilla is very strong from a social, cultural and political point of view in Mexico. But how this machine reads and interprets this symbol doesn't make any sense for us. The strange sounds that come from the Luxon reading those tortillas are completely absurd.

MARIO MARY
SAL

[ACOUSMATIC]

STEREO | 09'11"

Work done in the CMMAS (Mexico) thanks to a residence Ibermúsicas. This piece uses personal composition techniques than I call "electroacoustic orchestration" and "polyphony of space". The form of the work is complex but can be summarized in two main sections profusely articulated. The general nature of the work is vital and energetic. 2 times the music seems frozen, creating an unexpected contrast but does not decay tension due to the expectation that it creates. During its composition in Mexico, a local element extra-musical imbibed the spirit of the work: the worm salt. Both salt (and seasonings) and the worm (chapulines) occupy an important place in Mexican culture, hence the title of the composition.

KYONG MEE CHOI
RARE YET SOFT

WOLRD PREMIERE

[ACOUSMATIC]

STEREO | 07'11"

<rare yet soft> explores the subtlety of quoted thematic material. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece.

SANGWON LEE
ROLLYPHONY

[ACOUSMATIC]
5.0 SOORROUND | 06'30"

The title of this piece is made of combining two words Rolly+Polyphony. The piece is featured by various rolling sounds in several layers. The main sound sources are coins, marbles, etc.

MARCO MOLTENI
RUBBER, LIME & GLUE (EPWSM 04)

[ACOUSMATIC]
STEREO | 01'20"

RUBBER, LIME & GLUE (ePWsM 04) has been made by improvising with Live Electronics with a large gamma of sound material of different origins and, in a second moment, using the patchwork technique.

CONCERT#2
CONSERVATORIO "E.R. DUNI" [SALA ROTA]
21ST DECEMBER | 21.00

DARIEN BRITO
DEBRIS[2] //VOLATILITY

ITALIAN PREMIERE
[ACOUSMATIC]
QUADRAPHONIC | 11'50"

Debris[2] //Volatility is the third and last of a series of pieces focused

on micro sonic transformations of purely synthetic sources. Aural states are confronted, diffused and merged.

ALEXIS LANGEVIN-TÉTRAULT
DÉVORER L'ESPACE

ITALIAN PREMIERE
[ACOUSMATIC]
8.1 SURROUND | 07'46"

Yearning for an impossible elsewhere, I try to seize vertigines. This octophonic piece is the result of creative sound recording, digital processing and synthesis. It explores the possibilities of relationship between micromontage and drones. This piece was nominee by the Foundation Destellos at the 8th edition of its electroacoustic composition competition in 2015. It was created for an octophonic sound system with the multichannel tools developped at Montreal University by Robert Normandeau's research group (GRIS).

EMMA MARGETSON
BROKEN ETHEREALITY

ITALIAN PREMIERE
[ACOUSMATIC]
STEREO | 05'40"

SEMIOSPHERA
SHRINE V2.4.2

[AUDIOVIDEO]
STEREO | 03'00"

The environment as a Systems Integrator. A man having his epiphany by a wood creature. Her merkwelt over his inferences. A spontaneous life-generating matrix. A dance generating random patterns. Chaotic. Unpredictable. Vital.

FRANCESCO PERISSI

QUI/ORA

[LIVEPERFORMANCE]

6.1 SURROUND | 16'00"

PERFORMER : F. PERISSI

The opera qul/Ora wants to describe the illusory nature of the time. The title of composition is formed by the union of famous yogic phrase “here and now” with the informatic symbol I/O, which rapresents the input/output of an interface. Trough breathing in and out, human being is constantly in close contact with external, likewise the exchange of informatic data that happen inside the peripheral devices, I-O. Deep concentration achieved through breath permits to dissolve the perception of time and to became aware of reality: here and now. The main character of this music perfomance is a polifonic elettric guitar. Every string of the guitar has separated amplification and the audio signals are spatialized in 6 speakers and processed with electronic.

ROELAND LUYTEN

ITALIAN PREMIERE

HELENA

[ACOUSMATIC]

8.0 SURROUND | 08'45"

The intention for this piece is to create a quantum planetary universe of splintered sounds. This can easily result in just chaotic randomness. Therefore I clot seperate short soundclips into groups. In turn, those new groups clot into bigger clusters. This way I gain massive individual soundobjects with high granular density. Polyrhythmical structures are enclosed by repeating short granular patterns, like frozen mechanisms. These loops connect the bigger

soundobjects in time. Some things are too big to control, others too small. In between I compose. "Helena" received a special mention on the competition "Métamorphoses 2014" (Brussels), was finalist on the competition "Città di Udine - TEM 2014" (Italy) and won first prize on the 7th International Competition of Electroacoustic Music Composition, Category Acousmatic, of The Foundation Destellos (Argentina) in 2014.

CONCERT#3

CASA CAVA AUDITORIUM

22ND DECEMBER | 18.00

ABE KING

EURO PREMIERE

PUBLIC CATHARSIS

[AUDIOVIDEO]

STEREO | 08'25"

The “Public Catharsis Studies” are vocal performances that take place in public environments. The performances are captured on camera and two recording microphones, one in each hand. The vocals are then processed and composed, then synced with the video. “Public Catharsis Study #1” took place from the Henry Art Gallery through the Odegaard Library at the University of Washington. The video was then installed with sound in the entryway of the Odegaard Library to reiterate the experience as both physical, cinematic, and heterotopic.

DEMIAN RUDEL REY

EURO PREMIERE

THEOPHILUS

[MIXEDMEDIA]

FOR STRING QUARTET + ELECTRONICS | 05'10"

PERFORMERS : QUARTETTO MITJA

ELECTRONICS : G. COLANGELO

Theophilus (2016), for string quartet and electroacoustic, is linked in different ways with some works of W. A. Mozart. The title refers to one of the names of the Austrian composer. The quotes are from his first and last string quartet (K. 80 and K. 590), provided at the beginning of a onirism and surreal character with some "interference" from abstract sounds of electroacoustic and brief notes of the instruments. Subsequently, the Mozart works and the specific piece materials interact in a way that the tonal melodic lines are blurred, with a passage of great virtuosity and increasing the flow of information in order to generate a climax. As a conclusion, the elements of Theophilus are perceived with the same onirism like the first interventions K. 80, in other words, reversing the roles of the piece beginning.

THEOCHARIS PAPATRECHAS

ITALIAN PREMIERE

PICTORIAL FIELDS: TRACES IN 1A.II

[MIXEDMEDIA]

FOR VIOLIN, CELLO + LIVE ELECTRONICS | 07'12"

PERFORMERS : G. STRAZZULLO, V. FABBRI

LIVE ELECTRONICS : T. PAPTHRECHAS

The piece has no score. The two parts were written independently. Each part moves through its own temporal stream. The two parts, sharing duration and sonic identity by being consistent on a dominant textural hue, were written to exist together by beginning and finishing together, and, for this reason, the instrumentalists are playing using click-tracks. The electronics involve live signal processing. No amplification is needed. Each one of the instrumental signals is being processed through its own “munger” (granular synthesis) and “spectral delay” controllers. The series of events of signal processing for each one of the instrumental parts are already fixed inside the patch and the individual events are being triggered through “select” objects that have already being programmed to run simultaneously with the click-tracks. The piece is an experiment. The main aspect of the composition, on which this experiment is focusing, is narrative. The composition seeks to destruct the conventional notion of narrative. Narrative exists in a two-dimensional domain composed by the horizontal and vertical axes. The destruction of the horizontal perspective seems limited of manipulation due to the natural left-to-right timeline. The composer seeks to destruct the vertical perspective of narrative by not being aware of it throughout the compositional process. In this way, the composition seeks to avoid and reject the following conventionalities: directionality, trajectory, expectation, instrumental dependence and awareness, orchestration, simultaneities, synchronization, formal consistencies, methodical continuities. The purpose of this work is the creation of a meta-narrative, of which both the composer and the listener are being aware throughout and, mainly, after the performance.

EYAL MARGALIT

WOLRD PREMIERE

DULAB HIJAZ

[MIXEDMEDIA]

FOR ELECTRIC GUITAR + LIVE ELECTRONICS | 10'00"

PERFORMER : E. MARGALIT

Dulab is a traditional Arabic piece. Each Dulab's purpose is to present

a certain maqamat with a melody written in this specific maqamat, while giving the players the opportunity to improvise after playing the melody. The players improvise while using the rules of the maqamat, Dulab Hijaz off course presents the Hijaz maqamat. In My piece I use fragments from the Dulab Hijaz while presenting a modern, western interpretation to this dulab, while exploring the electric guitar and using different kinds of sounds and extended techniques. The piece alternates between intense noises and pitches and more mellow noises and pitches, and by spacing and densificating the different elements, I create a clear process which leads, three times, to the original fragments of the Dulab, and with the 3rd one, the piece ends.

JOÃO PEDRO OLIVEIRA

ITALIAN PREMIERE

HEAVY METALS

[MIXEDMEDIA]

FOR BASSOON + ELECTRONICS | 09'00"

Heavy Metals, for bassoon and electronics, belongs to a group of several works for instruments and electronics, that are inspired by nature's elements. Each of these pieces is related to the characteristics of the element that was used as inspiration. In the case of Heavy Metals, the weight associated with physical matter is reflected in the use of gestures, phrases and musical elements that tend to progress toward the low frequencies, and then still are extended by the electronics. Also, certain sound distortions caused by the interaction between the electronics with the instrument, propose a subtle reference to the rock style that proliferated in the 70s and 80s.

FELIPE OTONDO

NIGHT STUDY 2

[ACOUSMATIC]

STEREO | 09'44"

'Oh, night more lovely than the dawn…' (John of the Cross)

This piece was conceived as a sonic journey through real and imaginary nocturnal landscapes using as a timbral framework the wide palette of percussive and tonal sounds of a Javanese gamelan orchestra. Various kinds of recordings of individual gamelan percussion instruments were used as a basis to develop an organic sonic framework where natural and synthesised sounds were blended and contrasted with nocturnal wildlife field recordings carried out in Chile, Mexico and England. This piece was composed during a residency at the Mexican Centre for Music and Sound Arts (CMMAS) and received the first prize at the 2016 Citta di Udine Composition Competition in Italy.

ROBERTO ZANATA + NICOLA BARONI

WORLD PREMIERE

DUO

[LIVEPERFORMANCE]

FOR IPERCELLO + LIVE ELECTRONICS-VIDEO | 15'00"

IPERCELLO : N. BARONI

MULTIMEDIA : R. ZANATA

"DUO" is a project in a contemporary multimedia way. The project, realized by Nicola Baroni on the Ipercello and Roberto Zanata on the computer (audiovisual), is created on the moment, while the images, acoustic music, electronic music and each component is linked to the expressive necessities of the others.

CONCERT#4
CASA CAVA AUDITORIUM

22ND DECEMBER | 21.00

CHRISTOPHER BIGGS
ITALIAN PREMIERE

GREED
[MIXEDMEDIA]

FOR VIOLIN + ELECTRONICS-VIDEO | 06'35"

PERFORMER : S. MARTINOLI

MULTIMEDIA : G. COLANGELO

Greed was commissioned by and is dedicated to Abderrahman Anzaldua as part of the La Rueda de los Pecados (The Wheel of Sins) project. This project consists of seven pieces for violin and multimedia, each of which reflects upon a specific sin.

JACOB SUDOL
ITALIAN PREMIERE

THE FLOATING BRIDGE OF DREAMS (夢浮橋)
[MIXEDMEDIA]

FOR VIOLIN + LIVE ELECTRONICS | 08'00"

PERFORMER : S. MARTINOLI

ELECTRONICS : V. DE BONIS

The Floating Bridge of Dreams (夢浮橋) is the fourth and final piece of a cycle of works for solo string instruments for live electronics based upon chapters from the Japanese novel Tale of the Genji. The work takes its title from the last chapter of the novel and, like the last three pieces of the cycle, it is based on the unresolved relationships and cycles of desires and disappointment that form the emotional core to the later Uji chapters. Following this constantly progressing yet cyclical form, this movement contains multiple transformations of materials from the previous pieces in the cycle as well as suddenly introduces and leaves unresolved multiple new transitional materials. The work was written for the violinist Mari Kimura and who premiered it at the Miami Beach Urban Studios as part of the ISCM New Music Miami Festival on March 20, 2015.

ANDRIÁN PERTOUT
ITALIAN PREMIERE

PAÑC HAZAR CHAKRA KAI ANDAR
[ACOUSMATIC]

STEREO | 05'38"

Pañc hazar chakra kai andar or Within Five Thousand Cycles is a piece for Yamaha Disklavier that attempts to explore the instrument within the context of John Cage inspired piano preparations (utilizing machine screws, flat mudguard and standard washers, plastic and brass olives, paper clips, cup head bolts, hex full nuts, white board and fold back clips), North Indian 'Hindustani' derived cyclic rhythmic patterns (juxtaposing two contrasting talas: Jhumra, 14/4 or 3 + 4 + 3 + 4 and Champak sawari, 11/4 or 4 + 4 + 1½ + 1½), analogue synthesis (including Arp 2600 LFO/Sine Wave filter sweeps, envelope filtering and Mu-tron Bi-Phasing), digital effects processing (ring modulation, distortion, 4-band eq, chorus, reverb, delay), studio generated harmonic resonance or 'sympathetic vibrations' and modern digital hard-disk recording technology.

DARIO FELLI

WORLD PREMIERE

I MUSICANTI

[ACOUSMATIC]

STEREO | 06'50"

"I musicanti" is an acousmatic work inspired by the faity tale "Town Musicians of Bremen" by the Brothers Grimm. It is an experiment about the use of certain basic elements of this story in the audio world, like character's interaction, movements and locations. The fairy tale also offers sonic cues very often since music and action are involved. The structure is not bound to the original and events often have a different order, to have a totally different point of view once we move in the sound environment.

DAMIAN GORANDI

ITALIAN PREMIERE

ALBURES, CHISTES Y ENTRESUEÑOS

[ACOUSMATIC]

STEREO | 08'02"

The work is crossed by the idea that an object hidden always behind him , another object , therefore , a sound masking to another sound suppressed. This " other sound " or "meta- sound " is possessed of an intense aesthetic charge where << Superficial gestalt perception linked >> moves more or less abruptly to a depth perception << free Gestalt>> . So unstable Continents wandering the unexpected and Dionysian , where the unconscious is expressed forcefully .

"... *Just a perception withdraw from the surface consciousness to the unconscious mind exploited for their own irrational expression*. ¨

(Anton Ehrenweing.)

VINCENZO CORE + FABIO SCACCHIOLI

MISS CANDACE HILLIGOSS' FLICKERING HALO

[AUDIOVIDEO]

STEREO | 13'45"

The beginning is another film, an american noir of the early '60s, gutted and disemboweled, whose tortured and "detourned" images organize themselves into precarious and evolving structures, intertwined in multiple and twisted plots in a state of permanent collapse. Incite the explosion of a closed system through a dispositive of audiovisual implosions. Forget what you see while you are watching at, and soak in a vibrating, optical ancestry. A scream without a reason. There is a distance (short, eternal) between us and our image of reality. "Miss Candace Hilligoss' flickering halo" is about this distance, the interval that simultaneously separates and unites, the silence between words, the black between pictures. It 's a film against the dialectical opposites in cinema, assembled according to the Heisenberg's uncertainty principle and the use of the phenomenon of retinal persistence as an expressive tool.

FRED SZYMANSKI

EURO PREMIERE

TURBULENCE - CONVECTIONS

[AUDIOVIDEO]

4.1 SURROUND | 07'30"

The starting point for this sound/image piece was footage of water flowing in a highly compressed state. In this kind of water flow, vortices appear and interact with each other. The patterns that this creates served as a model for the transformation and displacement of particles in three-dimensional space. The sound is linked to the image

through the particle-based behavior of the granular synthesis routines. Through the asynchronous fluctuations of the microstates, sound and image interact to produce an environment of intermittent and constantly changing textures. The 10-screen version of TURBULENCE-CONVECTIONS was premiered at the Mutek Festival with RML's CineChamber, as part of the Panorama Aural Optic Program (Montreal).

CONCERT#5

CASA CAVA AUDITORIUM

23RD DECEMBER | 18.00

ALESSANDRO CIPRIANI

AL NUR (LA LUCE)

[ACOUSMATIC]

5.1 SURROUND | 17'15"

The piece exists in three different versions:

1) for voice percussion and tape
2) for quadraphonic tape
3) surround 5.0 or 5.1

The piece is part of a trilogy on religious chant:

* gregorian chant ---------- *Aqua Sapientiae/Angelus Domini*
* jewish chant ---------- *Mimaa' Makim*
* islamic chant ---------- *Al Nur (La Luce)*

All the sounds in the piece come from recording and processing of sounds from an islamic chant titled *Al Nur* (in english: The Light) sung by berberian singer Nour-Eddine Fatty and played with persian percussions (Zarb and Daf) by Mohsen Kassirossafar and a Nej flute by Abdullah Mohammad, there's no other sound involved. Therefore all of the basic material that I recorded comes from oral tradition, written tradition was not used in this piece, only oral tradition sounds and signal processing. The idea is that of creating a new electroacoustic, virtual, ritual space for religious chant. This space is created by processing the same sounds and reintegrating them into the new sound-space. The idea is that of leaving the comprehensibility (and the variability in the case of live performance) of the chant untouched, and to completely change the musical concept, exploring the electroacoustic richness of the sounds of the voice and of Zarb, Daf and Nej and creating a new form. An extraordinary thing occurs when a cantor sings for his God and not for an audience, which I have seen repeated with cantors of different religions: the capacity to get deeply in touch with themseves and make their bodies vibrate with the melody, with the prayer itself. I thought of opening a door, so that this music would change my music. As in an imaginative and emotive theatre, my desire is to stage these sonic streams, to generate imaginative ritual spaces. I would not define *Al Nur (La Luce)* as “concert hall” music, the true ritual space in this case is within oneself, the space becomes the “ I ” who is listening. I feel as though there were a dissolving of the dualism between composer (active) and the so-called material (passive), between subject and object, which is taking place in my work and in myself: I feel as though I were a channel through which sound waves pass, “only” a dynamic filter. The music coming from singers and musicians of other cultures enters my music and induces me to do things which I would have never done as composer up to a few years ago. In the trilogy those chants are profoundly transformed after they have transformed me.

HOYONG LEE
HABITS OF 0&1

EURO PREMIERE

[ACOUSMATIC]
STEREO | 08'29"

The twentieth century gave us to ability to dislocate sounds in time as well as in space. Especially invention of digital processing skills facilitated 'Schizophonia' which means separation between an original sound and its electroacoustical reproduction named by R.Murray Schaffer. In this context, this piece Habits of 0&1 reflects the Schizophonia in order to represent the invisible digital relationship including conversations in our isolated daily life. By means of delay feedback and panning effect, tiny grains of sound components describes the auditory realization of fragmentary 'communications' with conversations which are separated and disconnected each other easily, like '0 and 1(off & on)'. Its basic idea was inspired by Georges Aperghis's piece "Retrouvailles" which contains various metaphors for communication through the two men's body action and voice performance. This work reminded me of 'pingpong' game between two people with small talk and jokes. Depending on development of pingpong ball sound transformation, this piece has narrative arcs which are linked in a mixed form of fragmented components and played with the ground voice modulated by using Audiosculpt. In the process of finding 'breakthrough' of conversations, the first and the last parts of this piece form symmetrical structure with respect to stationery sounds.

E-COR ENSEMBLE
VORMITTAGSSPUK (GHOSTS BEFORE BREAKFAST)

[AUDIOVIDEO]
STEREO | 09'23"

Vormittagsspuk is a dadaist/surrealist experimental movie by filmmaker Hans Richter; the main theme is the emancipation of the objects from their function, an alternate dimension in which humans are forced to chase their meaning. The objects' rebellion is emphasized through the addition of sound, which alternates between accompaniment and accentuations of the on-screen action, but it is never completely subjugated to the video, sometimes the two are completely independent: the sounds maintains their inner meaning, thus becoming an added value and empowering the surrealist ideal of the creator.

MATTEO TRAVERSO
OSTEOPOROSI

[MIXEDMEDIA]
FOR ALTO SAX + LIVE ELECTRONICS | 09'00"
PERFORMER : G. MORELLI
LIVE ELECTRONICS : M. TRAVERSO

Osteoporosi is a work for alto saxophone and live electronics. In this work, the electronics takes on the role of prosthesis for the instrument respecting the features and enhancing its capabilities, emphasizing some aspects and discriminating against others.

STYLIANOS DIMOU

MY GROUNDING | SURROUNDING [IT]_SELF / H_I.

[MIXEDMEDIA]

FOR PERCUSSION + LIVE ELECTRONICS | 08'00"

PERFORMER : F. MACCHIA

LIVE ELECTRONICS : G. COLANGELO

"my grounding | surrounding [it]_self / h_I." (2015) v.2 is a piece for one percussionist and electronics aiming for the exploration of the boundaries between acoustic and electronic entities. A continuous stream of homogenous and heterogenous simultaneities tends to expand the sonic properties of scraping surfaces and metallic sounds projecting either piercing attacks or continuous acoustic fabrications. I often tend to use electronics for the live processing of acoustic signals, alongside pre-recorded sounds. Metallic sounds, frictions and granulated textures are some of the sonic entities interacting within a dramaturgical framework of intricate sonic interconnections and electrified masses. The generalized standpoint stems from the genesis of an electrified sonic world derived from the electronic processing of acoustic sounds that behaves as the sonic extension of the percussive sounds – the assembly of a "sonic twin". The emergence of gestural interactivity pointing to an idiomatic stream of sonic behaviors captures the dramaturgical framework of the piece, highlighting a network of distinguishable sonic objects all perceived in a unified sonic fabric

STEVEN BLAKE WHITELEY

EURO PREMIERE

[ ] [ ] [ ] [ ] [ ] [] [LIVEPERFORMANCE]

FOR ACTOR + ELECTRONICS | 08'00"

PERFORMER : E. CLAPS

ELECTRONICS : G. COLANGELO

The piece seeks to explore the relationship between words as phonetic sound objects and words as semantic, communicative devices, as well as how changes in dramatic action and speech affects the audience's perception of the acted-out role or 'character.' Some devices I am interested in using have to do with phrase repetition– where continuous repetitive utterances transfer the listener's attention back and forth between a word's meaning and a word's phonetic qualities; sentence deconstruction– where a phrase is deconstructed to individual words, then to syllables, then to individual letters, then reconstructed back again; speech with character change– the alteration in sound quality that the phrases take on based on the different dramatic 'characters' the actor embodies and the way the visual and auditory acting devices affect the audience's perception of repeated phrases; character juxtaposition– the investigation of the aesthetic of drastically juxtaposed role- changes and quick emotional shifts and the way in which that affects how audience engages with the actor's character.

CONCERT#6
CASA CAVA AUDITORIUM

23RD DECEMBER | 21.00

PANAYIOTIS KOKORAS
MUTATION

[MIXEDMEDIA]

FOR CLARINET + ELECTRONICS | 08'20"

PERFORMER : D. BOEKE

ELECTRONICS : G. COLANGELO

Mutation is a sound-based composition for amplified clarinet with a synthetic reed and fixed electronics. In Mutation, I developed a new ultra-thin synthetic reed for clarinet using laser-cut, 3D printing and casting technologies. Furthermore, I developed a number of new sound possibilities and performance techniques using the novice reed. I proposed notational solutions for these techniques and appropriate documentation that explain them. The electronic part bridges the new sounds with soundscape formations and associations. Mutation has been commissioned for the EXPO2015 and the Divertimento Ensemble in Milan/ Italy. Mutation features some of the results of my previous research on new instrumental sound possibilities. It incorporates a variety of composition models, which are based on sound-to-sound structures, on transformation strategies from one sound to another as well as on functional classification sound models.

GIAMPIERO GEMINI
FLAMMA INVENIAT

[MIXEDMEDIA]

FOR CLARINET + ELECTRONICS | 08'20"

PERFORMER : D. BOEKE

ELECTRONICS : G. GEMINI

Flamma inveniat is the flame of the creativity. This Clarinet composition for electronics and video was commissioned by the New York University for the soloist Ester Lamneck. It was dedicated to her work and specially for her research of a new sound for Clarinet. The American Clarinetist has dedicated her time to the study of innovative sonority and new articulations after a decennial experience with the Ensemble Intercontemporain. The form attributes to the electronics a contrappunto role in a timbrical and rhythmical dialectic way that exalt the quality of the clarinet to whom is attributed the "*timbro firmus*" role. The almost complete absence of reverberation assumes unnatural outlines which are intentionally claustrophobic.

This is an invitation to rethink the reverberation in the electronics compositions.

As the poet says:

"I perceive in the smallest detail, the rarefied vibrations of sound and of voice, I hear the dilated atmospheres of dreams, where bodies and thoughts flap with equal wieght. I observe the vapours of one's breath, and the changing images of the flame, because in all of these images I find the tenacious representations of shape."

GIULIA VISMARA
PARAPHERNALIA

[LIVEPERFORMANCE]
4.0 SURROUND | 15'00"
PERFORMER : G. VISMARA

Paraphernalia has more meanings. It could indicate a set of objects, a kit, an equipment or even personal belongings extradowry belonging to a woman who is married. Paraphernalia is a quadraphonic concert for voices, objects and live electronics. Here the personal effects are the sounds that awake through the electronic and materialize with the voices. They are sound objects with their own history, from distant places and collected in the past. The voices are four, each with its own language, sometimes anticipate, or incite others highlight the sounds, mingling with the electronics. Together the three elements, sounds, voices and electronics build plots and reports, creating a new space that makes its way while listening.

MATERELETTRICA
HESED

[LIVEPERFORMANCE]
FOR CLARINET + MULTIMEDIA | 15'00"
ENSEMBLE:
VOICE : ANTONELLA RONDINONE
EL. GTR. : TOMMASO COLAFIGLIO
EL. GTR. : COSTANTINO TEMERARIO
THEREMIN, ARP : GIANPAOLO CASSANO
SYNTH, DAW : MANUEL TRICARICO
CONDUCTOR : FABRIZIO FESTA

Composed by Antonio Colangelo, Tommaso Colafiglio, Fabrizio Festa and Marcello Laquale, Hesed represents the last step in a mosaic of pieces all focused on a sacred theme. More specifically, on the Mercy

- this is the meaning of the Hebraic word "Hesed" - the theme of the 2016 extraordinary Jubilee. Video and music just suggest elements for meditation thourgh an evocative melody and an hypnotic music.

GEORGIA KALODIKI
SEASHORE

ITALIAN PREMIERE
[ACOUSMATIC]
STEREO | 12'13"

This work is an aesthetic representation and extension of the percussive elements that exist and occur at seashore through close inspection. The use of prerecorded materials from percussion instruments as well as everyday percussive sounds and materials takes place. The basic idea refers to the concept of abstraction and gradual reduction of information.

LINE KATCHO
SIMULACRE

ITALIAN PREMIERE
[AUDIOVIDEO]
STEREO | 07'30"

Exploring a tight and precise synchronization between image and sound, Simulacre is an audiovisual work in which complex visual structures counterpoint uncluttered musical arrangements. It highlights the relationship between broken and continuous dialogue and suggests a reversed spatial approach between image and music: two-dimensional visual spaces are accompanied by an articulated music showing much structure, while the three-dimensional visual spaces are accompanied a uniform music showing very little scale.

COMPOSER / PERFORMER BIOGRAPHIES

ELEONORA CLAPS (VOICE)

Born in Basilicata, she studied opera singing at the Conservatory of Music "G. Martucci" of Salerno, where she graduated under the guidance of Elisabetta Scatarzi. Her repertoire ranges in different vocalareas; primarily concerned with thefigure of the interpreter singer/actress,she is assiduously engaged in theTwentieth-Century and contemporary, acoustic and electroacoustic, music. She perfected her studies under the guidance of Alda Caiello, attended the "Corso di specializzazione in canto lirico per l'opera contemporanea" at the Verona Opera Academy and the Postgraduate Summer Courses at the Internationales Musikinstitute of Darmstadt (with Michelle Donatienne-Dansac), during which she performed as a vocal interpreter in official concert IMD2016 (M. Ciciliani's Workshop "Music in the Expanded Field"). She regularly participates in courses, masters and seminars aimed at the study and deepening of the

contemporary musical language (S. Gervasoni, A. Solbiati, M. Di Bari, T. Murail, P. Aralla, F. Dillon, F. Filidei, J. Dashow etc..), collaborates with emerging composers, specialized Ensemble, CRM (Centre of Musical Research) in Rome and performs regular concerts. She has performed in numerous concert halls including the "Teatro Studio Gianni Borgna" at the Auditorium of Rome, as a finalist in the "Premio Bucchi Interpretazione - Parco della Musica 2015".She is interpreter of world premieres presented by the Association "Alessandro Scarlatti – Ente Morale" of Naples in the "ScarlattiLab/Electronics" since its first edition in May 2012 (Art Director: G. Turaccio, A. Di Scipio), in International Festival and Composition Competitions, often live on RadioCEMAT. Her repertoire includes works of the most important authors of the Twentieth-Century Classical Music like "Laborintus II" (L. Berio), "Sequenza III" (L. Berio), "Aria" for voice and magnetic tape (J. Cage), "József -Attila Töredékek Op. 20" for solo voice (G. Kurtág), etc.. as well as numerous world premieres.

QUARTETTO MITJA [STRING QUARTET]

© Marco Greco

Giorgiana Strazzullo: violin
Sergio Martinoli: violin
Carmine Caniani: viola
Veronica Fabbri: violoncello

The Mitja String Quartet was born in 2008. Its members come from Naples, Salerno, Potenza and Forlì/Chile. The passion for the string quartet repertoire led the Mitja String Quartet to chase with perseverance the “sixteen string dream”, that is the aim to play a unique big string instrument, looking for the best fusion possible between single instruments. This goal is achievable only through a high level cosmopolitan training. While chasing this dream, the ensemble specialized in some european cities, defined par excellence “the home of Music and Art” such as: Florence (Scuola di Musica di Fiesole, with il M° Andrea Nannoni and “Accademia Europea del Quartetto”), Cremona (“W.Stauffer” Academy, with Quartetto di Cremona) ,Paris (specialization courses of the ProQuartet Academy) and Weikersheim (Jeunesses Musicales Deutschland). These musical places of worship allowed the quartet to come in contact with most renowned personalities, like Hatto Beyerle ,Valentin Erben and Gerhard Schulz (Alban Berg Quartet), Milan Skampa (Smetana Quartet), Heime Muller (Artemis Quartet), Artemis Quartet, Casals Quartet, Stefan Fehlandt (Vogler Quartet), Dirk Mommertz (Fauré Quartet), Johannes Meissl (ArtisQuartet), Claus Christian Schuster (Altenberg Trio), Christophe Giovaninetti (Ysaÿe Quartet and Elysée Quartet), Vladimir Mendelssohn, Alain Meunier, Ettore Causa (Aria Quartet), Petru Horvath, Bruno Giuranna, Antonello Farulli (Sinopoli Quartet), Quartetto di Torino and Alberto Maria Ruta (Savinio Quartet). The quartet has been awarded 1° prize at the “European Jacopo Napoli Competition” in 2013 with 100/100 , 3° prize at the XXXIV Musical Competition “F.Cilea” in Palmi (RC) and 2° prize at the International Music Competition “Pietro Argento” in Gioia del Colle (BA), and the Rotary Club International Prize EMF Young Musician in Lanciano. In March 2010 was published “5 elements” for string quartet and electronic devices, a work dedicated to Mitja by the winner of the II

edition of Musical Composition Competition “A.Veretti”, young composer Cosimo Carovani. The quartet has been guest at several famous music festivals like “Festival dei Due Mondi” in Spoleto, William Walton Foundation (Ischia), Palazzo Zevallos Stigliano (Associazione Alessandro Scarlatti, NA), “Jeux d’Art à la Villa d’Este” in Tivoli (Rome),”Vivace Assai” in Reggio Emilia, Ateneo Musica Basilicata, Matera MA/IN intermedia Festival, “Festival di Pentecoste” in Tavarnelle (Florence), Palazzo Pitti in Florence, “Moz-art Box” in Portici (Naples) and “Pietre che cantano/Singing stones” in L’Aquila, playing with great performers like Renzo Pelli (1st flute of the “Maggio Musicale Fiorentino” orchestra), Simone Gramaglia and Giovanni Scaglione, members of Quartetto di Cremona.

The quartet has been awarded the following scholarships by:

-Scuola di Musica di Fiesole (2010).

-ProQuartet in Paris (2011-2012-2014).

-Fondazione “A. Ciampi” (2012).

-Jeunesses Musicales Deutschland (2012).

The ensemble is playing on beautiful instruments made by Postiglione, Gand and Capicchioni in loan from “Associazione Piero Farulli”. The Mitja String Quartet is among the performers chosen for the project “Le Dimore del Quartetto”, supported by the “Associazione Piero Farulli” in collaboration with “Associazione Dimore Storiche Italiane”. The Mitja Quartet has been guest at Radio Merge104.8 and Radio3 Suite, in the 2017 was invited for the Italian National Broadcast LA7 to play live concert. The Quartet was invited by director Francis Ford Coppola to hold a concert in his Palazzo Margherita in Bernalda. In the 2015 the Quartet went on tour in the Sultanate of Oman, having several concerts and workshops in collaboration with Arabesque International, under the patronage of the Italian Embassy-Muscat and recently for the QuartFest in Cluj-Napoca (Romania).

Daniel Boeke (1988) studied at the Royal Conservatoire of The Hague with Pierre Woudenberg. There he specialized in the romantic andmodern/contemporary repertoire, as a soloist, chamber and ensemble musician as well as orchestral player. He took part in big projects such as the Goebbels Festival (2008), Macmillan: Quickening (2009), Gurrelieder (2011), and many other projects inside and outside the school. In 2010 he is one of the soloists in Benjamin Britten's chamber opera Albert Herring, a coproduction with the DNOA. He followed masterclasses with Karl Leister and Martin Fröst. In 2013 he receives his Master Degree in solo, chamber and ensemble repertoire of the 20th century with very high marks and special mentions by the commission. He is selected to take part in the Ligeti Academy, directed by Reinbert de Leeuw and the ASKO|Schönberg Ensemble. In 2013 he is also selected to be part of the “Meester-Gezel” program, a series of concerts throughout the Netherlands together with his teacher Pierre Woudenberg. He is now active as a freelance musician with various ensembles and orchestras (ASKO|Schönberg, De Nederlandse Opera, Nederlands Jeugd Orkest, Amsterdam Philarmonia). In 2014 he is musician and actor in the DNO/NJO production “Kopernikus” (Claude Vivier), and comes in contact with Music Theatre. He also takes part in the

Opera Zuid/ICK Amsterdam production “De Soprano's”. Since 2013 he is founder and musician of Oerknal! Collective, a contemporary music ensemble that engages in cross-disciplinary collaborations, looking for new and unique artistic overlaps, and ways to renew the concert experience and relationship with the audience. With Oerknal! he plays a broad and diverse range of new music by composers such as John Zorn, Ralph Shapey, Jason Eckhardt, David Lang, Lewis Nielson and many young composers writing especially for the ensemble. In 2016 in collaboration with the NJO he co-creates “Songbook #2”, a music theatre show around the idea of the “song” through the ages. The show was presented as site-specific in the co-working Ketelhuis in Apeldoorn, after a narrow collaboration with the people working there. His interest in all styles of music also brought him close to lighter music styles, playing with These New Puritans (GB), Sycamore Age (IT), Gooseboard (NL) and Navarone (NL.)

FABIO MACCHIA [PERCUSSION]

Fabio Macchia is born in Basilicata (Brienza). He studied percussion at the Conservatory of Music "C.G. Da Venosa" of Potenza, where he graduated under the guidance of Nunzio Pietrocola (2012). He attended training courses at “Accademia d S. Cecilia” in Rome with Andrea Santarsiere and Antonio Catone and he attended several masterclasses of

contemporary and classical techniques with Antonio Caggiano, Peter Sadlo, Gregory Lacuer, Claudio Romano etc. As pecussionist, he played in several chamber ensemble and international orchestra like the “Orchestra Italiana” (Chine Tour) and the Symphonic Orchestra of Münster (Germany).
Actually is member of the “Chigiana Percussion Ensemble” and he regularly performs with big names like Lilya Zilberstein and Patrick Galloise.

NICOLETTA ANDREUCCETTI

Nicoletta Andreuccetti composes acoustic and electronic contemporary works. She has enriched her musical training developing a variety of interests ranging from musicology to aesthetic and psychology of music. After the awards in several international competitions (I prize at the International Electroacoustic Music Competition MUSICANOVA in Prague, I prize at Dutch Harp Composition Contest Utrecht etc.) her music has been performed in the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week 2012, Biennale di Venezia 2012, New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Symphonic Orchestra of Lecce, Mixtur 2014 (Barcelona), Bienal de fin del mundo (Chile), Expo 2015 (Milan), ISCM World New Music Days 2014 (Athens), Muslab 2015 (Mexico), I Pomeriggi Musicali 2016 (Milan), INTER/actions 2016 Symposium (Bangor), SIME- Semaine Internationale de La Musique Electro-Acoustique (University of Lille III), New York City Electroacoustic Music Festival 2016, 12th International Symposium on Computer Music (CMMR) São Paulo, Univers Sonores Parallèles 2016, Teatro La Fenice (Venice) 2016, G.A.M.O. 2016 (Florence), ICMC World New Music Days 2016 (Utrecht), XXI Colloquio di Informatica Musicale - AIMI 2016 (Cagliari).

FEDERICO COSTANZA

Federico Costanza is composer and musician. Graduated in piano,

composition and electronic music (with Alvise Vidolin) in Venice. Several courses with S. Sciarrino, B. Furrer, P. Billone, M. Levinas, G. Manzoni, A. Di Scipio, A. Richard, etc. In 2012/13 artistic residence at ZKM-IMA in Karlsruhe, where he worked on a project with toy piano, actuators and live electronics performed in a live concert for the SWR radio. Performances of his works at: 29° Cantiere Internazionale d'Arte di Montepulciano, ASTRA Concerts, Venice Biennale, XVIII CIM-Colloquium of Musical Informatics in Turin, Art's Birthday ZKM/HfG and SWR radio, Symphonic Season of Teatro La Fenice, Musica/Realtà Festival, #Siena2015Lab Festival at Accademia Chigiana in Siena, etc. Commissions by: Cantiere Internazionale d'Arte–Montepulciano; Astra Society–Melbourne; La Biennale of Venice; Foundation of Scuola di Musica di Fiesole, arTree company, Teatro La Fenice of Venice, Nuova Consonanza of Rome, M° Luigi Pestalozza president of Associazione Amici di Musica/Realtà of Milan, etc. Collaborations with some dance company (Kinkaleri) and theatre (S. Tomassini). Some of his works are published and recorded by Ars Publica Edition, Report #00, Rivo Alto and broadcasted by Radio UNAM (Messico), SWR2 (Germany), Rai Radio3 (Italy). He is working on some projects around the amplified Toy Piano, and the focus is the development of the relation between the instrument and the figure of the "composer/performer".

RYAN LANEY

Ryan Laney (b. 1989) is a composer of acoustic and electroacoustic concert music, musical theatre, and music for film. His works have been heard at the soundSCAPE music festival in Italy, the UPBEAT festival in Croatia, and numerous venues throughout the United States. Ryan was recently awarded a residency at Millikin University for his new musical, Pirandello. Ryan holds a bachelor's degree with honors in physics from the College of William & Mary and is currently pursuing his doctorate in composition at the University of Texas at Austin. His teachers have included Burton Hatheway, Sophia Serghi, Greg Bowers, Yevgeniy Sharlat, Dan Welcher, Russell Pinkston, and Donald Grantham, and Bruce Pennycook.

TYLER ENTELISANO

Tyler Entelisano (b. 1994) is pursuing a B.M. in music composition from the University of Alabama. Entelisano is the recipient of The University of Alabama's Presidential Scholarship and the Dr. Gerald Welker Memorial Scholarship. Entelisano studies composition with C. P. First and has studied with Amir Zaheri. Entelisano is published in the International Journal of Contemporary Composition (IJCC). His music is available through PARMA Recordings on the Navona Label. His music has been selected for performance at the 2016 SCI Student National Conference. Entelisano was a winner of the AMEA (Alabama Music Educators Association) Young Composer's Competition in 2011 and 2012. Compositionally, Entelisano is engaged in collaborations with student and faculty performers at the University of Alabama's School of Music. He has also worked with numerous musicians across the United States. His music has been premiered by the University of Alabama's Contemporary Ensemble. He has served as the composer in residence for Tuscaloosa County High School. Entelisano is a member of the Society of Composers Incorporated (SCI) and ASCAP.

RICARDO DE ARMAS

Ricardo de Armas is a composer of electroacoustic music, a sound artist, and a cellist, who frequently interacts in his creative work with other means of aesthetic communication like performance, dance, musical drama, video, photography and interventions in public places. Ricardo de Armas has been cellist in the Provincial Symphonic Orchestra of Bahia Blanca since 1988 until now, in parallel with his activity as electroacoustic composer and sound artist.

JAMES O'CALLAGHAN

James O'Callaghan is a composer and sound artist based in Montréal. His music intersects acoustic and electroacoustic media, employing field

recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions. He has received commissions from the Groupe de Recherches Musicales and the National Youth Orchestra of Canada, among others. He has been awarded the Robert Fleming Prize (2015), first prizes of the Salvatore Martirano Award (2016), SOCAN Foundation (2013, 2014), the Jeu de temps - Times Play Awards (2013) and Musicworks' electronic composition competition (2014), and nominations in the KLANG! Acousmonium competition (2015), for a JUNO award for classical composition of the year (2014), and for the Gaudeamus Award (2016). He received a Master of Music degree from McGill University in 2014, studying with Philippe Leroux, and a Bachelor of Fine Arts degree from Simon Fraser University in 2011, studying with Barry Truax.

FRANCESCO BOSSI

Francesco Bossi is a composer whose work includes acoustic and electroacoustic music, video and multimedia installation. He holds degrees from Conservatorio di Genova, University of Bologna and Conservatorio di Milano where he graduated with highest honours in Electronic Music. His research is currently focused on the production of algorithmic/computer based custom synthesizers. His effort is to share contemporary music beyond academic audiences. His works are performed by orchestras and ensembles, and selected by international festivals and concerts, film music live on stage. The Edge of the Chaos has been awarded first price in The Sounds of Music Sound Design competition, sponsored by the Villa Arconati Music Festival (Milan, 2012). Recently he has been invited to Florence, Padua, Venice (2014), New York City - NYCEMF (2015) and Denton (TX Usa) - ICMC 2015. His installation Living Portrait: FM Mona Liza has been chosen for exhibitions in Naples (2013), and Singapore (2015). His video "Urban Landscape Fractures - Milano" has been chosen for the XII Festival Internacional de Arte Sonoro y Música Electroacústica (Valencia - Spain, 2015), for the SEAMUS National Conference, (Statesboro, Usa, 2016), for the NYCEMF (New York, Usa, 2016), for the Art & Science Days 2016 Concerts (Bourges - France, June 2016) and by the 12th International CMMR (São Paulo - Brazil, 2016). He will soon take part with two works to the Diffrazioni Multimedia Festival (Florence, November 2016).

F. C. ZUKE

F. C. Zuke is a composer and experimental filmmaker currently living in the Midwest of the United States. His works utilize bizarre visuals and meaningful, intricate sound design.

KYONG MEE CHOI

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composicai eletroacoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, THE ETERNAL TAO, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, SORI, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University

in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at http://www.kyongmeechoi.com.

JENNIFER ELIZ HUTT

Baltimore-born composer and musician Jennifer Eliz Hutt has been living in Paris for 11 years where she works as a musician and composer for television, film and live performance. Her music has been heard in 100s of television documentaries, but also in award winning short fiction films on the international film festival circuit. She is the founder of MUMI Prod, a collective of composers of music for image based in Paris and Baltimore, USA. She escapes the city to play and record her violin with artists such as Bonnie Prince Billy (Domino), Celebration (Bella Union), Moriarty (self-released), Nidi d'Arac (Goodfellas), Aboureteum (Thrill Jockey), Love Life (Jagjaguwar), Soon Clyde (self-released), Arc and Sender (High Two) and Television Hill (Teneral Records). She also enjoys playing and recording the compositions of her father, English-American composer Preston Hutt.

HUGO VASCO REIS

Hugo Vasco Reis (Lisbon, 1981) is a composer, guitarist and engineer. As a guitarist he studied at the Jazz School of Porto, in the Conservatory of Music of Porto and in particular class of Pedro Caldeira Cabral. As a composer he studied harmony and counterpoint with João Heitor-Rigaud and composition at the Lisbon's College of Music (BA in Composition), with Sérgio Azevedo, Luís Tinoco and António Pinho Vargas. Their catalog contains works for orchestra, chamber music, electroacoustic and solo instruments and have been interpreted in various concert halls. As a guitarist he performs regularly in solo recitals and chamber music. He performs in various national and international stages. He edited the solo album "Poema Anacrónico" which had the support of the Ministry of Culture of Portugal, DGArtes, Antena 2 (Classical State Rádio) and Lisbon's College of Music.

CESARE SALDICCO

Cesare Saldicco (*1976) is graduated in piano, composition and electronic music. For his artistic development have been very important his encounters between 2005 and 2006 with Anders Hultqvist and Ole Lützow-Holm during the Erasmus scholarship in Sweden. Soon afterwards he attended lessons and master classes with Philippe Hurel, Unsuk Chin, Oscar Strasnoy, Helmut Lachenmann, Gavin Bryars, Stefano Gervasoni, Salvatore Sciarrino and Ivan Fedele, with whom he obtains the alto perfezionamento diploma in composition at the Accademia Nazionale di Santa Cecilia in Rome. Winner of several scholarships he has been awarded in important composition competitions such us Bourges (2009) EmuFest (2009, 2010. 2011 and 2013) and Mùsica Viva Poutugal which selects the work "Digressione Ipertestuali N.10" for the installation “Sound Walk 2012” at the Goethe Institut in Lisbon. In the same year “La Biennale di Venezia” invites him to produce a new electroacoustic work - “Still Life”- staged during the 56th edition of the festival. His music is edited and published by ArsPublica, Philology, Da Vinci Publishing and Sconfinarte. His works have been performed in Australia, Austria, Albania, Belgium, Bulgaria, Canada, Chile, Denmark, England, Finland, France, Germany, Greece, Italy, Malta, Portugal, Russia, Spain, Sweden, Switzerland, U.S.A. and broadcasted by Italian National RadioRAI. Currently he teaches Electroacoustic Music Composition at Conservatorio Antonio Vivaldi in Alessandria.

ALI NADER ESFAHANI

Composer, sonic artist, and music teacher, Ali Nader Esfahani, did his studies in composition at PhD level as a Killam Scholar at the University of Calgary. Dr. Esfahani is a music researcher and educator who always seeks to develop and try out new ideas in his composition and teaching methodology. In the recent past, he has taught composition, music theory, and music technology at the University of Calgary and the University of Lethbridge and he is currently the director of Synchronicity School of Music.

His research and creative work is focused on the development of advanced techniques in composition and sound design which he has implemented in his compositions for soloists, chamber ensembles, orchestras, and the electroacoustic medium.

MEI-FANG LIN

Mei-Fang Lin is currently an Associate Professor of Composition at the Texas Tech University. Lin received her Ph.D. in composition from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. From 2002-2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley's George Ladd Paris Prize. Lin's music has won awards and honors from the Città di Udine International Composition Competition, Musica Domani International Competition, American Composers Forum, Seoul International Competition for Composers, Fifth House Ensemble Composer Competition, Bourges Competition, Look & Listen Festival, Pierre Schaeffer Competition, SCI/ASCAP Student Commission Competition, Luigi Russolo Competition, Prix SCRIME, NACUSA, Music Taipei Composition Competition…etc. Her music has received performances and broadcasts internationally in over 30 countries in the world.

MICHAEL WEILACHER

The percussionist Michael Weilacher completed his studies at the Eastman School of Music and the Cincinnati Conservatory of Music. He received his Master Diploma in Music Performance at the Rotterdam Conservatory of Music in the Netherlands. He has performed with ensembles and performance groups such as Ictus Ensemble, Blindman Quartet and De Rosas (Brussels), Musique Nouvelle (Mons), Musikfabrik (Cologne), the

Royal Flemish Philharmonic Orchestra and the Flemish Opera (Antwerp), working closely with the composers Mauricio Kagel, Steve Reich, Helmut Lachermann and Frederic Rzewski. He currently lives in Berlin and makes guest appearances as soloist with the Sasha Waltz and Guest dance company, performs with Kammerensemble Neue Musik Berlin,
Musikfabrik NRW, writes music for film and performance.

LEAH MUIR

The composer Leah Muir has had her work premiered in many international venues such as the Deutsche Oper Berlin, Münchener Biennale, Bruckner Orchester Linz, Wien Modern, MärzMusik, Academy Schloss Solitude, Wiener Konzerthaus, Konzerthaus Berlin, the Aspen Music Festival, June in Buffalo, Ars Electronica under the baton of Dennis Russell Davies, Manuel Nawri and Errico Fresis to name a few. In Berlin, she is employed as a Docent at the Berlin University of the arts where she is the Artistic Directer and co-founder of Ensemble ilinx, Studio for New Music.

ADRIAN MOORE

Adrian Moore is a composer of electroacoustic music. He mainly composes music intended for 'sound diffusion' over multiple loudspeaker systems. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests are focused towards the development of the acousmatic tradition in electroacoustic music, the performance of electroacoustic music, signal processing, and human-computer interaction in music. His music has been commissioned by the Groupe de Recherches Musicales (GRM), the Institute International de Musique Electroacoustique de Bourges (IMEB) and the Arts Council of England. A significant proportion of his music is available on 4 discs, 'Traces', 'Rêve de l'aube', 'Contrechamps' and 'Séquences et Tropes' on the empreintes DIGITALes label (www.electrocd.com)

PEDER BARRATT-DUE

Peder Barratt-Due is a violinist and composer currently enrolled in his senior year for a dual degree in Music at Berklee College of Music.
His musical interests started at the age of 5 when he got his first violin lesson at Barratt Due Music Institute in Norway.
His young career includes national and international tours with Oslo Camerata and Barratt Dues Junior Orchestra. Peder has played for the Norwegian Opera and Ballet in the production of "The Bank Robbery" by P. Maxwell Davies and were solo violinist for the production "Pollicino" by H.W. Henze. In 2011 Peder won, together with Trio Patetico, both the first price in the Norwegian Music Championship and the title "Musicians of the Year". One Man, Eight Cameras is the first out of two finished commissioned pieces for the Fagerborg Festival.

DEVIN ASHTON-BEAUCAGE

Devin Ashton-Beaucage has earned a bachelor's degree in electroacoustic and instrumental composition from the University of Montréal's Faculty of Music. In the past years his focus has turned towards the relationship between sound, music and image in film. He was awarded the second prize in the Best Original Score : Fiction category of the SOCAN Foundation Awards for Young Audio-visual Composers in 2012 for his work on Alexandre Augers' short fiction, Mariale.

MARISA BENITO

Born in 1974 in B ARCELONA. Work and live in CÓRDOBA, Spain. Visual Arts and Design Teacher, specialties GRAPHIC DESIGN and AUDIOVISUAL**.** Master in Art Research, University of Jaén Bachelor of FINE ARTS, specialized : Design and Engraving,University of Seville Teaching certificate (CAP).Institute of Education Sciences. Sevilla. Selected in UNDER THE SUBWAY VIDEOART NIGHT 2016, New York, Berlín, Buenos Aires, Madrid, Valencia. Selected in BIDEODROMO Video art festival 2016, Spain. Official competition in 1ºFestival Corporalidad Expandida, Argentina, 2016. Awarded in Contemporarte photography contest, 2014. Selected Master's Thesis for the Master's Awards, University of Jaén, 2014. Short Film "La cita" finalist in VIDEOCREATION section in the 13 Spanish. Film Festival of Málaga, 2009. "Maga", awarded work in VI SGAE Multimedia Authors contest. General Society of Authors, Madrid.

ALESSANDRO GUERRI

Alessandro Guerri started to study music at the age of nine, when he joined the drum course in the school of music in his born city,Jesi. He is still playing and studying drums. From 2004,he play with several projects in Italy and abroad (France,Spain,Portugal),create and producing official releases in Italy and United States. He played drums in the project "Bhava" releasing: - "Double Jump Carpiato" in Italy for Bloody Sound Fucktory, Escape from Today e in the United States forRadio is Down. (May 2009) In 2014/2015 releases two electronic music ep supported by Italian and international independent labels. _"waragi",Concrete Records (Roma), Febbraio 2015 _"# of matches", Soluxion Records(Bologna/Berlino), Aprile 2014. In March 2015, he graduates in Electronic Music at Conservatorium "G.Rossini" of Pesaro with the thesis "Projectual Strategies for an Interactive Software-Structuring Relations between Algorithm and Musician",presenting his project Agumenta. During 2015 he attend to the sonorization of art expositions for the presentation of the book "La pantera sotto il Letto" of Mara Cerri and Andrea Bajani,"Orecchio Acerbo Edition, in diffent Italian books festival (BOLOGNA BOOK FAIR, Minimondi,Tuttestorie).

BILL PSARRAS

Bill Psarras (Dr) is an artist and musician. He is a lecturer at the Dept. of Audiovisual Arts of Ionian University (Greece). He has a BA in Audiovisual Arts and Sciences (Ionian University), an MA in Digital Arts (University of the Arts London) and a Ph.D in Arts & Computational Technology from

Goldsmiths University of London (AHRC Award). His works have been exhibited in various international festivals (Europe, US, Australia), group exhibitions (Onassis Foundation, Benaki Museum, ROOMS 2013, WPA Experimental Media, MOVE WITH(OUT) project) and cultural institutions (Royal Academy of Arts 2010 Summer Exhibition, Goethe Institut ArtUp project, Storefront for Art and Architecture NY). His research has been published in international conferences, workshops and symposia on the intersections of contemporary art, technology, media arts and urban studies (Australia, Portugal, UK, Greece, Netherlands, Germany, France) as well as in State Museum of Contemporary Art of Thessaloniki, Greece. On 2014, he was invited as a keynote speaker at the University of Chichester for the Performing Place symposium. He is a rock musician and also the man behind the soundtrack project Ludmilla My Side.

ALESSANDRO DI MAIO

Composer and Sound Designer from Rome. He obtained a Bachelor of Art in Sound Engineering , he is now achieving a second Bachelor of Art in Music and Technology, with a specialization in Audiovisual Composition. In his audiovisual projects he treats every single sound (from field recordings, concrete sounds, music, etc.) like a unique sound stream in order to create more levels of senses and dialogue between the soundtrack and the image. He loves composing and listening acousmatic compositions. He has a great interest in preserving the natural soundscape of the world, by recording and thus giving importance to each and every sound detail he encounters wherever he goes. He works mainly as Sound Designer, Composer, Sound Mixer and Re-Recording Mixer.

Awards: 2014: Best Soundtrack (audio mixing) award – 48 Hour Film Project; 2015: Best Sound award – 48 HFP; 2016: Best Soundtrack award – 18th edition “Inventa un Film” festival; 2016: Best Soundtrack award – Milano Online Film Festival.

LUIS FONSECA

Luis Fonseca kept his interest in composing since his first musical studies in Brazil, doing it besides his Double bass career as self-taught, having private lessons as well and finally decided to study it as he moved to Madrid, by Prof. Sergio Luque and Prof. Alberto Bernal in the CSKG center, where he could also assist to open lessons from Alberto Posadas, Mesías Maiguashca, Enrique Tomás and José Manuel Berengher. This studies were in the electronic field, but at the end, learning computer assisted composition as well as algorithmic composition brought him to another way of composing, but not using electronics as a general condition in his works. He finds himself developing new ways of generate music algorithmically and mix it with old and traditional structures and forms of composing. His music has been played in Spain, Brazil, Germany, Australia, United States, Venezuela, Lithuania, Austria and Switzerland. Luis Fonseca has a "Honorable Mention" on the "David Walter International Composition Competition 2016" promoted by the ISB (International Society of Bassists/ USA) for his piece "Mandelbrot Sonata" for Double Bass and Piano.

BIHE WEN

Bihe Wen was born in China in 1991. His works include instrumental and electroacoustic music. He was awarded First Prize in 2011Musicacoustica-Beijing competition, Jury Special Mention for innovation in the use of the sound material in XXVIII Luigi Russolo Contest, First Prize in Monaco International Electroacoustic Composition Competition CICEM 2014, and 2016 Leibniz’s Harmonies Prize. His acousmatic work has been selected as the assigned work to be performed and analyzed by the participants to Concours de Spatialisation 2012 in Brussels.

His music has been performed at concerts and festivals in Beijing (MUSICACOUSTICA-BEIJING), Shanghai (Electronic Music Week 2015), Italy (Turin Confucius Institute), Brussels (L'Espace du Son 2012), France (UN SON PAR LA Festival 2012), Vienna (ElectroAcousticProject),

Stockholm (Sound and Music Computing Conference 2013), New York (2014 NYCEMF), Monaco (Monaco Electroacoustique 2015), ICMC 2015 and Swiss Contemporary Music Festival Forum Wallis 2016. He began to study electroacoustic music at Central Conservatory of Music Middle School in 2007. He studied electroacoustic music composition under Professor Xiaofu Zhang and Dr. Peng Guan, and received his Bachelor of Music from Central Conservatory of Music (Beijing). Since 2016, he has studied composition under Professor Panayiotis Kokoras and is currently pursuing his master degree at University of North Texas.

GRAYCODE + JIIIIIN

GRAYCODE (aka. Tae-bok CHO) and JIIIIIN (aka. Jin-hee Jung) are artists who worked in sound visual art field. With the concept of expanded color and sound, they composed electronic music and created together in audio-visual works. As an artist, the faith represents the expansion of sense and emotion which go beyond media of work and characteristic of genre. And through digital media, it is expected to experiment structural combination of two senses, i.e. domain of synesthesia.

GRAYCODE

Computer Music Composer, Media / Sound Artist ; Lecturer, Korea National University of Arts (Visual Programming, Sound Programming, Digital Sound Design); Korea National University of Arts, Music Technology (MA, 2015).

JIIIIIN

Korea National University of Arts, Music Technology (MA, 2013); 2016 AMADO annualnale exhibition, amado art space, Korea; 2016 #include red, audiovisual exhibition, Incheon Art Platform, Korea; 2015 dot. line- art book published, new in paper, Korea; 2014 Audio-Visual Festival 'WeSA' director, Korea ; 2014 International Media Conference 'Distortion Field', ECC Samsung Hall, Korea; 2013 tacit.perform[3] Aleph Project, MMCA seoul, Korea; 2013 Seoul International Computer Music Festival, Seoul Art Center, Korea; 2012 tacit.perform[0], Lincoln Center, New York, US; 2012 tacit.perform[0], The Art Institute of Chicago, Chicago, US; 2012

International Computer Music Conference, Ljubljana, Slovenia; 2011 International Computer Music Conference, Huddersfield, UK.

HANNA HARTMAN

Hanna Hartman is a Swedish composer, sound artist and performer living in Berlin. She studied Literature and Theater history at the Universities of Uppsala and Stockholm, Radio and Interactive Art at Dramatiska Institutet and Electroacoustic Music at EMS in Stockholm. Since the early 1990s she has composed works for radio, electroacoustic music and has created sound installations and given numerous performances all over the world. Her many awards and grants include the Karl-Sczuka-Preis (2005), the Phonurgia Nova Prize (2006 , 2016), a Villa Aurora grant (2010) and the Rosenberg Prize (2011). During 2007 and 2008 she was Composer-in-Residence for Swedish Radio. Her work has been presented in numereous concerts and festivals. Such as Wittener Tage für neue Kammermusik, Darmstädter Ferienkurse (2012 & 2014), Ultima Oslo Contemporary Music Festival (2012 & 2014), Huddersfield Contemporary Music Festival (2013 &2016), el nicho aural, Mexico City (2014) Akousma, Montreal (2014).

FILIPPO MEREU

Was born in Sardinia (IT) in 1983. He received a "Diploma accademico di II livello" (Master of Arts) in Electronic Music, summa cum laude, at the Music School "Pierluigi da Palestrina" of Cagliari. He attended to training courses and seminars held by the following musicians and/or composers: Xabier Iriondo, Luigi Ceccarelli, Stefano Zorzanello, Marco Donnarumma, Romeo Scaccia, Marcel Wierckx, Bernard Fort, Tim Hodgkinson, Lionel Marchetti. Co-founder and member of the improvisational electroacoustic duo "Terminale3", with which he released the album "I-son" (TiConZero, 2014). He performed at the following festivals: Time In Jazz, Signal, Tempo Reale Festival, Multiversal, Music In Touch, Miniere Sonore, Acusmatica in Movimento, Spaziomusica, Contemporary, Di_Stanze festival. He was

awarded a Honourable Mention at the contest “Ambienti Sonori 2008”, Cagliari. He also collaborated with the cultural associations “Carovana S.M.I.”, composing and performing original music for the contemporary dance show “Paesaggi Interrotti”, at the festival “Time In Jazz”. His composition “Non Consumiamo Cage”, was selected at the XIX CIM 2012. His composition “Opera Macchina”, was selected at the “Tempo Reale Festival 2013”. His work (live electronic music performance) “Della Macchina”, was selected at the “DI_stanze Festival 2013”. His work audiovisual “(Im)mobilitas”, was selected at the “Tempo Reale Festival 2015”. His composition “Lamie”, was selected at the EMUFest 2016.

VERA IVANOVA

Vera Ivanova's compositions have been described as "... humanistic and deeply felt works ..." (John Bilotta, Society of Composers, Inc.). In her early Fantasy-Toccata (2003) for violin and piano, "the humor takes on a harder, sardonic edge recalling the composer's roots in the work of Shostakovich and Schnittke" (Ted Ayala, Crescenta Valley Weekly). In her later Three Studies in Uneven Meters for piano (2011), "the greatest power of her brief, angular, crystalline music lies in its power to provoke the gods of symmetry" (Laurence Vittes, Lark Gallery Online Blog). After teaching as Assistant Professor of Theory and Composition at the Setnor School of Music of Syracuse University (NY), she was appointed as Associate Professor of Music in the College of Performing Arts at Chapman University (Orange, CA). Dr. Ivanova is also teaching at the Colburn Academy. Her music is available in print from Universal Edition and Theodore Front Music Literature, Inc., SCI Journal of Music Scores (vol. 45), on CD's from Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), Centaur Records (CRC 3056), and on her website at: www.veraivanova.com.

CHRIS LORTIE

Chris Lortie is a composer and sound artist currently pursuing his Doctorate of Musical Arts in Composition at Stanford University. Chris’ work aims to create visually-engaging and kinetic new experiences for audiences, often emphasizing the roles of motion and space. His interests include the medium of electroacoustic music, programming, psychoacoustics, binaural audio, ambisonics, performance art, theatre, installation art, improvisation, and drinking lots of wine. Chris received his bachelor's degree in music composition from Bowling Green State University where he studied with Drs. Christopher Dietz, Mikel Kuehn, Elainie Lillios, and Marilyn Shrude.

JEFFREY HASS

Jeffrey Hass is currently Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He is also a Fellow of the Institute for Digital Arts and Humanities, where he is investigating new interfaces for live interaction between music, video and dance. Mr. Hass has served on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra and Memphis Symphony, and been performed at Lincoln Center. Mr. Hass has received a number of professional honors and awards including the 1994 National Band Association Composition competition, as well as the 1995 Walter Beeler Memorial Award with Lost in the Funhouse, a work for symphonic band and electronic tape, and the 1996 Lee Ettelson Composer’s award for Keyed Up, a work for two pianos and tape. In 1997, All the Bells and Whistles placed first in the United States Army Band’s 75th Anniversary Composition Competition. Recent awards include selection of his Symphony for Orchestra with Electronics for the 2006 ASCAP/Rudolph Nissim award, the 2007 Heckscher Award for his chamber orchestra work City Life, and an orchestral commission by the 2008 Utah Arts Festival for Postcards from the Canyon. He was recently awarded a fellowship at the

Bogliasco Foundation Study Center in Liguria, Italy to work on a second symphony with electronics.

GIOVANNI SALICE

2014-2016 B.Mus Electronic Music Composition, Conservatory of Music C.Pollini - Padova(IT); B.A Visual and Performing Art Studies
University of Padova (IT). 2006-2014 Diplom in Oboe Performance, Conservatory of Music J.Tomadini - Udine (IT) , Conservatory of Music C.Pollini - Padova (IT).

BAZIL FÉLIX

I'm a musicien and sound artist from Switzerland. I studied Graphic Design and Visual Arts during 4 year at the ECAV (Academy of Fine Arts, Sierre, Switzerland), then for a year at the ECAL (Swiss University of Art and Design) in the section of Graphic design, and then I decided to undergo a Bachelor at ERG (Academy of Fine Arts, Brussels, Belgium). I accomplished it in the context of an international exchange program (1 year) in the CENART (Academy of Fine Arts, Mexico City, Mexico). Today I work between Belgium and Switzerland and I promote/play my new sound and music installation/performance played with the machine "The Luxon" I built in Mexico City. Generally my practice is situated between visual art and music, and I usually work on sound installations that sometimes lead me to live performances. The relation between what we see and what we hear, as well as the way we can go from a medium to another by experimentation are my main research interests.

MARIO MARY

Mario Mary is a Doctor of “Aesthetic, Science and Technology of Arts” (University Paris VIII, France), actually he teaches "Electroacoustic Composition" at Academy Rainier III in Monaco, and is the artistic director of Monaco Electroacoustique – Electroacustic Music International Encounter.

Between 1996 and 2010, he teaches at the University Paris VIII. He worked as a composer in research at the IRCAM (where he realised "AudioSculpt Cross-Synthesis Handbook" and "Control editors" (interfaces Open Music for AudioSculpt) . Teacher, researcher and composer, Mario MARY has been invited by numerous institutions to make compositions and to give conferences. His music has been distinguished in more than twenty international composition competitions His aesthetic interests are directed toward the creation of music whose search generates emergent signs of the new century aesthetic tendencies. He has been developing the technique of Electroacoustic Orchestration and the concept of Polyphony of the Space. His works are played in prestigious events contemporary international music.

SANGWON LEE

Sangwon Lee, born in Korea, holds a Bachelor of Music degree from Keimyung University and received his Master of Music degree from New England Conservatory in Boston. Sangwon is currently pursuing his Doctorate Music Arts at the University of Illinois, Urbana-Champaign where he took classes in advanced studio techniques with Professor Scott A. Waytt. Lee has won numerous international awards and honors for his compositions including EACA International Composition Competition (Japan), JURGENSON International Composition Competition (Russia), Frederic Mompou International Award (Spain), “2 Agosto” International Composition Competition (Italy), Destellos International Electroacoustic Music Composition Competition 2016 (Argentina), 2016 The American Prize, etc. His works have been performed and broadcasted in Canada, France, Italy, Spain, Japan, Belgium, Brazil, U.S. and South Korea. He has been invited as one of the presenting composers from 2016 Contemporanea Nuova Musica in Udine (Italy), MUSLAB 2016 International Festival of Electro acoustic Music, 2017 New York City Electroacoustic Music Festival and the Society of Electro-Acoustic Music in the United States (SEAMUS) 2017 National Conference.

MARCO MOLTENI

Marco Molteni studied composition with Luciano Chailly and Giuseppe Giuliano; electronic music with Riccardo Sinigaglia at the Conservatory of Music of Milan, getting his diploma in 1985 and 1988. He attended several perfectioning courses like : Accademia Chigiana - Siena (Franco Donatoni); Atelier de Recherche Instrumental IRCAM - Paris; Darmstadt Ferienkurse. His music has been rewarded and recognized in important international concourses (Gaudeamus Music week - Concorso Internaz. "Casella" - Concorso Internaz. Icons
Torino – Concorso Internazion. Guido d'Arezzo – Festival WNMD 2010 Sydney - IBLA Grand Prize NY- International Festival of Electroacoustic Music MUSLAB Mexico - NYCEMF Electroacoustic Music Festival New York etc.) and played in several places like IRCAM, Chigiana Novità Siena, Festival Antidogma Torino, Ferienkurse fur Neue Musik Darmstadt, Gaudeamus Musik Week Amsterdam, Nuove Sincronie Milano, International Review of Composers Belgrad ... His music has been broadcasted by Radio France, RAI Radiotelevisione Italiana, ABC Sidney, CBC Toronto etc.
and it has been published by BMG Ricordi and Arspublica.

DARIEN BRITO

A composer/performer working with audiovisual elements through technology. The main concerns in his work are segmented musical forms, micro-sound, generative algorithmic structures and sound design by itself. The visuals aspects in his pieces are an extension or counterpart to this concerns.

EMMA MARGETSON

Emma Margetson (1993) is a composer of acousmatic music based in Birmingham. Emma is currently studying a PhD funded by the AHRC Midlands3Cities Doctoral Training Partnership at the University of Birmingham. Here she also acts as an assistant for BEAST. Emma has also completed an MA in Electroacoustic Composition in 2015 under the supervision of Scott Wilson and Annie Mahtani.

SEMIOSPHERA

Semiosphera is a New Media Art project. Provided with different backgrounds, Lino Mocerino and Francesca Giuliani graduated at Fine Art Academy, starting in 2013 a series of Art-related projects. Their secret consists of small irreconcilable traits. Somewhat working, actually.

FRANCESCO PERISSI

Francesco Perissi is a musician, sound designer and sound engineer. He develops a musical predisposition in the early age, first with the piano, then the guitar and finally finding his true soul in drum and percussion. He learns the secrets and potential of musical instruments and audio software working for years at a specialized shop. After numerous concerts as a guitarist and 3 LP recording with post-metal band, "Qube", Francesco Perissi choose to deepen the digital audio world. For 3 years he studied electronic music at Conservatory Cherubini of Florence, during this time he works as sound technician and completed his studies with honors. In 2014 he founded his solo project "XO" where the electric guitar creates environmental textures that come together with rhythm and elettronic filtering. Currently he works as sound engineer for Tempo Reale, center of research and production of music, and is active as a composer and teacher of audio software.

ROELAND LUYTEN

Roeland Luyten (Leuven, Belgium, 1977). By watching science-fiction and horror movies as a young boy he comes for the first time in contact with electroacoustic sounds. At the age of 8 he starts to study flute at the music academy in Louvain. During high school, he learns to play the electric guitar as an autodidact and starts to experiment with effects pedals. During his study of classical flute at the Royal Conservatory of Antwerp, he finds his

real passion in the studio for composition of electroacoustic music with Joris de Laet. Since then Roeland composes regularly new pieces and works as a composer and sound engineer along with various theatre and dance productions in Belgium and abroad. His music is played and has recieved prizes throughout the whole world.

DEMIAN RUDEL REY

Demian Rudel Rey (Argentina, 1987). Composer and guitarist. He is a graduate in guitar at the EMBA and at the Conservatory of Music “Astor Piazzolla”. He completed his Degree in Instrumental Composition at the National University of Arts (Argentina). Also, he has done a Postgraduate in Combined Artistic Languages at the UNA and some seminars of the PhD in Composition at the Catholic University Argentina. He was awarded and mentioned in composition competitions such as TRINAC 2012, TRIME 2012, FINM 2012, BIENAL Bahía Blanca 2013, SADAIC 2013, conDiT 2014, PEMC at the UNA (2014), TRINAC 2015, Fundación Destellos 2015, FAUNA Artistic Festival 2015, IndieFEST Film Awards 2016, Konex Mozart Composition Award 2016, Martirano Composition Award 2016, Sagarik Composition Award 2016, Concours International de Composition Électroacoustique de Monaco 2016 and Fundación Destellos 2016. It has been selected in MUSLAB 2014-15-16 (Mexico), ICMC 2015 (USA), SIRGA 2015 (Spain), Bahía[in]sonora Festival 2015 (Argentina), EMUFest 2015 (Italy), Fundación Destellos 2015 (AR-FR-BE-SP), Zèppelin 2015 (Spain), Sonosíntesis Festival 2016 (Mexico), Open Circuit 2016 (UK), SIME 2016 (France), Alcôme 2016 (France), Musinfo 2016 (France), Edison Studio 2016 (Italy), Ai-Maako 2016 (Chile), AIMI 2016 (Italy), EMUFest 2016 (Italy), Métamorphoses 2016 (Belgium), Logos Foundation 2016 (Belgium), among others. Currently, he works as one of the coordinators of the Bahía[in]sonora Festival.

THEOCHARIS PAPATRECHAS

Theocharis Papatrechas (1988 -) was born in Athens, Greece. He is currently pursuing the Ph.D. program in composition at the University of California, San Diego under the supervision of Rand Steiger. He holds degrees in composition from the Ionian University (Bachelor's) and the Eastman School of Music (Master's). In 2010-11, he studied as an exchange student at the Sibelius Academy in Finland. Theocharis has participated in several composition venues and master-classes around the globe studying with Philippe Leroux, Chaya Czernowin, Georg Friedrich Haas, Fred Lerdahl, Beat Furrer, Mark André, Franck Bedrossian, Francesco Filidei, Raphael Cendo, Stefano Gervasoni, Hans Abrahamsen. Theocharis’ works have been commissioned and performed by, among others, the Nouvel Ensemble Moderne (NEM), Moscow Contemporary Music Ensemble (MCME), Mivos Quartet, Ensemble Multilatérale, Nyky Trio, Ensemble Suono Giallo, the [Switch~ Ensemble], OSSIA New Music Ensemble, East Coast Contemporary Ensemble (ECCE), dissonArt Ensemble. Finally, Theocharis has also won several prizes in international composition competitions. Since 2016, Theocharis, together with the Italian ensemble Suono Giallo, is running the International ilSuono Academy for Young Composers, a summer composition academy that takes place annually in Città di Castello, Italy.

JOÃO PEDRO OLIVEIRA

João Pedro Oliveira studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 40 international prizes for his compositions, including the prestigious Bourges Magisterium Prize, the Giga-Hertz Award, 1st Prize in Metamorphoses competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro

University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory.

FELIPE OTONDO

Felipe studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to do post-graduate studies in sound perception at Aalborg University focusing on spatial sound and timbre perception. He studied composition at the Carl Nielsen Academy with the Anders Brødsgaard where he composed and premiered various compositions and took part in several interdisciplinary projects with visual artist. In 2005 he pursued his composition studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America, as well as in Australia. He composed the music for the BAFTA-award winning radio drama The glassman in collaboration with Neil Sorrell and has received awards and prizes in composition competitions in Austria, Bulgaria, Brazil, Czech Republic, France, Italy and Russia. Felipe is currently a lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso.

ROBERTO ZANATA

Roberto Zanata born in Cagliari, Italy where he also graduated in Philosophy. He studied and graduated in composition and electronic music at the Conservatory of Cagliari. He attended the Ferienkurse in Darmstatd in 1996 where he studied with K.Stockhausen and M.Spahlinger. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works. His music is published by Audiomat, Taukay and Vacuamoenia. In International competitions his works

have been awarded Grands Prix Internationaux de Musique Electroacoustique (Bourges), Interference Festival (Poland), Sonom Festival (Mexico) and more. He currently teaches Electronic Music at the Conservatory of Foggia (Italy).

NICOLA BARONI

Nicola Baroni gained conservatory diplomas in Cello Performance and in Electronic Music, as well as a degree in Musical Aesthetics at the University of Bologna. He participated in post-graduate courses in cello and chamber music with Franco Rossi, Alain Meunier, Anner Bijlsma, Siegfried Palm, and followed stages on musical softwares at IRCAM in Paris. He fulfilled a PhD in Composition at the University of Edinburgh developing a research on Hyperinstruments. Cello teacher in Bolzano at the “Claudio Monteverdi” Conservatory in addition to Improvisation Techniques and Music Informatics, he is involved in solo and chamber music repertoire.He collaborated with the contemporary music ensembles Octandre, Icarus, Siddharta, Musica Attuale, Musica/Realtà, Interensemble, Antisonic-Elektronika, FontanaMix, Cardew Ensemble.He has directly worked with composers like Sylvano Bussotti, Paolo Castaldi, Franco Donatoni, Ivo Malec, Igor Linz Maues, Alvin Curran, Lawrence Casserley, Adriano Guarnieri. He is also involved in electro-acoustic music and composition, and principally in live electronics performance and interactive music environments. For many years he has been active in the concert scene in Italian theatres and festivals in Europe, US, Canada, South America, Japan. Ha has hold conferences and workshops on string contemporary repertoires, Improvisation, and Live Electronics in different universities such as Berlin, Wien, Atlanta, Stanford. www.nicolabaroni.com

CHRISTOPHER BIGGS

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he is Assistant Professor of Music Composition and

Technology at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences. Biggs is a co-founder and the director of SPLICE Institute, which is a weeklong intensive summer program for performers and composers to experience, explore, create, discuss, and learn techniques related to music for instruments and electronics. SPLICE takes place each June in Kalamazoo, MI.

JACOB DAVID SUDOL

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. His music has been performed over one hundred times across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Singapore, China, Netherlands, Thailand, Japan, and Cambodia. He was awarded a Fulbright grant to teach at National Chiao Tung University in Taiwan for the Academic 2015-16 Year and is also an Assistant Professor of Music Technology and Composition and the Coordinator of Music Technology area at Florida International University in Miami, Florida. He holds a Ph.D. in composition from the University of California, San Diego where his mentor was the Grawemeyer Prize-winning composer Chinary Ung. In 2012, he founded a cello/electro-acoustic duo with distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. He also regularly collaborates on interdisciplinary projects with visual artist Jacek Kolasinski, architect Eric Goldemberg, and Cambodian dancer/choreographer Chey Chankethya. jacobsudol.com.

ANDRIÁN PERTOUT

In 2007, Andrián Pertout completed a Doctor of Philosophy (PhD) degree at the University of Melbourne on Tweddle Trust, APA and MRS scholarships, studying composition under the guidance of Brenton Broadstock. Composition awards include the Jean Bogan Prize, 'John Cage Centennial' Wolf Museum of Music and Art Composition Prize (USA), Friends & Enemies of New Music Composition Prize (USA), Betty Amsden Award and Louisville Orchestra Prize (USA). As well as being a freelance composer, he additionally works as composition lecturer, teacher, supervisor and examiner at the University of Melbourne and Australian Institute of Music at Bachelor, Masters and PhD levels. His music has been performed in over forty countries by orchestras that include the Melbourne and Tasmanian Symphony Orchestras, Orchestra Victoria, The Louisville Orchestra (USA), Jerusalem Symphony Orchestra (Israel), Orquestra Petrobrás Sinfônica (Brazil), Orquesta Sinfónica Nacional de México (Mexico), Vietnam National Symphony Orchestra (Vietnam), Orquestra Cia Bachiana Brasileira (Brazil), Orquesta Sinfónica de Puerto Rico (Puerto Rico), Veridian Symphony Orchestra (USA), Orquesta Sinfónica de Chile and Concepción (Chile), Orquesta de Cámara de Chile and Valdivia (Chile), Logos Foundation Robot Orchestra (Belgium), University of Hong Kong Gamelan Orchestra (China), La Chapelle Musicale de Tournai (Belgium), Oare String Orchestra (UK).

DARIO FELLI

Dario Felli was born in Sassari in August 1992 and lives in Rome. He got interested in music since he was a kid. He studied jazz guitar privately during the high school where he graduated in 2011. A year later he moved to Amsterdam in the Netherlands to study "Audio Engineering" in the SAE Institute achieving the diploma. In 2014 he moved back to Rome to study Electronic Music at the Licinio Refice Conservatory in Frosinone and is still following. He also works as an audio engineer and he runs a recording studio in Rome called "Pyramid Produzioni ".

DAMIÁN GORANDI

Damián Gorandi andi was born in Buenos Aires (91). He was Awarded with the First prize in the international conquest "Masmenos", awarded with the first prize "Francisco Kröpfl "(prize SADAIC 2015), Awarded with the honorable mention in the "Destellos" contest 2016, he was finalist in the Sime 2016 electroacustic music competition , finalist in "Efme international competition "2016. He was awarded in the Latin American sound art contest organized by the Cultural Center of Spain Cordoba (2013). He was selected among the winners of the 2nd International Competition organized by CElArtE (Canada/Argentina), His works were premiered at the Festival "Nuevas músicas por la memoria" IV and VI edition (Arg, 2014/2015), in (Nycemf, 2015), He was selected in the VII competition organized by the foundation ''Destellos''(Argentina, 2015) and selected too to take part of the Colloquium on acousmatic music organized by the Foundation Destellos (Mar del Plata , Arg , 2016). He was Selected at the "Muslab" 2015 (Mexico/ Brasil) , selected at the Festival " Zeppelin " (España). Selected by "Musinfo" to take part in the "Art & Science Days 2015" in Bourges (France). festival "Ex -nihilo" held in the city of Aguascalientes (Mexico, 2015). Plage sonore 2016 (Rouen). Cicle Solmegroup 2016 Valencia), Logos Foundation 2016 (Belgium), Festival "Bahia in-sonora" 2016 (Bahia Blanca, Arg). Is currently acousmatic composition with Elsa Justel.

VINCENZO CORE

Vincenzo Core was born in Giulianova in 1982. He studied electronic music with Alessandro Cipriani, at the "L. Refice" conservatory of Frosinone. Since 2008 composes for video, dance, installations and performances. He investigates the relationships between various compositional materials to trace paths of meaning, and to express the complexity and vitality of Self.

FABIO SCACCHIOLI

Fabio Scacchioli was born in Teramo in 1979. He studied in Perugia and

Madrid, graduating with a thesis on the semiotics of experimental cinema. In 2006, he knows Gianfranco Baruchello and frequents his Foundation, taking part in meetings on artistic practice, participating in exhibitions and seminars, and collaborating on his latest film Another day, another day, another day.
His research focuses on the relationship between memory, perception and thought. He works with film, video and installations.

FRED SZYMANSKI

In his sound and image work, Fred Szymanski investigates relations between nonlinear forces and applies the results to sound diffusion and multi-screen installations and performances. His most recent work explores the phenomenon of image-driven sound instability in a morphogenic field. His work has been performed at many festivals, including the 2015 Monaco International Electroacoustic Festival, NYCEMF 2015 (New York), ICMC 2015 (Denton, Texas), SonicLIGHT (Amsterdam), Abstraction Now (Vienna), the European Media Art Festival (Osnabruck), the 9th Biennale of the Moving Image (Geneva), Mutek (Montreal) (as part of RML's CineChamber), and Club Transmediale (Berlin). He has participated in the shows "What Sound Does a Color Make" at the Eyebeam Center (New York) and "Bit Streams" at the Whitney Museum of Art, and has exhibited at the Diapason Gallery for Sound (New York). His piece "Flume" was included in the third a-chronology, "An Anthology of Noise and Electronic Music," released by Sub Rosa (Belgium) and, under the name Laminar Project, Szymanski has released work with Asphodel Ltd., JDK Productions, Soleilmoon, and Staalplaat.

HOYONG LEE

Hoyong Lee is a composer and sound artist who works with combinations of electroacoustic sounds with dance & visual. His art works were selected for performances at ICMC (Ljubljana 2012, Perth 2013, Athens 2014,

Denton 2015), NYCEMF 2015, Sweet Thunder Music Festival 2014 (Sanfrancisco), ISSTC 2014 (Ireland), with attending the conference as a Scholarship member. His acousmatic projects selected by Vox Novus 60x60 Voice Mix (2012), PianoForte Mix (2013), Louisiana Dance Mix (2015) were played as a World Premiere at the International Sound Art Festival in Berlin, Texas State University and Chicago Fine Arts Center. His experimental practice explores ways of deepening the electric musical relationship with contemporary dance and storytelling based on voice and media. He finished master course for electroacoustic composition at Graduate School of Hanyang University.

E-COR ENSEMBLE

e-cor ensemble è un progetto di musica elettroacustica fondato nel 2013 costituito da Mirjana Nardelli, Cristian Maddalena e Francesco Altilio.
La loro produzione si basa sulla cura e sull'estetica dell'suono, esplorato e indagato attraverso diverse forme artistiche, il suono diventa il focus dell'ensemble, l'elemento comune in tutte le loro opere.
L'improvvisazione è una delle pratiche più consolidate dell'ensemble, sono membri attivi dell'orchestra "OEOAS" diretta da Elio Martusciello, insieme al contrabbassista Roberto Bellatalla e alla cantante Natalie Lithwick esplorano l'arte improvvisativa e il live electronics.
Con la sonorizzazione del filmato sperimentale "Vormittagsspuk" di Hans Richter ottengono numerosi riconoscimenti e apprezzamenti: "Combat Prize 2016", "Sounds of silences","le forme del suono 2015", esposizione nei musei di Livorno: Museo Civico Giovanni Fattori e Fortezza vecchia.
Nel 2016 scrivono e rappresentano la loro prima opera teatrale "Il cuore rivelatore" con testo e musiche totalmente inediti.

MATTEO TRAVERSO

Matteo Traverso was born in Santa Margherita Ligure (GE) in August 9th, 1994. From 2011 to 2013 he studied music theory, harmony and counterpoint with Maestro Davide Merello at the Istituto Diocesano di Musica di Chiavari (GE). In 2013 he joined the electronic music curse where he be begin to study with Maestro Roberto Doati at the Conservatory Niccolò Paganini in Genoa where he still is finishing his studies. He participated to the realization of the performing music of Madame Bovary (based on the homonym novel) directed by Laura Sicignano, he oversaw the creation of the stage music of Il Rinoceronte E Altro, taken from the Ionesco's Rhinocéros, realized by the theater company Il Portico Di Salomone . His personal journey of researching music has led him to produce different kind of works touching lot of different genres: acousmatic, composition acoustics instruments, for acoustics instruments and live electronics, audio-visual compositions and installations.

GABRIELE MORELLI

Gabriele Morelli was born in La Spezia in May 11th, 1995. His first approach to the saxophone was in 2009, thanks to the program offered by the Istituto comprensivo Francesco Petrarca, in Levanto. Since then he started studying and playing alto saxophone, taking lessons from Gabriele Mini, and Marco Vajani, a classic saxophone player graduated at Niccolò Paganini's Conservatory in Genoa. The cooperation whit Matteo Traverso led him to the universe of contemporary electronic music, opening his eyes to a less common way to play the saxophone

STYLIANOS DIMOU

Stylianos Dimou is a Greek composer born in Thessaloniki in 1988. Fulbright Scholar and participant of numerous International Composers Meetings, Festivals and Competitions, Dimou pursued advanced studies in Music Composition at the Aristotle University of Thessaloniki, Department of Music Studies (Greece, 2011, MM in Composition). He subsequently undertook Graduate Studies at the Eastman School of Music (USA, 2013, MA in composition). He is currently a Doctoral Fellow at Columbia University in the

City of New York (DMA in Music Composition) closely studying with Professor G. F. Haas, Professor G. E. Lewis and Professor F. Lerdahl.
He has collaborated with numerous performers, ensembles and orchestras including the Ensemble InterContemporain (FR), the MULTILATéRALE ensemble (FR), Orchestre Philharmonique de Radio France (FR), International Ensemble Modern Academy (DE), Insomnio Ensemble (NL), Slagwerk Den Haag (NL), The New European Ensemble (NL), EXAUDI Vocal Ensemble (UK), the Psappha ensemble (UK), Jenaer Philharmonic Orchestra (DE), Brussels Philharmonic (BE), The ICP Ensemble (UK, FR), Ensemble Contrechamps (CH), Orkest de Ereprijs (NL), Talea ensemble (USA), Mivos Quartet (USA), Ensemble Nikel (IL), Namascae Lemanic Modern Ensemble (FR), dissonArt ensemble (GR), ALEA III (USA), Alarm Will Sound ensemble (USA), Stenhammar Quartet (SE), Greek ensemble of contemporary music (GR), Idee Fixe (GR), Orpheus Soloists (GR) and other.

STEVEN BLAKE WHITELEY

Steven Blake Whiteley is Brooklyn-based a composer/sound artist interested in the intersection between music composition, intermedia, audio/visual performance, spritiuality, and digital culture. He studied at McGill University with a degree in Music Composition and World Religions Studies. He began his formal musical training at Mannes College, The New School for Music Prep. Division, studying Composition with Eleanor Cory and Classical Trumpet with Don Batchelder. Since then, his composition mentors have included Melissa Hui, Philippe Leroux, John Rea, David Sampson, Robert Aldridge, and Ashkan Bezhadi. His work takes the form of ensemble pieces, film scores, experimental theater pieces, works for live electronics, audio/visual installations, and performs as an instrumentalist in a number of different collaborations.

PANAYIOTIS KOKORAS

Kokoras is an internationally award-winning composer and computer music

innovator, and currently an Associate Professor of composition at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use timbre as the main element of form. His concept of "holophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Detuned Systems, Robotics, Sound and Consciousness.

GIULIA VISMARA

Giulia Vismara is a sculptress of sound. Her experimental research is focused on concrete, organic, rediscovered, collected sounds. She is particularly interested in the action of listening and sound diffusion.
Besides her solo performances, she collaborates as a sound designer and composer with Dehors/Audela project (theater , video art and performance) and she has a duo between sound installation and performance Laura Ulisse. She graduated in Musicology at University of Bologna, with a thesis entitled: "Max Neuhaus, for a possible emancipation of sound.", assistant supervisor Daniela Cascella. She earned her master's degree in music and new technology after studying at Conservatory of Florence and Royal Conservatory, Sonology Department, Den Haag. Since 2004 she is interested in using her voice, attending various workshops on singing voice with Amelia Cuni Francesca Della Monica, Meredith Monk, Francesca Cassio, Christian Woltz, Carol Tran Quang. In 2010 she attend a course for audio restoration, archiving and digitization of audio files and 2013 a training in Sound design for cinema. In 2014-2015 she taught Music and technology

in the High School of Performing Arts of Livorno. From the 2006 she collaborated with Alga Marghen, an Italian label specializing in outsiders and twentieth-century composition at the border from music and art. Currently, as a Phd researcher in the University of IUAV, Venice, she is investigating the dynamical relationship between space and sound.

GEORGIA KALODIKI

She has a Master and a PhD in acoustic composition from Goldsmiths College, University of London.. She attended lectures and Master classes with well known composers such as Alvin Lucier, Christian Wolff, Rebecca Saunders, Bryan Ferneyhough, and Theodor Antoniou. Her compositional work includes solo, chamber and orchestra music as well as electronic music and music for mixed media. She is currently a PhD candidate at Ionio University of Corfu in Electroacoustic Composition with Theodor Lotis. Her works have been performed and received distinctions in Greece and abroad (Goethe institute, Athens Music Hall, Janacek conservatory - Czech Republic, Old Operating Theatre of London, Tsai Perfomance Center - Boston University, Alte Schmiede -Vienna), by well known ensembles as Kreutzer quartet, Soozvuk ensemble, Kamerata orchestra of Greece, Orchestra of Colours, Greek Ensemble of Modern Music, ALEA, Red Note Ensemble etc. She has received commissions from Boston University, Kapodistrian University of Athens, Orchestra of colours, Acanthes 2007, the Athens Youth orchestra ASON, Red Noise Ensemble, Dissonart Ensemble etc. Her music has published from Subways Records. She is also a member of The Greek Composers Union, ESSIM and a columnist for the greek music periodical "Polytonon".

LINE KATCHO

Master's graduate in electroacoustic composition from the Music Conservatory of Montreal, Line Katcho works in the field of electroacoustic

music, audiovisual work, and more recently in the areas of performance and installation. Mainly interested in sound and image as kinetic matter, representative of movements, forces or gestures, her precise and meticulous aesthetic is complemented by an experimental approach and an affinity for perceptual games. Her work has been presented at international concerts and festivals such as Sonorities (GB), Elektramusic (FR), Ai-maako Noche Blanca (CL), DME (PT), Currents New Media (US) and Akousma (CA). She released her first album, Pulsions, in 2015 on the label Kohlenstoff Records. Her work can also be found on the albums Totem Electric II and Cache 2014. She got the first prize at JTTP 2014 (Time Games / Times Play) for her piece Aiguillage (switches & crossings). Cofounder of the series of concerts Soundwich, she was the artistic director in 2013-2015.

MATERELETTRICA

Music Design and Sound Design are **MaterElettrica** core business. Moreover Materelettrica, a team born in *Electronic Music School of Matera Conservatory*, is strongly active in different research fields, as programming for DAW enviroment, automation for music installation and remote control, applications for mobile devices. Following the entire process from composing to post production editing, since last three years MaterElettrica produced soundtracks for movies, documentaries, jingles and clips. MaterElettrica brought forth live performances (concerts and theater shows) and special projects for sonorization. The team collaborates regularly with: D.E.R. (Documentaristi dell'Emilia Romagna), Saul Saguatti, MUSMA Museo della Scultura Contemporanea di Matera, Associazione Minerva Scienza, VisitMatera, CDM (Centro di Musica Contemporanea, Milano). MaterElettrica took part to the following festivals: SpazioMusica 2013 Cagliari, Rupextre 2013, L'altro suono (Teatro Comunale di Modena), Lugo Opera Festival (Lugo).

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