



The
University
Of
Sheffield.

ems2015
University of Sheffield. UK 23-26 June 2015

The Art of Electroacoustic Music

EMS2015: The Art of Electroacoustic Music - Concert programme

The University of Sheffield

June 23-26, 2015

The EMS Network has been organised to fill an important gap in terms of electroacoustic music, namely focusing on the better understanding of the various manifestations of electroacoustic music. Areas related to the study of electroacoustic music range from the musicological to more interdisciplinary approaches, from studies concerning the impact of technology on musical creativity to the investigation of the ubiquitous nature of electroacoustic sounds today. The choice of the word, 'network' is of fundamental importance as one of our goals is to make relevant initiatives more widely available. <http://www.ems-network.org>

June 19, 2015

concert1: Tuesday 23rd June 2015

Dimitris Savva

Balloon Theories 14:30 (2013)

'I was always enjoying squeezing balloons, pressing them with my fingers until they pop...It has not been up until now that I realized why...'

Dimitris Savva

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University under the supervision of Adrian Moore. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Italy, Portugal, Brazil and USA. His acousmatic composition *Erevos* won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition *Balloon Theories* was awarded the public prize at the composition competition Metamorphoses 2014.

Caterina McEvoy

He is more Myself than I 5:45 (2015)

'We do not see things as *THEY* are, we see things as *WE* are' - Anaïs Nin

Text: "I've heard them lilting" (Scottish traditional: The flowers of the forest)

This work investigates (*the secret of*) Art, following the philosophy that Art is provocation and working towards the empowering notion that art is always accessible because it is about the spectator not the article. *He is more Myself than I* eases the spectator into an understanding of this concept through a condensed version of the Brontë classic *Wuthering Heights* that explores gender and identity through repetition from different perspectives and an interchanging of performers and roles within the work.

Based on a conglomeration of philosophies and teachings (The Artists Way, Keith Johnston, Abraham Hicks, Ann Bogart and Doctor Zeuss) and discussed further through coaching and mentoring sessions a studio practice is being explored between several collaborators.

The premise of the practice is that the work is autotelic and from this *you reap what you sow*.

Caterina McEvoy

The Creative Team; Phil began his training in dance at Barnsley College and the Northern School of Contemporary Dance. As a student he worked with choreographers such as Hofesh Schector, Kim Brandstrup and Janet Smith. Following a postgraduate study he joined Shobana Jeyasingh Dance Company and went on to become a member of Phoenix Dance Theatre from 2009 to 2014. He has had an extensive professional career that now spans over 15 years and includes performances of work by Robert Cohan, Richard Alston Philip Taylor, Darshan Singh Bhuller, Charlotte Vincent, Aletta Collins, Rui Horta and Douglas Thorpe as well as work for BBC productions.

Since November 2014 Phil has been coached by Isabel Mortimer, this has been an extremely productive partnership guiding the direction of his work from a very instinctual place, resulting in the shaping of an experimental, fragmented studio practice that he is exploring to great satisfaction. Isabel is key to shaping this particular work; drawing the autobiographical narrative from the performers and fusing this with the anchor story *Wuthering Heights*.

On this project Phil will raise the standard of his artistic product by collaborating with experienced Designer; Andrew Walker, Composer; Caterina McEvoy, Writer; Kate Webster and Performer; Carrieanne Vivianette, together they will ensure that production standards are high and that the show is of quality to attract audiences.

Phil has worked with Walker and McEvoy on previous ventures to great success, most recently on the new work *The Dancing Plague*, which received impressive reviews in London. This project also furthers Phil's partnership with performer Carrieanne Vivianette; they have shared performance practices and challenging research projects since 2012. Investigation of theatre in non-conventional settings has taken their work to commercial business spaces, cellars, staircases and public houses.

Phil Sanger

Paul Fretwell

King's Cross 9:15 (2014)

King's Cross is an electroacoustic work that explores technology's relationship with the mediation of our memories. It uses interviews selected from the King's Cross Voices oral history archive, which was established in 2004 to record the memories of local residents from this famous area of London. From the hundreds of hours available, I chose to focus on particular female residents. The range of memories is surprisingly wide and varied from the time of horses and carts, playing marbles in the road, to the tragic fire in the underground station and the warehouse dance clubs of recent times.

Fragments of these interviews are combined with audio recordings from around the King's Cross area. Road names are also picked out from the interviews and reassembled to suggest fragmented aural maps, offering a collapse of geographical space as a counterpart to the collapse of temporal space that occurs in the piece. The piece begins with distortion and glitches, suggesting that just as our memories are imperfect and can decay over time, the technology we use to store such things is also liable to decay, fragmentation and error.

Paul Fretwell

Dr Paul Fretwell is a Senior Lecturer in the School of Music and Fine Art at the University of Kent, UK. He is a composer of both instrumental and electronic music, and has produced music for solo performers, ensembles and full orchestra, as well as electro-acoustic compositions, live laptop performances, sound installations and interactive works. His first major acousmatic work, *Asklepion* (1999), was awarded an honourable mention in the final of the III Concurso Internacional de Música Eletroacústica, São Paulo, Brazil, a work which went on to receive other international performances and broadcasts. Subsequently, he has received many commissions and performances of his work nationally and internationally. His collaborative work with Dr Ambrose Field (York University) has been heard at the ICMC2006 (New Orleans) and ICMC2007 (Copenhagen), as well as around the UK. This project culminated in *Northern Loop* (2013), which has recently been released on the Sargasso label.

Short Interval

Dale Perkins

Dark Bird Redux 8:00 (2014-2015)

Dark Bird is the last of a group of works that comes under the heading *Voice Without Words*, and is more self-reflective than the other two works *Swan Song* and *Cuckoo-borough*. The sonic materials relate to a darker side of the emotional spectrum ie. the externalisation of ‘misery’, ‘suffering’ and ‘unhappiness’. *Dark Bird* uses a combination of sonic morphologies and regular chronometric rhythms as a structuring device to support vocal paralinguistic’s and glitch-based artefacts. Although it is hoped that the listener will experience emotional qualities as an emphatic response through the listening process, no lexical indications are given to present an established language more commonly associated with syntactical organisation (for example, the syntax of English). However, from a semantic point-of-view, such vocal externalisations and treatments are likely to be perceived as suggested psychological states. The piece was conceived in 5.1 surround formats. This version has been reworked especially for EMS 2015 and is committed to genre hybridisation in electronic music.

Dale Perkins

Dale Jonathan Perkins’ compositions are performed both nationally and internationally; his composition *Voice Without Words* was selected as part of the Bourges International Electroacoustic Music Competition in 2009 (Electronic Arts Category). He is Head of Undergraduate Studies and Director of iFIMPaC (Leeds College of Music) which has attracted many special guests over the last decade including Michel Chion, David Toop, Scanner and Trevor Wishart. Dale collaborates with Gabriel Prokofiev and Nwando Ebizie to bring Nonclassical clubnights to the City of Leeds and is part of the directorate for the CDP. www.daleperkins.co.uk

Alejandro Albornoz

Un regalito misterioso (A mysterious little present) 9:22 (2014-2015)

This acousmatic work is a tribute to Matilde Pérez, Chilean visual artist who passed away in 2014. Composed at the author’s personal studio in Santiago de Chile and the University of Sheffield Sound Studios. Pérez was a pioneer in the kinetic art and the confluence of art and technology. The piece uses synthetic and recorded sounds, combining “manual” techniques and random algorithmic procedures for some structures and materials. Taken from an interview, the artist’s voice tells in Spanish her ideas on art in general, the creative process, the discovery of vocation and the the role of technology in art:

“Go! / Because this is always moving, it’s changing and changing... / You never finish the journey of your path... And it’s a path that never reaches its end / I don’t know, I don’t know, I don’t know... / Travelling / Nothing is lost / It is alive... / Blank space... / Dream... / Little treat, little present... / A dynamic, a movement into the space / A different set of mind... / Since I was a little girl, around 4 or 5, I said: I’m a painter / Technology is a technique, it isn’t a thought, it isn’t a creation / Little present... / I’m giving away... / And if it makes someone think, I’m giving away a kind of mysterious and bizarre little present to get alive with other stuff.” (Translation: María Jesús Inostroza / A. Albornoz)

For the complete interview in Spanish: <http://www.unabellezanueva.org/matilde-perez/>

For a short interview in English: <http://www.bbc.co.uk/news/world-latin-america-18446002>

Alejandro Alborno

Alejandro Alborno is a composer, sound and visual artist. He studied electroacoustic composition with Rodrigo Sigal and Federico Schumacher and works on acousmatic and live electronics since 2004. His music has been performed in several and prestigious festivals like Synthèse (Bourges, France), JIEM (Madrid), Biennial Internacional de Música Electroacústica (São Paulo) and Sonoimágenes (Buenos Aires). He is an active member of the Electroacoustic Music Community of Chile (<http://www.cech.cl>) and of the Latinamerican Sound Art Network (www.redasla.org). Usually he composes for theatre and dance. He has been producer of several concerts, meetings, conferences and publications, highlighting the International Festival of Electroacoustic Music of Chile “Ai-maako” and CD collections of Chilean electroacoustic music. Since February he is a PhD researcher on Electroacoustic Composition at the Department of Music in the University of Sheffield. <http://www.soundcloud.com/mankacen> and <http://alejandrealborno.wordpress.com>

Neal Farwell

Photographs of Water 15:45 (2013)

At an artists’ residency in Florida in 2008, I met two poets whose voices caught my ear and whose words hooked my thoughts. David, in his twenties, voraciously inquisitive, contemplated mortality. Ann, in her eighties, looked back questioningly on a life well lived. They recorded several poems with me, to use in this piece. Beyond the poems, I recorded many new sound materials, and drew others from a personal catalogue spanning a decade. Instrumental materials owe to my alter-ego as violinist and conductor. Many of the sounds were recorded in Britain and France. A tentative conversation between ages, and places, the piece is a contemplation of the passing of time and lives.

The texts are excerpts from *Drought, Life, and Photo of my Dad* by David Bartone (1980); and *Kayak* (complete), and excerpts from *On Entering My Seventies* and *Reading the Tao Te Ching at Eighty*, by Ann Brewer Knox (1926–2011). Orchestral materials were recorded with the University of Bristol Symphony Orchestra. The pipe band was recorded at a street parade at the *Festival de Cornouaille 2012* in Quimper, Brittany.

Photographs of Water was premièred at Electroacoustic WALES, Bangor University on 7 November 2013.

Neal Farwell

Neal Farwell composes acoustic, acousmatic, and mixed electroacoustic music. He gained his PhD in composition from the University of East Anglia, studying with Simon Waters. In 1998 Neal moved to the USA as a Knox Fellow at Harvard University, and continued his studies with Bernard Rands, Mario Davidovsky and David Rakowski. Since January 2002, Neal has taught at the University of Bristol, UK, where he is Senior Lecturer in Music and Director of the Composition and Recording Studios. Neal is active also as a performer, regularly conducting the University Symphony Orchestra and New Music Ensemble, working with outside ensembles, and presenting the electroacoustic concert series *Sonic Voyages*.

concert2: Wednesday 24th June 2015

Adrian Moore

Counterattack 14:55 (2014)

Counterattack is a follow-up work to *The Battle* - an acousmatic work in surround format which was broadly in two sections: one, quite granular and edgy; the other more pitched and pulsed, with an increasing fascination for layering sounds inspired by the works of Horacio Vaggione. *Counterattack* is similarly structured from a complex set of multichannel transformations developed from a variety of sources, taking the words of *The Battle*'s programme as inspiration. In the programme notes for *The Battle*, I 'visualise' the work as a number of 'scenes', 'feints' and 'attacks'. *Counterattack* expands these scenes even further and attempts to create complex polyphonies through division of the multichannel space. Alongside development of materials in surround sound using a variety of techniques, an understanding of the concept of war and the historical practicalities of battlefield combat was gained through reading key texts: *The Art of War* (Sun Tzu), *On War* (Carl von Clausewitz), and first-hand accounts of war by service personnel, *War* (Lawrence Freedman). Whilst these texts were never rendered musically, their combined effect, augmented by an increased sense of 'the fight' within academia can be heard in a number of places, notably the final 'scream' passage. Compositionally, *Counterattack* takes the idea of 'Multichannel' (loudspeakers) and 'multiChannel' (sounds) further than *The Battle*. *Counterattack* can exist in a number of surround formats but was composed in 7.1 and presents a fuller spectrum of materials. It relies heavily upon multichannel granulation and spatialisation but more importantly, uses the multichannel space to contextualise different sounds in different loudspeakers, beginning to create a polyphony of sound sources, whilst maintaining a coherent scene.

Counterattack was realized during the summer of 2014 in the composer's studio in Sheffield (England, UK) and premiered on March 12, 2015 during the 7th International Festival for Artistic Innovation (Leeds, England, UK). *Counterattack* was awarded the Prize in the Concurso Internacional de Composição Electroacústica Música Viva (Lisbon, Portugal 2015).

Adrian Moore

Adrian Moore first came into contact with electroacoustic music in his hometown of Nottingham at a concert given by Denis Smalley. His undergraduate study was at City University (London, UK) where he began to compose in the studio as well as assist the Electroacoustic Music Association of Great Britain (EMAS) - which became Sonic Arts Network, now Sound and Music - with concerts. The performance of tape pieces using multiple loudspeakers interested him and his further study under Jonty Harrison at the University of Birmingham offered the opportunity of composing for and working with the Birmingham ElectroAcoustic Sound Theatre (BEAST). He graduated in 1998 but his seven years in Birmingham were interspersed with trips to CNSM (Lyon, France, 1991-92) and ZKM (Karlsruhe, Germany, 1995). His works have been performed and broadcast around the world and have received prizes and mentions in numerous competitions, the most recent being first prize in *Musica Viva* 2015. Having always held an interest in bringing the power of the tape medium into the live performance situation as well as to sound diffusion, Adrian Moore sees the technology of today as an ideal tool with which to work as a composer, teacher and performer. He is currently Reader in Music at University of Sheffield where he is the director of the University of Sheffield Sound Studios (USSS). His motivations remain 'acousmatic' and current work includes multichannel composition, laptop improvisation, and large spatialisation concerts using software developed at USSS.

Adam Stansbie

Foundry Flux (2015)

The small patch of land bordering Doncaster Street, Sheffield, has witnessed a remarkable period of transformation. Once home to an eighteenth-century foundry, it was located in the industrial heart of the city, nestling along some 250 cementation furnaces employed in the production of blister steel. At that time, the imposing cementation furnace, which still towers over the plot, was a characteristic feature of the city's industrial landscape, and an emblem of Sheffield's manufacturing prowess. Although the furnace continued to produce steel throughout the Second World War, operations ceased in 1951, and it now stands alone in the Sheffield skyline, a symbol of industrial decline. For a time, the land lay abandoned and forgotten, becoming little more than a post-industrial wasteland at the edge of the city centre. In recent years, this decline has been overturned; the overgrown, idle patch of land has been transformed into a community space, which invites artistic activities and projects, serving to reconnect the land with the city of Sheffield. In this context, the newly named *Furnace Park* seems appropriate; it connects the land of the past with that of the present and, hopefully, future. This piece, *Foundry Flux*, attempts to do something similar; although *flux* refers to a flowing or purifying agent used in the production of steel, the term is employed here to capture the flowing, changing state of the land itself. Traffic, which circles the patch of land, was recorded and used to generate the entire work. Processing of these recordings serves to imagine the blistering heat of the furnace, before transforming the space into hub of creative practice.

Commissioned by *Sheaf Prospect: Soundscaping Furnace Park*. With thanks to Amanda Crawley Jackson, who created the project and directs the park, and Chris Bevan, who made the recordings of traffic as part of the Sheaf Prospect project.

Adam Stansbie

Adam Stansbie is known for his electroacoustic/acousmatic compositions, which have been widely performed (throughout Europe, Asia, North and South America and Australasia), published (Elektramusik, Musiques et Recherches, Taukey and Sargasso) and prized (IMEB, Musiques et Recherches, Destellos Foundation). Alongside his creative work, Adam has written extensively on the presentation and performance of acousmatic music and he is currently interested in the various ontological/phenomenological paradoxes that the acousmatic tradition seems to produce. Adam has taught at a number of institutions and is currently lecturing at The University of Sheffield where he directs the MA in Sonic Arts and the MA in Composition. For more information, visit: adamstansbie.com

Short Interval

Annette Vande Gorne

TAO: Terre 25:59 (1991)

Terre - to François Bayle.

fusion: Last element in the *Tao* cycle, the Earth is the place for transformation and fusion, it is the melting pot of the other materials. It is also the last step of knowledge: that of the synthesis between things. Paradoxically- once again sight is deceiving - it is more about Energy than Matter, of primeval energy in two forms: radiation and particles.

The transformations of excerpts from the four other elements fit seven models : mechanism (repetition), wave (ebb-flow), door (opening-closing), breath/ejection, breath/crawling, corpuscles, rotation. They go through a common process that emphasizes intermodulations, transformations, and, once 'remusicalized' and changed in time by the play-sequence technique, they generate strange similarities : from Diversity to Unity. Everything is in everything else: Tao.

Sounds are then reclassified according to dynamic criteria of movements, energies, and development in time: in continuous movement (spiral, fall, projection, crawling); in broken balance (chaos, truncations, clusters, rhythm - Yang); and motionless (rotation, shimmering-allures, repetition, contemplation - Yin).

symbol : Before creation: symmetry and motionlessness. Asymmetry, movement and impact: released energy. Particles, organization of the matter. Magma, flow and ebb. Manifestation of the matter, union. Dance of life. Breath. Upward spiral. Setbacks and new starts. Towards Ω .

form : The general form is a double conical spiral whose base is located in the centre: from creation (radiation, particles) -manifestation of matter and rhythm - to Ω .

It is in constant evolution: variations. The descending fifth (sky/earth of the Tao) constitutes its central tonic axis. The form also integrates 8-track spatialization as a criterion for evolution: space is structured by geometrical figures. These figures, as well as all the internal movements that run through them, are linked to the temporal structure of the piece, which is based in external time on a gradual lengthening of each of the parts joined together, and on a gradual speeding up of internal (psychological) time.

anecdote : The moral (Pierre Schaeffer's "Leçon de chose") to be gained from the experience of *Terre* (Earth) is the following: the internal energy of a sound, its movement, its morphology, can resist for a long time to any type of transformation process, even cumulative processes. A mark, a trace, of the original remains. Perhaps only the dissociation of a sound into elements arbitrarily redistributed in time can reduce that given sound to a neutral object, fit for any use, a note.

Terre was commissioned by the Ina-GRM, produced at the GRM in their Syter and 123 studios (Paris, France), and mixed at the Métamorphoses d'Orphée studio (Ohain, Belgium). It premiered on January 30, 1991 in a concert of the "Clair de terre" series organized by the Association pour la création et la recherche électroacoustique du Québec (ACREQ), under the direction of Robert Normandeau, at the Planétarium de Montréal (Qubec). Many thanks to Yann Geslin and Daniel Teruggi for their essential and persevering help.

Déluges: Prélude, Versets 1 à 7 13:30 (2015)

Œuvre acousmatique pour récitant et soprano en 16 canaux sur un texte de Werner Lambersy. Récitant: Werner Lambersy. Soprano: Françoise Vanhecke. Lecture et voix transformée : Annette Vande Gorne

Nous attendons la destruction - We have been awaiting Destruction

Ce leitmotiv est asséné avec brutalité au cours de dix versets, qui démontrent, en prenant appui sur toutes les activités et sensations humaines, avec la puissance évocatrice et la sensibilité d'un de nos plus éminents poètes francophones, que la seule issue pour une renaissance de notre civilisation sous d'autres auspices, est celle de sa mort.

This leitmotif is firmly and brutally told over ten verses, and demonstrates, by building on all human activities and sensations, with the evocative power and sensitivity of one of our most eminent French poets, that the only way for a renaissance of our civilization under other auspices, is that of his death.

Ce texte terrible m'a interpellée. Je n'avais d'autre choix que de le renforcer par des sonorités "terribles" elles aussi, renouvelées constamment en une suite enchaînée de petits tableaux qui respecte la structure du texte, dans l'esprit du horspiel. Au même moment, Françoise Vanhecke me commande une œuvre qui mette en exergue la technique de chant qu'elle développe : le chant à l'envers, par inhalation. Cela me sembla très emblématique de ce que dit le Poète.

This terrible text has moved me. I had no choice but to enhance it with 'terrible' sonorities, renewed constantly in a series of small, linked canvases which respect the structure of the text, in the spirit of horspiel. Meanwhile, Françoise Vanhecke commissions from me a work that features the technique of singing she is developing: reverse singing, by inhalation. This seemed emblematic of what the poet says.

Commande de Françoise Vanhecke réalisée au studio 16 canaux "Métamorphoses d'Orphée" de Musiques & Recherches (prises de sons, composition et spatialisation) et dans le studio 16 canaux PANaroma de l'université de l'état à Sao Paulo UNESP (matières sonores et spatialisation), merci à Flo Menezes de m'y avoir invitée. Création mondiale de la version complète le 25 octobre 2015, à Bruxelles dans le 22e festival L'Espace du Son. *Commissioned by Françoise Vanhecke and realized at the studio "Métamorphoses d'Orphée" de Musiques & Recherches" and in the studio PANaroma of the State University in Sao Paulo UNESP. Thanks to Flo Menezes for the invitation. World premiere of the complete version on the 25 October 2015 in Brussels in the 22nd festival Space of Sound.*

Floods and Other Incidents

Werner Lambersy, 2013

By homely gifts and hindered words
the human heart is told
of nothing
nothing is the force
that renovates the world

Emily Dickinson

Pour qu'on sache qu'il est vivant, il a fallu qu'il meure - In order to know that he is living, it was necessary for him to die

Orson Welles in Pier Paolo Passolini's *La Ricotta*

Avant les premiers déluges, la mort n'existait pas. Il y avait le néant. Retiré en lui-même, il laissa la place au manque, qui appela le désir, enfant né de ceux-ci et père de la beauté qui règne sur la matière et au-delà, où bientôt il fallu vivre, puis survivre et détruire, pour qu'orpheline, la vie puisse ne pas se perdre sans recommencer.

Before the first floods, death did not exist. There was the void. Withdrawn into itself, it left space for absence, which called forth desire, their child and father of the beauty which reigns over matter and beyond, where shortly it had to go and live, and then survive and destroy, in order that orphan life might not go astray without regenerating itself.

Après tant de déluges, il ne fallait pas que l'homme rende la vie au néant, mais l'ensemence de sa disparition et rembourse sa dette à la matière de l'âme, et au-delà à la beauté de l'horizon matériel et mystérieux de son indifférence.

After so many floods, there was no need for man to hand back life to the void; he was to seed it with his own demise and so repay his debt to the substance of the soul, and to the beauty of the material and mysterious horizon beyond of his indifference.

Nous attendons la Destruction.

Depuis longtemps, depuis toujours. Nous l'espérons comme une plaie secrète pour guérir de la mort. Nous l'espérons comme on s'enfonce, se donne et s'abandonne dans l'extase, les drogues et l'innocence du désir insatisfait, mais insatiable, de la musique et des nombres.

We have been awaiting Destruction.

For ages, for ever. We hope for it like a secret wound in order to recover from death. We hope for it as one sinks into, gives oneself and abandons oneself to ecstasy, drugs and to the innocence of the unsatisfied, yet insatiable desire of music and of numbers.

Nous attendons la Destruction.

Pour que justice soit rendue à la nature qui nous pousse à n'être rien ni personne, pas même, dans l'énorme nuit rituelle des migrations de libellules, l'illusion et les mirages doux de la fureur amoureuse, la passe des papillons inoffensifs puis des grenouilles, des sauterelles, et de la pluie d'insectes dévorant la haie basse et les buissons de l'âme.

We have been awaiting Destruction.

In order that justice be done to the natural force which pushes us to be neither thing nor being, not even, in the vast ritualistic night of dragonfly migrations, the illusion and sweet candleings of loving fury, not even the hypnotic movement of harmless butterflies, nor even that of frogs, crickets and the rain of insects devouring the lowly hedge and bushes of the soul.

Nous espérons la Destruction.

Depuis toujours, depuis notre sortie dans l'espace, hors du ventre de l'obscurité. C'est un sentiment confus et vague, un mal de mer sur les vagues houleuses des cieux. Un malaise, un arrière-goût de solitude amère, une douleur dense et obstinée, légère et mutilante d'avoir perdu quelque chose du jardin sans clôtures du cosmos.

We have been hoping for Destruction.

Since eternity, since our exit into physical space, out of the belly of darkness. The feeling is one that is confused and vague, a sea-sickness on the choppy waves of the firmament. Uneasiness, an aftertaste of bitter solitude, an intense and persistent pain, which is yet light and disabling from having lost something from the boundless garden of the cosmos.

Nous l'espérons, comme soulage un crime impuni, le suicide que partage l'espèce laissée à elle-même. Nous attendons d'être payés de mort, de dispersion dans la poudre azurée des couchers de soleil, purgés de l'au-delà et détruits au profit d'autres mystères.

We hope for it just as an unpunished crime provides relief, just like the suicide shared by the species when left to itself. We are expecting to be paid with death, with dispersion in the azure dust of sunsets, purged of the transcendental and destroyed in favour of other mysteries.

Nous attendons la Destruction.

Depuis longtemps, depuis toujours, depuis Sumer et Abraham où l'ange est arrivé très tard. Depuis les déluges

de comètes, les cendres de Santorin sur nos têtes. Depuis Noé et l'épouvante d'avoir à coups de gaffes et de rames, repoussé de l'arche les hommes qui s'accrochaient au bastingage, et les femmes qui tendaient au ras des flots furieux leur nouveau-né.

We have been awaiting Destruction.

For ages, for ever, since the time of Sumer and of Abraham, when the angel arrived very late in the day. Since the storms of comets and the ashes of Santorini on our heads. Since Noah and the terror of having turned away from the Ark, with blows from gaffs and oars, the men clinging to the ship's rail and the women holding out their new-born child from the furious waves.

Nous attendons la Destruction.

Comme ces peuples, aujourd'hui, qui pour ne pas mourir, et pour laisser la vie triompher du désespoir, embarquent, lucides et nus, sur des rafiots pourris, paient des passeurs, et meurent sous le suaire sombre des mers, où sur des sables pollués d'épaves et de débris gît le trop-plein de nos civilisations hypocondriaques et obèses.

We have been awaiting Destruction.

Like these peoples who, in our own time, in order not to die, and in order to let life triumph over despair, embark, knowingly and naked, upon rotten hulks, who pay traffickers, and who die beneath the dark shroud of the seas, where on sands polluted by wrecks and debris lies the excess of our hypochondriac and obese civilisations.

Nous attendons la Destruction.

Par le prêche universel et cosmétique pour un bonheur pareil au grand chenil des médias, comme on s'endort après une rude et longue chasse à l'homme, une journée de meurtres, de rapines, de viols et de tortures au nom de tables et de Lois jamais écrites par des dieux invisibles.

We have been awaiting Destruction.

Through listening to the universal, cosmetic sermon that speaks of a happiness that resembles the doghouse of the media, just as one falls asleep after a harsh, long manhunt or a day of murders, plundering, rapes and torture in the name of tables and of Laws never written by invisible gods.

Nous attendons la Destruction.

La fin du dernier acte, comme dans Shakespeare quand tombe le rideau pourpre du sang sous l'ovation debout des spectateurs nourris de meurtres et d'assassinats, .../...

We have been awaiting Destruction.

Just as in Shakespeare, at the end of the final act, when the bloodstained curtain falls at the feet of the audience standing in ovation after feeding on murders and assassinations, .../...

Werner Lambersy, Translated by Colin Bloxham, June 2015

(Extract: Work in Progress)

Annette Vande Gorne

Classical music studies at the Royal Conservatory of Mons and Brussels and with Jean Absil (Fuga, instrumental composition). Electroacoustical composition with Guy Reibel and Pierre Schaeffer at the Paris National Conservatory. She founded Musiques & Recherches, launched several series of concerts and an acousmatics festival L'Espace du son, after assembling a 80-loudspeaker system, an acousmonium. She is the editor of the musical aesthetics review Lien. Founded the international composition competition Metamorphoses Director of electrodoc one of the most complete resources on electroacoustic music. Vande Gorne gives numerous spatialized acousmatic music performances, both of her own works and the works of international composers. She teaches electroacoustic composition in Belgium and directs a degree programme in electroacoustic studies at the Royal Conservatoire. Her music generally aims to create an abstract and expressive non-anecdotic musical language. The relationship between Text and Music is an other domain of research. She finished an acousmatic Opera yawar fiesta in 2012 with the poet Werner Lambersy, which renews electroacoustic music's ties with the past.

concert3: Thursday 25th June 2015

Alistair MacDonald

Scintilla 9:00 (2013)

Scintilla - a spark, a glimmer, a particle of fire, a glittering speck. *Scintilla* started life with the hand made, flame-worked, glass instruments made by Carrie Fertig for her Torch Chamber Arkestra's performance at the *British Glass Biennale* in 2012. Sounds from these intriguingly shaped objects create a dense, powerful, resonant texture but at the same time hints at their fragility and vulnerability.

Alistair MacDonald

Alistair MacDonald is a composer and performer whose work draws on a wide range of influences reflecting a keen interest in improvisation, transformation of sound, and space. Current projects include *Strange Rainbow*, a live electroacoustic improvising duo with Scottish harp player Catriona McKay and collaborative development, with Carrie Fertig, on music for glass percussion, electronics and live flame-working.

Other recent works include *Mitaki* (string quintet and electronics) for the Scottish Ensemble, *The Imagining of Things* with Brass Art (video and audio installation) for Huddersfield Art Gallery, and purely electroacoustic works.

He teaches composition and is Director of the Electroacoustic Studios at the Royal Conservatoire of Scotland in Glasgow. <http://www.alistairmacdonald.co.uk/>

Louise Rossiter

Tout Autour De La Montagne 9:21 (2014)

(...Prologue): 0:56

(...Parc): 1:55

(...Ligne Verte): 1:24

(...Ile Notre-Dame): 2:07

(...Sur le Trottoir...): 2:57

What is a city? Places within a 'place'. Spaces within a 'space'. All is not as it seems...Spaces speak with sounds, melodies, noise. What does it conceal? Peeling back the layers of sound, what will it reveal?

Tout Autour de la Montagne (All Around the Mountain) is a cycle of short acousmatic spaces created with field recordings made during fall 2014 in Montréal. The title is derived from the mountain upon which the island of Montréal is named (Mount-Royal) and around which everything in the city is based. Concealed within the island are numerous hidden spaces, just waiting to be explored. Within the work, each 'space' has a similar formal approach to manipulating sound to reveal different and ultimately surprising, unexpected sonic spaces.

Tout Autour de la Montagne was realised in the studios of the Université de Montréal during the fall of 2014. I wish to express my gratitude towards the funding bodies who funded my residency in Montréal: De Montfort University (The Arts and Humanities Research Council Support Grant); The Scottish International Educational trust who awarded me a fellowship to support my work in Canada; De Montfort University Music, Technology and Innovation Research Centre; and the Faculté de Musique de Université de Montréal for their overwhelming support of the project. Special thanks to Robert Normandeau.

Louise Rossiter

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

In 2012 Louise was awarded first prize in the prestigious concours d'interprétation spatialisée de *L'espace du Sons* in Brussels. Louise's music is released on the Xylem record label (<http://www.xylemrecords.co.uk>). Personal website www.louiserossiter.com

Robert Dow

Precipitation within sight 10:07 (2007)

Precipitation within sight makes use of source material collected in and around Smoo Cave in Durness, material derived from studio recordings of diverse brass instruments, and a variety of other source material. The piece was created very much with the cave in mind, designed to emerge from the cave's own sounds during its first performance. The cave's history is bound up with movement - of ice, water, wind and rain, and from the movement of people.

Precipitation within sight was realised in the Electroacoustic Music Studios at the University of Edinburgh and was premiered as part of the Highland Festival 2007 in Smoo Cave. Subsequently, it has had performances in the UK, Spain, France, Germany, Belgium, Greece, The Netherlands, Sweden, Norway, USA, Canada, Brazil, and Australia. *Precipitation within sight* was selected for the final of the Seventh International Competition for Composers 'Cittá di Udine', 2008.

Robert Dow

Robert Dow (b. Oakland) is a composer, sound artist and writer working in Scotland. He graduated with degrees in Music, Film Studies, Biotechnology and Law at the University of Edinburgh, and studied composition with Jonty Harrison at the University of Birmingham, where he was a member of BEAST - Birmingham ElectroAcoustic Sound Theatre.

His expertise and interests are manifold and include contemporary music, sound art, film, dance, theatre, photography, plant science, microbiology and parasitology.

He is currently concentrating on several writing projects.

Short Interval

Chris Bevan

Circum 15:18 (2014)

Circum was composed with the simple aim of exploring the bicycle as a sole sound source. It is a subject I found particularly interesting due to the range of materials used in its construction and the tendency for a sense of mechanical impetus, which allowed for the production of a huge variety of complex and dynamic materials. These are used both in their raw state and as starting point for further processing. *Circum* aims to showcase the bicycle as a sum of its parts, with individual components gradually coming together to facilitate its mechanical function and the experiences this allows.

Chris Bevan

Chris Bevan is a composer and PhD student based in the Department of Music at the University of Sheffield, with primary interests lying in the perception and utilisation of pitch in the electroacoustic compositional method. He has performed and had his works presented around the UK, Canada and New Zealand by organisations such as the Sonorities Festival, SMP Ensemble, RMA and most recently JIM, by whom he was also awarded First Prize in the Concours de Composition Électroacoustique 2015, for his 2014 work *Circum*.

Vanessa Sorce-Lévesque

Weld 8:30 (2015)

This piece is a work in progress that started with my experience of moving to England, and Sheffield more specifically. A lot of sounds were taken locally, in spaces that could only be found in this city. *Weld* is the word that I chose as the junction of many images that come to mind when I think of Sheffield - as a steel city, with festive bonfires and a gushing will to create, implying some sort of fusion between the artist and the environment.

Vanessa Sorce-Lévesque

Vanessa has recently moved to the UK to research *performance in electroacoustic music*, with the intention of completing a PhD at The University of Sheffield. Until recently based in Montréal, she has had the privilege of studying at the Conservatoire de musique de Montréal, receiving the teachings of Yves Daoust, Martin Bédard, and Louis Dufort, amongst others. As a composer, her musical style includes a good deal of poetry, sounds of the environment, themes of the North, travel, a great use of different space levels and a high aesthetic sensibility. As a performer, Vanessa has had the chance of interpreting works of various styles, such as those of Georges Forget, Stéphane Roy, Alain Savouret, Gilles Gobeil, Hanna Hartman, David Berezan, and many more.

Pete Stollery

Of the Swan 10:00 (2014)

Of the Swan forms part of *Aberdeen Bestiary: Sound-Image-Narrative*, an artistic research project led by Pete Stollery and Suk-Jun Kim from SERG (www.serg-aberdeen.net) at the University of Aberdeen. The project aims to examine and explore the transformative possibilities of the text-image-narrative structure of the Aberdeen Bestiary by situating (and resituating) the Aberdeen Bestiary Collection in imaginative aural settings. In the project, both composers have selected and created electroacoustic music for the image and text of real and imaginative animals from the Bestiary Collection - <http://www.abdn.ac.uk/bestiary/>. The project was supported by the Aberdeen Humanities Fund at the University of Aberdeen.

From The Aberdeen Bestiary:

The swan is totally white and has a wonderfully melodious voice. The story about the swan's song, often repeated, is untrue. The animal depicted is the mute swan. The characteristic knob at the base of the beak should be black instead of white. The swan, *olor*, is the bird which the Greeks call *cygnus*. It is called *olor* because its plumage is wholly white; no-one can recall seeing a black swan. In Greek *olos* means 'entire'.

The swan is called *cignus*, from its singing; it pours forth the sweetness of song in a melodious voice. They say that the swan sings so sweetly because it has a long, curved neck; inevitably, a voice forcing its way through a long, flexible passage produces a variety of tones. They say, moreover, that in the far north, when bards are singing to their lyres, large numbers of swans are summoned by the sound and sing in harmony with them.

But when, at the very end, the swan dies, it is said to sing very sweetly as it is dying. Likewise, when the proud man departs this life, he still delights in the sweetness of this present world and, dying, remembers the evil he has done.

Pete Stollery

Pete Stollery studied composition with Jonty Harrison at Birmingham University and is currently Professor of Electroacoustic Music and Composition and Head of Music at the University of Aberdeen, Scotland. He was chair of Sonic Arts Network until 2007 and is a founder member of invisibleEARts, a group of sound artists based in Scotland, who exist to promote acousmatic music in Scotland and abroad. He is Chair of Scotland's new music festival **sound**. In recent projects, he has become interested in how sound and place inter-relate, using recordings made at locations around the world to re-present places in different spaces as well as imagine new places. He is published by *empreintes DIGITALes*.

www.petestollery.com

http://www.electrocd.com/en/bio/stollery_pe/discog/