

# Part 1

13 May 2016, 10pm

Schloss Leuk

**Nicholas Chase**

hai•ku 1.1

world premiere (version FW)

**Leonie Roessler**

Stop en Luister, Den Haag! (Stop and Listen, The Hague!)

Swiss premiere

**Robert Fleisher**

Loretto Alfresco

Swiss premiere

**Jannik Giger**

Fragmentum II

**Dave Gedosh**

Guitar Construction #2: Progressive Fracture

European premiere

**Bihe Wen**

Regression

European premiere

**Joseph Michaels**

Ein geschlossener Waffenstillstand

Swiss premiere

**Laurence Bouckaert**

Mémoires de femmes, paysage, passage

European premiere

**John Nichols**

Nothing That Breathes

European premiere

**Marco Molteni**

Rubber, Lime & Glue (ePWsM 04)

Swiss premiere

**Michael Sterling Smith**

Ictus

Swiss premiere

**Stephen Lilly**

...in a shower of all my days...

Swiss premiere

**Nicholas Chase**

hai•ku 2.3

world premiere (version FW)



# Part 2

14 May 2016, 9.30pm

Schloss Leuk

**Nicholas Chase**

hai•ku 1.2

European premiere

**James Andean**

déchirure

Swiss premiere

**Orestis Karamanlis**

Toys

Swiss premiere

**Manfredi Clemente**

Les dimensions du réel

Swiss premiere

**Emilie Payeur**

Fumes

world premiere

**Christoffer Schunk**

Until No Longer Effective

European premiere

**Mirjana Nardelli**

There is Nothing Left to Fear

European premiere

**Yasuhiro Otani**

nOt well Nothing noT Almost

world premiere

**Mikel Chamizo**

Nieve

world premiere

**Jannik Giger**

blind

**Peter Streiff**

Chronos-Kairos (1972)

**Charles Halka**

'Live Bass Improv

Swiss premiere

**Alain Michon**

Eau de feu

Swiss premiere

**Phil Taylor**

Pathways

world premiere

**Mikel Chamizo (ESP)****Nieve (world premiere)**

**Nieve (snow)** is inspired by the falling of the snowflakes and its infinite atomization, which nevertheless built a phenomenon of continuity, sometimes of deep calm and sometimes of angry chaos. *Nieve* tries to recreate the complexity of spatial reference points of the snow, using electronics that has been synthesized looking for an instrumental imperfection, with detunings, blows and scrapings, to communicate the melancholy that comes with a snowy winter.

*Out of the bosom of the Air  
Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare,  
Over the harvest-fields forsaken,  
Silent, and soft, and slow  
Descends the snow.*

*Even as our cloudy fancies take  
Suddenly shape in some divine expression,  
Even as the troubled heart doth make  
In the white countenance confession  
The troubled sky reveals  
The grief it feels.*

*This is the poem of the air,  
Slowly in silent syllables recorded;  
This is the secret of despair,  
Long in its cloudy bosom hoarded,  
Now whispered and revealed  
To wood and field.*

Snowflakes  
Henry Wadsworth Longfellow (1859)

**Mikel Chamizo.** Born in the Basque Country in 1980, he studied composition with Ramon Lazkano, Gabriel Erkoreka and Stefano Scarani. His music pays special attention to the combination of acoustic instruments and electronics, and has been performed at festivals and venues such as La Biennale di Venezia, the Sound and Music Computing Conference, Musica Electronica Nova, BBVA Foundation, Le Quartz, Quincena Musical of San Sebastián or the Basque National Orchestra. He has also investigated the musical possibilities of social networks with an ambitious project, 365musicaltweets.com, developed in Twitter during a year. Chamizo is currently working on an extensive series of dramatized soundscapes recorded all over the world.

**Yasuhiro Otani (JP)****nOt well Nothing noT Almost (world premiere)**

Duration; 13:48. This music has been designed for an electro magnetic guitar. This would be interpreted in almost two ways for designing this composition. One is the developing method for making extend harmonic. The other is your ear of delicate sensibilities. Thank you for your listening.

*In the trembling grey of a spring dawn, when the birds were whispering in mysterious cadence among the trees, have you not felt that they were talking to their mates about the flowers? Those who cannot feel the littleness of great things in themselves are apt to overlook the greatness of little things in others.*

**Yasuhiro Otani,** Composer, Guitarist. Awards and distinctions: 2016 NYCEMF 2016 Reverie for Electric Guitar - 2013 ICMC 2013, gU-topia for guitar 8channel Spatialized - 2012 CINESONIKA - 2012 : selection, The Difference Machine - 2011 Re-new 2011 : selection, VAMP (Visual and guitar) <http://kajirurecords.tumblr.com>

**Phil Taylor (UK)****Pathways (world premiere)**

**Pathways** is a complex blend of random drumming and arpeggiated patterns suggested by an idea of communication in neural pathways, which I had as a result of researching Parkinson's disease. The piece is a world premiere.

A UK composer in many genres, **Phil Taylor's** electronic ambient works are released on iTunes, recent compositions have been performed by the Nautilus Brass Quintet, Courtney Sherman, CoMA Leeds, LivingVoid Project, H2 Saxophone Quartet, Artesamis Piano Trio, Walking Wiltshire White Horses Project, Livas Clarinet Quartet, and Dr Liana Valente. Larger scale compositions have been workshoped by the Maggini Quartet, Emily Howard, Sally Beamish and Michael Finnis. Phil is winner of the 2015 YLSS New Music Competition. Phil plays clarinet, saxophones, violin, viola, cello, double bass and piano and has played with the Northern Wagner Orchestra, CoMA Leeds, Leeds Haydn Players, the Halifax Symphony Orchestra and chamber groups in the Leeds area.

**Emilie Payeur (CAN)****Fumes (world premiere)**

« Fumes » is the fifth track of my upcoming album « Deadline ». This is a very intense track that must be listened to very loudly in order to cause an intentional distortion. It slowly starts with extremely high pure tones that are almost inaudible. Then the sounds gradually fill the space, reminding fumes that would slowly fill a room. By the end, the space is entirely filled-up by sounds, leaving the listener hypnotized.

Emilie Payeur's practice attempts to explore sound art in all its forms, and at times also encompasses both performance and visual arts aspects. Although abstraction was initially at the core of her work, she has since moved on to explore other concepts; more recently the notion of danger as been at the center of her interests, all the while searching for a renewed and innovative way of presenting experimental music, akin perhaps to a certain form of theatricality. Since 2009, her works have frequently been showcased at home and abroad and have received numerous awards and recognition internationally.

**Nicholas Chase (USA)****hai•ku (world premiere, version FW)**

In 2008, I created a 32-minute musical loop from filter modulated radio white noise with Neighborhood Public Radio at the Whitney Biennial: **hai•ku** was born. Inspired by African rhythms, **hai•ku** is "post-human funkadelica." Generated from white-noise instruments and noise samples made in my studio, each cut on **hai•ku** is an improvised mashup of pattern grids in 7, 12, 9, 5, 3, 15 and occasionally 4, with the underpinning pulse of each 'song' alternating between 5, 7, and back to 5 - like the lines of a haiku poem.

**Nicholas Chase's** music has been hailed by Strad Magazine as 'brilliant,' Los Angeles Times as 'flamboyant,' and 'brawling...Rite of Spring meets Metallica,' and dubbing him 'Eye/Ear Explorer,' LA Weekly writes of his short opera **22**, 'the human brain at its most imaginative.' Chase studied composition with Morton Subotnick, Bunita Marcus, Stephen L. Mosko and Mary-Jane Leach. His musical escapades typically integrate electronic sounds with traditional acoustic instrumentation and have been commissioned by a list of notables including Long Beach Opera, New Zealand's 175 East, the Philadelphia Classical Symphony, California E.A.R Unit, and luminary soloists internationally. Headlining festivals in Europe and the US as composer, performer and improviser, Chase is known for integrating kinetic visuals with strong musical statements. His composition "NOVA: Transmission" for FM radio and closed-circuit TV was exhibited as part of the 2008 Whitney Biennial, and his 32-minute piano/video ballad "Songs of the Thirsty Sword" opened the New Music+ Festival at the Janacek Academy in the Czech Republic. Chase was an inaugural Composer Fellow at the 2011 Other Minds Festival and nominated among only 20 US composers for the prestigious American Academy Berlin Prize in 2014. In 2015 he was conferred an honor for Excellence in Musical Composition from the International Center for Japanese Culture in Tokyo. Spring 2016 brings the CD release of his hour-long opus for violin and electronic fields **Bhajan** on Cold Blue Music (LA), as well as premieres of new chamber works in Boston, New York and Los Angeles.

## Mirjana Nardelli (IT)

**There is nothing left to fear (European premiere)**

"**There is nothing left to fear**" is an electroacoustic piece for fixed media and piano inspired by a moment of transition. How to handle our fears? Fear is normal, it gives you courage. The architecture of the piece is simple, there is a contraposition between stasis and verticalizations. The electronics music represents the sound of the Earth, while the piano acts as the man. He is alone and he tries to find his own true spirit. Overcoming our worries and uncertainties, we look toward our tomorrow.

**Mirjana Nardelli** was born in 1992. She's an Italian electroacoustic composer and performer. In 2012 enters Conservatorio Statale di Musica O. Respighi di Latina, Electronic Music. In 2013 enters e-cor ensemble as a founding member. The ensemble's main priority is electroacoustic improvisation, which includes conductions and live electronics, up to radical improvisation with the only use of the laptop. Her music aesthetic is influenced by acousmatic, cinematic, theatre and literary arts. She followed master classes and seminars held by Denis Dufour, Giancarlo Schiaffini, Walter Prati, Keiko Harada, Alvin Curran, Roberto Bellatalla, Edison Studio. She collaborates with: Roberto Bellatalla, Simone Pappalardo, Elio Martusciello, Gianni Trovalusci.

## Dave Gedosh (USA)

**Guitar Construction #2 (European premiere)**

**Guitar Construction #2:** Progressive Fracture is the second piece in a series of a project I am currently engaged in titled Guitar Constructions, and was composed for the Cape Fear New Music Festival 2105, Methodist University, where I was a guest artist. The theme of the festival was music and metaphor. As a collective, these pieces give homage to my early musical roots and experiences. Each piece represents a specific guitar-based genre. The pieces possess a different character and utilizes a unique conceptual approach although an internal consistency exists in that they all make use of the metaphor of "construction," contain a metaphorical use of the name of and allusion to each particular genre, and each contain stochastic elements.

**Dave Gedosh** is a composer and sound artist on the faculty of Rose State College, where he directs the Music Engineering and Industry program and teaches courses in music production, music business, composition, and music theory and history. His compositions are as much informed by his formative musical experiences as a guitarist and his audio production background, as they are by traditional and current electroacoustic aesthetics and practices. His works include acousmatic and electroacoustic music, and intermedia; electroacoustic music with live performance, video, and dance. As well as composing electroacoustic music, Dave has composed, mixed, and produced music in a wide variety of genres, solo projects, independent artists, independent film, and radio. Many of his compositions reflect an interest in sound's role in the dimensioning of the listener's spatial and temporal experience. His music attempts to elicit an imagistic response through the manipulation, processing, re-contextualizing of sound objects, and the use of spatialization techniques to create what might be referred to as sound images. His

music takes the listener on an introspective journey through passages of subtle nuance and ephemeral structure to passages of sonic intensity and stochastic texture. His music has been performed throughout North America and in Latin America and Europe, at festivals and conferences including Bourges Festival Synthèse (IMEB), ICMC, SEAMUS, RTVE.es. He has curated new music concerts and presented papers and lectures on sound design, electroacoustic music, and spatialization at the OK Electric Music Festival, New Genre Music Festival (Living Arts, Tulsa), and the International Jean Gebser International Society Conference (NYU, Rice Univ.). He has received awards from ASCAP, Bourges, Fresh Minds Festival, and the Greater Denton Arts Council. Dave earned a DMA in music composition with a specialization in computer music from the University of North Texas, where he studied with Jon C Nelson, Phil Windsor, Andrew May, and Butch Rovin. He earned a B.M.A. and M.M. in music composition from the University of Oklahoma, where he studied with Christian Asplund.

## Bihe Wen (China)

**Regression (2013-2015, European premiere)**

Duration: 8:01 min. **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.

**Bihe Wen** was born in China in 1991. His works include instrumental and electroacoustic music, and he is interested in the relationship between traditional aesthetics and music language of sound composition. He was awarded First Prize in 2011 Musicacoustica-Beijing competition, Jury Special Mention for innovation in the use of the sound material in XXVIII Luigi Russolo Contest, and First Prize in Monaco International Electroacoustic Composition Competition CICEM 2014. His work has been selected as the designated work to be performed and analyzed by the participants to Concours de Spatialisation 2012 in Brussels. The piece was released on CD by Musiques & Recherches. 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), 41st International Computer Music Conference

2015. He began to study electronic music at Central Conservatory of Music Middle School in 2007. He studied electroacoustic music composition under Professor Xiaofu Zhang and Dr. Peng Guan, and he received Bachelor of Music from Central Conservatory of Music. Since 2016, he has studied composition under Professor Panayiotis Kokoras and is currently pursuing his master degree at University of North Texas.

## Laurence Bouckaert (FR)

**mémoires de femmes, paysage, passage (European premiere)**

The piece « **mémoires de femmes, paysage, passage** » was created at « La Muse en circuit », december 2015 for the last « Luc Ferrari compétition ». This piece received a mention. The breath enters and penetrates as in women's memories of meanders. Kicking up dust it off some of the experiences and impressions that these women were willing to give us. Without dwelling and the urgency of doing, undo and redo, emotional experiences are woven, fade, run, come back and leave again. From the story to the pain, suffering to the joy of life sounds raged, always collide in heavy traffic movement. Between secrets and revelations, repetition are organized without ever being quite the same.

*Sounds used from the Luc Ferrari sound bank:*

-Bistrot Girls whisper  
-Bistrot Undulating melody  
-Bistrot -Time voice  
-DTA Micro acoustic improv  
-Labyrinth Portrait -frogs

**Laurence Bouckaert** is a woman composer and musician based in Paris. Her musical practice swings amid polarities. Firstly: composition & improvisation, on solo performance or collective - within the electroacoustic chamber group «ONE», «Hildegarde von Stick» or the trio «Les phonogénistes», secondly: electroacoustic devices & new digital 'lutherie' such as *Karfax*, thirdly: An opening to plastic and visual arts & live performances, organized with institutional or alternative scenes. L Bouckaert's experiments balance by twins. She also works as electroacoustic music professor at conservatories and University. Overstepping her academic background, her musical identity pushes for improvisation as a contemporary base for composition.

## Christoffer Schunk (USA)

**Until No Longer Effective (European premiere)**

Until No Longer Effective is a multi-sectional piece utilizing sine tones, field recordings, recorded instruments and voice, a few recordings of horse farts, and countless recordings of human farts (collected over the last 2 years). In its entirety, the piece will be 10 sections. As of now, the first 6 sections have been completed and you will hear section 1 in this European premiere. The title of the piece relates to the conceptual inquiry of the entire work. It deals with humor in analytical and interrogatory ways. After listening to farts for a certain period of time, what happens to the listeners' reactions to them? If one initially laughs, his or her attitude may soon be that of annoyance, then curiosity, and then something else altogether. How long does desensitization take and how do surrounding sounds influence reaction to something as specific as farts? As someone who's artistic focus is

on human individuality, farts have become important on how I view the world. Every flatulation is unique and expressive. They are themselves. Their sounds can rarely be predicted. Each one is a surprise, a delight, and universally understood.

Christoffer Schunk is a multidisciplinary composer and performance artist based in Los Angeles. His works involve voice, common and uncommon instruments, field recordings, electronics, and acting, often combining multiple media. He utilizes experimental performance practices and draws musicality from human interaction. Much of Schunk's work vacillates between audio and theater, resulting in intricately staged productions. His pieces have premiered at SEAMUS, the Iron Composer Competition, REDCAT, Human Resources LA, and the wulf, and have been performed by Conceptual Soundproductions Budapest, the New Century Players, Santa Clarita Master Chorale, The Black House Collective, Ensemble for Contemporary Music, and the UC Santa Barbara Symphony Orchestra. He received an MFA from California Institute of the Arts under composers Anne LeBaron and Michael Pisaro.

## Stephen Lilly (USA)

...in a shower of all my days... (Swiss premiere)

In Dylan Thomas's "Poem in October," rain and weather are metaphors for memory and time. ...in a shower of all my days... similarly plays with these themes, but here, it is the rain itself that is a recorded memory. The work features four different recordings made over the course of four years. At times, the rain is recognizable, but often it is completely transformed into abstract sound through digital processing. Intertwined with this, are the speech rhythms of "Poem in October" which modulate a soundwalk of my own—recorded in winter, the only season not explicitly mentioned in Thomas's poem.

**Stephen Lilly** (stephenlilly.net) is a DC-based composer, performer, audio engineer, and sound artist. Theatricality, language, and abstraction are themes that define his work, the majority of which is for chamber ensembles. Stephen has composed for CoMA Britsol, pianist Hayk Arsenyan, saxophonist Steven Leffue, and soprano Stacey Mastrian and works closely with a collective of composer-performers he helped found, the Bay Players Experimental Music Collective. Publications: Computer Music Journal, ink&codas, Organised Sound, Performance Research, and Perspectives of New Music. His music is available on SEAMUS and C7 Music recordings, and his engineering works has appeared on Neuma, Navona, and Albany Records.

## Manfredi Clemente (IT)

Les dimensions du réel (Swiss Premiere)

It is a space made up of spaces and of their relationships and contradictions. It is the research of other dimensions of a composite reality that can be nothing but far, that can be nothing but vanishing. **Les dimensions du réel** is a work in two volumes and an interlude, composed in 2014 between the Birmingham Electroacoustic Studios and composer's own studio in Palermo. The work was awarded the special jury prize of Di Stanze – Community Festival of Sound Art 2014.

**Manfredi Clemente** (Palermo, 1988) is a composer of musique concrète, field recordist and electroacoustic

improviser based in Birmingham, UK, where he is pursuing a PhD in electroacoustic composition under supervision of Jonty Harrison. His research investigates space not just as a mere parameter of the compositional process, but as main dimension of perception and then of evocative processes involved in listening experience. Clemente discovered the acousmatic repertoire thanks to the meeting with Lucio Garau, his former secondary piano teacher at the Conservatoire of Palermo. Interpretation of fixed-on-a-medium music on acousmonia is central in his musical practice. As a consequence of this he developed a piece of software, STRATI, in collaboration with Lucio Garau, that allows a totally free distribution of sound in space, reducing at the same time the gestural presence of the performer. He has been curating the installation and performances of the Contemporary Music Festival of Cagliari acousmonium for several years. Clemente has composed music for theatre, performances and installations. As a live electronics performer, he has been part of the MiniM Ensemble and of the Klein Bottle collective. His improvisation solo is based on a mix of electroacoustic feedback machines and field recordings. He is an active member of B.E.A.S.T. – Birmingham ElectroAcoustic Sound Theatre and he has performed or his works have been performed in Italy, United Kingdom, France, Czech Republic, Slovakia, Japan, Sweden and Greece.

## Joseph Michaels (USA/D)

Ein geschlossener Waffenstillstand (2009, Swiss premiere)

In a passage from Harmonielehre (1922), Schönberg stated that the current tuning system, the equal tempered, is a "temporary station" or "closed truce" ("geschlossener Waffenstillstand") that will have to be re-evaluated in terms of the natural intervals of the overtone series. In reference to this quote, **ein geschlossener Waffenstillstand** is the juxtaposition of chords based either on the overtone series or the equal-tempered scale highlight, whereby one immediately notes the marked differences in inflection and beating patterns, and the subtines that result from the natural tuning.

**Joseph Michaels** is a composer, concert curator and musician based in Stuttgart, Germany. His music features extended techniques, alternative tuning systems, music theater, and various media, like video and the playback of prerecorded material. Michaels is also active in bringing music from other composers and performers to the stage. In January 2015, he began working as a board member for the Stuttgarter Kollektiv für aktuelle Music, whose aim is to promote experimental music in Southern Germany. His works have been performed in North America, South America, Africa and Europe by such musicians as the Bugallo-Williams Piano Duo, ensemble cross.art, Invading Pleasures, Geoffrey Deibel, and the Thürmchen Ensemble at such notable venues as Acht Brücken - Köln, Curitiba Biennial for Contemporary Music, and the Gaudeamus Music Week.

## Charles Halka (USA)

Live Bass Improv (Swiss premiere)

**Live Bass Improv** is a stereo work consisting entirely of acoustic bass sounds. The sounds are arranged to give the impression of a bassist performing a live and virtuosic improvisation.

**Charles Halka's** music has been performed in North America, Europe, and Hong Kong, including past and upcoming performances by the Cabrillo Festival Orchestra conducted by Marin Alsop, the Lviv Philharmonic, the Mexican National Symphony, counterinduction (USA), Fort Worth Opera Studio (USA), Volti (USA), and the Callithumpian Consort (USA), and at such venues as the ISCM World Music Days (Belgium, 2012), Palacio de Bellas Artes (Mexico), and the Coolidge Auditorium of the U.S. Library of Congress. As a Fulbright grantee, he spent a year in Lithuania writing an opera, Julius, which premiered in 2010. He is a recipient of the Copland House Residency Award, and has also been in residence at the MacDowell Colony (USA) and at the Sarbievijaus Cultural Center (Lithuania), where he wrote a chamber opera that was performed at Fort Worth Opera's 2015 Frontiers showcase. Charles earned degrees from the Peabody Conservatory (USA) and Rice University (USA), and is Visiting Lecturer at the University of Nevada, Las Vegas.

## Marco Molteni (IT)

Rubber, Lime & Glue (ePWsM 04) (Swiss premiere)

**Rubber, Lime & Glue (ePWsM 04)** has been "written" in 2012 and 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. It is part of a series of short electronics pieces "written" with the same technique.

**Marco Molteni** (Italy – 1962) studied composition with L. Chailly and G. Giuliano in the Conservatory of Music of Milan; electronic music with R. Sinigaglia. He attended several perfectioning courses like : Accademia Chigiana / MC2 Musique Contemporaine (F. Donatoni); Atelier de Recherche Instrumental IRCAM - Paris; Darmstadt Ferienkurse. His music has been rewarded and recognized in international concourses (Gaudeamus Music week - Concorso Internazionale "Casella" Siena – Concorso Internazionale G. d'Arezzo etc.) and played in several places like IRCAM, Chigiana Novità Siena, Festival Antidogma Torino, Ferienkurse für Neue Musik Darmstadt, Gaudeamus Music Week Amsterdam, International Review of Composers Belgrade, Europe-Asia International Contemporary Music Festival, ISCM World New Music Days (Sydney), International Festival of Electroacoustic Music MUSLAB, Malaysia Music Technology Festival – SPECTRA, New York City Electroacoustic Music Festival etc. His music has been broadcasted by Radio France, RAI, ABC Sidney, CBC Toronto and it has been published by BMG Ricordi, Arspública.

## Leonie Roessler (D/NL)

Stop en Luister, Den Haag! (Swiss premiere)

**Stop en Luister, Den Haag!** This piece is an excerpt of a series of six pieces documenting six different, sonically interesting locations in the city of The Hague. It includes The Hague Market, and the Torengarage, a parking garage near the big church in the city center. The two pieces are linked with a short interlude, to "clear the ear". I carefully record my environment, sometimes returning at various times of the week and day, to be able to record all that a place has to offer. select the most typical and interesting sounds, sometimes out of hours of material collected, and arrange it into a musical composition for the listener.

detect rhythms and patterns and layer them. I cut my sound files and use volume changes and panning, but never any effects. The goal is to provide a work that is artistically interesting while creating an authentic portrait of a place. I am preserving something that might be gone sooner than we expect, while contemplating the following questions: Will there be drones flying through my recordings in the future? Will the trams be less characteristic once replaced with more current models? Will appliances in Cafes and Bars create a different soundscape in the future?

**Leonie Roessler.** Born in the Ruhr District (Ruhrgebiet) in Germany, Leonie relocated to Los Angeles as a teenager. She studied classical guitar at Los Angeles City College, and received a Bachelor Degree in Composition along with a Minor in Dance Performance at California State University Northridge in 2010. She moved to the Netherlands and earned her Master Degree in Composition at the Royal Conservatory of The Hague in 2013. She completed a one-year course at the Institute of Sonology thereafter and is currently finishing the fourth and last year of the Contemporary Music Through Non-Western Techniques Program at the Conservatory of Amsterdam. She is active as a performer, composer, and sound artist in various countries and places far away and nearby, but essentially lives with her five-year-old son in the city-center of The Hague.

## Robert Fleisher (USA)

**Loretto Alfresco (Swiss premiere)**

**Loretto Alfresco.** After resting comfortably in my archives for nearly four decades, this musique concrète miniature created in my teens (c. 1970) was premiered during the inaugural New York City Electro-Acoustic Music Festival (2009), heard subsequently in the U.K. (Noise Floor Festival), Canada (Toronto Electroacoustic Symposium), and throughout the U.S., and included in the SEAMUS "Electroacoustic Miniatures" CD series. Allan Kozinn (New York Times) has written: "Loretto Alfresco is endearingly low-tech: its sounds are drawn entirely from recordings of a friend striking pots, pans and other items, which Mr. Fleisher sped up . . . and overlaid to create a rich, tactile texture." Recorded under a tree on a small Wisconsin farm, the percussionist is Thomas Loretto—whose voice may (or may not) be heard at the end, with a bit of bird song. Earlier this year, Loretto Alfresco was heard in Alabama (Cicada Consort marathon), Michigan (APEX Contemporary Performance "Sound System Takeover"), and New York (Concrete Timbre).

**Robert Fleisher** attended the High School of Music and Art in New York City, graduated with honors from the University of Colorado at Boulder, and earned his M.M. and D.M.A. degrees in composition at the University of Illinois at Urbana-Champaign (UIUC). Author of *Twenty Israeli Composers* (1997), Fleisher is also a contributing composer and essayist in Theresa Sauer's collection of new music scores, *Notations 21* (2009). He has served on the music faculties of UIUC (1978-1980), UCLA (1980-1982), and NIU (1983-2014), where he is Professor Emeritus. Fleisher's chamber music has been described as "eloquent" (Ann Arbor News), "lovely and emotional" (Toronto Musicworks), "astoundingly attractive" (Perspectives of New Music), and "ingeniously" (Strad); his electro-acoustic music as "rich, tactile" and "endearingly low-tech" (New York Times). His music has been heard

globally, with more than 70 performances and broadcasts of a dozen works in 10 countries since 2010. Recordings are available on Capstone, Centaur, Navona, and SEAMUS labels.

## Orestis Karamanlis (GR)

**Toys (Swiss premiere)**

**Toys.** In this work most of the sounds originate from toys' recordings and any treatment has been accomplished by means of a programming language named SuperCollider. I have tried to come up with a piece that would rely more on an internal pulse than on the transformation of sonic material. I somewhat got tired with the kind of pre-recorded music which is characterised by the desire to explore timbre and space above all, often at the expense of other qualities. "Toys" has been constructed by making use of rhythmic patterns. Starting from large collections of soundfiles I work within a programming language in order to describe a higher-level representation of musical structure and then become a listener to the result. In a way I am more interested in the aggregate sonic outcome than in isolated musical gestures. The piece was commissioned by ZKM | Institute for Music & Acoustics and was premiered within November 2011 in Karlsruhe (Germany). It has received the "Prix du Public at 2012 Metamorphoses Acousmatic Competition" (Belgium), "First Prize at 2012 Musica Nova International Electroacoustic Music Competition" (Czech Republic) and the "Medal of the Camera dei Deputati della Repubblica Italiana at the IX International Composition Competition Città di Udine".

Born in Athens, Greece. **Orestis Karamanlis** completed a PhD in electroacoustic composition at the Sonic Arts Research Centre in Belfast and he is currently a visiting fellow at Bournemouth University (U.K.). More information can be found at [www.orestiskaramanlis.net](http://www.orestiskaramanlis.net).

## Alain Michon (FR)

**eau de feu (Swiss premiere)**

**Eau de Feu** (Fire Water). Electroacoustic piece realized in 1999, during a performance on the occasion of the exhibition "Garden secrets III", at Charles Foix's hospital in Ivry-sur-Seine. France. An initiative of "KP5", collective of visual artists. "Fire Water" - A metal plate two meters in diameter is heated to white while above, a refrigerated ice block trickles gradually as the steel plate is heated. The performance consists in playing with a blade of steel on the metal plate in the time and in rhythm of flow of the water drops until the final melting of ice. In the same time, with a stereo microphone in my left hand, I realize a recording by varying my position relative to the center of the metal plate. Play, recording and composition: Alain Michon. Duration 11 mn15. Design and Installation / April 99 : Clément borderie for KP5 Technique :XY stereo microphone couples - Neumann KM140-AETA Mix 2000.

Alain Michon, sound artist. Lives and works in Toulon. He records noises of the city and the rumors of the nature for more than 30 years. Now, he organizes sessions of recordings for the instrumental music and the voice in unconventional spaces but interesting for their acoustic characteristics. He created sound tracks for the live performance. He is sound designer for the

documentary-fiction and the video art. With the educational studios of the E.A.C (Space of the Concrete Art) to MouansSartoux, he proposes workshops with the sound and body movement in space works, with schools, colleges and universities. He proposes concepts of sound installation for the museography, and composes electroacoustic pieces.

## Michael Sterling Smith (USA)

**Ictus (Swiss premiere)**

**Ictus** combines rapid gestural motions with moments of clarity and relative calmness. The work explores obsessive tendencies by focusing on a limited (although masked) sound source. It was composed at the University of North Texas in 2015.

**Michael Sterling Smith**, audiovisual artist based in Denton, Texas. He holds a Bachelor of Music from the University of Delaware and a Master of Music from the University of Florida. His works have recently been performed by the Quanta Quartet on their Australian tour, at the national Society of Composers, Inc. (SCI) conference, the National Student Electronic Music Event (N\_SEME), and his piece Ictus was selected as a finalist for the Open Circuit festival's call for electroacoustic works. Michael is a team member of the Score Follower/Incipitsify youtube channel. He is currently a PhD candidate at the University of North Texas.

## James Andean (FIN)

**Déchirure (Swiss premiere)**

**Déchirure:** a tearing, a painful separation... This piece involves a number of 'déchirures', both musical as well as figurative (personal separations: the plaintive cry of the distant train, etc...) although the only literal 'tearing' is saved for the final phrase. It is also a reference to the sound materials: through the act of recording, these have been ripped from the world and moment which birthed them, to be reappropriated through the creative act in the creation of this piece. This work was composed for the Presque Rien 2013 project, for which sounds from Luc Ferrari's archives were made available to composers for the composition of new works.

**James Andean** is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and Plucié/DesAndes. He has performed throughout Europe and North America, and his works have been presented around the world. He is a lecturer at the Music, Technology and Innovation Research Centre of De Montfort University.

## Jannik Giger (CH)

**Blind  
Fragmentum II**

**Jannik Giger** (1985, CH) is composer and video artist; his works concern with the staging of musical pieces and musicians, whereas the correlation of acoustic and visual experience reveal a multilayered approach

towards artistic creation and communication. His video works and compositions have been widely performed, nationally and internationally, e.g. Kunsthaus Bregenz, Kunsthalle Basel or Wigmore Hall London.

### Blind

Electroacoustic Music, Stereo 5:38min., 2015

"Uns erschien es wie eine Ballade über den Weg durch die Ungewissheit, in der unsere Zukunft vor uns liegt. Wir gehen ja wie Blinde dem entgegen, was uns erwartet." (Claude Salmony, SF2)

### Fragmentum II

Electroacoustic Music, Stereo, 5:00min., 2012

"Basically Jannik Giger samples and distorts passages and parts of already existing works. He enhances them with analogue and digital synths, electric guitars and drums all played by himself. Add to this the often but subtly used vocals and the listener is left in the dark as to where all the sounds originate from, whether they are sampled or original material" (Marlon Mc Neil)

## Peter Streiff (CH)

**Chronos-Kairos, Schicht B, Teil 5 (1972)**

Das Gesamtwerk Chronos-Kairos (1972-73) dauert 4h 07'. Multimediales Werk in sieben Schichten, an denen „Zeit“ sachlich, spekulativ, widersprüchlich, paradox erfahrbar gemacht wird.

- A Instrumentalmusik
- B Akusmatische Musik
- C Texte
- D Zeichnungen und Plakate
- E Installationen
- F Ein Pendel
- G Körperbewegte Aktionen.

An der Werkrealisation von **Chronos-Kairos, Schicht B** interessierte mich die Interaktion von Realtime-Realisation und elektronischer Klangerzeugung. Die Realisierung stützt sich auf Strukturen und Konzepte und benützt die damals fortschrittlichen elektronischen Mittel. Mit der Realisierung im Jahr 1972 nimmt das Werk eine historische Position ein. Schicht B besteht aus 9 Teilen als Varianten ein und derselben musikalischen Idee: ein sehr langsames, kontinuierliches Aufsteigen eines Frequenzgemisches von den tiefsten zu den höchsten Frequenzen. Die 9 Teile wurden 1972 auf einem der ersten Synthi VCS3 hergestellt. Dieser eignete sich als erster nebst Studioarbeit auch für live Aufführungen. Jeder der 9 Teile entstand nach demselben Konzept. Das Konzept war streng, konsequent und einfach, aber heikel und schwierig auszuführen: mittels des Steuerungs-Sticks wird durch die Vorwärtsbewegung die Frequenz kontinuierlich in die Höhe gezogen. Jeder Teil hat als Grundeinstellung ein anderes Frequenzgemisch. Die Links-Rechts-Bewegung des Sticks beeinflusst die interne Dynamik des Frequenzgemischs, was erhebliche Klangfarben- und Harmonieveränderungen bewirkt. Die Steuerung dieses Prozesses ist ungemein langsam. Der Bewegungsradius des Sticks beträgt nur gerade 3 cm. Das bedeutet, dass die Hand für die Klangsteuerung des Teils 5 nur 3-4cm in 25 Minuten zurücklegt. Dies ist eine äusserst langsame Bewegung.

**Peter Streiff (1944)**, lebt in Bern. Studierte Musik an der Hochschule der Künste Bern (Hauptfach Musiktheorie, Nebenfach Violoncello). Ausbildung in elektr. Musik am Experimentalstudio der Heinrich Strobel-Stiftung in Freiburg i.Br.

Musikwissenschaftliche Studien an der Universität Bern. Das Oeuvre von Peter Streiff besteht aus über 70 Werken. Schwerpunkt sind Kammermusikwerke, die oft durch Reduktion sich verdichten, zu Langsamkeit neigen und die einer undramatischen Zeitauffassung nachgehen. Werke mit experimentellem und konzeptuellem Charakter. Es entstanden mehrere Orchester- und Vokalwerke. Zeichnerische Arbeiten und Buchunilate in unregelmässigen Abständen. Als ständiges Mitglied des Komponisten/Interpreten-Ensembles Neue Horizonte Bern ist er seit 1969 an zahlreichen, sehr verschiedenartigen Aufführungsformen experimenteller Musik beteiligt. Kompositorische Arbeiten für und mit Musikschüler/innen und Laien. Seit 1995 auch Arbeiten im Zwischenbereich von Hören, Klang der Umwelt und Komposition in Zusammenarbeit mit den Rencontres Architectur, Musique, Environnement (Wallis) und dem Collectif Écologie Sonore Paris. Zwei Werkbeiträge der Stadt und des Kantons Bern. 2000 Kompositionsauftrages der Pro Helvetia. 2003 Anerkennungspreis des Kantons Bern. Zweimal juriierte Auswahl für das Komponisten-Seminar Boswil/CH. Unterrichtete von 1975 bis 1988 Musiktheorie und zeitgenössische Musik am Konservatorium Winterthur (heute ZHdK). 1986 bis 2008 Unterricht der gleichen Fächer an der Hochschule der Künste Bern (HKB), gleichzeitig Musiktheorie an der Lehrer/innenausbildung der Universität Bern.

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