FORUM WALLIS Festival für Neue Musik
de Musique Contemporaine

CH.H.GRAFIK

1—5 Juni 2017 — Schloss Leuk   www.forumwallis.ch

Concert 1
2 June 2017, 10pm
Schloss Leuk

Concert 2
3 June 2017, 11am
Schloss Leuk

Highly Commended

Fernando Alexis (Can)
Je me retrouve a la fin de mon chemin
Swiss Premiere

Robert Fleisher (USA)
Altro Alfresco
Swiss Premiere

Rocío Cano Valiño (Arg)
Tâches
Swiss Premiere

Xavier Madore (Can)
Les Loges de la Suite
Swiss Premiere

Panayiotis Kokoras (GR)
Construct Synthesis
Swiss Premiere

Roberto Zanata (IT)
Pareidolia elettroacustica
European Premiere

Marco Molteni (IT)
EFFIMERE EMERGENZE, EREMI, ECLISSI (ePWsM 1-3)
Swiss Premiere

Adam Stanovic (UK)
Ctrl c
Swiss Premiere

Clovis McEvoy (NZ)
Flaneur
Swiss Premiere

Sangwon Lee (Kor)
Rollyphony
Swiss Premiere

Paolo Pastorino (IT)
Dimensione Aggiuntiva
Swiss Premiere

Mei-Fang Lin (Taiwan)
Entre le Son et La Lumiere
Swiss Premiere

Jérémie Ricard (Can)
Corrosion Des Alliages
Swiss Premiere

Abril Padilla (Arg/CH)
Grimja

Xavier Madore (Can)
Ready about... Tacking
Swiss Premiere

Tanapon Chiwinpiti (Thailand)
data.protons

Léo Collin (F/CH)
Piece to Avoid to be Cold

Mirko Ettore D'Agostino (IT/TR)
6 A.M.

Paolo Gatti (IT)
Senhalte

James O'Callaghan (Can/Irl)
empties impetus

Gaspar Peralta & Roberto Romero (Mex)
TAIGA

Demian Rudel Rey (Arg)
Che-toi

Jean-Philippe Velu (F)
single Combat

Sangwon Lee (Kor)
Rollyphony (Swiss Premiere)

Rollyphony (2016) The title of this piece is made by combining two words "Rolly" and "Polyphony." The piece is featured by rolling sounds in several layers. The main sound sources for this piece are coins, marbles, bottle caps, etc. The duration of this piece is 6'30".

Sangwon Lee, born in 1979, Korea, holds a Bachelor of Music degree from Keimyung University in Korea 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. Wyatt. 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), MA/IN MAtera INtermedia Festival 2016 (Italy), MUSLAB 2016 International Festival of Electroacoustic Music (Brazil), NSEME 2017 (the National Student Electronic Music Event), and 2017 New York City Electroacoustic Music Festival.

Paolo Pastorino (It)
Dimensione aggiuntiva (Swiss Premiere)

Year of composition – 2016. Duration - 3' 25''
This track is the first part of a study on the sound matter. **"Dimensione aggiuntiva"** means an additional dimension which is generally referred to a further extension of the objects. A sound object can be considered as an element consisting of an abstract part and a concrete one. One of the two properties can also occur without the other one. Abstract is a quality that is considered outside of reality - this part does not exist but can be produced from the concrete part. On the other hand, concrete means a complete and real representation of the object; this part can be altered giving origin to an abstract part. The investigation of the boundary between these two aspects is the focus of my research. In my compositions the silence is as important as the non-silence, it creates not only tension but it is a link between the real (listening hall) and the imaginary (the composition) environment.

Paolo Pastorino (1983) is an italian guitarist, sound designer and composer. Since 2006 he starts to work as sound engineer for some Rock, Industrial and Nu-Metal bands.He studied and graduated in computer music and sound technology at the Conservatory of Sassari. Currently he is specializing in new music technologies at the Conservatory of Cagliari. In his works, he uses electronic instruments and algorithms realized by software, as well as electronically elaborated traditional instruments and other concrete elements that exist in nature. So, his experience does not only regard traditional and electronic composing, but the implementation of control systems, developed on Max MSP, for live electronics and audio installations. His works have been presented and performed at NSEME 2017 - Baton Rouge (USA), Sound like this 2017 Leeds College of Music (UK), San Francisco Tape Music Festival 2017 (USA), Mixtur 2017 (Barcellona), NWEAMO Festival (Tokyo), CIM (Cagliari - IT), EMUFest (Rome - IT), CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology - Montréal), 3ème Concours International de Composition pour un instrument acoustique et dispositif électronique (Bourges, France), Inter #6: experimental sound for loudspeakers (Glasgow - UK), DronesTruck Como (Midway Parkway St. Paul, Minnesota - USA), Galleria comunale d'arte di Cagliari (IT), Festival Suona Italiano Suona Francese 2015 (Sassari – IT).

Robert Fleisher (USA)
Altro Alfresco (Swiss Premiere)

Altro Alfresco (5:45, Swiss premiere, 1970/2010): After resting comfortably in my archives for four decades, several musique concrète experiments from my teens received their first public performances beginning in 2009. With a duration just under six minutes, Altro Alfresco shares the same (found percussion) sound sources as its diminutive (68-second) "cousin," Loretto Alfresco (Ars Electronica 2016). Both works feature my childhood friend Thomas Loretto playing pots, pans, pipes, etc., recorded under a tree on a small Wisconsin farm. Premiered during the 2011 national conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), Altro Alfresco also features two obbligato wind parts: in the upper register, Sharon Mattlin playing recorder; in the lower register, the more robust (and proximate) sounds of Mother Nature. This is the first European concert performance of Altro Alfresco. In 2013, it was heard in the UK's Audiograft Festival (online) and in Argentina, on AIR/EAR: Radio Alimento (live stream). It may also be heard in the current issue of the online journal ink & coda: www.inkandcoda.com/issues/4-1/

Robert Fleisher (b. 1953, USA) is Professor Emeritus at Northern Illinois University. Author of Twenty Israeli Composers (1997), he is also a contributing composer and essayist in Theresa Sauer's Notations 21 (2009). Fleisher's chamber music been described as "eloquent" (Ann Arbor News), "lovely and emotional" (Toronto Musicworks), "astoundingly attractive" (Perspectives of New Music), and "ingenious" (Strad); his electro-acoustic music as "rich, tactile" and "endearingly low-tech" (New York Times). His music has been heard globally, with more than 75 performances and broadcasts in 10 countries since 2010. In 2016, these included three electroacoustic works (in Alabama, Michigan, New York, and Switzerland) and three acoustic works (in Illinois, Iowa, and Greece), including two premieres. This year, his Dans le piano was included in the UK's Audiograft festival and will be heard in July during the New York City Electroacoustic Music Festival. Recordings appear on Capstone, Centaur, Navona, Sarton and SEAMUS labels. For additional information, please see: www.societyofcomposers.org/members/RobertFleisher/.

Adam Stanovic (UK)
Ctrl c, Swiss premiere

Ctrl c. Composed in 2016 and premiered at the Institute of Musical Research day on compositional practices. Ctrl c (10'58") received a Nomination in the Ninth International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina; this is the Swiss premiere of the work.

Adam Stanović (born Stansbie in the UK, 1981) is known for his electroacoustic/acousmatic compositions, which have been widely performed (throughout Europe, Asia, North and South America and Australasia), published (Elektramusic, Musique et Recherche, Taukey and Sargasso) and prized (IMEB, Musiques et Recherches, Destellos Foundation, SYNC2016). 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

Roberto Zanata (It)
Pareidolia elettroacustica (European Premiere)

Pareidolia is a psychological phenomenon involving a stimulus (an image or a sound) wherein the mind perceives a familiar pattern of something where none actually exists. Common examples are perceived images of animals, faces, or objects in cloud formations, the man in the moon, the moon rabbit, and hidden messages within recorded music played in reverse or at higher- or lower-than-normal speeds. The composition was realized with the open source software Supercollider (granular, streaming spectral, pitchshifter, filter band shifting). Composed in 2017.

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

Rocio Cano Valiño (Arg)
Tâches (Swiss Premiere)

Tâches (2016 | 7'20'') Swiss premiere.
The conceptual axis of Tâches is the idea of representing the routine of a person who performs different types of manual tasks. In the piece, there are

sounds from the everyday environment of this person and for this reason most of the recorded material come from tools such as: drills, saws and sanders. At the beginning, granulated and saturated materials with complex and contrapuntistic gestures are perceived. In contrast, sounds like water and tea kettle are used to portray the moments of lower tension. These materials are continuous, less complex with a homogenous sonority that generates statism. At the end of the work, samples are saturated remarkably and the texture is even more complex than the beginning.

Rocío Cano Valiño (Argentina 1991). Composer and designer. Her work "Catarsis Sinusoidal" was selected in PAS-E 2014 (Italy), MUSLAB 2014 (Mexico), FILE 2016 (Brazil), Phas.e 2016 (UK) and Musinfo 2016 (France). Her work "El Sendero hacia lo Profundo" received The Audience Award in the Luigi Russolo Contest 2014 (France-Spain) and it was premiere in the MACBA at Barcelona (2014). It was edited in a CD by Monochrome Vision Label (Russia). Also, it was selected for the PEMC 2014 at the UNA (Argentina) and MUSLAB 2016 (Mexico). In 2015 she was commissioned an electroacoustic work called "Pyxis" for the festival Bahía[in]Sonora 2015 (Argentina). It was selected in the 2nd CICTEM 2015 (Argentina), Zéppelin 2015 (España), MUSLAB 2015 (Mexico), Sonosíntesis 2016 (Mexico), II Electroacoustic Festival of the CU 2016 (Chile) and SIME 2016 (France). Her work "Tâches" was selected in the Mixtur Festival 2017 (Spain) and in the FILE 2017 (Brazil). She has attended to master classes developed at the Mixtur 2017 with Rodrigo Sigal, Hèctor Parra and Wolfgang Heiniger.

Fernando Alexis (Can)
Je me retrouve a la fin de mon chemin (Swiss Premiere)

Program notes: Work composed during a composition residency at the Diías de Música Electroacústica studio in Seia, Portugal Duration: 12:30. Year of composition: October 2016, Swiss premiere

Fernando Alexis, *1983, Canadian. Après des études en composition électroacoustique à l'université Concordia, Fernando Alexis poursuit ses études en composition électroacoustique au Conservatoire de Musique de Montréal sous la direction de Louis Dufort. Boursier du Conservatoire de Musique de Montréal, du Conseils des Arts du Canada et lauréat de la quatrième place du prestigieux concours JTTP, il obtient le prix du Conservatoire en composition Électroacoustique au printemps 2015. Artiste résidents au studio de Dias de Música Electroacústica pour le mois d'octobre 2016, ses œuvres ont été présentées à travers le Canada ainsi qu'aux États-Unis, Chili, Portugal, Espagne, France, Suisse, Corée du Sud et le Royaume-Uni.

Jérémie Ricard (Can)
Corrosion des alliages (Swiss Premiere)

Corrosion des alliages (2016) 7:19. Corrosion: Conversion of a material by a chemical reaction with an oxidant that causes a degradation of its properties. Corrosion is nothing more than the process by which metal forged by humans returns to its natural state. Alloy: Combination of a metallic element with one or more other chemical elements. In Corrosion des alliages [Corrosion of Alloys], a collection of all sorts of

metallic sounds held together with (chemical) processing elements creates new alloys. After they have been assembled, an oxidizing agent corrodes the structure, causing it to return to its original form. Composed in 2016, this piece of 7:19 is presented in Swiss premiere at the Ars Electronica Forum Wallis 2017.

Born in 1982, the Canadian **Jeremie Ricard** studied music, recording and sound reinforcement in college from 2000 to 2005. At this time, he was introduced to electroacoustic music and their creation methods. Since then, he has been fascinated by all kinds of sounds around him and gave to them a particular attention. After his studies, the work of live sound engineer was his main occupation. He also played drums in several musical projects where he took the opportunity to experiment mixing and sound recording techniques by recording each rehearsal. In the fall of 2015, he decided to pursue his knowledge of music technologies by studying at the University of Montreal. With his first electroacoustic piece, Corrosion des alliages, he was awarded the 3rd place in the Canadian Electroacoustic Community (CEC) Jeu de temps / Times Play 2016 contest. This piece has been played in concert and on radio airwaves in Canada and abroad, among others at CMMAS (Morelia, Mexico), Boca del Lupo (Vancouver, Canada), on Radio Universidad de Chile (Santiago de Chile) and on UNDAE! Radio / Radio Circulo (Madrid, Spain).

Mei-Fang Lin (Taiwan)
Entre le son et la lumière (Swiss Premiere)

"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.

EDUCATION
• University of California at Berkeley, Ph.D. in Composition (2000-2007)
• IRCAM Cursus de Composition, IRCAM, Pompidou Center, Paris, France (2003–2004)
• Ecole Nationale de Musique et de Danse, Blanc-Mesnil, France, Diplôme d'Etudes Musicales (2002-2005)
• University of Illinois at Urbana-Champaign, M.M. in Composition (1997-2000)
• National Taiwan Normal University, Taiwan, B.A. in Composition and Theory (1992-1997)

COMPOSITION PRIZES
• Finalist, Città di Udine International Composition Competition, Italy (2016)
• Winner, Chicago Ensemble Discover America Competition, USA (2014)
• First Prize, Musica Domani International Competition, USA (2012)
• Winner, American Composers Forum/LA 1st Annual Composer's Competition, USA (2009)

• Second Prize, Seoul International Competition for Composers, Korea (2007)
• Finalist, Bourges International Competition for Electro-acoustic Music, France (2006)
• Third Prize, International Competition of Electronic Music "Pierre Schaeffer", Italy (2001)
• Honorary Mention, International Competition "Luigi Russolo", Italy (2001)
• Residence Prize, Bourges International Competition for Electro-acoustic Music, France (2001)
• First Prize, National Association of Composers, USA Composers Competition, (2000)
• First Prize, Prix SCRIME 2000, France (2000)
• Winner, 21st Century Piano Commission Competition, University of Illinois, USA (2000)
• Special Prize, Music Taipei Composition Competition, Taiwan (1997)

TEACHING EXPERIENCE
• Associate Professor of Composition, Texas Tech University, USA (2015-present)
• Visiting Associate Professor of Composition, Taipei National University of the Arts, Taiwan (2016-2017)

Panayiotis Kokoras (GR)
Construct Synthesis (Swiss Premiere)

Construct Synthesis is an electro-acoustic sound composition completed in January 2010 as a commission of the Institute of Electro-acoustic Music in Bourges, France. The work was realized at IMEB's studio Circé. The title of the piece refers to an intuitive sound synthesis model coined by the author where sounds are synthesized acoustical y using modular robotics and various orders of control.

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. More information at http://www.panayiotiskokoras.com

Xavier Madore (Can)
Les loges de la suite (European Premiere)

Les loges de la suite / 11:19 / European premiere (Résister aux origines, puis les embrasser, Constater les tendances, sans les éviter, Repousser les hontes, puis les aimer, Retourner aux sources, sans les avoir quittées, Après, il ne reste plus que la suite.

Xavier Madore (Can)
Ready about... Tacking (European Premiere)

Ready about... Tacking / 11:01 / European premiere Immersion dans un univers sonore à la chronologie franchement hachurée; à la lisière de l'onirisme et d'une recherche plastique, aux frontières de la surface et de l'abysse. Tantôt faseyant timidement entres les divers plans, tantôt passant de l'un à l'autre par le biais d'un violent coup de bôme. «Ready about... Tacking» emprunte au monde de la voile sa matière sonore, sa surprenante variété de secousses énergétiques, sa frénétique course vers l'avant...

Xavier Madore complète présentement ses études au Conservatoire de Musique de Montréal en composition Électroacoustique. Parallèlement, il s'adonne aussi à l'enregistrement, au mixage au sound-design, à la conception sonore pour le théâtre et la danse. Clarinettiste à la base, c'est son penchant pour la chanson et la poésie qui déteint le plus sur son travail. Ses réalisations sont notamment axées sur la recherche d'une narrativité structurelle et préconisent un discours aux gestes articulés. Son travail a récemment été primé dans le cadre des concours de composition JTTP2015 (1ere place) et JIM2015 (3e place ex aequo) ainsi que présenté dans plusieurs festivals au Canada, aux États-Unis et en Allemagne.

Abril Padilla (Arg/CH)
Grimja

Grimja. Durée : 10'15'' Création pour la chorégraphie de Sol Bilbao Lucuix du même nom, créée au Theater Basel, juin 2011. A partir des sonorités des danseuses, des différents métiers au théâtre (y compris es femmes de ménage) la pièce se construit dans l'ombre des espaces de travail. Les voix de deux danseuses : Tana Rosas Suñé et Jin Young Won. Cette œuvre a reçu un prix du Festival *Métamorphoses* en 2013, Musiques & Recherches (BE) et prix Découvertes du GRM en 2016.

Abril Padilla (1970), née à Buenos Aires, vit et travaille en Suisse et en France. Abril Padilla est compositrice des musiques instrumentales, électroacoustiques et d'art radiophonique. Etudie l'acoustique musicale au Conservatoire National Supérieur de Paris, poursuivant ensuite ses recherches en électroacoustique au ESB à Bâle avec Erik Oña. Lauréate de plusieurs concours internationaux de composition (6eme concours radiophonique La Muse en Circuit, WDR et la Radio Suisse Romande, Elektramusic II, Radio Clasica de Espagne, Sperber preis 2011, Phonurgia nova et Musiques & recherches, sonOhr). Participe dans différents festivals internationaux : Archipel (CH), Synthèses (F), Mantis Festival (EN), Festival Angélica (IT), Festival de Musica Contemporanea de Alicante, Expérimenta Club, CDMC Museo Reina Sofia (ES), MAP'S Forum Stadtpark (AU), Festival du film fantastique à Strasbourg (F), Primavera electroacustica de La Habanna (CU), Musiques & recherches (BE), Festival International Musicacoustica Peking (RC). Réalise plusieurs musiques pour la radio et la danse, ainsi que des installations pour des musées et d'autres lieux comme l'installation et instrument géant resonance-box, Kasko (Basel) 2015, itinéraire dans le noir au Blindekuh (Bâle-2012) ou le train des Horlogers (La Chaux-de-Fonds/Besançon-traversées 2013). www.abrilpadilla.net

Marco Molteni (It)
EFFIMERE EMERGENZE, EREMI, ECLISSI (ePWsM 1-3)*, (Swiss premiere)

EFFIMERE EMERGENZE, EREMI, ECLISSI (ePWsM 1-3)*, composed in 2010 (rev. In 2013) was 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. Duration of the piece: 6:45"

Marco Molteni was born in Como (Italy) in 1962. He studied composition with Luciano Chailly and Giuseppe Giuliano and electronic music with Riccardo Sinigaglia at the Conservatory of Music of Milan. 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 competitions (Gaudeamus Music week - Concorso Internaz. "Casella" - Concorso Internaz. Icons Torino – Concorso Internaz. 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 etc. 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.

Clovis McEvoy (NZ)
Flaneur (European Premiere)

Year of creation: 2012
Length: 8.50mins
Flâneur - To walk through a city in order to experience it. This piece is based one of my own poem and draws from my thoughts and impressions of Auckland City; its beauty and its ugliness. The protagonist of this piece is an observer, a passer-by; he gazes in on the various sights and sounds but is not truly a part of any of anything. To evoke the atomization of the wandering observer I explored the use of multiple languages and how, when devoid of sematic data, a listeners' ears are focused musical qualities inherent in human speech patterns. The beauty of language can be perceived and appreciated but any exchange of information or interaction is severely hindered. Sections of the poem were translated and recited in German, Hindi, Italian, Georgian, Dutch, Mandarin and French. Flâneur will receive its European premier at the Forum Wallis Swiss Contemporary Music Festival.

Clovis McEvoy is a 29-year-old composer, lecturer and sound engineer based in Auckland. Clovis currently lectures at Auckland University School of Music in the field of sonic arts and music production. He specialises in the field of live electronics, designing customised music software for the purpose of interactive performances and installations. In both 2013 and 2017 Clovis was selected to travel to Paris, France to study and participate in IRCAM's Manifeste-Acadamie arts festival. Clovis has worked with, and has been commissioned to write for, members of the Auckland Philharmonic Orchestra, and has written soundtracks for short films, documentaries and live theatre, including the 2013 Fringe Festival play 'Gorge' and the 2015 Auckland Theatre Company production 'BED' and the Marvellous Theatre Group production 'Awake'. Clovis has placed three times in the Douglas Lilburn composition prize, taking first place in 2014. In 2015, Clovis' work *Conflux* (2014) was selected for performance at the Seoul International Computer Music Festival in South Korea. In 2017, Clovis' work *Flâneur* (2012) was selected for the Mise-en Festival in New York City, USA, and the Forum Wallis Swiss Contemporary Music Festival in Leuk, Switzerland.

Jean-Philippe Velu (F)
Single Combat (Highly Commended)

Single Combat (2015, 8'33'') est une composition basée sur la nouvelle de science fiction écrite par l'auteur américain Robert Abernathy en 1955. Elle est également traduite par Un homme contre la ville. Assurément contemporaine, cette nouvelle aborde la place et l'échelle de l'homme dans un contexte urbain sur-densifié, une ville devenant entité autonome, intelligence insidieuse, entité tentaculaire dotée de « nerfs d'acier et de cuivre », symbole de force et de puissance. Le contexte architectural américain des années 50 (où le purisme technologique devient un symbole de puissance industrielle) revêt donc ici une saveur particulière... C'est également une des (très) rares nouvelles de science fiction regorgeant de descriptions sonores pour brosser la ville. Cette composition suit le rythme narratif du récit tout en proposant des tableaux intermédiaires, texturés. Elle s'accorde également la reprise des codes du « blockbuster » de science fiction et du polar [blockbuster : terme traduit littéralement par « qui fait exploser le quartier »]. Les matières sonores sont principalement issues de fieldrecordings réalisés à New York et Paris. Les matières premières des granulations et voix proviennent des archives des communications radio émises par les sauveteurs américains lors du 11 septembre 2001.

Jean-Philippe Velu (1980, Paris, France) est architecte dplg, saxophoniste et acousmate. Il a étudié l' écriture auprès de Jean-Michel Bardez, le saxophone avec Serge Bertocchi, Nicolas Prost, Jean-Yves Chevalier, ainsi que le Jazz auprès de Pascal Gaubert. Après un diplôme d'architecture et de scénographie obtenu à l' Ecole Nationale Supérieure de Paris-Val-de-Seine, il reprend un cursus de composition en musique électroacoustique au Conservatoire de Pantin sous la direction de Christine Groult, Marco Marini et Jonathan Prager. Il dirige la collection Architecture et Musique aux éditions Delatour France, dont le premier ouvrage est paru en 2015 sous la thématique « Espace-Sons-Sociétés ». Secrétaire de l'association Aarchimuse (Association pour la valorisation des relations entre Architecture, Acoustique et Musique) et membre du Laboratoire L'Autre Musique, il co-coordonne actuellement des événements et des publications autour des notions de bruit, de plan/partition, mais également sur les relations entre Jazz et Ville (ouvrage à venir). Architecte libéral et scénographe, son travail en tant qu'artiste pluridisciplinaire est porté sur l' In Situ. Il a notamment fondé la Compagnie Clé, qui a pour objectif la création de spectacles sonores à partir des caractéristiques et du caractère des lieux. Le dernier spectacle de la compagnie, Pneuma, créé pour l'école Méhul à Pantin (construite à l'époque hygiéniste pour des enfants en très grande fragilité respiratoire) a été récompensé par le prix Sacem de Composition en 2016.

James O'Callaghan (Can/Irl)
Empties-Impetus (Highly Commended)

Empties-Impetus attempts to navigate the instruments of the string quartet as imaginary interior spaces and as bearers of meaning; variously by grappling with the historical weight of the idiom and the recognizable quality of its timbres, and also by subverting that meaning by reassessing the objects according to their physical construction, spatial properties, and different environmental contexts. It is the final work in a trilogy of acousmatic pieces, with Objects-Interiors (2013) and Bodies-Soundings (2014), that imagine the sounding bodies of instruments as resonant spaces. Empties-Impetus was realized at the Groupe de recherches musicales and premiered on January 24, 2015 in the Auditorium Saint-Germain of the Maison des pratiques artistiques amateurs (Paris, France). The piece was commissioned by the Ina-GRM and was finalist in the 2nd Klang competition (Montpellier, France, 2015). This version was mastered by Dominique Bassal in April 2016 in Montréal. Duration: 20:02

James O'Callaghan (*1988) 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.

Paolo Gatti (It)
Senhalte (Highly Commended)

"Senhalte" is a stereo acousmatic piece, composed by Paolo Gatti in 2015. This composition is based on the counterpoint and on the union of various electronic materials and acoustic melodies (from some countries of the world) recorded by the own composer. Eleven musicians recorded different folklore melodies and recorded 5 words in their own language: singularity, together, time, non linear, deformation. During the piece these words were slowly decomposed and reassembled forming 5 words in the italian language and finally the title word, Senhalte (in the Esperanto language, the idiom of the peace between people). Senhalte is created with a microstructure approach. The musical materials are juxtaposed following a "conscious atomistic style", an editing technique on which the composer has based his recent studies. The duration of the piece is 12:48 minutes.

Paolo Gatti, is an italian composer born in 1982.He studied guitar with V.Grieco and M.Bonesi.He took the B.Sc degree in engineering and a master in sound engineering at the Tor Vergata University.He continued his studies at the Santa Cecilia Conservatory, taking the M.A. degree in electronic music and studying with G.Nottoli,R.Santoboni,M.Lupone.Some of his composition has been performed in Italy: at the Argentina theatre, at the EMUfest,at the MAXXI museum, at the Media Art Festival, at the Orsini Castle in Avezzano, at the Ennio Morricone auditorium of the Tor Vergata University of Rome and worldwide: at the Leeds Music College, at the NYCEMF.In 2015 his work called Poltergeist was one of the awarded pieces at the end of the Claudio Abbado prize. He recorded for VideoRadio, StudioloLaps and Neuma Records.He composed the music for the theatrical show S.P.E.M. and for poetry performances such as the Palabra en el mundo festival.He teaches computer music in various musical academy.He collaborates with the Mondo Digitale foundation.

Demian Rudel Rey (Arg)
Che-toi (Highly Commended)

Che-toi (2016 – 8'15'') is an electroacoustic work inspired in the French and Argentinian culture. This is represented with the use of monosyllabic words like *che*, *no*, *toi*, *moi*, *temp*, etc. Moreover, there are quotes and fragments of French Baroque music and Argentinian tango. There are also referential sounds of instruments such as bandoneon and accordion which interact with more abstract materials. The formal structure of the piece is composed of five sections and a Coda. In the first one, the reference sounds from the whispered voice and bowed string prevail. In the second section, the vocal and spoken words as *che* and *toi* predominate. These words activate more complex sounds that reach to the climax. In the third section, there are fragments of baroque music. Subsequently, the fourth section that functions as a transitive passage is composed of noises, merged with urban soundscapes. Then, in the fifth section, fragments of Argentinian tangos and bandoneon solos are heard. Finally, a Coda condenses most of the materials perceived previously.

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 a Degree in Composition and a Postgraduate in Combined Arts at the National University of Arts (Argentina). Also, he has done seminars of the PhD in Composition at Argentina Catholic University. He was awarded and mentioned in TRIME 2012, TRINAC 2012, 2015 and 2016, FINM 2012, SADAIC 2013, conDiT 2014, PEMC 2014, Fundación Destellos 2015 and 2016, FAUNA 2015, IndieFEST Film Awards 2016, Konex Mozart Award 2016, Martirano Award 2016, Sagarik Award 2016, CICEM Monaco 2016, Métamorphoses 2016, Matera Intermedia 2016, Prix André-Jolivet 2016, among others. It has also been selected in festivals of France, Italy, USA, Spain, Argentina, Mexico, UK, Chile, Paraguay, Belgium, Venezuela, Germany and Brazil. He is in residence in GEAM Ensemble (since 2014) and he works as one of the coordinators of the Bahía[in]sonora Festival (since 2016). Currently, he is moving to France to make a Master's degree in Composition.

Mirko Ettore D'Agostino (It/Tur)
6 A.M. (Highly Commended)

6 A.M. Duration: 5'07''. Year of composition: 2016. 6 A.M. explores the world of microsound and represents at the same time a personal investigation into compositional constraints and self-imposed routines in order to increase creativity. This approach involved limitations and restrictions on sound material, compositional techniques, sound processing, deadlines, working hours and even personal habits, just to name a few. The title itself refers to one of these restrictions, which was that the entire piece should be

composed during work sessions beginning at 6 AM in the morning.

Mirko Ettore D'Agostino (Napoli, 14/05/1984) is an Italian sound artist, music producer, drummer and mastering engineer. He is currently based in Istanbul where he is working as producer and mastering engineer at Babajim Istanbul Studios & Mastering and where he is studying towards his PhD in Sonic Arts at Istanbul Technical University's Center for Advanced Studies in Music (MIAM). His works range from acousmatic music and multimedia to EDM; he is also an experienced producer of rock, indie and electronic music. He is a co-author of Laboratorio di Tecnologie Musicali - Vol. I and Laboratorio di Tecnologie Musicali - Vol. II, a series of books specifically designed for music technology courses in music schools, high schools and conservatories.

Gaspar Peralta (Mex)
Roberto Romero Molina (Mex)
TAIGA (Highly Commended)

TAIGA. Duration : 14:40. Collaborative electroacoustic piece from two sound artists working from the northwestern border of Mexico ,San Diego-Tijuana region. The piece refers to the chaos in the border, to the complications of the Psychogeographic situation through noise, saturation,multiple timbres.This piece was composed exclusively composed through analog processing (Hardware).

Gaspar Peralta (b.1990,Tijuana México). Composer,Pianist and Sound Artist. His work is developed through different practices of sound creation; free improvisation,electronic music,composition and sound installation. As an instrumentalist he specializes in the interpretation of polyphonic works and contemporary music. He holds a Bachelor´s degree in music performance by the University of Baja California specialty in Piano. He lives and works from the northwestern border of Mexico,San Diego-Tijuana Region.

Roberto Romero Molina (b.1970 Mexico) is an interdisciplinary multimedia artist working from the Tijuana-San Diego region. His work explores the subtleties of language, systems and perception. Trained as a painter, his work materializes in various disciplines such as visual poetry, object, video, installation, generative, relational, sound art, and electroacoustic improvisation. From 1997 to present he's participated in over fifty group exhibitions. In 2017 he inaugurates his solo show El Lenguaje de las Cosas.

Léo Collin (CH/F)
Piece to avoid to be cold (Highly Commended)

Piece to avoid to be cold is a piece about a guy called A, found by an other guy - B - in a whale in 2017. At this point, A was very cold, because he had already spend one good week in the whale, lost in the dark, eating plastic bags. A was actually close to death when B found him. So B put this song into the A's ears to wake up him, and in order to stay warm, "let's dance" said B to A. Made by recordings of tape and plastic bags, Piece to avoid to be cold invites the listener to do some stretching on the first part, and invites him or her to dance on the last part! please limits any plastic - save the whales : at least during 5 min 07 ! Repeat the exercice as much it is necessary

Léo Collin (*1990) is a composer, performer and stage/film director born in France. He received a training in music composition and visual arts. On the menu he offers a large choice from installations, pieces of music, performances, or even live shows including voices and acoustic instruments, extended by samplers, videos, lights served by everyday objects or home- made constructions. His works are updated mythologies, translated by digressions, tensions and contrasts, dealing with absurd, influenced by dadaism and surrealism.His production try to be organic and easy compost. His suggestion for today is eating tasty vegan burgers, make light on the Earth, create place where schifting perceptions and extending imagination.

Tanapon Chiwinpiti (Thailand)
data.protons (Highly Commended)

data.protons for audio file (2 channels version) (2016) length: 15 minutes. It represents a demonstration of collision as a musical gesture, which I prefer "proton" as the main role. As personal experience was in high school, Physics subject in the first place was really interesting to me as "lucid dreaming of micro thing's imaginary" meanwhile the teaching was continuing. Later it became so boring of his teaching style surely conflicted to what I was seeing as a personal; this is a back-story of its inspiration. After have been involving in computer music in both theoretical and practical, I attractively want to study physics again and this piece is what I was trying to show up things like a dream or concretely, like generative visual arts projects in the blank space with those small circle object does interactively. The whole episode is about changing, transmission, resistance, and stabilization then later become harshly builds up energy itself, what the atom physics has been told.

Tanapon Chiwinpiti (b. 1992) is largely self-taught Thai-born audio & visual artist, sound engineer, computer programmer, visionary, pianist, improviser and composer. He is attractively working on variety musical genre to explore a new prototype of digital age music from 21st century and parametricism in architecture. He graduated in Music Composition at College of Music, Mahidol University from 2011-2016. The year of 2014-15, He attended to study computer music and design (Sonology Department) at Kunitachi College of Music Tokyo, Japan as an exchange student. He studied Music Composition under the guidance of Roger W. Petersen, James J. Ogburn, Julia Lake Bozone, Tyler Capp, Shintaro Imai and Cort Lippe. Computer & Visual programming with Shintaro Imai, Cort Lippe, Takayuki Rai and Shu Matsuda. Sound technology, live sound reinforcement and recording with Ruangkarn Tatiyasuk, Pongpat Chuapibul and Satoru Kobayashi.

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