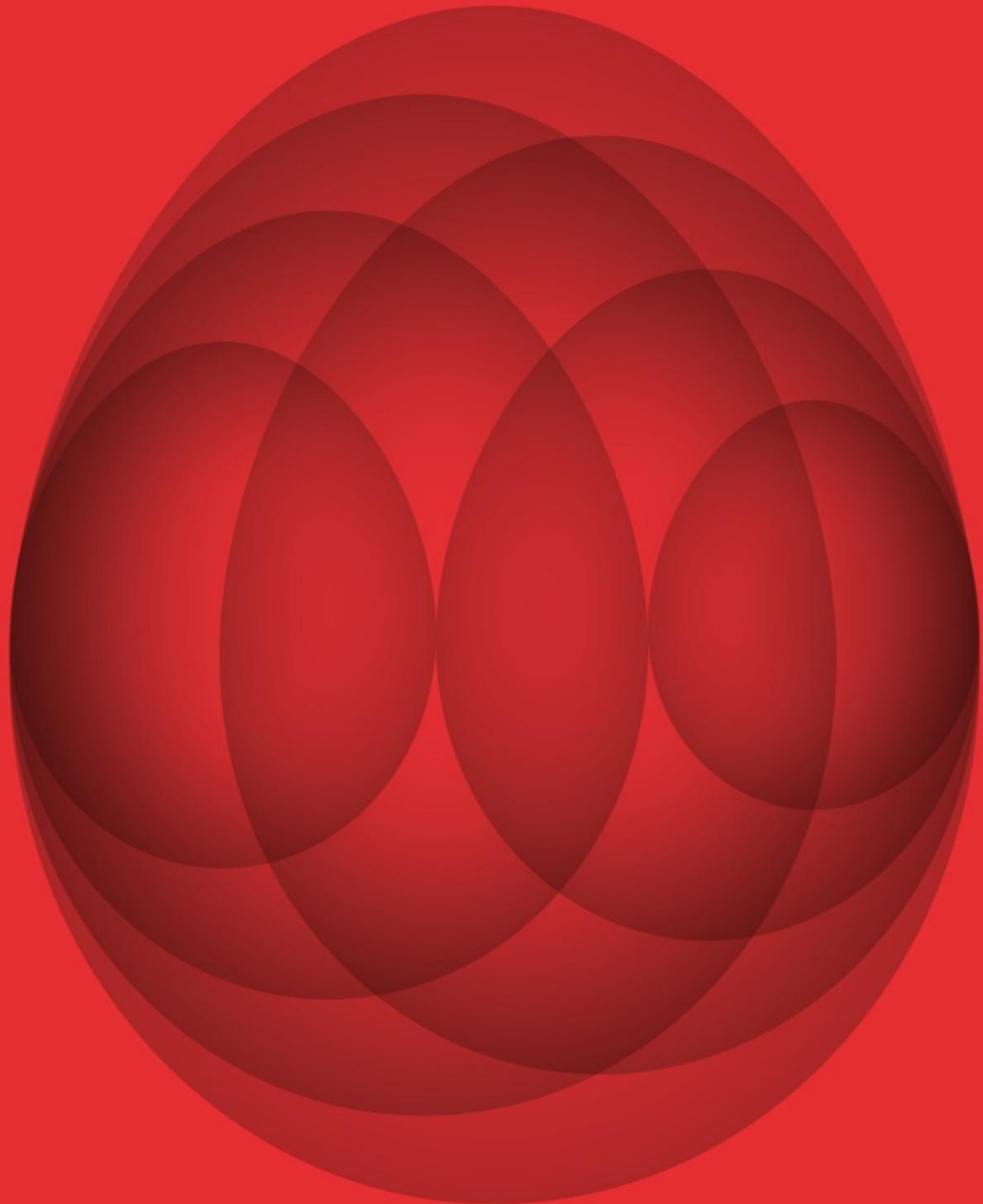


Festival für Neue Musik
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**FORUM
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17—21 Mai 2018

Schloss Leuk

A horizontal row of small logos for various sponsors and partners, including Swissair, Swisscom, and others.

Concert 1

18 May 2018, 10pm

Schloss Leuk

Maggi Payne (USA)
Black Ice
Swiss Premiere

Georgios Nikolopoulos (Greece)
Jazziness
World Premiere

Devin Ashton Beaucage (Can)
ES6
Swiss Premiere

JoAnne C. Maffia (USA)
Frenetic Sparks in 2 movements
Swiss Premiere

Damian Gorandi (Argentina)
La machine d'une imaginaire
Swiss Premiere

Kyong Mee Choi (Korea/USA)
Rare Yet Soft
Swiss Premiere

Christopher Chandler (USA)
from these old roots
Swiss Premiere

Aaron Cassidy (USA/UK)
I, for example ...
Swiss Premiere

Concert 2

19 May 2018, 11am

Schloss Leuk

Siamak Anvari (Iran/NL)
Sehasht
Swiss Premiere

Sofia Scheps (Uruguay)
Tenés un acufeno
Swiss Premiere

Nikos Stavropoulos (Greece/UK)
Karst Grotto
Swiss Premiere

Manuella Blackburn (UK)
Snap Happy
Swiss Premiere

Hubert Howe (USA)
inharmonic fantasy 5
Swiss Premiere

Nicolas Marty (France)
« Une des chambres n'aurait presque pas de
fenêtre. »
Swiss Premiere

James Andean (Finland/UK)
Hyvät matkustajat
Swiss Premiere

Highly Commended

(in alphabetical order)

Siamak Anvari (Iran/NL)
Gabbah

Ana Dall'Ara-Majek (France/Canada)
Xylocopa Ransbecka

Carolyn Chen (USA)
the woods are miles to sleep to sleep

Juro Kim Feliz (Philippines/Canada)
Hanggang sa Paglubog ng Araw

David Gedosh (USA)
Guitar Construction #3: Hg-Cr-As

Carlos Gonzalez Bolanos (Spain)
Sobre patrones (on patterns)

Andrea Guterres (Australia)
Faust's Lullaby

Linda Leimane (Latvia)
cadavre exquis III

Léo Magnien (France)
anticlinal 49.55

Robert McClure (USA)
in excess

Alain Michon (France)
La Nuit Le Jour

James O'Callaghan (Canada)
Objects-Interiors

Joao Pedro Oliveira (Portugal/Brazil)
Aphar

Marcela Pavia (Argentina/Italy)
Risonanze

Tania Rubio (Mexico)
Biotopes

Stavros Sakellariou (Greece)
In Motion

Nikos Stavropoulos (Greece/UK)
Topophilia

Esteban Zuñiga Domínguez (Mexico/France)
Esforzada y valiente. Prov 31:17

James Andean (Can)

Hyvät matkustajat
Swiss Premiere

'Hyvät matkustajat' (Finnish for 'Dear Travellers', but also for 'The Good Travellers') began life as a "sonic postcard from Finland", using soundscape field recordings from around the country. This turned out to be only the first stop on its journey, however. The original material was later further developed as material for sonic exploration and spectral transformations, with the external spaces of the original version taking a sharp digital turn inwards, to chart internal spectral landscapes, together with the soundmarks and soundscapes of its first incarnation. The work that results tells the story of a multi-faceted voyage – across the country.

James Andean (1972, Canada) 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 VCA. 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. www.jamesandean.com

Siamak Anvari (Iran/NL)

Sehasht (4-channel version)
Swiss Premiere

Sehasht (4-channel version) is an interplay between pitch, rhythm, texture and space by exploring the boundaries among them. Sehasht is composed for three loudspeaker groups with different positioning and characteristics.

Siamak Anvari is a composer and sound artist based in The Netherlands. He was born in Tehran and studied composition at the Art University of Tehran. He has composed many instrumental pieces for different ensembles and orchestra. After being interested in electroacoustic music, he moved to the Netherlands to study at the Institute of Sonology at the Royal Conservatoire in The Hague. After being awarded the best entrance examination scholarship, he entered the Master's program in Sonology at the same school and accomplished his studies under supervision of Richard Barrett and achieved his diploma with distinction. His music has been performed in Iran, Netherlands, Spain, Germany and France. He is currently research associate at the Institute of Sonology as well as founder and artistic director of Stichting Azimuth. www.siamakanvari.com

Devin Ashton Beaucage (Can)

ES6
Swiss Premiere

ES6 was mainly conceived as a contemplative work. Its prime objective was to give the listener the opportunity to immerse him or herself into the detail of the chosen sources that would, ideally, interact seamlessly. In its beginnings, the work set out to compare and explore the spatial contrasts between soundscapes of open, "society-sized" spaces and dynamically subtle sources recorded in isolation very close to the microphone. Through trying to do so, it also eventually became a study of morphological similarities between these rather different types of sources. The similarities in texture are often used to create bridges between the large and small sonic images.

Hailing from Montreal, Québec, **Devin Ashton-Beaucage** has conceived music to be played in venues ranging from concert halls to bars as well as for film, theatre and video productions. Having graduated from the University of Montréal, he is versed in electroacoustic and instrumental composition. To this day, his works have been heard throughout North America and Europe. devinashtonbeaucage.bandcamp.com

Manuella Blackburn (UK)

Snap Happy
Swiss Premiere

Snap happy is a collection of three miniatures exploring the sounds of cameras. Older cameras from around 1940 (Kodak Brownie cameras –Reflex, Flash and Popular models) provided heavier clicks and clunks from their internal mechanisms. Contemporary cameras provided sounds of flashes, zooms, digital functions and focus lenses. All these sounds tended to be short in duration, enabling me to continue my interest in building compositions from miniature, barely there sound materials. Listening to many cameras demonstrated how distinctive different brands could be. I became acquainted with the Canon AE- program, which appeared to ‘cough’ with each photo taken. It was fascinating to listen to modern cameras (including camera functions on phones), which use camera shutter sound effects to indicate the taking of a ‘snap shot’. Older functions of winding a camera film, opening up a camera back and cartridge chamber, along with winding mechanisms are sounds that feature in this work. This composition is part of a series of pieces looking at ‘domestic’ sound sources, where sound objects are chosen for being a personal possession, as found around the home. Many thanks go to Francis Voce at Liverpool Hope University for contributing his time and knowledge of cameras to the creation of this work.

Manuella Blackburn is an electroacoustic music composer who specializes in acousmatic music creation. However, she also has composed for instruments and electronics, laptop ensemble improvisations, and music for dance. She studied music at The University of Manchester (England, UK), followed by a Masters in Electroacoustic Composition with David Berezan. She became a member of Manchester Theatre in Sound (MANTIS) in 2006 and completed a PhD at The University of Manchester with Ricardo Climent in 2010. Manuella Blackburn has worked in residence in the studios of Miso Music (Lisbon, Portugal), EMS (Stockholm, Sweden), Atlantic Centre for the Arts (New Smyrna Beach, FL, USA), and Kunitachi College of Music (Tokyo, Japan). Her music has been performed at concerts, festivals, conferences and gallery exhibitions in Argentina, Belgium, Brazil, Canada, Chile, Costa Rica, Cuba, France, Germany, Italy, Japan, Korea, Mexico, Portugal, Spain, Sweden, and the USA. She is currently Senior Lecturer in Music at Liverpool Hope University (England, UK).

Aaron Cassidy (USA/UK)

I, for example, ...
Swiss Premiere

“I, for example,” says the nameless narrator in Fyodor Dostoevsky’s *Notes From Underground* (1864), “would not be the least bit surprised if suddenly, out of the blue, amid the universal future reasonableness, some gentleman of ignoble or, better, of retrograde and jeering physiognomy, should emerge, set his arms akimbo, and say to us all: ‘Well, gentlemen, why don’t we reduce all this reasonableness to dust with one good kick, for the sole purpose of sending all these logarithms to the devil and living once more according to our own stupid will!’ That would still be nothing, but what is offensive is that he’d be sure to find followers: that’s how man is arranged.” From “Our Delight in Destruction,” Costica Bradatan, *New York Times*, March 27, 2017. date: 2017, duration: 11’09

Aaron Cassidy is an American composer and conductor. His work has been programmed by leading international contemporary music specialists including ELISION, Ensemble SurPlus, Musikfabrik, EXAUDI, Ictus Ensemble, ensemble recherche, Talea Ensemble, the Kairos, Diotima, and JACK string quartets, and soloists including Garth Knox, Ian Pace, Carl Rosman, Peter Veale, Mieko Kanno, Ryan Muncy, Jeffrey Gavett, Diego Castro, and Christopher Redgate, at major festivals and venues including Donaueschingen, Ultraschall, Warsaw Autumn, Huddersfield, Darmstadt, Gaudeamus, Dark Music Days, Bludenz, Bendigo (BIFEM), Tage für Neue Musik Zürich, NYCMEF, June In Buffalo, the ISCM World Music Days, Southbank Centre, Merkin Hall, Miller Theatre, Le Poisson Rouge, Sendesaal Bremen, and Monday Evening Concerts. He has received grants and commissions from Südwestrundfunk, allerArt Bludenz, Hauptstadtkulturfonds Berlin, New York Foundation for the Arts, ASCAP, American Music Center, Arts and Humanities Research Council, British Council, PRSF 20×12/ London Cultural Olympiad 2012, Yvar Mikhashoff Trust for New Music, and the RMIT Gallery Sonic Arts Collection. Recordings of his work are available on NEOS, NMC, HCR, and New Focus Records. Cassidy joined the staff of the University of Huddersfield in 2007 and currently serves as Professor of Composition and Director of the Centre for Research in New Music (CeReNeM). <http://aaroncassidy.com>

Christopher Chandler (USA)

from these old roots
Swiss Premiere

from these old roots is a stereophonic work that features a variety of closely mic’d percussion instruments, in particular the bass drum. My focus while creating the source material for the piece was to activate the bass drum with various implements (e.g., fingertips, fingernails, wooden mallets, hair brushes, etc.) and physical gestures or techniques (e.g., striking, quick scrapes, circular motions, granular tremoli, etc.). I organized these improvisatory materials not only through standard sequencing methods but also through some custom software developed in SuperCollider that enables algorithmic generation and patterning.

Christopher Chandler is the co-founder and sound engineer of the [Switch~ Ensemble]. A composer of acoustic and electroacoustic music, Christopher currently serves as a Visiting Assistant Professor at the University of Richmond where he teaches courses in composition and music technology and directs the Third Practice Electroacoustic Music Festival. His music has been performed across the United States, Canada, and France by ensembles including eighth blackbird, the Argento Chamber Ensemble, Ensemble Interface, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. His music has been honored with awards including a BMI Student Composer Award, an ASCAP/SEAMUS Student Commission, two first prizes from the Austin Peay State University Young Composer’s Award, winner of the American Modern Ensemble’s Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received a Ph.D. from the Eastman School of Music, an M.M. in composition from Bowling Green State University, and a B.A. in composition and theory from the University of Richmond. www.christopherchandlermusic.com

Kyong Mee Choi (Korea/USA)

rare yet soft
Swiss Premiere

rare yet soft explores the subtlety of quoted thematic material from Mahler's Symphony No. 5 Adagietto. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how subtle influence of this quotation can affect the overall shape of the piece. This piece is dedicated to the composer's beloved father, Soon Bong Choi. (Written in 2016, Duration: 7 min. 11 seconds).

Kyong Mee Choi (b. 1971, Korean, USA), composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition and an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Damian Gorandi (Argentina)

La machine d'une imaginaire
Swiss Premiere

La machine d'une imaginaire. The theme of the work is based on the ideas of Luigi Russolo and his vision about the machines. The work reveals the voyage of an unknown machinery conceived as a multi-object. The curious thing is that the trip of this machine happens through different layers belonging to an imaginary stratigraphy, that is to say that it perforates and exploring the hidden recesses of the imagination. The machine works as a leitmotiv that articulates the different sections. The structure of the work is subject to the voyage mentioned before. From the beginning of the work to the minute 5'25" is transited by four stratum, and it is from here, that emerges the fifth and last stage, as a dream to which is reserved the biggest depth in the internal space of the entire work in analogy to the area of more profundity of our imagination. After this section a rallentando announces the return to reality. The motor of the machine stops at the end of the work, so the "silence" of the concert hall is the reality.

Damián Gorandi was born in Buenos Aires on 11 - 11 of 1991, Argentina. Student Career composition of the conservatory "Alberto Ginastera" of the Province of Buenos Aires (Arg). It was awarded in the Latin American sound art contest "Las soledades" organized by the Cultural Center of Spain Cordoba (2013), his work "Recreación de las soledades" was part of many concerts in different countries of South America and Central America. His Work "Deep Nature" was selected among the winners of the 2nd International Competition "Art! x climate 2014" organized by CEIArtE – Untreff (Canada/Argentina), His works were premiered at the Festival "Nuevas músicas por la memoria" IV and VI edition (Arg, 2014/2015). In the current year was selected to participate in the festival New York City Electroacoustic Music (Nycemf, 2015), being declared his Works and composition like "cultural and artistic interest" by the Ministry of Culture Argentina. He was selected in the VII competition organized by the foundation "Destellos" (Argentina, 2015) and selected too to take part of the Colloquium on acousmatic music organized by the Foundation Destellos (Mar del Plata, Arg, 2016). He was Selected at the "Muslab" 2015 (Mexico/ Brasil), selected at the Festival "Zeppelin" (España). Selected by "Musinfo" to take part in the "Art & Science Days 2015" in Bourges (France). Festival "Ex-nihilo" held in the city of Aguascalientes (Mexico, 2015). Plage sonore 2016 (Rouen). He was awarded with the first prize "Francisco Kröpfel" (prize SADAIC 2015, Arg). He was finalist in the Sime 2016, electroacoustic music competition. He is a member and coordinator of the Laboratory of Electroacoustic Music Conservatory "Alberto Ginastera". Study electroacoustic composition with Jorge Sad. Is currently studying analysis and composition contemporary music with the composer Fernando Maglia, and acousmatic composition studies with Elsa Justel.

Hubert Howe (USA)

Inharmonic partials
Swiss Premiere

Inharmonic partials are sounds that are not harmonically related to each other, as they are in most instrumental or vocal sounds, because they do not combine to create a sense of pitch. This work is the fifth in a series of pieces I have written in order to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. In this work, the sounds are all compressed into the acoustic space of two octaves and a perfect fifth. The tones within each passage are spaced widely over the acoustic spectrum, usually three or five octaves. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately. The piece was written in 2015 and synthesized using csound.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and Professor of Music at Queens College, where he taught from 1967 until 2011. He also taught at the Juilliard School from 1974 to 1994. He is currently Director of the New York City Electroacoustic Music Festival and Executive Director of the New York Composers Circle. Recordings of his music have been released by Capstone Records, Ravello Records and Ablaze Records.

JoAnne C. Maffia (USA)

Frenetic Sparks in 2 movements
Swiss Premiere

Frenetic Sparks in 2 movements: 'Right Now' & 'Transcend' Frenetic Sparks is a result of my interest and experimentation with the 'Signal Generator' function in Pro Tools. I applied effects such as frequency shifter, enhancer, filter gate and delay. I shifted the frequency pitches and layered the tracks to constantly give a sense of momentum and movement forward. As well, I used panning, right, left and center to continue the illusion of non-stop movement. Frenetic Sparks is a continued series with more movements to come. The idea was originally conceived for modern dance/choreography. Signal Generator, radio dial samples & composed drum beats.

JoAnne C. Maffia, Interdisciplinary Composer/Percussionist. JoAnne C. Maffia is an interdisciplinary sound artist (percussionist/composer, writer/director) and music educator working within the fields of music, theatre, dance and radio. Ms. Maffia recently received the Promoting Excellence in Diversity Grant from SUNY Brockport College (NY) as a guest artist and lecturer, November 2017. She has an ongoing collaboration with dancer/choreographer Mariah Maloney (Mariah Maloney Dance Co.) This collaboration highlights JoAnne's current interest and artistic shift into the world of field recording and acoustic ecology; using environmental sound as the raw, base material as opposed to traditionally composed music. She continues to experiment both electronically and acoustically. Ms. Maffia equally works in radio and theatre pushing the boundaries of convention, questioning the values entrenched in American culture. JoAnne's work has been presented throughout the USA and abroad. For more information, please visit: www.refoundsound.com.

Nicolas Marty (France)

Une des chambres n'aurait presque pas de fenêtre.
Swiss Premiere

Une des chambres n'aurait presque pas de fenêtre. – 2015 – 08'30 – quadraphonic – – "On entrerait dans la maison et on se trouverait face à un couloir mal peint, mal décoré, couvert de traits de crayons laissés par un enfant, trop incrustés déjà pour se donner la peine de frotter les murs pour leur redonner leur gloire d'antan. La lumière resterait éteinte, parce que l'ampoule aurait grillé le matin même, et dans presque toute la maison il y aurait des fils dénudés au plafond, en attente." Roxane Villeneuve – L'aveugle

Nicolas Marty Nicolas Marty is a French composer and musicologist, born in 1990 in France. He holds a PhD in musicology from Sorbonne Université and a Bachelor's degree in psychology from Université Paris-8. His research revolves around listening to acousmatic music. He most notably edited Musiques électroacoustiques / Analyses ↔ Écoutes at Delatour France. He has studied instrumental and acousmatic composition at Conservatoire de Bordeaux and earned his diplomas in 2016. His aesthetics rely especially on silence and low dynamics, as well as on a symbolic setting of the concert space. He has been practicing taiji quan since 2007 and is an animal rights activist. www.nicolas-marty.com

Georgios Nikolopoulos (Gr)

Jazziness
World Premiere

Jazziness (February 2018, duration: 5 minutes, world premiere) is an electro-acoustic music work based on mixtures of divergent musical styles that combine among other things electro-acoustic, jazz & blues and electronic music. The musically different layers are alternately immersed and sometimes coexist in parallel in order to make a wide range of 'spectrum alloy' which contains bass-lines, semi-steady rhythms, ambient elements and improvisatory musical passages. The structure of the piece is built on the idea of the interaction between the two elements: difference and repetition.

Georgios Nikolopoulos (1982, Greece) is a musician, composer, sound designer. The main emphasis of his work lies on the relationship between science, philosophy, art and music. His music work includes compositions for acoustic instruments, audiovisual and electro-acoustic music works as well. He enjoys having fun with a wide variety of music genres and experimenting with computer music techniques. One of his main research interests include the exploration of the sound from different perspectives aiming the stimulation of thought. Some of his music works have been selected and premiered in various international festivals and conferences.

Maggi Payne (USA)

Black Ice
Swiss Premiere

Black Ice (2014) 10:00, 4 channel. Black Ice is an exploration of space and time, and especially of depth and height. Layers frequently shift, as demonstrated in the beginning where crackling is so present—almost seeming to emanate from the listener. The underlay provides a distanced atmosphere, almost a nebula, that moves towards, through, then past the listener, passing through the crackles while modifying their molecular structure and turning them to mist as they slowly recede. The sounds in Black Ice are almost tactile, visible, tangible, immersing the listeners so they experience the sound from the inside out. All of the sounds are generated by a Moog IIIp analog modular synthesizer. Many are raw; some are further actively eq'd to provide a further dynamic quality to the work. As with any fine instrument, the Moog fundamentally remains the same, but the way one approaches the instrument changes considerably over time. Its open architecture has allowed quite varied aesthetic and technical approaches to the instrument over the decades since it was first built. Conceived as a discrete four-channel work with complex phase relationships defining the space, Black Ice is best heard as originally intended, diffused over a minimum of four channels.

Maggi Payne is a composer, video artist, recording engineer/editor, and flutist. She is Codirector of the Center for Contemporary Music at Mills College, where she teaches composition, recording engineering and electronic music. Her electroacoustic works often incorporate visuals she creates using images ranging from those of nature to the abstract. Her works have been presented in the Americas, Europe, Japan, Hong Kong and Australasia. She received Composers and Interdisciplinary Arts Grants from the NEA, and received six honorary mentions from Bourges and one from Prix Ars Electronica. Her works are available on Aguirre, Root Strata, Innova, Starkland, The Label, Lovely Music, Music and Arts, Centaur, Ubuibi, MMC, CRI, Digital Narcis, Frog Peak, Asphodel, and/OAR, Capstone, and Mills College labels.
www.maggiipayne.com

Sofia Scheps (Uruguay)

Tenes un Acufeno
Swiss Premiere

TENÉS UN ACÚFENO (2016) You Have Tinnitus [Stereophonic piece]. This piece is an attempt to externalize creatively what accompanies me always, and is my version of silence. On 2016 I was diagnosed with Tinnitus, at 6000Hz. The recommendation of the doctor was: "when working with materials close to 6000Hz, you'll not have much control over the mix". The materials of this piece spin around 6000Hz and try to refer to what I hear of my tinnitus throughout the day. This coexists with recordings made with hydrophones on the shore of the beach, reminding me of the inevitable earwashes I have to deal with every two years. Sharing this experience, I play with my own inability to precisely mix materials, working a little "blindly," or "deafly." It is not my intention to re-create or transpose this physical experience to others: I used this personal, internal experience to create an open aesthetic result.

Sofia Scheps (Montevideo, 1987) Uruguayan composer, graduated from the School of Music of the University of the Republic (Uruguay), where she is currently an assistant professor to the chairs of Composition and Orchestration. From 2015 to 2017 she moved to Barcelona where she completed a masters degree in Sound Art, at the University of Barcelona. She works and investigates in the frontiers of experimental music, electroacoustic music, mixed media music, chamber music, and sound art, and has premiered several works in concerts and festivals in Uruguay, Chile, Spain, USA and Germany. In addition, she devotes part of her time to Sound design, music composition and audio postproduction for audiovisual pieces and scenic arts.

Nikos Stavropoulos (Gr/UK)

Karst Grotto
Swiss Premiere

Karst Grotto (acousmatic) The title, chosen for its onomatopoeic qualities and its direct references to landscape qualities as well as geological spatial structures and processes, reflects the sound world of the work. The recordings of source materials were conducted using small electret condenser microphones in a 5.1 Polyhymnia pentagon configuration. The work, which was composed at the studios of the Department of Music Technology & Acoustics in Crete and the Institute for Computer Music and Sound Technology in Zurich, is the result of ongoing investigation into capturing and working with spatiality in acoustic micro space.

Nikos Stavropoulos' (1975) works range from instrumental to tape and mixed media. He has composed for video and dance and his music has been widely performed and recognised at international level (Bourges, 2000, 2002, Metamorphose, Brussels 2002, SCRIME, Bordeaux 2003, Musica Miso, Portugal, 2004, Metamorphose, Brussels 2008, 2016 Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008, Destellos Foundation 2015, 2016 Open Circuit 2016). Other interests include the performance practice of electroacoustic music, diffusion systems and teaching music and music technology. He joined the Music, Sound & Performance Group at Leeds Metropolitan University in 2006 and is a founding member of the Echochroma New Music Research Group.

Ana Dall'Ara-Majek

Xylocopa Ransbecka - stereo version (14:48, 2017)
Highly Commended

Ana Dall'Ara-Majek (France, 1980) is a composer, sound artist and researcher living in Montreal. She's been investigating the interaction between instrumental, electroacoustic and computational thinking in composition. She received in 2016 a Doctor of Music degree in composition from University of Montreal, where she also taught several courses in the Digital Music department. Her works have been performed in various international festivals in Europe, South and North America, including some commissions by Musiques et Recherches, Densité 93, Musicalta, Taller Sonoro, SeaM, Distractfold, and Society for Arts and Technology. She also worked with chamber ensembles such as: Quasar, Percussions de Strasbourg, Sixtrum, Lunatics at Large, and TM+ among others. Passionate about electroacoustic music analysis, she has created numerous graphic scores with Acousmographie and has written analytical papers published in the eOrema Journal and François Bayle's book: *Son Vitesse-Lumière* (2016).

Xylocopa Ransbecka - stereo version (14:48, 2017)

I had left for Place de Ransbeck in search of Rumeurs's thirteen doors when I encountered an angry hymenopteran who fled my microphone by hiding in the cracks of a wooden beam. This is how my piece was first conceived. It features a carpenter bee and twenty doors recorded at Musiques & Recherches (Ohain, Belgium). In it, I continue my exploration of changes of scale, from a passage in human proportions featuring familiar sounds to the more abstract world of microfauna, where bacteria found in wood form wriggling masses. Between these two sizes of scale, the carpenter bee carves out wood shavings and comes buzzing around our ears. This work is dedicated to Annette Vande Gorne.

Siamak Anvari (Iran/NL)

Gabbeh
Highly Commended

Gabbeh (2014), fixed media for one channel, is an electroacoustic piece for one single speaker. The concept of the piece is based on the interaction between unity and plurality. The spatialization of the piece works based on the reflections of the space from the single source (one speaker). The material of the music also helps to articulate these reflections and it results into filling the whole space with the sounds. Gabbeh consists of numerous sine waves like the knots in a nomadic rug (the initial inspiration of the piece). These sine waves fill the whole frequency range from very low to very high and at same time they move in a quasi-chaotic way up and down in a certain range. All the intricate relationships between these sine waves create various timbre identities, which emerge slowly from the texture and disappear in a continuous manner. This feature gives an ever-changing quality throughout the piece. However the music has a monolithic formal structure of a single block. The concepts of symmetry and repetition are also involved in the structure of the piece as illustrated above.

Siamak Anvari is a composer and sound artist based in The Netherlands. He was born in Tehran and studied composition at the Art University of

Tehran. He has composed many instrumental pieces for different ensembles and orchestra. After being interested in electroacoustic music, he moved to the Netherlands to study at the Institute of Sonology at the Royal Conservatoire in The Hague. After being awarded the best entrance examination scholarship, he entered the Master's program in Sonology at the same school and accomplished his studies under supervision of Richard Barrett and achieved his diploma with distinction. His music has been performed in Iran, Netherlands, Spain, Germany and France. He is currently research associate at the Institute of Sonology as well as founder and artistic director of Stichting Azimuth. www.siamakanvari.com

Carolyn Chen

the woods are miles to sleep to sleep (6:43, 2014)
Highly Commended

Carolyn Chen (1983, USA) has made music for supermarket, demolition district, and the dark. Recent projects include a marble chase and commissions for Klangforum Wien and the LA Phil. For over a decade her studies of the guqin, the Chinese 7-string zither traditionally played for private meditation in nature, have informed her thinking on listening in social spaces. The work has been presented in 24 countries and described by The New York Times as "the evening's most consistently alluring ... a quiet but lush meditation." It has been supported and commissioned by impuls Festival, MATA Festival, Fulbright, Soros Fellowships, Stanford University Sudler Prize, University of California Institute for Research in the Arts, ASCAP, Emory Planetarium, and Machine Project at the Hammer Museum. Recordings are available on Perishable, the wulf., Quakebasket, and Play It Forward.

The woods are miles to sleep to sleep (6:43, 2014) is a guqin response to a field recording of Nat Evans sleeping on the Pacific Crest Trail. Breathing sounds and bird calls blend with string friction and unmeasured releases.

Juro Kim Feliz

Hanggang sa Paglubog ng Araw (Until Sunset)
Highly Commended

Hailing from the Philippines, Toronto-based composer Juro Kim Feliz (b. 1987) finished composition studies at the University of the Philippines and McGill University. Principal mentors include Jonas Baes and Melissa Hui, along with Liza Lim, Dieter Mack, Chong Kee Yong, Bernd Asmus and Linda Catlin Smith in various consultations. He received the Goethe South East Asian Young Composer Award (1st place) in 2009, and became a finalist in the 5-Minute Piano Concerto Competition of the Music Biennale Zagreb in 2017. His work "Gandingan sa Kagiliran" for percussion duo has been commercially released in the "Millennial Masters, Vol. 7" CD album (Ablaze Records), and his music has been performed in music festivals and workshops in the Philippines, Indonesia, Malaysia, Taiwan, Israel, Greece, Switzerland, Italy, Croatia, the United Kingdom, Canada and the United States.

Hanggang sa Paglubog ng Araw (Until Sunset). Duration: 5'04". Year of composition: 2016-2017. This acousmatic work can exist independently or as an element within a modular project involving two other works: Pagkukumahog (Urgency) for solo piano, and Sa Paglilok ng Batong Hindi Nakikita (In Sculpting an Invisible Rock) for octet. As sound materials are

continually ripped apart throughout time, this work responds against the deliberate historical revisionism involving narratives surrounding the brutal dictatorship of former Philippine president Ferdinand Marcos. As endorsed by the state, his burial at the Cemetery of Heroes on November 2016 signifies a climactic point within the current political upheaval and Philippine society's celebration of impunity and collective amnesia. Antoine de Saint-Exupéry's *Le Petit Prince* offers a fitting parallel response to such a scenario in the form of a sunset, evoking both a constant cycle of sorrow for its observer and an epiphany that absurdly longs and anticipates its occurrence. This piece was produced at CKUT 90.3 FM, Montreal.

Dave Gedosh

Guitar Construction #3: Hg-Cr-As
Highly Commended

David Gedosh (USA, 1964) is a composer, guitarist, audio engineer, and educator. His stereo and multi-channel works include acousmatic music, electroacoustic music with live performance, and intermedia. His music reflects an interest in atemporality and aspatiality, timbre, and spatialization, combining lively gesture, soundmass, and physicality. His music has been performed widely throughout North America and in Latin America and Europe at festivals including Ars Electronica Forum Wallis, Bourges Festival Synthèse IMEB, Diffrazioni Multimedia Festival, Ecuencos de Esquina Musica Electroacoustica, Electronic Music Midwest, Florida Electroacoustic Music Festival, Fresh Minds Festival, Holophon.ca., International Computer Music Conference, IMMArts, Last Friday Listening Room, Morely Gallery, New York City Electroacoustic Music Festival, Society for Electro-Acoustic Music in the United States, Sound and Music Computing Conference, Sweet Thunder Music Festival, and Zeppelin Festival.

Guitar Construction #3: Hg-Cr-As. Heavy metals are generally defined as metals with relatively high densities, atomic weights, or atomic numbers. The criteria used varies depending on context. While some are essential nutrients, others are toxic, while still others are liquid at or near room temperature.

Carlos González

Sobre patrones (On Patterns), 2017
Highly Commended

Carlos González (1991) is a musician/sound artist born and settled in Gran Canaria (Spain). His artistic research takes elements from many sources, and covers every aspect of sound creation, both computer assisted and through acoustic instruments. His works explore different worlds such as field recordings, algorithmic synthesis and composition or free improvisation, all of them connected in a highly intuitive way. His present and upcoming projects continue to explore the electroacoustic creation, gradually involving innovative techniques as Virtual Reality for the development of 3D electroacoustic works. Carlos earned a Master degree in Electroacoustic Composition and Sound Design under the guidance of Sergio Luque, Alberto Bernal and Juan Carlos Blancas. He has also attended numerous master classes with different composers such as Trevor Wishart, Salvatore Sciarrino, Pierluigi Billone and Michael Beil, among others.

Sobre patrones (On Patterns), composed in 2017, is a 9'06" sound diptych that explores the concept of violence in sound gestuality. *Sobre patrones I*, which is entirely generated from synthetic sounds, is obsessively developed from an initial motif which leads to gestures of a generative nature. *Sobre patrones II*, on the contrary, explores diverse cyclical patterns, mechanical gestures and granular textures from a recorded sample of scratched plastic. The set *Sobre patrones* intends to transport the listener into a world of sounds of apparent certainty, whose sources and behaviors we pretend to be able to decipher, only to be eventually evaded. The synthesis and shaping of gestures and sound patterns has been designed and synthesized with SuperCollider. The pieces have been mixed and mastered with Logic Pro X.

Andrea Guterres

Faust's Lullaby, 2018
Highly Commended

Andrea Guterres (1991) is an Australian composer, sound artist, and performer specialising in electroacoustic music, contemporary classical music, and electronic sound installations. After graduating from the Sydney Conservatorium of Music, Andrea relocated to Berlin, where she has composed for and collaborated with numerous electroacoustic music events, chamber ensembles, video/installation artists, and dance companies. As well as having an extensive performing history, her work has appeared in festivals, venues, galleries, and public events throughout Australia, Europe, Asia, and the U.S., including but not limited to: Loophole (Berlin), Greenhouse Gallery (Berlin), Sonicscape (South Korea), Kunst in der Glashalle (Tubingen, Germany), Lion and Unicorn Theatre (London), ISSTA International Festival and Conference on Sound (Ireland), MUSLAB International Festival of Electroacoustic Music (Mexico City), Electrofringe (Sydney), OUA Electroacoustic Music Festival (Osaka), and Bushwick Open Studio at MISE-EN PLACE (NYC). In 2017, Andrea composed and co-created 'Hood', a 50-minute electroacoustic ballet which premiered in London and will receive multiple performances in Berlin this year. She has also completed several artist residencies with the support of accommodation stipends, including Kunstort Eleven Artspace (Germany) and Can Serrat (Barcelona).

Faust's Lullaby (10:52, composed 2018) is a programmatic piece that captures the moment in Goethe's *Faust* when Faust surrenders to hedonism, and follows through to his ultimate redemption. It takes the listener through Faust's internal struggle in accepting his material existence, while at the same time addressing the contemporary relevance of this timeless story. In a world driven by striving and ambition, how do we achieve a balance between pleasure and morale—especially in this post-internet age—and ultimately find a sense of purpose? This historical dilemma has been adapted by countless writers, artists and philosophers, from Marlowe to Kierkegaard. *Faust's Lullaby* attempts to capture the internal struggle between this metaphysical contradiction that lives in every human. Towards the end of the piece, there is the feeling of abandoning the physical world. There exists the possibility of reconciliation, not necessarily in a religious or spiritual sense (such as in Goethe's drama), but as an acceptance of self as an imperfect product of material reality.

Linda Leimane

Cadavre Exquis III, 2017
Highly Commended

Linda Leimane (1989) is a Latvian composer, whose works often tend to be physicality- and bodily art related. She works with orchestras, large ensembles, soloists in electroacoustic projects and electronics, as well as collaborates with artists of other media. She studied composition and electronics at the Jazeps Vitols Latvian Academy of Music, expanded her knowledge in composition and new music technologies at the National Conservatory of Music and Dance in Lyon, during her traineeship at the sound research centre Agon in Milan and various workshops (among them with Yann Robin, Julien Bayle, Richard Ayres, Franck Bedrossian and Francesco Filidei). Her principal teachers were Rolands Kronlaks, Michele Tadini, Robert Pascal and Francois Roux. Her music has been performed in Latvia, Estonia, France, Italy, Austria, Sweden, Netherlands and Australia.

The shape of the "**Cadavre Exquis III**" (Rotating Corpse III, 2017) for electronics unfold as a rotating spiral of consciously disconnected meanings that tend to unite as musically compatible molecules, thus with each step opening a larger 'geographical' space for further associations and imagery. The elements of the soundscape: male voice (Jayde Will, Nebraska, U.S.A.), female voice (Maria, Azerbaijan), poetry (Semion Khanin, LV), voices of a crowd of strike in the streets of Riga, radio and synthesized sounds, sounds of percussion (Julian Pellegrini, FR), rondo and other new instruments (invented by Arturs Punte, LV), saxophone (Arvydas Kazlauskas, LV), bass guitar (Eriks Kirsfelds, LV), double bass (Stanislavs Judins, LV). Premiered at the Bendigo International Festival of Exploratory Music, Australia, September 2, 2017 as part of the installation "Sound Gallery", curated by Stanislaw Suchora. Duration: 4:16.

Léo Magnien

anticlinal 49.55
Highly Commended

Léo Magnien (1985, France) has been working with sounds for more than a decade. As an audio engineer in broadcast radio, he has been a witness to the fundamental act of radio: bring the outside into an intimate space, and project that back on the air onto a multitude of unknown interiorities. In a way, he chooses to assert that such is also the work of the composer. During night shifts at the station, he began to explore the poetic nature of acousmatic sound and transmission. He has subsequently developed a practice of listening and recording that results in the use of phonography as a basis for all his works. With a focus on the subtle variations, the tenuous perceptions, and ways to present these to the audience, he attempts to create listening situations that shift our intuition of reality. He currently lives in a natural zone in northern France.

anticlinal 49.55 (2018, 10 min 59 s) is about folding time and letting reminiscences from latent landscapes surface. Heterogeneous yet similar textures run parallel, go out of focus and reappear once coalesced. A new place takes shape, and dissolves while touching the tape. There are two families of base material in this piece: field recordings made between 2012 and 2017, and sounds from a self-patched modular filter. These elements have then been subjected to various

transformations using software, modular synthesizer, and tape machines. The final piece has been progressively assembled in a digital editor. During this process, fragments of the ongoing work folded onto itself have been extracted and reintegrated into the piece, until approaching a point of collapse. Thus the piece draws conceptually on the age relationships between geological strata and the way their folds reorganize our perception of time.

Robert McClure

in excess, 2017
Highly Commended

Robert McClure's (b. 1984, USA) music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, the Sonorities Festival of Contemporary Music, TIES, SEAMUS, ISCM, and ICMC. His works may be found through ADJ-ective New Music LLC, Bachovich Music Publications, Resolute Music Publications, and TapSPACE Publications as well as on the ABLAZE and Albany Record labels. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory at Ohio University.

in excess (2017) [07:52] explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. This work was written in conjunction with the oboe solo, "struggling". The two pieces can be performed simultaneously under the title, "struggling, in excess". Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for "in excess".

Alain Michon

La nuit le jour
Highly Commended

Alain Michon, sound artist, lives and works in Toulon. He records noises of the city and the rumors of the nature for more than 20 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 Mouans Sartoux, 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.

La nuit le jour is a composition by Alain Michon, intended for a choreographic piece by Geneviève Pernin created in November 2008 in Dole (Jura), it has been remixed in 2018 for Forum Wallis. "Between night and day, emotional movements reappear in our mirror, sometimes even overwhelm us, the sweetness of a cream cake soothes the storm for a moment."

James O'Callaghan

Objects-Interiors, 2013
Highly Commended

James O'Callaghan (b. 1988, Canadian, Irish) is a composer and sound artist based in Montréal praised for his "mastery of materials and musical form" (Radio France). His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions. His works, spanning chamber, orchestral, live electronic and acousmatic idioms, audio installations, and site-specific performances, have been awarded national and international prizes, including the ISCM Young Composer Award (2017) as well as nominated for a JUNO Award (2014) the Gaudeamus Award (2016). His acousmatic music is published by empreintes DIGITALes and his acoustic music is available through the Canadian Music Centre.

Objects-Interiors (2013, 10:12) is a work that 'takes place' inside a piano. The historied, polysemous instrument is re-examined as its own kind of interior space. Much of the sound material consists of impulse responses — bursts of noise that capture the reverberant properties of an acoustic space. As the piece moves from capturing the real space of the piano, it imagines other spaces, comparing the piano's resonant chamber to other kinds of interiors, and, finally into a surreal world where space, motion, and sound are blurred.

Objects-Interiors is the first work in a trilogy of acousmatic pieces, with **Bodies-Soundings** (2014) and **Empties-Impetus** (2015), that imagine the sounding bodies of instruments as resonant spaces.

João Pedro Oliveira

Aphâr, 2007
Highly Commended

João Pedro Oliveira (Portugal - 1959) completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in *Metamorphoses* competition, 1st Prize in *Yamaha-Visiones Sonoras* Competition, 1st Prize in *Musica Nova* competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory. www.jpoliveira.com

'**Aphâr** (2007 - 11 min). 'Aphâr is a Hebrew word that means "dust". This piece is inspired on the dream of Jacob, described in the Old Testament (Genesis Chapter 28): Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. I will give you and your descendants the ground you are lying on. Your descendants will be like the dust of the earth. To climb Jacob's ladder is a very difficult

process. Each step you take is harder than the previous one and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. If you reach the top of the stair, everything else is gone, and a door closes to the rest of the world, you have reached infinity. 'Aphâr was composed at the composer's personal studio and at the Electroacoustic Music Studio of the University of Aveiro. It received the first prize in *Yamaha-Visiones Sonoras* (Mexico) competition in 2007.

Marcela Pavia

Risonanze
Highly Commended

Marcela Pavia. Argentina/Italy. 6/5/57. ArMaster in Composition at the Universidad Nacional de Rosario (Argentina) and Master in Electronic Music (*Musica con Nuove Tecnologie*) at the Conservatorio "G.Verdi", Milan. Masterclasses with Franco Donatoni, Accademia Chigiana di Siena, Accademia Internazionale "Goffredo Petrassi" Biella, ecc. Seminars and Masterclasses in Composition with György Ligeti, Ennio Morricone, Henri Pousseur and Javier Torres Maldonado in Electronic Music. Selected composer for the 2011 IRCAM Workshop at the Biennale of Venice and for the workshop at the 2014 SaMPL Sound and Music Processing Project (Conservatorio Pollini, Padova) Artist in residence at the Virginia Center for the Creative Arts (USA); artist in residence at Gästetelier Krone in Aarau. (Culture Section of the Stadt Aarau, Switzerland). Lectures given at the Casa del Suono (Parma), Conservatorio di Musica of Rovigo (Italia), Sibelius Academy (Helsinki), Soundscape Festival, Semaine Electroacoustique Université 3 Lille, 2017 Festival 5 Giornate -Convegno su Boulez, Member of the Jury of the Nuovi Orizzonti Sonori Competition 2016. Composition Awards (selection): 2016 WPTA Composition Competition, SONOM 2012 (Electronic Music), 2012 Erasmus Competition Université VIII (Electronic Music-Paris), Trinac 2011 (Fundacion Encuentros, Buenos Aires), "Miriam Gideon" Prize 2010 (USA), Claxica 2009 and so on Festivals: 2018 Angelica Festival, 2018 Festival 5 Giornate (Milan), 2017 Evimus Elektro-akustiche un visuelle Musik Festival (Germany), 2017 Ciclo Internacional de Musica (Centro Nacional de las Artes, Cenart), Mexico, Soundscape Festival 2017, 2017 Calende in Musica (Alessandria), 2017 AtMusica (Tours) ecc.

Resonances are to music what the reflections are to light or shadows to bodies. In "The approach to Al-motasim" J.L. Borges wrote: "'L'insaziabile ricerca di un anima attraverso i delicati riflessi che essa ha lasciato in altre". The path showed by Borges in the story could be translated in musical language as "from resonance to object". In "**Risonanze**", on the contrary, the piece starts with a sound object (water drop) from which come to life resonances (dependant resonances, then independent up to become textures) other objects and static textures, all of them being a transformation and processed outcome of the object. They are structured in independent layers which are superimposed using different formal relationships (inclusion, overlapping, juxtaposition and so on) and different velocities if change (parallel time) being thus a temporal and spatial projection of the sound object. The piece was composed for the SaMPL Sound and Music Processing Project (Conservatorio di "C. Pollini", Padova) using WFS Collider for the Wave

Field Synthesis diffusion system. The version presented here is a stereo version

Tania Rubio

Biotoques
Highly Commended

Tania Rubio. Composer and transdisciplinary artist born in Mexico City, in 1987. Realizes a masters degree in Musical Creation, New Technologies and Traditional Arts in the National University of February Three and the Specialization in Objects Theater, Interactivity and New Media in the National University of Arts in Buenos Aires, Argentina, with the support of the program Studies abroad 2015-2017 of FONCA-CONACYT. Graduated with an honorific mention in Musical Composition from National School of Music UNAM, 2014. As an artist, she works with sound and transdisciplinary creation, she won a national award and different scholarships for artistic creation and research projects. Her work has been presented in Mexico, Argentina, Brasil, Colombia, US, France, Spain, and England. Her research work made by the ecology of knowledge is focused on soundscape, bioacoustics, decoloniality, and interculturality. She has presented workshops and conferences in international congress and universities in Mexico, Argentina, Colombia, and Brasil. <http://taniarubio.com/>

Biotoques is part of the project "The transdisciplinary contemporary creation through the study of native instruments from America in relation to its symbolic animals." The pieces work the integration between art, science, technology, and nature, by the studies in natural soundscapes, symbolic animals and aerophones acoustic systems of pre-Columbian cultures in Mesoamerica and the Andean Region. For the creation of the pieces were built 24 aerophone clay instruments based on the acoustic systems of the studied pre-Columbian cultures, the instruments were elaborated by different ceramists and some of them were built by the composer. On the other hand, the composer realized several field practices for the study and the recording of the symbolic animals sounds in their natural habitat, however, many of them are currently threatened or in danger of extinction. **Biotoques** incorporates the symbolism embodied in sacred zoomorphic iconography with the state of the actual conservation of animal species in a time when the symbolic and ecological value is surpassed by the economic and mercantile interests.

Stavros Sakellariou

In Motion
Highly Commended

Stavros Sakellariou was born in 1980 in Ioannina, Greece and lived there until 2000. His involvement with music began through playing in various local bands as a singer. After having lessons in singing, piano and basic music theory he moved to England to have a more formal training. In the period from 2000 – 2003 he acquired a bachelor of music at the university of Hull. In 2004 – 2006 he continued to a masters degree level where he focused in contemporary composition and musicology. During the years 2008 - 2010, he went to Corfu, Greece at the Ionio university to attend another masters degree in the programme «arts and technologies of sound». There he became interested in electroacoustic music as a composer and as an analyst. Main influences in his work is the theoretical output of well known figures, of the so called 'music concrete'

tradition, such as Pierre Schaffer, Dennis Smalley and Trevor Wishart. Another aspect that is increasingly influences his artistic output is psychoacoustics and sound perception. Recently, his focus is on sound composition for orchestral instruments and their manipulation in the digital domain. Since 2013, is a music teacher in elementary and music schools in various places around Greece.

In Motion. The duration of the piece is 7 minutes and 40 seconds and was composed in the spring of 2015. The concept of the piece is to push time forward thus to find ourselves constantly in motion. The material is made out of metallic sounds (cymbals, plates) plus balloon tones, friction on percussive instruments and gestures of pigeons recorded in open space. Various spectro-morphological shapes have been created through sculpting the sounds in order to play with their recognition. There are two main sections, which are clearly distinct between each other. The first one is a gestured carried texture in contrast with the next one, which reflects a more calm textural flow.

Nikos Stavropoulos

Topophilia
Highly Commended

Nikos Stavropoulos (b. 1975) is a composer of predominantly acousmatic and mixed music. His works are performed and acknowledged internationally (Bourges, 2000, 2002, Metamorphose, Brussels 2002, 2008, 2016, SCRIME, Bordeaux 2003, Musica Miso, Portugal, 2004, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008, Destellos Foundation 2015, 2016, Open Circuit 2016). Other interests include the performance practice of electroacoustic music, multichannel practices and teaching music and music technology. He joined the Music, Sound & Performance Group at Leeds Beckett University in 2006 and is a founding member of the Echiochroma New Music Research Group, a member of the Irish, Sound, Science and Technology Association (ISSTA) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

Topophilia. Prix Destellos 2016 . 1st Prize Iannis Xenakis International Electronic Music Competition Attraction or affinity to place. The work is an attempt to construct a meaningful intimate aural space, where texture and spatially defined figures have a broader capacity for action due to their multichannel nature. The recordings of source materials form the beginning of an investigation into capturing and working with spatiality in micro space using bespoke hardware.

Esteban Zúñiga Domínguez

Esforzada y Valiente. Prov 31:25.
Highly Commended

Esteban Zúñiga Domínguez (1977). Composer and film director born in Mexico. Graduated from National School of Music (UNAM), he earned the artistic excellence grant from the French government to wide his composition studies at Conservatoire de Paris. He got a Master degree in art and science of recording from UPEM (Paris university). His music and films have been showed in Argentina, Belgium, Brasil, Colombia, Costa Rica, France, Italy, Japan, Mexico, Norway, Spain, Switzerland, UK, & USA. His music has been selected in several international festivals (Emu Fest Rome, FIMME Mexico, Luigi Russolo

Barcelona, Musique à reaction Paris, etc) and earned prizes such Mention Rosana Maggia 2012 Italy, SACEM award to the best composer from the 2013 class France, International Price Nuestra America 2016 Jose White, Mexico; among others. Esteban Zúñiga has produced several music projects in Mexico and France were Denis Dufour, Eric Tanguy and Ulises Ramirez influenced his esthetic and shaped the way he conceived music creation.

Esforzada y Valiente. Prov 31:25. 7m38. "When I was asked to come to the CMMAS, I decided to prepare a premiere for that occasion. My younger sister Lili's secret chocolate cookies recipe constitutes the structural basis of the piece. I promised though not to reveal the secret. The piece follows the order of adding of the different ingredients: liquids, flours, solids (chocolate chips) and baking. **Proverbs 31:17 says that a virtuous woman Girdles her loins with strength and strengthens her arms.** Using the recipe order of these cookies, the present work translates the effort and courage of an exemplary woman. That's why I decided to dedicate this composition to my beloved sister Lili. The proverbs of the Bible shape my way of thinking, and the music I make try to reflect what is in my mind. For this reason I have decided to inspire my work in this reading that continues to renew my creativity. The piece ends festively, because one of the characteristics of a virtuous woman is that with the joy that generates strength, she laughs at the future." The world premiere of this piece had place at the CMMAS, Mexico on August the 19th 2017.

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