Sunday, May 30, 8-10pm EEST: Concert 20:00

Ioannis Zannos

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1. Takumi Ikeda: par fumée (2020）for trombone and 9-axis motion sensor

The trombone is equipped with a 9-axis sensor module and a laser rangefinder. These sensors get the data of the direction and tilt of the instrument and the length of the slide. The data are used for sound synthesis. The player's movements are partly notated and partly improvised. All of trombone part are made from the 14th century composer Solage's "Fumeux fume par fumée". The inevitability of the use of live electronics in instrumental music is often a matter of concern. Still, the idea of attaching sensors to the instrument was the brainchild of the trombonist. Therefore the goal was clear from the beginning.

Takumi Ikeda (b.1975) is a Japanese composer and computer musician. He creates concert pieces, music for films and performs with his speculative performing systems. He performs live with Tomoki Tai and Masamichi Kinoshita as "Denryoku Ongaku (Electric Powered Music)".

2. Yannick Hofmann: Figure-Ground

Yannick Hofmann "Figure-ground" (2020), 9'30"

"Figure-ground" deals with the mental and cognitive processes that oscillate between reflection and dissociation. As part of the performance, an audiovisual collage is created in real time. Both the visual and sonic layers aim to create a kind of pareidolia effect. Using a real-time cany-edge detector, the outlines of a performer's fragmented self-portrait feed a Gray-Scott model of reaction diffusion. Its values control the parameters of a sonic feedback system.

3. Annie Luciani: Dynamic Heterotopia

Three artistic visual, musical and poetic creations :

•   "EtOndes..Particules" (Image 1), designed and created by Kevin Sillam, scientific

PhD researcher during his doctoral internship and Melanie Lesbats, young artist during her internship, working at ACROE with Annie Luciani.

•   "Somnambule" (Image 2), designed and created by Kevin Sillam, scientific PhD

researcher during his doctoral internship and Noé Guirand, young composer during his studies at Music Conservatory in Grenoble.

•   "Wanderings" (Image 3), created and designed by Annie Luciani, who designed the

software "Dynamic Engraving".

In "EtOndes..Particules", we interact with a simulated physical surface, causing propagations playing like an echo of the movement of his body, felt by a camera. The simulated physical surface reacts to the body gestures by creating multiple and varied dynamic echoes more or less transformed. The process can be collective: several people can interact simultaneously with the same simulated world. Behaviors such as multiple echoes of one action can emerge generating multiple ghost echoes.

In "Somnambule", a pianist interacts through his musical gesture with a physically-based puppet simulation. The puppet dynamically engraves the simulated physical surface, creating dynamic traces as in more or less fluid water. The dynamic trace of the puppet also controls another - its ghosts - similar but different from the first one, also engraving the same simulated material. Such a cascade of dynamic traces of the pianistic gesture aims to represent a dream of dreams as successive echoes of an initial gesture.

In "Wanderings", the simulated physically-based surface presents several zones, with physical parameters just a little bit different. Thus, at each frontier, the fluid propagation is more or less disrupted. By managing the physical parameters on the frontiers, echo and propagation are able to cross more or less the frontier, from total echo refection to waves propagation, and between both cases, we obtain a large panel transformed echoes, propagations, ephemeral or remanent absorbsions, etc.

4. Ludger Bruemmer: Falling

Ludger Brümmer "Falling" (2020), 27'30''

The acousmatic 42-channel composition "Falling" was created for the premiere at the Centro de Cultural de Belem in Lisbon. At the Open Day, the sound domain version will be heard for the first time. On the occasion of the Beethoven Year 2020, the work deals with a very late composition by Beethoven: "The Great Fugue" (op. 133.). This string quartet provided the sound material for all sounds. The material is completely turned upside down, pressed into new energetic shapes and follows an independent dramaturgical course. Nevertheless, individual phrases or chords of Beethoven shine through again and again. For this, one does not have to know the underlying composition and can also get involved in this expansive composition without this background, which has some surprising twists. If at the beginning the material is charged more and more with

energy, the time compressed more and more, this turns over after a while and turns to the timeless. Some chords of Beethoven, similar to the convergence and merging of two black holes, are transferred into the temporal "nothingness" after the extreme density.

5. David Berezan: Tongue Drum

5.1. Abstract

This work explores the sounds of a steel tongue drum, a form of melodic idiophone that can be played using mallets or by direct contact with the hand.

5.2. CV

David Berezan is a Canadian-born composer of electroacoustic music, and professor in the music department at the University of Manchester UK, as well as the director of the electroacoustic music studios and MANTIS (Manchester Theatre in Sound). His work is published by empreintes DIGITALes (Montreal).

6. Cristina Mercuri, Simone Giordano, Simone Conforti, Gianluca Verlingieri: COREOFONIE – Light > Sound > Gesture

6.1. Abstract

COREOFONIE – Light > Sound > Gesture — interactive performance on an Olafur Eliasson work (video recording, duration ca. 13') The moving rings of light in the work The sun has no money by Olafur Eliasson, set up in the apse of the Monumental Complex of S. Francesco in Cuneo (Italy), are captured in real time by a motion tracking system programmed by METS- Conservatory of Cuneo, which, reacting to particular configurations of the play of light, activates the diffusion in the exhibition space of electronic sound fragments, constructed from as many short extracts from Stravinsky's Rite of the Spring. These extemporaneous musical episodes, immersed in a background sound setting, in turn arouse a reaction in the dancers of the EgriBiancoDanza company, of Turin who associate them with different choreographic gestures often unpredictable in their sequence and direction, in turn the result of a decomposition of a choreography of The rite of the Spring. The METS idea of temporarily "expanding" installations and contemporary works of art through the experimental sound dimension finds full realization in this concept, also thanks to the fundamental contribution of the choreutic action: the rings of light become metaphorical rings of a creative chain that generates sound from light and a dance gesture from sound.

Realized on a light-work by Olafur Eliasson and on Stravinsky's Rite of the Spring

6.2. CV, Credits

METS is the Dept. of Electronic Music at Cuneo Conservatory. Founded 20 years ago, METS attracts students nationwide thanks to a faculty of established professionals active on the international scene. METS students and professors took part in international projects, festivals and concert venues like Biennale Venice, Philharmonie Essen, Manca Nice, Next-Generation@ZKM-Karlsruhe, EASTN-DC Network. The artists involved in this project are:

- Sound: Cristina Mercuri, Simone Giordano, Simone Conforti, Gianluca Verlingieri (Affiliation: METS-Conservatory of Cuneo (Italy)-EgriBiancoDanza (Turin, Italy))
- Choreography: Raphael Bianco
- Dancers: Compagnia EgriBiancoDanza

7. Gianluca Verlingieri: Dante's Songs

7.1. CV

"Talent exceptionnel" for Radio France, Gianluca Verlingieri presented his music in venues such as INA-GRM in Paris, Italian Academy at Columbia University in New York, Renzo Piano's Parco della Musica in Rome, Festival de Aix en Provence, Staatsoper Berlin, Geneva's Dome, Bach Festival Leipzig, ARD Radio Days at ZKM Karlsruhe and many other stages worldwide. His new CD is forthcoming for NEOS Music.

7.2. Abstract

Dante's Songs, for fixed media (with EMS Synthi100, contrabass flute and acting-voice samples).

Audio fixed media, 2019-'20, duration ca. 8'30" (Demons (3'40"), Dark words 4'50")

In 2015 Verlingieri's multimedia opera Tre Movimenti di Luce, commissioned by the 78th Maggio Musicale Fiorentino Festival for the 750th anniversary of Dante Alighieri's birth, was staged at the newly opened Florence Opera House. In order to create the fixed media part of the opera, many vocal samples based on Divine Comedy lines were recorded with singer-actress Chiara De Palo, but not all of them found a place in the final tapes. Years later Verlingieri managed to use these interesting "leftovers" in a new acousmatic work, Dante's Songs, combining them with Antonella Bini's contrabass flute "breathing" samples and the vintage synthetic soundscape of an EMS Synthi100, performed by the composer during a residency at the Institute of Psychoacoustics and Electronic Music at Ghent University.

8. Alexandros Kontogeorgakopoulos, George Kondos, Odysseas Kleisouras: Fractions

8.1. Abstract

Fraction (duration: circa 15min)

The current project aspires to create a subtle immersive audiovisual experience through a dialogue between fragments of music and fragments of filmed spaces. It takes the shape of an experimental Dj - Vj performance where photographic slides, photographs, audio recordings and music are interwoven and entangled. The crossmodal interactions between image and sound to construct an environment that suggests the elimination of time by bypassing any given narrative and enhances a spatial impression.

The visual content of the piece comes from an archive of mainly spaces documented during a long period of exploration by two members of the artistic team. Clips and snippets of visual material create a composition that highlights architectural and perceptual qualities of these spaces. Equally, the sonic content derives mainly from small fragments or longer motifs from well-known pieces, re-appropriated and used in an audiovisual context which aims to evoke the perception of silence and emptiness and avoids any dramatic consideration. Recorded music from a wide range of repertoire which includes western classical music, contemporary music, electronica, electroacoustic music and soundscape compositions is mixed and processed together with various types of field recordings and film dialogues.

The performance intends to recompose these audiovisual fragments and re-contextualize imaginative "locations". Within the continuous live editing, the unsettling film experience never really takes a complete form. Overall the artists seek to construct an imaginary environment, a virtual reality where fractions of space/environment and sound/music fuse together.

8.2. CVs

oneContinuousLab is an art-science studio-lab based in Athens, Greece. It is formed as a synergy of existing practitioners and researchers, and focuses on artistic production and transdisciplinary research.

Alexandros Kontogeorgakopoulos is an academic musician and artist creating work at the intersection of art, science and technology. He is Senior Lecturer in Sound and Media Art at Cardiff School of Art and Design - Cardiff Metropolitan University and co-founder of oneContinuousLab

George Kontos is a filmmaker and artist with a background in architecture currently based in Athens. He is part of the core team of oneContinuousLab

Odysseas Klissouras is an architect and artist based in Athens. His research derives from the development of expanded architecture and its infusion to soundscapes and local environments. He is co-founder of of a|tectonics office and research studio for expanded architecture and co-founder of oneContinuousLab.

9. Joao Pedro Oliveira: Petals

10. Kousei Murata, Hideaki Isobe: Air for Air-trombone (2021)

Kousei Murata and Hideaki Isobe - "Air" for air trombone

10.1. Abstract

It was conceived as a demo piece to maximize the performance of the sensor. The player abandons the act of playing and is gradually dominated by the sensor. Thanks to Mr Isobe for programming. (K. Murata)

The motion-sensing device, named "Murata-sensor", contains an ESP32 CPU, 9-axis sensor module and slide distance sensor. It communicates with the host computer via OSC. By using OSC to transmit data, it is possible to send performance data at hyper-high speed!! (H. Isobe)

10.2. CVs

Kousei Murata (trombone)

Graduated from Toho Music University and Berlin University of the Arts as a German Academic Exchange Service (DAAD) scholar. Performed as a soloist at major contemporary music festivals such as Suntory Summer Festival, Seoul PAN Music Festival, Hong Kong Musicarama Festival. Lectures and recitals in five cities in Germany and Switzerland in 2017.

Hideaki Isobe (engineer)

He is a composer and engineer, born in 1982 in Japan. He composes live-electronics music with motion-sensing devices. His works are played in Japan, Germany, South Korea, etc. https://isobehideaki.com