

Hoyong Lee (b.1985) studied electronic music & digital media storytelling at Hanyang University in Korea. His audio-visual work was presented in ICMC 2012 (Slovenia) with attending the conference as a ICMA Scholarship member.

Two composition pieces selected by Vox Novus 60x60 (2012) Voice Mix and Piano-Forte Mix were played as a World Premiere at the International Sound Art Festival in Berlin, Texas State University in San Marcos and Chicago PianoForte Foundation Fine Arts Concert. His another audio-visual piece was selected in fest-M festival (2012) hosted by KEAMS (Korean Electro Acoustic Music Society).

Currently he's studying on New media music composition at Graduate School of Hanyang University. As a sound/media artist, he works with combinations of electroacoustic sound and video, including soundscape His practice explores ways of deepening the electric musical relationship with digital storytelling.

Panayiotis Kokoras - Construct Synthesis (10m 11s) 2 channel

Construct Synthesis for electroacoustic sounds was completed in January 2010 as a commission by the Institute of Electroacoustic Music in Bourges, France. The work was realized at IMEB's studio Circe. The title of the piece refers to an intuitive sound synthesis model coined by the author where the composer has to physically construct his object generators. For the purposes of the piece I constructed about 7 different robotic generators. The piece uses about 700 sounds from a pool of 1200 created. With a sound to note analogy it could be equivalent to a busy chamber orchestra piece. The meticulous mix of the piece takes into account a timbre classification algorithms. The piece was awarded the First Prize at Computer Space 2011 Media Arts Competition in Sofia / Bulgaria, it was finalist at Acoustic Composition International Competition Metamorphoses 2010 in Brussels / Belgium and at 2011 Transito_MX 04 Edition - Electronic Arts and Video Competition in Mexico City / Mexico. It is released by Musiques & Recherches, MR 2010.

Panayiotis Kokoras studied composition with Yannis Ioannides, Henri Kergomard, and classical guitar with Evangelos Asimakopoulos in Athens, Greece. In 1999 he moved to England for postgraduate study at the University of York where he completed his MA and PhD in composition with Tony Myatt. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 400 concerts around the world. His compositions have received 51 distinctions and prizes in international competitions, and have been selected by juries in more than 130 international calls for scores. He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and from 2004 to 2012 he was board member and president. Kokoras' sound compositions develop functional classification and matching sound systems written on what he calls Holographic Musical Texture. As an educator, Kokoras has taught at the Technological and Educational Institute of Crete, and, the Aristotle University of Thessaloniki (Greece). Since fall 2012 he has been appointed Assistant Professor at the University of North Texas. www.panayiotiskokoras.com/

Elisabet Curbelo - Roxanne'nın dönüşümü (6m 0s) 2 channel

Roxanne'nın dönüşümü is an electronic noise piece for standard two-channel stereo that I composed in 2010 while pursuing graduate studies in Istanbul at MIAM. The piece, inspired by Musique Concrete, was composed using sounds recorded from acoustic sources. The sound world of this piece was driven by motor sounds such as laundry machines and ventilation systems. Living in Istanbul, I was exposed to a great deal of these sounds and my perception, awareness, and appreciation of them has changed, having been constantly drowned in them while falling asleep.

Elisabet Curbelo González was born in Las Palmas de Gran Canaria (Spain) in 1984. She graduated in Piano Pedagogy at Canary Islands Conservatory and Music Theory at the Royal Conservatory of Madrid. She studied Composition in 2006 under Juan Medina and Zulema de la Cruz. In 2009 she moved to Istanbul where she studied a Master in Composition under the advisory of Pieter Snapper at MIAM (Centre for Advanced Studies in Music of Istanbul Technical University). At the present Elisabet lives in San Diego (USA) where she pursues a PhD in Composition under Roger Reynolds at University of California, San Diego. Elisabet is a classically-trained, versatile Soprano Soloist. She premiered various electroacoustic pieces: soprano soloist with orchestra and tape, soprano and tape, soprano with choir and tape. She has premiered in Contemporary Music Festivals as Ruidocracia (Madrid), El oído Contemporáneo (La Coruña), Sesin Yolculuğu (Estambul). Also with her group MIXTA based in Turkey she gives recitals of Spanish repertoire accompanied by Turkish instruments fusing Spanish and Turkish music. She trained with Mario Guerra (Canary Islands Conservatory), Juan Lomba (Teresa Berganza Conservatory), Lynn Trepel Çağlar (Istanbul Technical University) and Susan Narucki (UC San Diego). Her music has been premiered in music festivals as Klasik Keyifler 2011 (Cappadocia, Turkey), Sesin Yolculuğu 2010 (Istanbul, Turkey). Since 2007 she is member of the association PROMUSCAN in Canary Islands where her music is often being premiered. In 2011 her piece "Desde Estambul a Gran Canaria" for children choir and electronics was commissioned by Federación Coral de Canarias.

Moreover Her piece "Oasis" for experimental dance and electronics was released in 2010 in the CD Music of the Hammam. At 13 years old Elisabet was awarded in a National TV Children Competition called Veo Veo. She has received scholarship from MEC (Spanish Ministry of Education) to study her undergraduate in Piano Pedagogy and to study English during two summers in USA. Also she was awarded a scholarship from the Turkish Government to study Turkish language. Moreover MAPFRE Guarnarreme Foundation awarded her a fellowship to study her master in Composition in Istanbul. Recently one of her electronic pieces "Oasis" was awarded in the I Music of the Hammam International Competition.

Christopher Burns - Jacquard (4m 24s) 8 channel

Jacquard integrates elements representing three time periods in the history of computation. The layered patterns of the music speak to nineteenth-century precursors of computing, especially the mechanical Jacquard looms which used punched cards to control complex weaving patterns for textiles such as brocade and damask. The vacuum-tube era of computing manifests in the sound of overdriven tube distortion, shaping the electric guitar sounds which supply the primary sonic material of the work. And our current era is reflected in the emphasis on audio fragmentation and glitchy digital aesthetics.

Christopher Burns is a composer and improviser whose work emphasizes directionality, layering and intercutting a variety of trajectories to create form. A committed educator, he teaches music composition and technology at the University of Wisconsin-Milwaukee. Christopher studied composition with Brian Ferneyhough, Jonathan Harvey, Jonathan Berger, Michael Tenzer, and Jan Radzynski.

Trevor Wishart - encounters (80m 0s) 8 channel

The piece is constructed in 4 Acts of approximately 20 minutes each, combining portraits of individual speakers (accompanied by sounds and imaginary instruments derived from the voices themselves) with computer animation of the entire community of voices - speech that waltzes, speech that locks in harmony, clouds of speech that circle the audience, culminating with speech that transforms into song. The piece was finally completed on January 1st 2011. Recordings are available.

Trevor Wishart has begun his active career as a composer of orchestral and electro-acoustic music, but his interests soon diverge to the computer and the human voice. Even if some of his works have won prestigious prizes, Wishart will also be remembered for his important advancement in computer-based sound processing technology and his implication in community arts and music education. The late '90s saw his popularity rise among avant-garde circles, leading to the reissue of part of his discography and the recording of new works. Wishart was born 1946 in Leeds, England. He grew up there and would spend most of his working life in Northern England. Little is known about his musical upbringing, but he started to work with recorded sounds in 1969, in reaction to the death of his father. Abandoning traditional composition, he began collecting sounds of machinery. The 1970s saw him very active, splitting his time between electro-acoustic composition, site specific projects ("Beach Singularity," 1977), work with amateur and community groups (he collaborated with Interplay, a team of music street workers), and the development of new workshop techniques. This fertile period yielded "Red Bird," a compelling tape work five years in the making (1973-1977) that first expressed his fascination with sound transformation. The piece was awarded an Euphonic d'Or by the Bourges Festival. During the 1980s, Wishart focused on developing composing tools for the computer. Begun during a passage at the IRCAM studios in 1986, his series of sound transformation software instruments are available as part of the Composers Desktop Project. Wishart's interest in avant-garde music has always been coupled with a desire to create it and the means to make it available to the general public. His software, tailored to be easy-going and resource-savvy, is just another way of achieving his goals. Composer residencies in Australia, Canada, Holland, Berlin, and the U.S.A. allowed him to introduce his works to different audiences. All the while he developed a series of educational musical games published as Sounds Fun and Sounds Fun 2 and later translated in Japanese. Workshops with Contemporary Music for Amateurs, the Firebird Trust, the London Sinfonietta and Sonic Arts Network led to participatory multimedia projects in Japan, Scandinavia, and the U.K. After a period of writing for the human voice (the "Vox" cycle), Wishart came back to electro-acoustic composition in the 1990s with "Tongues of Fire" (Golden Nica at the Ars Electronica competition in 1995) and the Voiceprints cycle (also the title of a CD released in 2000). He is also the author of two books on sound transformation: *Sonic Art* (1985) and *Audible Design* (1994).

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LAST FRIDAY LISTENING ROOM

7: ENTER THE OCTAGON
CURATED BY: TOM ERBE

FRIDAY, MAY 23RD, 2014

12:00 PM

CPMC THEATRE



UC SAN DIEGO
DIVISION OF ARTS AND HUMANITIES
DEPARTMENT OF MUSIC

LISTENING ROOM 7:

ENTER THE OCTAGON

Mordicum

Louise Rossiter
(6m 55s) 8 channel

Growing Verse

Junya Oikawa
(4m 33s) 8 channel

Fretwork

Nichola Scrutton
(4m 48s) 2 channel

Piano Simulacrum

Nicola Casetta
(10m 31s) 2 channel

impressions | expressions

Kite•String
(7m 30s) 4 channel

Listening Beyond...

Elainie Lillios
(8m 19s) 8 channel

Mirage

Hoyong Lee
(5m 43s) 2 channel

Construct Synthesis

Panayiotis Kokoras
(10m 11s) 2 channel

Roxanne 'nın dönüşümü

Elisabet Curbelo
(6m 0s) 2 channel

Jacquard

Christopher Burns
(4m 24s) 8 channel

encounters

Trevor Wishart
(80m 0s) 8 channel

Louise Rossiter - *Mordicum* (6m 55s) 8 channel

Mordicum is latin for Fragment. This piece aims to explore expectation for a listener through ambiguity. Throughout the piece it is intended that only mere hints of a real world are given as the listener is hurtled through various sound worlds both expected and unexpected. Most of the sound sources in this piece derive from recordings made during a recent trip to Brussels in October 2012 for the l'Espac du Sons contest. *Mordicum* was realized in the studios of the Music, Technology and Innovation Research Centre at De Montfort University between November 2012 and January 2013. *Mordicum* received its premiere at Birmingham ElectroAcoustic Sound Theatre (BEAST) in May 2013.

Louise Rossiter (born 1986) is a Scottish electroacoustic composer based in Leicester, UK. Her research interests lie in acousmatic sound, acoustic ecology and expectation within Electroacoustic Music. She completed her undergraduate music degree at the University of Aberdeen, specialising in Acousmatic composition under the supervision of Pete Stollery, and completed her MMus in Composition with distinction at the University of Edinburgh under the supervision of Robert Dow. She is currently reading towards a PhD under the supervision of John Young and Simon Emmerson at the Music, Technology and Innovation Research Centre (De Montfort University, UK) with the support of an AHRC studentship. Louise's music is performed and broadcast around the world, and in the Musica Nova International Composition Competition 2010, her acousmatic work, *Black Velvet* was announced as a finalist in the competition. Recently Louise has been selected as a finalist in the Franz Liszt Stipendium für Akusmatische Komposition and, in 2012, Louise secured joint 1st prize in the prestigious concours d'interprétation spatiale de l'Espac du Sons in Brussels. <http://www.louiserossiter.com>

Junya Oikawa - *Growing Verse* (4m 33s) 8 channel

This work is made up of organic combination of acoustic phenomenon structure, which consists of a number of parts triggered by composer's voice. Sound materials were taken from the my installation work "Body of Forest" (2010) and were composed anew as electro-acoustic work for concert. Sound and words (voice materials), acoustic motion in space and images generated from it have something in common with imagining spatial balance of character gap, fragmented segments and sentence syntax in the context of character arrays in "contemporary poetry". Sound and text expression derived from activities by Henri Chopin(1922-2008), Isidore Isou(1925-2007), Brion Gysin(1916-1986), Joseph Beuys(1921-1986) and is developed in many ways in the field of music / performance-art today, such as storytelling in radio play, recitation of text as randomized prose, body performances pursuing the voice generation meaningless as a language, and so on. In this work acoustic texture and movement are represented graphically as acoustic scenes, creating whole view of the world very original. As if sounds constantly transform themselves and emerge as series of images in the space as words, phrase, punctuation and interval. And haptic, literary abstract sensation that can be experienced with their transformation will construct prosody with acoustic texture and compose new language and phrases (poetry song). And all Voices heard in the work (including voice of creatures) are recorded voice of the composer. The process of manipulating voice and deleting its personal identity and using them as organic sound material is to integrate eloquent acoustic expression that belongs to no one into the electronic sound structure as a message having no specific meaning.

Electroacoustic composer / Sound artist **Junya Oikawa** (b.1983 in Sendai, Japan) lives in Karlsruhe Germany, currently staying at ZKM as a guest artist and working on his creative activities. His compositions deals with the question of how natural sounds and his voices in acoustic structures can be mapped and how concrete and synthetic sounds can be integrated by phonological effects. His works have been introduced in 14 countries worldwide, at international festivals, museums and also in web-radio including the "Transformation" (Museum of contemporary Art Tokyo, Japan), ZKM (Germany), File Festival (Brazil), Radio France/Ina-GRM (France), and European Church Music Festival (Germany). In 2013, he is the winner of the Quartz Music Awards 9 in the Experimentation category (France).

Nichola Scrutton - *Fretwork* (4m 48s) 2 channel

Fretwork was inspired by two distinct aspects of its title: instrumental – guitar as sound source, and architectural – the ornamental carved or inlaid wood decoration traditionally associated with eaves and balustrades, a decorative detail also applied, on a much smaller scale, to the guitar. *Fretwork* draws its compositional language from the intimate physical gestures associated with playing the guitar – the act of plucking becomes transformed metaphorically into a range of percussive attacks, pops and clicks. While the piece unfolds as an abstract sound collage, fragments of recognisable guitar sounds emerge and recede amidst more decorative falsely extended vibrations and resonances.

I am a Glasgow-based composer, sound artist and performer. My practice ranges from acousmatic compositions to live vocal performance work, from interdisciplinary collaborations to education/outreach projects. I received my PhD in electroacoustic composition from University of Glasgow in 2009 and then worked there for 2 years as a Teaching Fellow in Music. I have received funding awards from Creative Scotland and recently won the 2013 IAWM Pauline Oliveros Prize. Current projects include: electroacoustic composition for Sarah Tripp's radio artwork 24 Stops;

composing the HearAfter sound installation for Final Fling's Day of the Dead festival; and, vocal performance with Hanna Tuulikki's Away with the Birds. Other recent events include: Undae! Concert + Thrmphone Net Label, Spain; NYCEMF; Interzone, Glasgow; Música Viva Sound Garden, Portugal; Composition Marathon (SMC); Lifeguard (National Theatre of Scotland/The Arches); ICMC, Slovenia; Lateral for High-Slack-Low-Slack-High, G1 Festival of Visual Art; SONGS for a Stranger, Arches Live!; Panic Patterns, Citizen's Theatre, Glasgow.

Nicola Casetta - *Piano Simulacrum* (10m 31s) 2 channel

For processed grand piano sounds. The piece is a tribute to the modern instrument par excellence, sound-symbol and reflection of the Western decline. The piece is an investigation inside the sound rather than of the sound. The raw material was recorded experimenting directly on strings and soundboard. Subsequently the material was digitally processed. The form is a sequential process inspired by the intrinsic characteristics of the starting material and by the result of the signal processing.

Nicola Casetta is a musician based in Italy. His current work is split into two avenues: Studio Music; largely concerned with transformation of mostly acoustic and electronic materials via Musique Concrète techniques. Live Electronic Music; largely improvised and/or performed in loose, with a custom modular laptop instrument based on live sampling. Nicola graduated in Flute and Electronic Music and earned a BA in Music Technology. Currently he's earning a Ma in composition with M° L. Ceccarelli.

kite•string - *impressions | expressions* (7m 30s) 4 channel

impressions|expressions is a collaboratively composed piece by kite•string. The piece features sonifications of data collected by psychologist Matthew Lerner of the University of Virginia on recognition of facial expressions by people with and without Autism Spectrum Disorder. Each of the three sections is based on data related to the recognition of a different facial expression (sad, happy, angry), various streams of data control parameters including pitch, rhythm, and amplitude.

kite•string is a composing and performing duo formed in 2009. The members, Margaret Schedel and Sarah O'Halloran, first met at a Deep Listening Retreat in 2007, and found a shared interest in collaborative composition, interactivity, video, and experimental music. Margaret Schedel is a composer and cellist specializing in the creation/performance of ferociously interactive media. She is an Assistant Professor of Music at Stony Brook University. Sarah O'Halloran is a graduate student in Composition and Computer Technology at the University of Virginia. She is particularly interested in avant garde combinations of music and language. Most recently, they wrote a Viola Concerto for Laptop Orchestra premiered by PLOrk. kite•string's work has been performed at ICMC, NIME, CMS Mid-Atlantic Conference, Atlantic Center for the Arts, Issue Project Room, the Harold Golen Gallery, Louisiana State University, University of Virginia, and Stony Brook University.

Elainie Lillios - *Listening Beyond...* (8m 19s) 8 channel

Listening Beyond... was realized in 2007 at the Electroacoustic Studio of the Center for Computation & Technology, Louisiana State University in Baton Rouge (LA, USA), and premiered on December 3, 2007 during the High Voltage concert in the Recital Hall at Louisiana State University. The piece was commissioned by Louisiana State University's Center for Computation & Technology. Thanks to Stephen David Beck, Michael Thompson, Corey Knoll, Megan Bell, and Elizabeth Hanson for technical assistance and support.

Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her music explores many sound worlds; sometime referential ones such as the human voice, cars, wind chimes, or water. Other times her materials are less obvious, like crunching branches, walking through snow or pebbles shuffling in water. Her compositional output includes electroacoustic and acoustic works, music for instruments with live interactive electroacoustics, and collaborative immersive multimedia audio/visual installation environments. Her research interests include sound diffusion as the performance practice of electroacoustic music, audio spatialization employing Ambisonics (3D audio), critical listening as a creative aid and Deep Listening. "Listening Beyond... explores the relationship between sound and silence and their intersection in space while simultaneously merging my interests in Deep Listening, Ambisonics, and electroacoustics.

Hoyong Lee - *Mirage* (5m 43s) 2 channel

This work *Mirage* focuses on the auditory realization of fragmentary images of mirage on the bleak desert. Its basic idea was inspired by Saint Exupéry's novel *Citadelle* which contains omnibus stories to encourage heroine's soldiers on desert. Chasing the traces of journey in this story, tiny grains of sound components express the shaking images of mirage on desolate synthesis. This piece consist of 6 parts which are linked in a mixed form of fragmented components and played with the ground voice modulated by using ASAnnotation & Paulstretch. Especially the 4th and 6th parts of the piece are in a symmetrical form with respect to phase triangle sounds. All sounds gradually converge into the variation form of Gayageum (Korean traditional string instrument) through the panning. At last, the listeners can feel a variety of whispering sounds.