

P 1.10.2023 kell 10.00–17.00 / *EMTA black box*

Rahvusvaheline muusikapäev. Ruumiliste heliteoste installatsioon

Sunday 29.09.2023 at 10 AM–17 PM / EAMT Black Box

International Music Day. Spatial Sound Installation

INSTALLATSIOONI AJAKAVA / INSTALLATION TIMELINE

10.00:00, 14.01:38

Shawn Pinchbeck – *Where the Bees Buzz* (2022)

Where the Beez Buzz is a part of a series of works based on ambisonic field recordings I took at many locations in the Peace Region of northwestern Alberta, Canada in 2020. Over a few weeks, I travelled up to 90 minutes away in the four directions from the city of Grande Prairie, stopping at various locations along the way to collect sounds. *Where the Bees Buzz* is the second work in the series featuring recordings from around Beaverlodge, Alberta with electroacoustic music accompaniments inspired by those recordings. The title refers to the fact that the Peace Region is a primary honey production region in Canada.

10.11:40, 14.13:09

Chris Poovey – *Inside a Mirage of Vertu*

Meticulously handcrafted ornamental items made with exquisite craftsmanship are considered objects of vertu. While creating *Inside a Mirage of Vertu*, I have been weighing consequences of generative art forms, with more focus on those that rely on artificial intelligence, and I have been trying to come to terms with how this kind of art will transform artists' craft. *Inside a Mirage of Vertu* does not use an AI in its production, but does use automated processes for spatialization like ambisonic granulation which generate 3D gestures and soundscapes. These soundscapes represent the surreal image of a musical singing bird box, a rather iconic object of vertu, but the piece places you inside a mirage – an apparition manufactured to exist in the world as if it were real.

10.20:40, 14.22:09

Jacob Elkin – *The Blue Room* (2023)

The Blue Room uses microtonal generative synths built in Supercollider and 5th order Ambisonic spatialization. Clouds of pitches from many tuning systems surround the listener and move in strange ways. It suggests a magical space, free from the confines of reality.

10.29:40, 14.31:09

Timothy Roy – *Brompton & Braeswood* (2023)

Brompton & Braeswood is an acousmatic piece inspired by my personal experience living through Hurricane Harvey. The title derives from the street intersection where my wife and I were living at the time, along Brays Bayou in Houston. Central to my piece is a library of field recordings I captured at that intersection and along the bayou in the days immediately prior to Harvey making landfall. In composing *Brompton & Braeswood*, I sought to present a series of vignettes of contrasting mood and representation. The piece's opening presents the imagery and emotion of a violent storm. The remainder of the piece depicts the gentle but unrelenting, oppressive rainfall that accompanied the hurricane.

10.41:00, 14.42:28

Jakob Gille – *La porta nel dado / The Door in the Nut* (2022)

La porta nel dado / The Door in the Nut is an electroacoustic piece that delves into the cycle of creation and destruction. The composition starts with recognizable auditory elements, which undergo spatial manipulation and deconstruction, leaving a small pulsating sphere. This sphere expands, giving rise to complex, mutable rhythms. These rhythms transform and eventually disintegrate, making way for new sonic material that echoes the original, completing a narrative arc from order to chaos and back. The challenge lay in cohesively merging diverse sonic elements while maintaining this thematic continuity.

10.52:25, 14.52:54

Dimitris Savva – *trenglitchuilizer_sabe_28523* (2023)

Tranquility, tranquilizers and glitches make up *trenglitchuilizer_sabe_28523*. A work created exclusively from a 10 second extraction from a live-electronics performance cocreated with the asabe ensemble in Corfu, Greece. *Trenglitchuilizer* works as homeopathic medicine for the constant and persisting process of being and becoming.

11.01:24, 15.02:53

Gerard Erruz – *The Choreography of Sound* (2022)

The Choreography of Sound is an electroacoustic immersive work that explores the movement of sound through concepts coming from dance choreography. The piece is the result of an artistic research focused on gathering strategies and conventions from dance that provide meaning to the musical discourse in immersive works.

11.03:57, 15.25:25

Nicola Cappelletti, Nicola Fumo Frattegiani – *PNX* (2023)

PNX is made using only Bayan accordion samples. The sampling process and the organization of the material were based on an equal relationship between the traditional sound of the accordion and the noisy components of the instrument mechanics. *PNX* is the acronym of "pneumothorax", a traumatic event that causes a lung compression and distorts the relationship between the atmospheric pressure inside and outside the organ. The title suggests a parallel with a structure of mechanical investigation that reinterprets the acoustic material in a form of analysis and diagnostic examination, exploring all the timbral, dynamic and register potential of the instrument.

11.22:50, 15.24:19

Krzysztof Gawlas – *Freescape*

Freescape is an electroacoustic composition that creates a spatially extended sound image of the collective improvisation's sonic nature. The title of the piece comes from the combination of the idioms of free improvisation and soundscape. The composer aims to achieve sonic unity between acoustic and electroacoustic music and balance between deterministic and improvised elements. The core of the piece is a set of musical gestures created using a generative system in a modular synthesizer. The form of the piece was built by juxtaposing fragments of a recording. The synthesizer part was joined by three additional "band" members – a vocalist, a pianist, and a double bass player. This was done through the concatenative synthesis capabilities of Ben Hackbarth's Audioguide program.

Recordings were made of extended vocal and instrumental techniques that imitate the sound of a synthesizer. The instrumental parts created with Audioguide are consistent with the synthesizer part in pitch, rhythm, and timbre, thus enhancing the synthetic sounds through the acoustic element. The result is an electroacoustic piece with a unique character that combines elements of acoustic and electronic music. The addition of acoustic elements enriches the synthetic sounds, resulting in a natural and spacious sound picture.

11.33:05

Hector Bravo Benard – *Interlude* (2022)

This piece is built up from noise textures produced with chaotic generators, as well as concrete sounds produced with different household objects and processed using delays, resonators, and spectral techniques, creating slowly evolving textures and pulsating microrhythms. The sounds are arranged in 3D space and rendered using a 3rd order Ambisonics setup. It is part of a series of works, the majority of which use denser sound masses and noise textures, and it is thus a perceptual break from those, a quiet interlude which slowly builds up and momentarily returns to noise to then dissolve again.

15.34:34

Hector Bravo Benard – *In the Fog* (2022)

This work is built up of noisy material produced using chaotic generators, which is then put through a signal processing patch made up of inter-modulated devices with audio and control signal feedback. This results in slowly changing sounds with ringing high frequencies and a dense spectrum. Multiple versions of these processed sounds are layered and arranged in space, resulting in static atmospheres that develop gradually and produce different micro-rhythms and interference patterns, with special emphasis on spatial and timbral counterpoint. There are also synthetic grain clouds that punctuate some of the gestures, as well as spatialized clouds into which the original material is scattered. The piece is rendered in 3rd order ambisonics, and space plays an important role in the composition.

11.43:17, 15.45:46

Bruno Quast – *Ice Felt* (2023)

The piece deals with the physical as well as metaphorical feeling of ice. The main field recordings used come from the archive of the Finnish Broadcasting Company Elävä Arkisto.

11.56:01, 15.58:30

Caley Kelly – *Emergence* (2022)

Inspired by hearing the evening sounds of the spring peepers when they first moved to the south shore of Nova Scotia. Caley grabbed their Ambisonic Field recording kit, rushed outside and recorded the concert. They then build the rest of the composition around that field recording. Hear the interplay of the spring peeper's song with the interplay of synthesized notes.

12.04:39

James Bagshaw – *Lasso Skinny. Machine*

16.07:08 **James Bagshaw** – *Lasso Skinny. Swarm*

The debut release by Lasso Skinny focuses six years of spatial audio research into a purposefully crafted EP, featuring heavy-hitting electronic riffs, immersive textures, and thoughtful gestures to intrigue and entertain. 'Machine' invites you to explore a range of synthesised and recorded audio materials, spatialised using higher-order ambisonics to provide a unique sense of envelopment in sound.

Opening with the aptly named 'Helisynths', the flight commences, dropping into a chasm of rotating textures... moving through to 'Machine', exploring modular synthesis and artificial ambient environments, crafting space and music as one... into 'Revolutions', a delve into tempered oscillation and modulation, reinforcing the immersive sound-field, consuming and intriguing... finally into 'Swarm'; arpeggiating melodies, building and washing into a true spatial envelopment of sonic material.

12.11:42, 16.12:55

Nick Ronin – *Force Majeure. Inhospitable Planet (2023)*

The foundation for this piece is a field recording from a frozen forest on the outskirts of London. This was largely unedited and primarily added to with sounds created by physically playing a spring reverb tank through a Behringer Neutron semi-modular synth. In a nod to the Forbidden Planet soundtrack that filled me with awe as a teenager I added some burbling synth noises from the Make Noise O-Coast in a form of Krell patch. Some additional textural sounds were originally recorded with a crude binaural mic setup, but here they had to be re-spatialised and play a lesser role.

12.15:25, 16.16:38

Mike McCormick – *Not Quite a Roopat, but Rather Glostibular (2021)*

Not Quite a Roopat, but Rather Glostibular is a phrase I imagined Raymond Queneau might have written to describe his experience of this composition. It sounds like it's trying express something profound, but it's really just nonsense arranged in a way that appears to mean something.

12.23:45, 16.24:58

Zétény Nagy – *Would There be a Void?* (2022, revised 2023)

Would There be a Void? is a spatial electroacoustic piece. It leads the listener into cold, uncertain, and uncharted spaces, where there are sights better left unseen. First, constant, smooth pitches fill the space and lull the listener into a false sense of security, but these sounds quickly become unstable as the space itself grows too large to fill. Constantly moving, crackling, bubbling, anxiously wiggling sound objects replace the smooth and motionless pitches heard before. Directions of reflections change, reverberations lengthen, tensions rise to let the listener know: there is no rest or respite to be found here.

12.41:11, 16:42.24

Viktorija Grahv – *Lumetaju / Sense of Snow* (2023)

The piece is based on a text with two subject lines, which initially runs synchronously and then branches into two parallel lines. One of the lines dealing with the theme of time sounds sung. The second line, dealing with the subject of snow, sounds colloquial. At the end of the piece, both lines meet for a while, but no longer as equals. Spatialization is strongly related to the text. Recorded vocals: Anita Maasalu.

12.45:51, 16.46:04

Gerhard Lock – *Ludus atmosphericus #5 Heliobjekt 1 / Sound Object 1* (2023)

This piece is the first of my creative research project about sound objects where I explore sounds' attributes and the perception of the listener in an ambisonic sound system. This is a revolving, flickering, transforming, traveling and springing metallic sound object, created in 22edo Pajara [10].

16.51:22

Davide Vannuccini – *Substrata* (2023)

Geological stratification and the ideal union of the elements earth and water become a cradle and protection for human treasures. Beyond the human value, the intention is to shift the focus from the anthropocentric aspect to the 'gesture' that the 'place' itself performs towards us, spontaneously becoming a 'space' where we can place a frame in order to render the sounds of water, mud, tree, ritual and language. The piece synthesises the ritual offering, not intended as a sacrifice, but as a vital and evocative force, the intention of a non-violent exchange with the ecosystem.

17.02:40 INSTALLATSIOONI LÕPP / THE INSTALLATION ENDS

12.50:09

Thomas Baynes – *Trains: Part 1 (Weybridge)* (2023)

Composed for pre-recorded cello and electronics, *Trains* delves into the sonic tapestry of railway networks, unravelling their sounds and rhythms through a series of short pieces. 'Part 1 (Weybridge)' is built from field recordings captured at the suburban main line station at Weybridge (Surrey, U.K.) and uses various electronic processes, including granular synthesis and sample shifting, to stretch and reshape the organic rhythms and innate textures created by the station's physical mechanics and the bustling crowd of commuters. The cello, in combination with the electronics, supports and magnifies these inherent sonic qualities to create an immersive spatial composition.

12.55:00

Serkan Sevilgen – *Nophesis* (2023)

The sound materials for the piece are the recorded sounds in Istanbul. Two sets of recordings, birds and human-made noises, hint different nature of sounds we hear in the city. The audio samples are matched randomly to create pairs. Spectral analysis and resynthesis tools in Csound are used to generate cross-synthesized sounds where the amplitude and frequency values from each audio are mashed together.

13.00:42

Andrea Laudante, Paolo Montella, Giuseppe Pisano –

Non è un compendio di etologia / It is not a Compendium of Ethology (2023)

As the title suggests, this piece does not want to appear like a compendium of behaviors, rather the experience of careful observation of chaotically organized beast-like mechanisms. In this work we wanted also to challenge the idea that acousmatic music composition is an individual activity. We decided to act collectively, to share practices and tools, to let our respective works and sounds influence each other, and to find solutions that would otherwise be unexpected. The piece was composed originally in High Order Ambisonics. We employed synthetic elements, from a 48-channel convolution distortion in MaxMSP, and field materials recorded using a 3-rd order Ambisonics microphones.

13.10:22

Sam Mitchell – *Lucid Void Abstract* (August 2023)

Lucid void is a 3rd order ambisonic composition, realised with synthetic voice, found sound and modular synth. It's a narrative work, originally derived from James Tiptree Jr's 1978 novel *Up the Walls of the World*, that attempts investigate the tension between human originated events and naturally occurring phenomena; for example, the so-called rational order of things, embodied in text (taken directly from the opening section of the novel), is problematised through chance and random events, but also quantised and reassembled into a more traditional "melodic" assembly by digital means. It is also a meditation on the point where something that is superficially the work of human agency breaks down and becomes a natural process. Finally, it's an act of playfulness where object is free to move and rotate in a three-dimensional space, partly through their own volition (generatively), and partly through my own shallow and selfish whim.

The piece was realised in Leeds Beckett University's ambisonic studio during the summer of 2023, thanks to the technical staff and research colleagues who made this possible.

13.19:27

Antony di Furia – *Female Child System – Imprisonment* (2023)

The composition attempts to tell an imaginary story through a “sound fable”. A female child with beautiful eyes, she is incarcerated alone in a huge prison, completely dark and without windows. She is unable to speak, the only glimmer of communication is represented by the sound she hears by hitting one of the steel bars in her suspended room. Through this sound, transforming it into her mind, she embarks on a dreamlike journey; along the way, her imagination gains strength and, trying to limit it, builds a “sound mosaic” that slowly falls apart to gently lead her into a parallel reality. She doesn't fight, she just teaches who she is.

13.29:42

Davide Vannuccini – *Glitch Mass* (2022)

Glitch Mass is an electro-acoustic acousmatic piece where the term “glitch” represents waste sound material derived from editing processes and re-organized as a liturgy. The sacredness of what we cannot see, the inner presence of what is usually called “absence” lives and changes inside the virtual and physical space of that work, it moves into a place that wants to resemble a temple. Most of the sound material was taken from the famous five sequences which “survived” the Council of Trent: *Dies Irae*, *Victimae paschali laudes*, *Lauda Sion Salvatorem*, *Veni Sancte Spiritus*, *Stabat Mater*.

13.39:56

Emilio Casaburi –

The Immovable Timing of Death - Suspended Air Carry my Bones (2023)

The piece deals with the narrativization of the relation between ambience, electronic noise, and the human voice. An attempt to bridge the gap between non-humans and human sounds by constructing an artificial “universal lament of matter”. Suffering breaths, coming from above, symbolize the suffering and fragility of existence; a God, a father, or a daughter, painfully and slowly perishing, each breath carrying more weight than the one before.

13.45:53

Teddy Larue – *Taste of the Dream*

His ambisonic research involves distorted field recordings of the existing ecosystem, questioning the artificial border between sound and materiality. The music piece enables a journey into a speculative dystopian future, emphasizing the interdependence between materiality and transcendence. The project aims to create a new world where audiences can experience posthuman future that has already ended.

THE COMPOSERS

James Bagshaw is a final-year PhD researcher in Ambisonics at the University of Hull. He focuses on crafting pieces of spatial electronic music for HOA, using modular synthesis and taking inspiration from found and recorded sounds.

Thomas Baynes is a composer of concert, film, and multimedia music whose musical voice seeks to strike a balance between the intimate aesthetics of contemporary chamber music and cutting-edge sound technologies. Thomas seeks with each new project to experience music and sound in exciting and original ways and expand what it means to connect with and explore our world. Alongside lecturing in undergraduate composition at Royal Holloway (University of London), Thomas is currently undertaking a UKRI rated PhD in Music (Composition) researching immersive audio composition as a creative practice for heritage conservation under composers Nina Whiteman and Tom Parkinson.

Hector Bravo Benard is originally from Mexico City, studied at the University of Victoria (Canada), the Xenakis Centre (France), the Institute of Sonology (Netherlands), the University of Washington's DXARTS center (USA), the Autonomous National University of Mexico, and the University of Birmingham (UK). He writes sound-based music for acoustic instruments, live electronics, and fixed media, and his works have been presented internationally at events such as the ICMC, BEAST FEaST, Gaudeamus Festival, New York City Electroacoustic Music Festival, Espacios Sonoros, and the Kyma International Sound Symposium. Currently lives in the Netherlands, working as an independent artist and software developer.

Nicola Cappelletti (ITA/FRA) is an electroacoustic sound artist, performer and composer. After studying violin he graduated in electronic music with honors and honorable mention at the F. Morlacchi Conservatory in Perugia. Winner of the XV National Prize of the Arts (Electroacoustic Composition), his artistic research focuses on the relationship between acoustic sound and electronic treatment in relation to audiovisual works, theater and contemporary poetry. As a performer, his activity ranges from popular music, with forays into rock and club music, to concerts of radical improvisation for prepared violin, prepared electric bass and live electronics.

Emilio Casaburi is an audiovisual composer, currently enrolled in the audiovisual composition course of the conservatoire "Licinio" in Frosinone. In his work, he deals with the connection between his own emotional fragility and the horrifying turmoil of the outside world. A tendency towards the grotesque, cynical, and paradoxical side of things, a doom-looking view of reality that leads to introspection and introversion, and from there, the frustration of not being able to truly express oneself to others leads to outward artistic violence. His art is an attempt to share the unspeakable, the forbidden, and, ultimately, a sense of communion by displaying the fragility of the human condition.

Mike McCormick (he/him) is an artist and programmer working with sound, text and visual media. Often combining custom algorithms with performance and ultra-personal material, his work looks at life through a voyeuristic lens to explore the ecstatic, fragile and banal. He grew up in the Canadian subarctic, lived as a nomad for a decade, and has been living in Oslo since 2017. In addition to his personal output, his recent collaborators include actor and puppeteer Kira Hall, choreographer Lisa Colette Bysheim, and post-vaporwave band Meat.Karaoke.Quality.Time.

Jacob Elkin is an NYC based musician, composer and educator. His music emphasizes a contemporary approach through microtonality and electronic spatialization.

Gerard Erruz is a composer, electronics performer and researcher from Barcelona, Spain. His works include orchestral and chamber works, mixed music and multichannel electronic pieces. He has also presented audiovisual works and sound installations. As a performer of electronic music he has premiered his own pieces and has collaborated in other artists' productions. He is currently developing the duo project Hypar on free improvisation with cello and electronics.

Nicola Fumo Frattegiani is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances. He is a Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music of Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music of Messina. He is currently professor of Sound design at the Academy of Fine Arts in Macerata.

Anthony di Furia studied Electronic Music at the Conservatory G. Rossini in Pesaro under the guidance of Carmine Emanuele Cella, Eugenio Giordani and David Monacchi. His compositions have been performed in international conferences and festivals such as FKL (Florence, Italy 2014), LAC (ZKM, Germany 2014), La Chambre Blanche (Ville du Quebec, Canada 2014), TeverEterno (Rome), Pianpicollo Selvatico (Italy 2016), Csound30 (Maynooth University, Ireland 2016), sfsound (San Francisco, USA 2019), ICSC2019 (Italy 2019), ISAC2023 SONOSFERA (Italy). From 2018 to 2020 he worked as a software developer for Sonosfera Pesaro by David Monacchi. Since 2022 he is a professor of Computer Music at Conservatory in Messina.

Krzysztof Gawlas is a composer, improviser, sound engineer and sound designer. He is engaged in electroacoustic music and computer applications in composition, music performance, synthesis and transformation and spatial sound projection. His compositional output includes electronic and chamber works with interactive use of electronic means. These works have been performed at many prestigious festivals at home and abroad and have been included on 8 original CDs. His composition *Spherical Voices I* received an honourable mention at the Musica Nova international electroacoustic music competition in Prague in 2012. In 2021, he was the winner of the Etude for One Bell Strike composition competition organized by the Polish Society for Electroacoustic Music (PSeME). In performance activities, his main instruments are a prepared electric guitar and a modular synthesizer, as well as a custom computer program for sound processing and spatial projection. Krzysztof Gawlas collaborates with other composers by creating the electronic layer of their works or as a technical assistant for their performances. An important position in his artistic output is occupied by multimedia projects and music for theatrical performances.

Jakob Gille began his academic journey at Hochschule für Musik Dresden, focusing on composition and music theory. In 2018, he founded Into Sound, an initiative specializing in 3D audio concerts. In 2022, he joined the Catalyste Institute as a room acoustics lecturer and conducted ambisonics workshops. His works were repeatedly played during the Ars Electronica Linz and recently at the APNÉES - PAYSAGES | COMPOSÉ 2023 in Grenoble. Currently, he is pursuing a master's degree in computer music and sound art at KUG & IEM Graz.

Viktorija Grahv has studied composition at the Tallinn Music School, graduated from Georg Otsa Tallinn Music College under the guidance of Tatjana Kozlova-Johannes and studied with Helena Tulve at the Estonian Academy of Music and Theatre. She continues her studies at the EAMT in the master's program.

Caley Kelly is a sound artist residing in Nova Scotia, Canada. Their sound pieces stitch together found sounds with musicianship to create, at times, meditative, other times brash, often challenging sound compositions and song.

Teddy Larue is a French artist who currently lives between France and Germany. He obtained his bachelor's degree in art and art studies from the University Paris 1 Sorbonne in 2012, and his degree in visual arts with a focus on sound from the Haute Ecole des Arts du Rhin in Mulhouse in 2015. Teddy Larue's artworks are based on a critical approach to listening. Since 2013, he has been active in the experimental and electronic music scene, performing throughout Europe. Currently, Teddy Larue is working on creating live ambisonic sound environments that interpret a digital world within a speculative dystopian future. He uses granular synthesis, field recordings, samplers, eurorack, and Max for Live to distort, repeat, and modify sounds beyond recognition.

This year Teddy Larue is funded by the KDFS to present his work on ambisonic sound systems in Prague Quadrennial : Sound Kitchen, architecture and design festival, and in Enveloppe Festival in Vilnius. Envelope Festival is an event series across the Nordic-Baltic region, hosting spatial music concerts, sound art installations, OTTOsonics in Linz, and Ground Zero in Lyon.

Andrea Laudante is an Italian composer of electroacoustic music and multi-instrumentalist. His aesthetic is influenced by the study and practice of oriental spiritual traditions, which are strongly manifested in works such as the cycle "Perceptions of Prakṛti".

Gerhard Lock is a musicologist and composer who works at TLU BFM and is about to finish his music theoretical-cognitive psychological doctoral thesis. As a composer, he is interested in improvisation and composition processes for unusual instruments, tunings and technology.

Sam Mitchell is a composer and PhD candidate at Leeds Beckett University, and his work ranges from film soundtracks and sound design to performance pieces and installations; he is currently concentrating on electro-acoustic music in a multi-channel environment, principally using ambisonics and Dolby Atmos. Mitchell's interests include memory, the tension between natural and human initiated processes, and the materialities of sound as a force independent of reason. His sonic materials include field recordings, archival sounds, and modular synthesizer sounds, with a focus on procedural generation of sequences.

Paolo Montella is an electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system.

Zétény Nagy is an electroacoustic composer, spatial audio engineer and multimedia artist based in Budapest, Hungary and Normal, Illinois, USA. He is currently an XR Research Assistant and pursuing a Master's degree in Creative Technologies at Illinois State University. He received his Bachelor's degree in Electroacoustic Composition at Liszt Academy of Music in Budapest, Hungary. He has received the New National Excellence grant for research on virtual reality composition. He was an artist in residence at Notam in Oslo, Norway, in 2021. He has worked multiple times in spatialization, mainly in the Sound Dome of the House of Music, Hungary.

Shawn Pinchbeck is an award winning Viljandi, Estonia based electroacoustic music composer, performer, media artist, curator and educator. His sound artworks explore elements such as soundscapes, acousmatic works, live performance, immersive environments, videomusic, computer interaction, interdisciplinary works and installation art. Shawn has eight albums of electroacoustic, film and ambient music. His music and sound design has been used in numerous films and contemporary dance performances. He regularly performs live sound and videomusic works at festivals in Canada and Europe. He has MMus and PhD degrees in electroacoustics from the University of Birmingham, UK where he studied with Jonty Harrison and Erik Oña.

Bruno Quast, born in Germany and raised in Italy, makes and teaches sound design after studying classical piano, contemporary art and animation. Short films of his or with his sound design travelled many international festivals, while he very recently premiered his first ambient and acousmatic compositions in Leipzig. His main interest lies in field recordings.

Nick Ronin is a London-based audio/visual artist with an eclectic and visceral set of production and performance works that span a twenty-five-year history. The project *Force Majeure* is a new stepping stone in the artistic career of someone who was born from a rave-orientated British underground DIY scene. The lack of a dancefloor focus here provides a good opportunity for him to explore the more experimental and abstracted side of his musical tastebuds. His new album contains a unique hardware instrument and performative workflow for each piece.

Timothy Roy composes music steeped in imagery and allusion, which seeks to elicit a sense of time, place, and feeling. His music has received performances at such venues and events as the National Theater of Taipei, Music Biennale Zagreb, BEAST, Atemporánea Festival, Toronto Electroacoustic Symposium, ICMC, and the International Electroacoustic Music Festival of Chile, "Ai-maako." Recent honors include the Salvatore Martirano Memorial Composition Award (1st Prize), ASCAP/SEAMUS Student Commission Award (1st Prize), and Giga-Hertz Prize from ZKM Karlsruhe (Honorable Mention). Tim resides in Saint Paul, Minnesota, while completing a doctorate at Rice University's Shepherd School of Music.

Dimitris Savva is an electroacoustic music composer, sound artist, researcher, and educator. He received his Bachelor's, Master's, and PhD degrees in Electroacoustic music composition with distinction from the Ionian University, the University of Manchester, and the University of Sheffield, respectively. His compositions have been performed at a total of 87 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), Cube Fest 2019-Sound in Focus III (Moss Art Centre, Blacksburg), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Many of his compositions have won prizes in prestigious competitions such as Metamorphoses 2012-2014-2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on important collective records, including Metamorphoses 2012, 2014, 2018, and 2020.

Giuseppe Pisano is a composer and performer of electroacoustic music. His work is characterized by the use of field recording as a means to investigate space and as his primary compositional tool.

Serkan Sevilgen is an electroacoustic music composer who employs his professional programming skills to create computer music. Sevilgen holds two MAs in music. He is a co-founder of Soundinit, an initiative focusing on sound, and a founder of WORC, a networked music ensemble. He is a member of the Istanbul Coding Ensemble. His musical works and research focus on computer music, sonification, networked music systems, web audio, live coding, stochastic procedures, and soundscape. Sevilgen has presented his works at various international events such as ICMC, NIME, SMC, ISMIR, Xenakis Networked Performance Marathon, and the New York City Electroacoustic Music Festival.

Davide Vannuccini is a musician, sound and visual artist. He has performed and collaborated with Cantiere Internazionale d'Arte di Montepulciano, Istituto Italiano di Cultura di Bruxelles, Musikakademie di Rheinsberg, Teatro del Maggio Musicale Fiorentino, Tehran International Music Festival, Conservatorio L. Cherubini, Sound and Music Computing Conference 2023 (at Royal College of Music in Stockholm). He is a performer and live electronics expert in the contemporary music group "Ensemble degli Intrigati", with which he won the "Rheinsberger Residenzensemble für Neue Musik" residency for contemporary music ensembles. He has published personal and collective recordings, such as *Sacred Renaissance* for Alimentic Records, *Atshe* and *Anarres* with Bluering Electronics for Elli Records.

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