MATERA INTERMEDIA FESTIVAL 2019

ELECTROACOUSTIC MUSIC + DIGITAL ART

14 • 15 SEPTEMBER /// CASALE | MATERA
21 • 22 SEPTEMBER /// CASA CAVA | MATERA

DIGITAL BOOKLET

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The LOXOSconcept organization, with the support of the “Keyhole” organization, the CARICAL foundation, “Cycling’74” and the" INA GRM", in partnership the ZKM (zentrum fur kunst und medien - DE), CeReNeM (Centre for Research in New Music, University of Huddersfield - UK), Gaudeamus Muziekweek (Utrecht - NL), Spaziomusica (Cagliari - IT), L’Arsenale of Treviso, with the art patronage of “Matera Basilicata 2019 Foundation” promotes the fourth edition of MA/IN [MAtera INtermedia festival].

The MA/IN festival is aimed at the production and promotion of sonic and digital arts at an international level. Its focus is to become an annual meeting point between artists and composers, within a unique and lovely background of the city of Matera.

Every year A/V performances, live electronics, electroacoustic music events and sound installations are held in several evocative venues like the ancient hypogea of Casa Cava.

Within the MA/IN, an annual call for artists will be announced. It involves an international jury panel consisting of famous international composers and artists in the field of electronic arts.

The festival is composed by four different categories:
[A] Acousmatic ~
[B] Mixed Media ~
[C] AudioVisual ~
[D] LivePerformance/SoundArt ~
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COLLATERAL EVENT
IN VITRO
ARTIFICIAL SONIFICATION
KATHY HINDE  Kathy Hinde’s work grows from a partnership between nature and technology expressed through audio-visual installations and performances that combine sound, sculpture, image and light. Drawing on inspiration from behaviours and phenomena found in the natural world, she creates work that is generative; that evolves; that can be different each time it is experienced. Kathy aims to create work that gives rise to a poetic and reflective experience that enriches an appreciation of the everyday, inviting a heightened awareness of the world around us. Kathy frequently works in collaboration with other practitioners and scientists and often actively involves the audience in the creative process. She has created light and sound installations in public spaces, including urban streets, woodlands and forests. She has shown work extensively across Europe, China, Pakistan, USA, Canada, Colombia, Mexico, Brazil and New Zealand. She became a Cryptic associate artist in 2015. Kathy has received a number of awards including an Honorary Mention at Prix Ars Electronica 2015; runner up for the PIARS Sonic Arts Award in 2014; long listed for the Aesthetica Art Prize in 2014 and 2018; a British Composer Award in Sonic Art in 2017; an ORAM award in 2017; and a Scottish Award for New Music for Collaboration with Maja Ratkje in 2018. Kathy was a selected artist for European SHAPE Platform for innovative music and audiovisual art in 2018. photo by Simon Webb.

EMANUELE CASALE  studied double bass under Sebastiano Nicotra, composition under Eliodoro Sollima and electronic music under Alessandro Cipriani. He completed his musical studies at the Istituto Vincenzo Bellini in Catania. He went on to do advanced courses with Aldo Clementi, Salvatore Sciarrino (composition), Giorgio Nottoli and Barry Truax (electronic music). He also undertook advanced studies in electroacoustic composition obtaining an advanced diploma with first class honours at the Licinio Refice Conservatory. His thesis dealt with the relationship between traditional composition and electroacoustic composition. He has won the following international competitions: first prize in the Irino Prize in Tokyo; first prize in the Reading Panel (Ircam/Ensemble Intercontemporain) in Paris; first prize in the Concours International de Musique Electroacoustique in Bourges; first prize in the GRAME at the Centre National de Création Musicale in Lyon; first prize in the “juniores” section and first prize in the “seniores” section in the International Music Council/UNESCO IREM competition; first prize in the competition to represent Italy at the Frankfurt Opera House; and first prize in the Academy of Arts competition in Berlin. In Italy he has been awarded prizes by Cermat in Rome and the Fondazione Carloni in L’Aquila. He has also received the title of “Italian Fellow in the Arts” from the United States committee of the American Academy. He has received commissions from a wide range of prestigious musical bodies including Teatro La Fenice in Venice (a composition to inaugurate the reopening of the restored theatre), the Frankfurt Opera House, the Venice Biennale, the Paris-based Ensemble Intercontemporain, the Centre National de Creation Musicale in Lyon, the Orchestra Haydn in Bolzano, the Oslo Sinfonietta, the Orchestra Sinfonica Siciliana, the Festival Manca in Nice, the Istituto International de Musique Elettroacoustique in Bourges, the Quartetto Prometeo, the Luxembourg-based ensemble United Instruments of Lucilin and the Akademie der Künste in Berlin. He has acted as composer in residence at the American Academy and in electronic music studios in Berlin, Lyon and Bourges. He wrote the “talk-opera” Conversations with Chomsky for the Fondazione I Teatri di Reggio Emilia and for the Parco della Musica in Rome. The text of this work was written under the supervision of the renowned linguist and political activist Noam Chomsky. Casale’s compositions have been performed by interpreters, chamber groups and symphonic orchestras in concert series and festivals in Europe, the United States, South America and the Far East: the BBC Symphony Orchestra, the Orchestra della Rai, the Venice Biennale, the Huddersfield Festival, the Royal College of Music in London, the Teatro Colon in Buenos Aires and many others. The works of Emanuele Casale are published by Casa Ricordi-Universal Music. He teaches electroacoustic composition and sound design at the Palermo Conservatory.

COD.ACT  Under the label Cod.Act, André and Michel Décosterd combine their know-how. The first is a musician, composer and sound plastician, the second is an architect and plastician. Together they develop artistic productions such as performances and interactive installations. The basis of their approach is a reflection on sound and...
Québec has awarded him a prestigious career grant. In 1999, he was awarded between sound and the images it may create. The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. In 1999, he was awarded five

first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts’ Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards. He is the editor of special issues published by Musiques & Recherches (Belgium) and of Électroacoustique Québec: l’essor (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the Dictionnaire des arts médiatiques (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France. In 1978-2005, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to ’96. Since the fall of 2004 he lives in Avignon (France) and regularly presents his works in France and abroad. Great traveller, he participates in several juries. He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). In October 2007, Université de Montréal awarded him a honoris causa doctorate. He is the president of the collective Les Acousmonautes (Marseille, France) — until its dissolution in 2016 — and “Ehrenpatron” (honour patron) of the organization Klang Projekte Weimar (Germany). He is awarded the Qwartz Pierre-Schaeffer 2012 (Paris, France), Baiocco d’oro 2012 (Perugia, Italy), and the Grand prize of the Giga-Hertz-Preis 2013 (Karlsruhe, Germany). In November 2014 he becomes an Honorary Member of the International Confederation of Electroacoustic Music (ICEM). In 2017 he becomes the Honorary President of the Festival Klang! (Montpellier, France). He now focuses on composition and theory.

Lucia Ronchetti

Born in Rome in 1963, Lucia Ronchetti studied Composition and Computer Music at the Accademia di Santa Cecilia and Philosophy at the University of Rome. In Paris, she took composition seminars with Gérard Grisey, participated in the annual computer music courses at IRCAM (1997) and obtained her PhD in musicology at the École Pratique des Hautes Études en Sorbonne, under the direction of François Lesure (1999). In 2005 she was Visiting Scholar (Fulbright fellow) at the Columbia University Music Department in New York. In 1999, she was awarded five

first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts’ Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards. He is the editor of special issues published by Musiques & Recherches (Belgium) and of Électroacoustique Québec: l’essor (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the Dictionnaire des arts médiatiques (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France. In 1978-2005, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to ’96. Since the fall of 2004 he lives in Avignon (France) and regularly presents his works in France and abroad. Great traveller, he participates in several juries. He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). In October 2007, Université de Montréal awarded him a honoris causa doctorate. He is the president of the collective Les Acousmonautes (Marseille, France) — until its dissolution in 2016 — and “Ehrenpatron” (honour patron) of the organization Klang Projekte Weimar (Germany). He is awarded the Qwartz Pierre-Schaeffer 2012 (Paris, France), Baiocco d’oro 2012 (Perugia, Italy), and the Grand prize of the Giga-Hertz-Preis 2013 (Karlsruhe, Germany). In November 2014 he becomes an Honorary Member of the International Confederation of Electroacoustic Music (ICEM). In 2017 he becomes the Honorary President of the Festival Klang! (Montpellier, France). He now focuses on composition and theory.

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York, at the invitation of Tristan Murail. Other important working experiences include those with Sylvano Bussotti (Scuola di musica di Fiesole, 1981-1984), Salvatore Sciarrino (Corsi internazionali di Città di Castello, 1989-1991), Hans Werner Henze (Marino, 1993-1996), Folkmar Hein (Elektronisches Studio der TU Berlin, 2006-2009), André Richard (Experimentalstudio des SWR, Freiburg, 2003-2005). Lucia Ronchetti has frequently been composer in residence: Villa Concordia, Bamberg; Studio für elektroakustische Musik, Akademie der Künste, Berlin; Schlossmedialie Werdenberg, Zürich; Yaddo, New York; Berliner Künstlerprogramm des DAAD, Berlin; Fulbright scholar program, New York; Staatstoper of Stuttgart; Experimentalstudio des SWR, Freiburg; MacDowell Colony, Boston; Akademie Schloss Solitude, Stuttgart; Cité internationale des arts, Paris; Fondation Nadia Boulanger, Paris; Fondation des Treilles, Paris; Her music theatre projects were recently produced by Nouvelle Philharmonie, Paris (Inedia prodigiosa, 2019, Les Aventures de Pinocchio, 2017); Angers Nantes Opéra (Les Aventures de Pinocchio, 2019); Opéra de Rennes (Les Aventures de Pinocchio, 2019); Opera di Roma (Le avventure di Pinocchio, 2018); Romaeuropa festival, Roma (Le Avventure di Pinocchio, 2018, Inedia prodigiosa, 2016, Anatra al sal, 2014); Staatstoper Unter der Linden, Berlin (Rivale, 2017; Lezioni di tenebra, 2014, Last desire, 2011); Teatro Massimo, Palermo (Inedia prodigiosa, 2017); Berliner Ensemble (Abschlussball, 2016); Nationaltheater Mannheim (Aria da baule, 2016; Esame di mezzanotte, 2015, Lacus timoris, 2015, Neumond, 2011); Semperoper Dresden (Mise en Abyme, 2015, Sub-Plot, 2013, Contrascena, 2012); Festival d’Automne à Paris (Le Palais du silence, 2013, Helicopters and Butterflies, 2012). In 2019 the Nouvelle Philharmonie of Paris will present a new production of the choral opera Inedia Prodigiosa with the Ensemble Vocal Sequenza 9.3 conducted by Catherine Simonpietri. The Ensemble Intercontemporain will perform Les Aventures de Pinocchio in 20 concerts produced by the Angers Nantes Opéra, the Opéra de Rennes and other theatres of the region. The Biennale Musica di Venezia will produce the chamber theatre pieces and those with live performers or computer graphics. In 1991 his work, dealing with sound and technology. As a composer, Truax is best known for his work within the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book Acoustic Communication and electroacoustic music. 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

JOÃO PEDRO OLIVEIRA 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 several articles in journals, and has written a book about analysis and 20th century music theory. www.jpoliveira.com

BARRY TRUAX is a Professor Emeritus in the School of Communication (formerly the School for the Contemporary Arts) at Simon Fraser University where he taught courses in acoustical communication and electroacoustic music. He worked with the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book Acoustic Communication dealing with sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has used for tape solo works, music theatre pieces and those with live performers or computer graphics. In 1991 his work,
Riverrun, was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France. Truax’s multi-channel soundscape compositions are frequently featured in concerts and festivals around the world. In 2015-16 he was the Edgard Varèse Guest Professor at the Technical University in Berlin. Website: www.sfu.ca/~truax

HANNA HARTMAN is a Swedish composer, sound artist and performer living in Berlin. She studied literature and Theater history at the Universities of Uppsala and Stockholm, radio and interactive art at Dramatiska Institutet and electroacoustic music at Elektronmusikstudion, EMS in Stockholm. Since the early 1990s she has composed works for radio, electroacoustic music, ensembles, sound installations and given numerous performances all over the world. Her many awards and grants includes the Karl Sczuka Preis (2005), the Phonurgia Nova Prize (2006 & 2016), a Villa Aurora grant (2010), the Rosenberg Prize (2011) and Palma Ars Acustica 2018. During 2007 and 2008 she was Composer-in-Residence at the Swedish Radio. Hanna Hartman is a member of the German Academy of the Arts. Her work has been presented in numerous concerts and festivals, among others Wittener Tage für neue Kammermusik, Darmstädter Ferienkurse, Ultima Oslo Contemporary Music Festival, Huddersfield Contemporary Music Festival, El Nicho Aural, Akousma, mikromusik Berlin, Eclat Festival and Cut & Splice Festival.

BRIGITTA MUNTENDORF The German-Austrian composer Brigitta Muntendorf creates music that exists at the intersection of various art forms and modes of expression, a web of multi-layered references and connections. A multimedia and interdisciplinary artist by default and steeped in the theatrical tradition, she aims to create a space for experimentation, both in her compositional work and as Artistic Director of Ensemble Garage. She treats music not as pure sound art, but as a social and aesthetic phenomenon in a society characterised by new digital media. Her work with communication in the field of virtual reality – something she also explores on an academic level – is particularly displayed in her six-part Public Privacy series that she started in 2013, which combines amateur music videos by YouTubers with a solo instrument playing live on stage. Brigitta Muntendorf has also written several experimental music theatre pieces, including works for the Taschenoper festival Salzburg (2011-15), FIGO for the Münchner Biennale 2016 and the social media opera iScreen, YouScream!, premiered with great success in 2017 at the ECLAT Festival in Stuttgart. Together with the choreographer Stephanie Thiersch she presented Anne Halpin’s City Dances as a large-scale “City Happening” in 2016, commissioned by the Philharmonie Köln and the German Federal Cultural Foundation. In May 2018 the GrauSchumacher Piano Duo gave the world premiere of the third part of her Trilogy for two pianos at the KunstFestSpiele Herrenhausen, and presented the trilogy, started in 2015, for the first time in its entirety. Many of Brigitta Muntendorf’s artistic experiments are conducted with Ensemble Garage, which consists of ten musicians from seven different nations, and has already made a name for itself in the new music community with performances at the Darmstadt Summer Courses, Ultraschall Festival Berlin, aXes Festival Krakow, De Bijloke Ghent, Spor Festival Aarhus and at the Philharmonie Köln. The composer has also received commissions and performances from several other leading contemporary music ensembles at festivals including the Wittener Tage für neue Kammermusik, Festival d ’Automne Paris, Festival Musica Strasbourg, Acht Brücken Festival in Cologne, Gaudeamus Muziekweek in Utrecht, Warsaw Autumn, Klang Festival in Copenhagen and Wien Modern. In addition, she works on projects with artists from across various genres, including directors Thierry Bruehl and Abdullah Kenan Karaca, the DJ Cio D ‘Or, the electro duo Mouse on Mars and choreographers Anna Konjetzky and Stephanie Thiersch. She has curated the Frau Musica (nova) series for Deutschlandfunk Köln since 2013. Brigitta Muntendorf completed her composition studies with Younghi Paagh-Paan at the University of the Arts in Bremen, as well as with Krzysztof Meyer, Rebecca Saunders and Johannes Schöllhorn at the Hochschule für Musik und Tanz Köln. She has received grants from the Cité Internationale des Arts Paris (2010), Ensemble Modern Akademie (2012), Villa Concordia Bamberg (2014/15) and Villa Kamogawa Kyoto (2017). In 2014 Brigitta Muntendorf received the Ernst von Siemens Music Prize in connection with the release of her CD It may be all an illusion. Most recently, she was awarded the 2017 German Music Authors’ Prize by GEMA in the Young Talent category. Since 2017 Brigitta Muntendorf has been a Visiting Professor of Composition at the Hochschule für Musik und Tanz Köln.
GERMANO SCURTI (BAJAN) Appreciated for his versatility and the intensity of his performance, Germano Scurti is currently considered to be one of the best interpreters of the contemporary bayan (accordion) repertoire. For years he has been attracting the attention of composers and critics with his original repertoire and his predilection for innovative ways of performing. He is in constant demand both as a soloist and in chamber ensembles. His recent appearances include: Festival ‘Printemps des Arts de Montecarlo’, Teatro la Fenice, ‘Duophonie’ Scène de musiques contemporaines – Paris, Festival di Nuova Consonanza, Neue Musik Konzerthaus – Klagenfurt, Accademia Filarmonica Romana, Stockholm New Music, Festival Scelsi, Théâtre National de Marseille, Novurgia – Milan, Concerten Zonder Subsidie – Antwerp, Nuovi Spazi Musicali, Festival de RodePomp – Gent, Roma Sinfonietta, Rai Nuova Musica, Orchestra Pomeriggi Musicali, Venice Biennale Music Festival, Festival Play It – Florence. He graduated in Sociology and has a Ph.D in Communication Studies from the “Sapienza” University of Rome. Professor of Sociology at the Academy of Fine Arts in l’Aquila, in his versatile interests, he has written several books and articles on art. He debuted as a filmmaker in 2014 making his first documentary titled “Elegy for Life” on contemporary art in the seventies – taking part in festivals and international markets – now distributed by the French company Gonella Productions. He is currently teaching at Lecce Conservatoire, and deals with electronic music composition and sound art.

AGOSTINO DI SCIPIO (ELECTRONICS) Composer, sound artist, and scholar. Di Scipio graduated in Composition and Electronic Music from the Conservatory of L’Aquila, and studied Computer Music at the University of Padova. His work deals with phenomena of emergence and chaotic dynamics in either performance contexts with live electronics or in chamber music and sound installation works. Artist-in-residence of DAAD (Berlin, 2004-2005)
and many residency programs world-wide. Most recent recordings include monographs on Stradivarius and Neos Records. Full-time professor in Electroacoustic Composition at the Conservatory of Naples (2001-2013), today same position in L’Aquila. Edgar-Varèse-Professor at Technische Universität, Berlin (2007-2008), member of research teams at University Paris 8 and IEM University of Graz. (photo © Sonja Werner Koeln)

**ELEONORA CLAPS (VOICE)** Born in Basilicata, she studied opera singing at the Conservatory of Music “G. Martucci” of Salerno, where she graduated under the guidance of Elisabetta Scatarzi. Her repertoire ranges in different vocal areas primarily concerned with the figure of the interpreter singer/actress, she is assiduously engaged in the Twentieth-Century and contemporary, acoustic and electroacoustic, music. She perfected her studies under the guidance of Alda Caiello, attended the Foundation Royaumont Postgraduate Courses (M° Juliet Fraser), the Postgraduated Summer Courses at the Internationales Musikinstitute of Darmstadt (M° M. Donatienne- Dansac), during which she performed as a vocal interpreter in official concert IMD2016 (M. Ciciliani’s Workshop) and the John-Cage-Orgel Foundation Course (M° Sarah Maria Sun). She regularly participates in courses, masters and seminars aimed at the study and deepening of the contemporary musical language (S. Gervasoni, P. Billone, A. Solbiati, M. Di Bari, T. Murail, P. Aralla, F. Dillon, F. Filidei, J. Dashow, J. Chowning ..), collaborates with emerging composers, specialized Ensemble, CRM (Centre of Musical Research) in Rome, the Music Technology Department of the Salerno Conservatory (M° Silvia Lanzalone) and performs regular concerts. She won the “Scholarship Michiko Hirayama – 2° Edition 2017” (Isabella Scelsi Foundation), has performed in numerous concert halls including the “Teatro Studio Gianni Borgna” at the Auditorium of Rome as a finalist in the “Premio Bucchi Interpretazione – Parco della Musica 2015”, “Sala Camino” (Venice Biennale 2017), “Auditorium San Fedele” in Milan, “Abrons Art Center” in NY . She is interpreter of world premieres presented by the Association “Alessandro Scarlatti” of Naples in the “ScarlattiLab/Electronics” since its first edition in May 2012 (Art Director: G. Turaccio, A. Di Scipio), in International Festival and Composition Competitions (NYCEMF, Emufest, G.A.M.O., Rondoò , Signal, ArteScienza, Nuova Consonanza, Dissonanzen ..). She has been the interpreter of the “MA/IN- Spaziomusica commission 2017” for voice and electronics multimedia with the first execution during the “36° Festival SpazioMusica” (Cagliari) and the second one during the “MA/IN Intermedia Festival” (Matera). Her repertoire includes works of the most important authors of the Twentieth-Century Classical Music like “Laborintus II” (L. Berio), “Sequenza III” (L. Berio), “Aria” (J. Cage), “Joózsef - Attila Tothedők Op. 20” for solo voice and “Kafka-Fragmente Op. 24 (G. Kurtág), “Aventures” (G. Ligeti), etc.. as well as numerous world premieres. She has recorded for the record labels “Stradivarius”, “Ed. Scientifica” and “Cesme”.

**FRANCESCO DILLON (CELLO)** Francesco Dillon (b.Turin, 1973) already has a brilliant international career to his credit, characterised by the originality and variety of the repertoire that he has embraced. As a soloist he has performed on such prestigious concert stages as the Konzerthaus in Vienna, the Muziekgebouw in Amsterdam, the Berlin Philharmonie, the Herkulessaal of Munich, the Laeiszhalle in Hamburg, the Jordan Hall in Boston and the Colon Theatre of Buenos Aires, with such orchestras as the Italian National Radio Orchestra (RAI), the SWR Symphony Orchestra of Stuttgart, the Radio Symphony Orchestra of Vienna, the Orchestra of the Colon Theatre, Ensemble Resonanz, the Maggio Musicale Fiorentino Orchestra, the Oulu Sinfonia Finland, the Lithuanian National Symphony Orchestra and the Tuscany Regional Orchestra (ORT). Most recently he made an acclaimed debut with the Philharmonic Orchestra of La Scala, Milan, conducted by Susanna Malkki. Having graduated in Florence under the guidance of Andrea Nannoni, he continued his studies with Anner Bijlisma, Mario Brunello, David Geringas and Mstislav Rostropovich, thereafter studying composition with Salvatore Sciarrino. In 1993 he was one of the founders of the Quartetto Prometeo, a chamber group of international acclaim and winner of numerous prizes (Prague Spring, ARD Munich, Bordeaux) and recently honoured with the Leone d’Argento award of the Biennale Musica of Venice. Dillon is also a stable member of the Alter Ego ensemble which is regularly invited to the major contemporary music festivals around the world. His passion for chamber music has led to performances with musicians such as Irvine Arditti, Mario Brunello, Giuliano Carmignola, Piero Farulli, David Geringas, Veronika Hagen, Alexander Lonquich, Enrico Pace, Jean-Guihen Queyrias. The profound interest in contemporary music which he has always cultivated has led to solid collaborations with the major composers of our
Daniel Boeke (Clarinet) Daniel Boeke (b. 1988) is a clarinetist based in Tuscany. He got his masters degree cum laude in 2013 at the Royal Conservatoire of The Hague, where he studied with Pierre Woudenberg, specializing in the modern and contemporary repertoire, as a soloist, chamber and ensemble musician as well as being an orchestral player. During his studies he attended masterclasses with Karl Leister, Martin Fröst and Michael Collins. He is also selected to take part in the Ligeti Academy, directed by Reinbert de Leeuw and the ASKO|Schönberg Ensemble. In 2013 he is also selected to perform a series of concerts throughout the Netherlands together with his teacher Pierre Woudenberg. In 2014 he is musician and actor in the DNO/NJO production “Kopernikus” (Claude Vivier), coming in contact with Music Theatre. He also takes part in the Opera Zuid/ICK Amsterdam production “De Soprano’s”. Since 2013 he is founding member and musician of Oerknal Ensemble, a contemporary music ensemble that engages in cross-disciplinary collaborations, looking for new and unique artistic overlaps, and ways to renew the concert experience and relationship with the audience. With Oerknal he plays a broad and diverse range of new music by composers such as John Zorn, Morton Feldman, Jason Eckhardt, David Lang, Lewis Nielson and many young and exciting composers writing especially for the ensemble. With the group he has been performing, lecturing and teaching new music across europe (Greece, Kosovo, Italy) having the pleasure to collaborate with young musicians and reaching new audiences. Since 2017 he is a member of the Art-rock band Sycamore Age, who is set to release their 3rd studio album in 2019. He has also worked with several other bands such as These New Puritans (GB), Gooseboard (NL), Navarone (NL) and Andrea Chimenti (IT). Daniel also regularly collaborates with contemporary music ensemble ASKO|Schönberg, the Dutch National Opera, the Rotterdam Philharmonic, Amsterdam Philharmonia, ICK/Opera Zuid, and also works as a freelance performer for diverse new music festivals across europe, as well as actively (co)creating music-theatre performances in the Netherlands as well as Italy.

GIANPAOLO ANTONGIROLAMI (SAX) Gianpaolo Antongirolami, saxophonist with a classical background (Diploma in Saxophone with top honors in 1987, specialization courses with well known international saxophonists; Diploma in Electronic Music, Master’s Degree in Chamber Music), performs an intense musical activity proposing a repertoire ranging from the original compositions of the early twentieth century to modern and contemporary music, up to improvisation experiences. He is regularly invited to important festivals and venues such as Milano Musica, Rassegna di Nuova Musica in Macerata, Sagra Musicale Umbra, Amici della Musica (Modena), Nachtsstrom (Basel, CH), Area Silmica (Forlì), Firenze Suona Contemporanea, Ex Novo Musica (Venezia), Dissonanzen (Napoli), Casa Paganini (Genova), ZKM (Karlsruhe, DE), Fondazione Cini (Venezia). With a keen interest in research, innovation, and experimentation, for over twenty years he devotes himself to the dissemination of the electro-acoustic repertoire, working closely with the most important composers on international scene, playing at major venues like Festival Synthèse de Bourges (FR), InterActions (Bangor, UK), CIM (Firenze, Udine, Cagliari), Spaziomusica (Cagliari), La Terra Fertile (L’Aquila), MA/IN (Matera), I Venerdì del
Conservatorio (Napoli), Acusmatiq (Ancona) and at the Conservatories of Avellino, Bari, Fermo, Foggia, Genova, Livorno, Napoli, Padova, Perugia, Pesaro, Piacenza, Salerno, Venezia. Antongirolami also plays in various chamber ensembles, collaborating with world-famous musicians such as Terry Riley, Butch Morris, Giancarlo Schiaffini, Mike Svoboda, Stefano Scodanibbio, Garth Knox, Horacio Vaggione, Alvise Vidolin, Walter Prati, Roberto Fabbrianci, Claudio Lugo, Michele Lo Muto. He world-premiered more than 80 compositions – in most cases dedicated to him – and released CDs for Cemat Italia, Ars Publica, Edipan, KHO Multimedia Productions, Khepera, Rara Music WorX, SuonoSonda, Sumtone. Soprano chair of the Alea Saxophone Quartet, Gianpaolo has recently recorded the CD “Arvo Pärt – Anima” for the label col legno. “Anima” is the first-ever compilation of all compositions by Pärt that have been composed for saxophone quartet. The CD was soon greeted with worldwide popular and critical acclaim: in May 2018, just seven months after its market release, the downloads from various web platforms have reached the impressive number of 100.000. Antongirolami is regularly giving masterclasses at various international universities, including Musikhochschule in Freiburg (DE), Universität Mozarteum in Salzburg (AT), Keele University, University of Edinburgh, Laban Conservatoire of Music and Goldsmiths University of London (UK), Conservatorio Superior de Musica of Sevilla (ES). Antongirolami is teaching saxophone at the Conservatory of Perugia.

ENRICO DI FELICE (CLARINET) Enrico Di Felice completed his ute diploma in 1978 with full marks cum laude. He has performed as soloist in the most prestigious European concert halls, including the Concertgebouw Amsterdam, the Musikhalle Hamburg, the Conservatoire Hall Geneva, as well as Montreal, Tokyo, Dijon, Brussels, Strasbourg, Dresden, Leipzig, Neuchâtel, Bern, Innsbruck, Budapest, Bucharest, Copenhagen, Madrid, Lisbon, Ljubljana, Athens, Istanbul, Tirana etc. He has also performed in some international festivals: Nuova Consonanza Rome, Biennale Musica and Festival Galuppi Venice, Antidogma and Musiche in Mostra Turin, Schleswig-Holstein Musikfestival, Autunno Musicale Como, Contrechamps Geneva, Musikfestival Davos, Festival Barocco Oporto, Hofschloßnitz Dresden, Ma/in Matera etc. Enrico has recorded for the RAI (radio and television), ORTF (France), NOS (Holland), RDS (German Swiss), ORF (Austria) and for radio in Hungary, Romania, Egypt and Canada. He has also recorded numerous CDs of the most important works for ute by Vivaldi, Albinoni, Telemann, Scarlatti and Monteclair. His CD recording of Pergolesi and Leo’s concertos for ute was given maximum recognition in the prestigious French music publication Diapason. On 2014 he published a CD with the complete works for ute and piano by Astor Piazzolla (Stradivarius – STR 14001) valued with “Five Stars” by the two best musical italian magazines Amadeus and Musica. On July 2016 he published a CD with some works by Beethoven for ute and piano (Stradivarius 37049). Since 2016 Enrico Di Felice is member of New Made Ensemble Milan, with this group he performed in some important festivals like Festival Cinque Giornate Milan, Bellagio Festival Italy, Festival Tours France and in prestigious theatres like Teatro Lirico Cagliari, Politeama Garibaldi Palermo, Masini Theatre Faenza etc. Since 1993 Enrico has been professor of fute at the Conservatoire of Cagliari as well as holding the position of further studies in baroque flute and chamber music at the Centre of Baroque Music Studies in Oporto (Centro de Estudos de Musica Barroca).

FABIO MACCHIA (PERCUSSION) Fabio Macchia is born in Basilicata (Brienza). He studied percussion at the Conservatory of Music “C.G. Da Venosa” of Potenza, where he graduated under the guidance of Nunzio Pietrocola (2012). He attended training courses at “Accademia d S. Cecilia” in Rome with Andrea Santarsiere and Antonio Catone and he attended several masterclasses of contemporary and classical techniques with Antonio Caggiano, Peter Sadlo, Gregory Lacuer, Claudio Romano etc. As percussionist, he played in several chamber ensemble and international orchestra like the “Orchestra Italiana” (Chine Tour) and the Symphonic Orchestra of Münster (Germany). Actually is member of the “Chigiana Percussion Ensemble” and he regularly performs with big names like Lilya Zilberstein and Patrick Galloise. He is a funding member of ThaumaTrio.
MATRAS INTERMEDIA FESTIVAL 2019

PROGRAMMA

SATURDAY 14.09 | CASALE - MATERA /// 7 PM

/// ELECTRONIC|A|CUSMATICA#1

Matthew Grouse [GB] + Andy Sowerby [GB]

/// Eye of the Storm ITALIAN PREMIERE 6’38"
supported by Cryptic Glasgow and Help Musician’s UK

AUDIOVISUAL
Gradually evolving watercolour imagery becomes viewed through an altered and ephemeral lens created by the music and vice-versa. Eye of The Storm flits between two states: a symbiotic audiovisual experience with micro-detailed synchronisation and a contrasting state of counterpoint between the images and the sound, both occupying similar palettes of colour but creating either an abrupt or gradual disconnect between the two sensory elements. Attempts are made to blur a sense of hierarchy between the visual and sonic components. Tiny changes to visual stasis can result in jarring structural changes in the music.

Cláudio de Pina [PT]
supported by GIMC (Contemporary Music Research Group) FCSH

/// Бориска Колокол WORLD PREMIERE 8’50"

ACOUSMATIC
Бориска Колокол (Boriska Bells) is a hommage to the russian director Andrei Tarkovsky (1932-1986). Boriska is a fictional character from Andrei Rublev (1966), a young boy that starts the endeavor of building a bell. The film is loosely based on the life of Andrei Rublev, a 15th century Russian Icon painter. The plot turns around for the main character when he witnesses the casting of a bell for the Grand Prince. The epilogue of the film is the only part that is shown in colour. This piece is completely synchronised with this epilogue. A real impulse response of a church in six channels was used. The musical quotations are deeply rooted on Tarkovsky’s sound imaginary. The pipe organ chorale Ich ruf zu dir Herr Jesu from the Orgelbuchlein of Bach appears in Solaris and is quoted by other directors (Nymphomaniac, by Lars Von Trier). In Offret, Tarkovsky explores the philosophical aspects, with the quote of Komm süsser Tod from Bach.

Andrea Veneri [IT]

/// Siblox WORLD PREMIERE 7’46"

ACOUSMATIC
A whisper is a quiet sound but it’s often perceived as loud by the ear it’s meant for.
In this piece this paradox is exasperated by the electroacoustic mean, which allowed me to obliterate the very nature of a sonic event, ignoring the natural spectral distribution of energy which characterizes sounds of different loudness. This results in the illusion that the source might be closer that it actually is. Different layers of whispers are integrated in a complex infrastructure of musical and non-musical sound combined by focusing in the gestural intermission of the two elements.

Mario Mary [FR]
/// Le sophistiqué son du Dasein

ACOUSTIC
The philosopher Martin Heidegger defined the subject (man) as Dasein (being-there). This individual who has been thrown into this world without having chosen either the conditions or the context with which he will have to start his life, will gradually make all kinds of decisions that will result in him leading an “inauthentic life” governed by a conventional and ordinary everyday life, or an “authentic life” where he asks himself questions about being and where he follows his own path. Of all the possibilities that open up to Dasein, there is one that is inescapable, that of his own death. But, despite the fact that Dasein understands that one day he will die, he decides to do something with his life.

Filippo Mereu [IT]
/// This is not a violin

ACOUSTIC
I composed this acousmatic piece by using violin timbres. I recorded improvisation sessions and extracted the most interesting parts. Then I deconstructed, handled and reassembled this sound material. The timbres have been manipulated through analog and digital devices by subjecting them to several types of processing: alteration of pitch, filtering, modulation and granular synthesis. The macroformal level of the resulting work is characterized by the presence of various contrasts and fractures in the sound material.

LIVE PERFORMANCE
Gerardo De Pasquale [IT]
/// Davide Mosconi: Sezione Aurea / Sezione Ritmica

In his short life, Davide Mosconi has constantly pursued a concept of sound that is always unique and unrepeatable, as in “Musica del Paradiso” for the tower in the park of Hiroshima or in “Opera Rotta” for the Teatro alla Scala. But it is in “Sezione Aurea / Sezione Ritmica”, for 6 discs marked by algebraic lines drawn in the golden pentagon, which this intention is fulfilled. The result is a magnificent and extraordinary rhythmic cage that is never replicable. “Sezione Aurea” was conceived at its birth in 1971 and started in 2000 thanks to Gabriele Bonomo and Alga Marghen record label. Each disc was laser-engraved individually at the Fad Lab in Qatar for a period of 3 years. The entire release process for this edition lasted 14 years. The golden section of a circle assumes both the property of the dominant geometry of the pentacle (Pythagorean tradition) both algebraically and arithmetically.

SUNDAY 15.09 | CASALE - MATERA /// 7 PM

Raphaël Néron [CA]
/// Aptosi

AUDIOVISUAL
Aptosi is an audiovisual piece that explores the notion of imperceptibility and movement through their natural manifestations. Water, sky, trees, wind, are continuous testimonies of the passage of time and its kinetic manifestations, which occurs on a scale that is often not accessible to our perception of the environment. To capture this essence, I used a variety of techniques including time-lapse, aquatic shooting and 360 video capture. The piece is divided into three movements, Aptose, an external state, Aptos, a transition state, and Aptosi, an inner state. The images were shot in northern Quebec during the summer of 2018 and edited the following winter.

Daniel Blinkhorn [AU]
/// Valiha

ACOUSTIC
valiha is named after a zither I encountered in the small seaside fishing village of Ifaty, in the Mozambique channel of Madagascar. The instrument is entirely cylindrical in design, reflecting the primary material from which it is constructed, bamboo. I found instrumentalising the zither in a conventional sense to be uniquely challenging, so I decided to attempt to unlock its richly evocative potentiality by transforming 5 simple, plucked, pizzicato gestures into a piece that extends well beyond the physical confines of the zither. In doing so the work evokes the natural elements and energies embedded within the origins of bamboo (water, grass, wind) and recycled telephone Award of Distinction
wires and discarded bicycle brake cables that are repurposed as strings. Timbres redolent of steel, bamboo and liquid jostle and collide amongst windswept textures, creating a biomimetic soundscape recounting the life force of the instrument itself.

Francesco Casciaro [IT] + Andrea Gozzi [IT]
/// Dot Plot
si ringrazia Tempo Reale (Firenze)

LIVE PERFORMANCE
An improvisational route traced by the dialogue between two musical instruments. PrintStrument is a new musical instrument belonging to old technology. A hybrid electromechanical polyphonic synthesizer that was made using an old dot matrix impact printer. Through some hardware and software hacking processes, an obsolete device has become a new one with another identity, allowing it to interface with the new sound and music context in which it operates. The dots and motors of the printer define a performance path followed by the guitar who wrote in real-time a narrative-musical plot.

Matteo Traverso [IT] + Maria Isolina Cozzani [IT]
/// Steps to be taken in case of death
EURO PREMIERE

LIVE PERFORMANCE
"Steps to be taken in case of death:" is an audio visual performance for: violin, live electronics, live video, lights, and an iron and cloth structure. This composition is a suite based on the different steps to follow in the event of a violin’s death. The sound of the violin is not only produced by the performers’ gestures but also through mechanisms set on the instrument during the performance. The phases of preparation and mechanization of the violin become part of the musical form in a minimalistic way. The whole process is almost completely hidden behind the cloth and iron structure but it is live streamed on monitors.

Litwin Nahuel [AR]
/// Asfalto
WORLD PREMIERE

ACOUSTIC
The present acousmatic work was made with sonic materials taken from the streets of Buenos Aires. The sounds of engines, machines and crowds where mixed to invent a dreamlike and at times threatening sound context. Here, the city seems at times to twist and mutate in incredible and unimaginable ways, as in a dream ... or perhaps as in a nightmare.

James Andean [CA]
/// Valdrada
ITALIAN PREMIERE

ACOUSTIC
“The traveler, arriving, sees two cities: one erect above the lake, and the other reflected, upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat, because the city was so constructed that its every point would be reflected in its mirror...” Italo Calvino, ‘Invisible Cities’ Valdrada is about memory. It is constructed from recordings of materials that resonate with this theme - for example through associations with time, or with childhood – all of which are subjected to a broad range of spectral or other transformations. On first listen, the work unfolds as a series of ‘vignettes’ or ‘scenes’, with the weight of meaning resting on juxtaposition and transformation – for example, with some ‘scenes’ offering transformed reflections of earlier scenes (as per Calvino’s reflected city). However, subsequent listenings reveal a more complex form, in which events and materials point backwards and forwards across the piece, making a web of connections between points that repeat, reflect, or transform, to reinterpret or re-situate themselves, forcing the listener to constantly reassess the work and their experience of it.

/// NCS_HYPOGEAN CITY
WORLD PREMIERE

PRODUCTION/SOUND INSTALLATION/PERFORMANCE
Matera, Italy is considered to be one of the oldest cities in the world with distinctive cave-like dwellings carved out of limestone. Called “Tufo” by inhabitants of the region, this soft stone consists mainly of calcium carbonate, a chemical compound of the elements calcium, carbon, and oxygen, laid done as sediment millions of years ago. Over time, spaces have been hollowed out through the flow of water and human hands, extending back into a layered history. NCS_Hypogean-City is a multi-room sound installation of spatialized electroacoustic miniatures. Its textual characteristics and dramaturgical progressions are built upon the sonification of the area’s timeline, geological data, and both the symbolic and numerical aspects of calcium, carbon and oxygen: Ca (20), C (6), O (8). Through the dynamic placement of small-scale loudspeaker systems new (sound) connections are created within the space that artistically reflect Matera’s geologically unique setting and stimulate the cave

SUNDAY 21.09 | CASA CAVA - MATERA /// 7.30 PM

HONORARY MENTION

Matteo Traverso [IT] + Maria Isolina Cozzani [IT]
/// Steps to be taken in case of death
EURO PREMIERE

LIVE PERFORMANCE
"Steps to be taken in case of death:" is an audio visual performance for: violin, live electronics, live video, lights, and an iron and cloth structure. This composition is a suite based on the different steps to follow in the event of a violin’s death. The sound of the violin is not only produced by the performers’ gestures but also through mechanisms set on the instrument during the performance. The phases of preparation and mechanization of the violin become part of the musical form in a minimalistic way. The whole process is almost completely hidden behind the cloth and iron structure but it is live streamed on monitors.
acoustics of the Casa Cava.
Collettivo Agata [IT] - Giuseppe Bergamino, Marco Cucciniello,
Armando Santaniello /// L’acqua Non è Suono
supported by Conservatorio di Musica D. Cimarosa di Avellino
SOUND INSTALLATION
Water has no sounds that belong to it: they are all induced and produced by elements foreign to it. The wind that makes it break on the rocks, a single drop that reverberates in a cave, a sink that loses, breaking the silence of the night. It is not the water itself that produces the sound, but the context in which it lives, the environment that is invaded and modulated by it. L’Acqua non è Suono is a multimedia sound installation, with which the user investigates some ways to use one of the elements from which life is born, to give life to sounds, as a means of implementation and sound generation. A tank full of water and the reflection of the waves are what the users of the work will have available to be seduced and interact with water in the way they are used to doing it every day.

Agostino Di Scipio [IT]
/// Soglie di pressione (aria, intermezzo, fuga) WORLD PREMIERE 14’
MIXED MEDIA
Bajan: Germano Scurti
Electronics: Agostino Di Scipio
Bajan (traditional Russian accordion) is a complex and efficient mechanism of air pressure alterations. The possibilities are explored with almost no pressure, making music with the possible residues. to Germano Scurti.

Germano Scurti [IT]
/// Interludio WORLD PREMIERE 9’07”
MIXED MEDIA
Bajan: Germano Scurti
Electronics: Agostino Di Scipio
Electronics designer: Stefano Giacomelli
Like a prayer, from a sidereal landscape, not remote but quietly present.

Simone Longo [IT]
/// Immagine WORLD PREMIERE 4’08”
AUDIOVISUAL
“Immagine” is a sound based video that explores the multiplicity of a memory as confused flashback. Sounds, time, space, the way as our mind groups, decode and order stimuli and store in remote memory. The images emerge from a past but are not organized in a chronological order, re-contextualized in a new world they lose their primordial meaning. The work is directly linked to the audio as “visual music concept”; the pictures used are recorded in Rotterdam by Cosenude Media Projects. The work was designed during a session of Music Through The Wall [MTTW Rotterdam], the sound takes some elements from.

Demian Rudel Rey [AR]
/// Endriago 9’20”
MIXED MEDIA
Percussion: Fabio Macchia
Electronics: Vincenzo Procino
Endriago (2018), for marimba and electroacoustic, piece commissioned by the Shanghai Conservatory in collaboration with GRAME and Jean Geoffroy. The work is inspired by the story of “Amadis de Gaula” from medieval Spanish literature, and by the short story “Un problema” by Jorge Luis Borges. In both, the main characters must defeat an endriago – mythological monster half hydra, half dragon – as part of the obstacles that arise during their adventures. The interesting thing to draw a link between these two writings is that, in the first case, the events occur in a context of heroic chronicle (Amadis has the mission to rescue Oriana), while in the story of Borges, the writer evokes the endriago as an imaginary element of Don Quixote, making it a pathetic character. In Endriago. The idea of dualism, of chimera, is present in the links that are produced between the instrument and the electronics. On the other hand, the character of the work oscillates between the dramatic and the lugubrious, to what it could be perceived as pathetic and jocular.

Panayiotis Kokoras [GR]
/// Rhino ITALIAN PREMIERE 8’55”
MIXED MEDIA
Sax: Gianpaolo Antonigroliami
Electronics: Francesco Rizzo
Rhino was composed for Brazilian saxophonist Pedro Bittencourt, it is written for baritone saxophone and fixed electronics. Throughout the piece I used a special ultra-thin synthetic reed which I developed using digital fabrication techniques. This reed allows me to go beyond the standard saxophone sound and create new sonorities. The acoustic model of baby rhino cry has been re-synthesized by the saxophone and used in the last section in the piece.
Mikel Kuehn [US]  
/// Rite of Passage  ITALIAN PREMIERE  12’
supported by Bowling Green State University

MIXED MEDIA
Bass Clarinet: Daniel Boeke  
Electronics: Vincenzo Procino

Rite of Passage (2014) is a work for bass clarinet and live electronics in which the bass clarinet searches for its identity. The work closes with a short coda, which reveals the (borrowed) material on which the entire piece is based.

Jesse Broekman [NL]  
/// La Voz Ausente  WORLD PREMIERE  10’
supported by Fonds Podiumkunsten NL

MIXED MEDIA
Bass Clarinet: Daniel Boeke  
Electronics: Jesse Broekman

Se trata solamente de crear otra voz: la voz ausente adentro de las cosas. Roberto Juarroz In la voz ausente the clarinetist faces another voice; sound is projected towards the inside of the instrument. The two voices interfere and collide in unpredictable ways, transforming and filtering each other into a new entity. This work is created in collaboration with, and dedicated to Daniel Boeke.

Zeno Baldi [IT]  
/// Kintsugi  9’

MIXED MEDIA
Bb Clarinet: Daniel Boeke  
Electronics: Francesco Rizzo

Kintsugi is the Japanese art of repairing broken pottery with gold. Besides being a technique, it includes the philosophical attitude of considering breakage and “mistakes” as something beautiful and valuable, as an important part of the object’s history. Following this idea, I collected sounds of different sources and “broke” them into fragments, and then recollected this heterogenous sonic world (clarinet, sounds of different animals and insects, pure waves, morse code etc.) into a fixed media tape. The dialogue between the clarinet and tape develop through very close frequencies, confusing the distinction between pitch and pulse through the exploration of harmonic roughness and beatings.

Hyunsuk Jun [KR]  
/// Typewriter  EURO PREMIERE  7’55”

MIXED MEDIA
Percussion: Fabio Macchia  
Electronics: Vincenzo Procino

The solo snare drum performance which is composed with a variety of musical nuances makes us imagine a monolog on the stage. The composer disassembles the text ‘Three Oddest Words’, a poem of Wislawa Szymborska and then recombines with the rhythm of the percussion. The recombined rhythm processes in the form of a monolog while imitating poetic breath and tone. It used sound samples like various sounds of a typewriter and breaking sound of wood and processed by using Supercollider and cSounds.

SUNDAY 22.09 | CASA CAVA - MATERA /// 6.30 PM

ZKM  /// NCS_HYPOGEAN CITY
SOUND INSTALLATION/PERFORMANCE

Collettivo Agata  /// L’acqua Non è Suono
SOUND INSTALLATION

Maxime Corbeil-Perron  
/// Displacement  ITALIAN PREMIERE  8’54”

AUDIOVISUAL
An expressionist composition that explores illusions, fear and wonder, through flickers of stop-motion animation, electroacoustic music and analogue video synthesis. Displacement is a work that blends traditional techniques, obsolete media technology, modern software and digital media, to create a timeless aesthetic, using the movement of light in space as a genesis.
Sergio Lanza [IT]  
/// Χθων (Chthon) mistero musicale intorno a Demetra  
12'36"

Mixed Media:
Cello: Francesco Dillon  
Bass Flute Basso: Enrico Di Felice  
Soprano: Eleonora Claps  
Electronics: Sergio Lanza

Demeter’s myth as explained by K. Kerényi in its symbolic and anthropological meanings. To study this has been as bewildering as to pass through a labyrinth with no Arianna’s wire. At last I decided to trace a circular pathway that reflects the mirroring of these three figures: Kore (as young, unaware Demetra’s daughter), Persephone (the Goddess of the Underworld after Hades violent kidnapping) and Demetra (the Goddess-Mother seeking her daughter, who set the ritual of the Eleusinian Mysteries). Three figures that become three moments that appear three times, every time in a wider proportionally increased version. This returning form also suggests the season cycle that divides the year in three part, one of which Persephone has to spend back to the Underworld. So we have a continuous katabasis and anabasis, a sinking into the Darkness and a rising up to the light, to embrace the Mother again. Moreover, the focus on the number three is also performed, in this piece, through a “third of tone” harmony that affects the electronic part. The text is taken essentially from the Homeric Hymn, but some Marina Cvetaeva’s verses, that she dedicated to her daughter, can also be heard in Russian, as well as some English verses from Milton and Keats and an Italian verse by A. Scandurra.

Juste Janulyte [LT]  
/// Psalms  
11' 

Mixed Media:
Cello: Francesco Dillon  
Electronics: Giulio Colangelo

This piece is the synchronization of different versions (played by the same or different cellists) of one musical line. The result of these ‘vertical’ variations reminds of the effect of different voices which are silently reading the same text or perhaps telling an orison, psalm or a mantra with individual intonations, timbres, tempos etc., thus creating polyphony of interpretations, either coming closer or moving away from each other. The piece was commissioned by the Huddersfield Contemporary Music Festival (2008) and written for Anton Lukoszevieze.

Alexander Khubeev [RU]  
/// Cryptocalypse  
9'

Mixed Media:
Violoncello: Francesco Dillon  
Elettronica: Giulio Colangelo

The piece is written for cello solo and tape. It’s inspired by installation of Dmitry Kawarga named “Kawarga. Apocalypse 21.12”.

Annie Tådne [SE]  
/// Boberg 1.  
EURO PREMIERE  
14'

Live Performance

Boberg 1. is a performance piece exploring frictions between now and then, between distant and present memories. By merging elements considered to be physical with synthesized, this piece creates audiovisual dissonances, where structures and materials create an improvised and fragmented story of a specific place. The collected items and sounds origin from an old personal archive. While going through this archive, traces of people with stories were unfolding. By sorting out objects that once belonged to, and were used by, distant relatives annotate untold stories that today are forgotten. This is a way of giving life to these objects and giving life to new stories, and new memories. By use of computer vision algorithms, an instrument is created, where the cameras are acting as the violin, and the objects acting as the bow. The images are floating between abstract and representational, where the objects’ form and structure are central rather than its tactility or function.

Cesare Saldicco [IT]  
/// Spire VII  
AWARD OF DISTINCTION  
7'

Mixed Media:
Sax: Gianpaolo Antongirolami  
Electronics: Cesare Saldicco

Spire is a research and writing project started in 2009 and dedicated to the solo instrument with or without electronics, declining in all its aspects - from formal processes, to syntax elements, to idiomatic language - the concept of spiral; not only as a mathematical representation, but as an inspiration of an aesthetic nature and an element of philosophical speculations. Spirals become formal metaphors of different musical subjects – especially in terms of timbre and directionality - that in common preserve the reading and rereading of the sound material and both the composer and the listener are lead in a dimension of incessant research, as suggested by the Latin phrase eadem mutata resurgo, exploring in depth the infinite labyrinths of the psyche, ego, consciousness, spirit, Self. Starting from this experience, the composer has developed assisted composition algorithms first in OpenMusic, later in Max/MSP.
environment, for the formalization of spiroid reading processes of complex strings, which have allowed a rapid and effective verification of the procedures adopted.

Jasper Vanpaemel [BE]

/// Sleep-Walking

WORLD PREMIERE 8'

MIXED MEDIA
Soprano: Eleonora Claps
Leap Motion/Electronics: Jasper Vanpaemel

Sleep-Walking evokes a fragile, transparent atmosphere, continuously transgressing the boundary between surrealism and reality. As the body moves around in real space, the mind wanders in unknown territory, lingering on fragments of sound and undetermined memories. Sleep-Walking is a mindset about never knowing what to expect, about listening to the world without the usual points of reference. Sleep-Walking brings together two very different musicians, a classical opera singer and a composer and performer of live electronics. As they present their own musical material, apparently unrelated, they gradually discover their common language, both in sounds and movement. Without a clear destination, the performance slowly reveals the layers of interaction between the two performers. All digital sounds on the Leap Motion are prerecorded and processed voice samples, inspired on an accappella version of the famous aria Ah, non credea Mirarti from La Somnambula, composed by Vincenzo Bellini.

Talia Amar [IL]

/// MutaMorphosis

ITALIAN PREMIERE 7’30”

MIXED MEDIA
Flute: Di Felice
Electronics: Francesco Rizzo

The piece “MutaMorphosis” for flute and pre-recorded electronics explores changes in the role of electronics. The electronics at the beginning of the piece reacts as an extension of the flute. In the middle of the piece there is a cadenza in the flute, signifying the end of the dominance of the flute. After the cadenza, the electronics reappear, only this time gaining more and more weight. The piece ends with the electronics gaining its own personality while the flute takes a step outside of the spotlight.

Nicoletta Andreuccetti [IT]

/// Notturno Sole

7’54”

MIXED MEDIA
Flute: Di Felice
Electronics: Tommaso Rosati

<< E il sole stesso perché non potrebbe illanguidito perdere i suoi fuochi a tempo fisso e poi rinnovare la luce, quando, traversando l’aria, è passato per luoghi ostili alle fiamme, i quali producono l’estinguersi e il perire dei fuochi? >>

A fragment of the On the Nature of Things by the Roman poet and philosopher Lucretius, a text that will gradually emerge along the course of the piece, through the whisper of the flutist into the instrument, builds the image (and metaphor) around which the form of the piece develops. On stage two narrative spaces that contrast dialectically, organically and interactively through the multi-channel spatialization of acoustic and electronic sounds. The first is an inner landscape that gives life to a mobile, living, organically shaped reverberation by the gestural sounds of the performer. The second is an external landscape, a digital flow almost deafening, ‘seen’ through the inwardness: the gestures of the acoustic instrument once again ‘recall’, from time to time, the electronic materials, moving them in space, as an alter ego antithetical of the performer.
+ ARTIST BIOGRAPHIES >>>

Matthew Grouse [GB]
Matthew is a composer from the UK currently based in Aarhus (DK). His work often combines acoustic and electronic sound with text; video and performative media, and regularly engages with themes of the remarkable in the mundane. Current projects include giving performances and lecturing at Visiones Sonoras (MX); commissions for the Hermes Experiment; Hebrides Ensemble; Tom Poulson (trumpeter); and the third instalment of an audiovisual triptych in collaboration with Andy Sowerby.

Andy Sowerby [GB]
Andy Sowerby is a filmmaker and visual artist. He is a graduate of Newport Film School, UK. His films have featured in screenings, exhibitions and film festivals worldwide, including Aesthetica Film Festival, London Short Film Festival, Atlanta Film Festival and BBC Music Video Festival. Andy has also performed live VJ and expanded cinema performances at various venues across the UK including at Latitude, White Night and Great Escape Festivals.

Cláudio de Pina [PT]

Andrea Veneri [IT]
Andrea Veneri Born in Rome on 7/01/1994 he began his musical studies at the age of 8 with the piano. During the high school he began attending courses of digital music, held by Stefano Isola, who will lead him to attend a course of electronic music production at the Roman studio Forum Music Village held by Silvio Relandini and Enrico Cosimi. In 2014 he enrolled in the course of Eletronica Music at the Conservatory Ottorino Respighi with M. Luigi Ceccarelli, M.Simone Pappalardo, Gustavo Delgado, Maurizio Giri and M.Francesco Antonioni. He studied Sonology at the Royal Conservatoire of The Hague as an Erasmus student with Richard Barrett, Bjarni Gunnarson, Johan Van Kreij, Gabriel Pauk, Joel Ryan. He composes electronic music from 2014 with greater interest in possible interactions between the arts: audio-video, music for theater and dance, live electronics and improvisations. His musical research insists on the extrapolation of the “sound” from his internal emotional sphere, searching for the possible languages that can be generated by them.

Mario Mary [FR]
After gaining a diploma in composition at the University of La Plata in Argentina, Mario Mary continued his training at the GRM, the Paris Conservatory and Ircam. He obtained a doctorate in the aesthetics, science and technology of the arts, at the University of Paris VIII, where he taught computer-assisted composition (1996-2010). A teacher of electro-acoustic composition at the Académie de Musique Prince Rainier III in Monaco, co-founder and artistic director of Monaco/Electroacoustique (international electro-acoustic music meetings), this teacher-researcher also lectures in Europe and South America. Mario Mary composes mainly electro-acoustic works (Fuite en avant, premiered at Festival Synthèse, 2005; 2261, premiered at Radio France, 2009; Le sophistiqué son du Dasein, premiered at MPAA, 2018) but also chamber works with or without electro-acoustics (La orilla secreta for cello, piano, percussion and electro-acoustic sounds, premiered at Rencontres internationales de musique électroacoustique de Monaco, 2011; No sé, musical theater for mixed voices, premiered at Buenos Aires, 2014). He has also made experimental videos that relate to his works (Un souffle de vie, premiered at Radio France in 2006). Since the 1990s his work has been directed towards the concept of spatial polyphony (Signes émergents, an electro-acoustic piece commissioned by the GRM, 2003) and a technique of electro-
acoustic orchestration (Double concerto for clarinet, violin and electro-acoustics, premiered by Ensemble orchestral Contemporain during Festival Manca, 2012).

Filippo Mereu [IT]
Filippo Mereu graduated in Music and New Technologies with a Master of Arts in Electronic Music at the "Giovanni Pierluigi da Palestrina" Music School of Cagliari. His electroacoustic compositions and his video works have been selected and performed at various national and international festivals. He also carries out the necessary field recordings, mixing, and mastering.

Gerardo De Pasquale [IT]
he studied music specializing in violin with Georg Mönch and composition with Edoardo Ogando in Rome. His compositions and performances are documented in important exhibitions including: Bauhaus-Archiv Berlin, Städtische Galerie of Monaco, Grande Halle la Villette in Paris, Expo Milano 2015, Musinfo in Bourges, MUSLAB in Mexico City, L’Arsenale of Treviso, Spaziomusica of Cagliari, MA/IN of Matera, OUA in Osaka, NYCEMF in New York, ICMC in Daegu, NFM of Wroclaw, Divertimento Ensemble of Milan.

Raphaël Néron [CA]
Composer and digital artist, Raphaël Néron completed a master’s degree in electroacoustic composition at Université de Montréal. His works often take hybrid forms where electroacoustic music, literature, video, sound art and installation intertwine. The notion of spaces, sound and visual, real or suggested, intimate or shared, is generally at the heart of the aesthetic language of his creations. Interested by the notions of digital storytelling and new narratives, his projects question the new modalities of meaning-making in the digital age, including the artistic codes and conventions specific to media and disciplines. This led him to work with various techniques of sound spatialization, video production as well as virtual reality. Over the years, Raphaël has been a member of the Sound Immersion Research Group, director of the DAIMÔN Media Art Center, and he is currently a research coordinator at University of Montréal. He is also an active member of the Audiotopie sound cooperative and the Chantiers artist collective. His works have been presented and awarded at multiple international events.

Daniel Blinkhorn [AU]
Daniel is an Australian composer, sound and new media artist currently residing in Sydney. He has worked in a variety of creative, academic, research and teaching contexts, and is currently lecturer in composition and music technology at the Conservatorium of Music, University of Sydney. He is an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout Africa, Alaska, Amazon, Australia, Cuba, West Indies, Mexico, Madagascar, Middle East, Northern Europe, and the high Arctic/ North Pole region of Svalbard. His creative works have received numerous international and national composition awards, and whilst self-taught in electroacoustic music, Daniel has formally studied composition and the creative arts at a number of Australian universities including the College of Fine Arts - UNSW and the Faculty of Creative Arts, UOW. More information about Daniel, as well as samples of his work can be found www.danielblinkhorn.com

Francesco Casciaro [IT]
Musician, maker and researcher mainly engaged in the field of experimental electroacoustic music. Over the years he also worked for theater, dance and interactive installations using complex computer systems. Recently, his interest is aimed at creating new musical instruments through the use of old and new technologies. From 2010 to 2018 he was a member of the research group of the Tempo Reale Center, based in Florence.

Andrea Gozzi [IT]
Andrea Gozzi is a musician and musicologist. In 2011 he started his collaboration with Tempo Reale. Graduated in electronic music at Paris 8 Vincennes Saint-Denis University. He teaches sound design at LABA academy in Florence and sound design and history of rock (popular music) at DAMS, University of Florence. As a musicians he has collaborated with several Italian and international artist, working in the recording studio and playing live in France, Germany, England and Canada, taking part at big events as Live 8 (2005) in Rome. In 2014 he publishes the book Appunti di Rock (Edizioni il Foglio), a book about rock history, followed by Appunti di Rock 2, Appunti di Rock 3 and InstaRock (2017, Ouverture Edizioni).
Nahuel Litwin [AR]
Composer and guitarist resident in Buenos Aires. He graduated with a degree in composition at the UNA (National University of Art) in Buenos Aires with Guillermo Pozzati. He studied electroacoustic music with Ricardo Mandolini and Jorge Sad Levi. Participated in masterclasses with Mario Mary, Adam Stanovic, Joao Pedro Oliveira and Hans Tutschku. He has completed the “Atelier Interpretation of Electroacoustic Music” at IRCAM during the Manifeste 2018 festival. He obtained among others the following prizes: 2nd prize in the Metamorphoses Biennial Composition Contest of Musiques & Recherches 2018, Belgium. 5th prize in the composition contest SIME 2018, Lille, France. Finalist in Musica Nova 2018 Composition Contest – Czech Republic. 1st prize of the National Arts Fund 2010, in Argentina. His pieces have been programmed in XXV° Festival Acousmatique International “l’Espace du son” 2018, Brussels; SIME 2018, France; Al-Maako 2018, Chile; Sound-Image Colloquium 2018, Greenwich, UK; BFE/RMA Conference 2019, University of Sheffield, UK; Mixtur Festival 2019, Spain; Transversal Sonora 2018, Colombia; CICTEM 2018 and FAUNA 2017 in Buenos Aires.

James Andean [CA]
James Andean 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. In 2019 his debut acousmatic cd ‘Assemblance(s)’ was released on the empreinte DIGITALes label. He is Senior Lecturer at Music, Technology and Innovation – Institute for Sonic Creativity at De Montfort University.

Matteo Traverso [IT]
Matteo Traverso was born in Santa Margherita Ligure (GE) in 1994. He completed compulsory education and graduated from high school in 2012. From 2011 to 2013 he studied music theory, harmony and counterpoint with Maestro Davide Merello at the Istituto Diocesano di Musica in Chiavari (GE). In 2013 he began the electronic music course where he begin to study with Maestro Roberto Doati at the Conservatory Niccolò Paganini in Genoa. In March 2017 he obtained the Bachelor Degree. In October 2016 he began the master course in electronic music at the Conservatory Paganini with Maestro Daniele Ghisi. In the Autumn of 2018 he did an internship in the Hochschule für musik und theater Hamburg where he studied with Professor George Hajdu and Professor Alexander Schubert.

Maria Isolina Cozzani [IT/DE]
Maria Isolina Cozzani was Born in Ludwigsburg in 1994. She started to play the violin in young age with Professor Erica Mazza at La Spezia where she afterwards entered the "Conservatoire G. Puccini". She studied violin with Maestro Fabrizio Merlini and Ruggero Marchesi and she graduated in 2016 in Classical Violin. In the same year she joined the Jazz Violin Class of Maestro Roberto Izzo at the "Conservatoire N. Paganini of Genova" where she is graduating next fall. For the first semester of 2019 she studied at the "Hochschule für Musik und Tanz Köln", joining the Erasmus+ Program, in the Jazz Violin Class of Professor Axel Lindner and the Improvisation Classes of Paulo Alvares ans Angelika Sheridan.

Ludger Brümmer [DE]
Ludger Brümmer is a composer, professor of composition for digital media at Trossingen University of Music, and head of the Hertz-Lab at the Center for Art and Media in Karlsruhe (ZKM). The central focus of his music is the use of the computer both as an artistic means of composition and for electronic sound production. Brümmer has also realized a series of multimedia and interdisciplinary projects, experimental music pieces, compositions for dance and live electronics, and is interested in the interaction between acoustic instruments and live video.

Yannick Hofmann [DE]
Yannick Hofmann is an interdisciplinary artist and curator. He works at ZKM | Center for Art and Media Karlsruhe as a project lead in the field of artistic research & production and teaches at the Media Arts & Sciences department of the Darmstadt University of Applied Sciences.

Dan Wilcox [US]
Dan Wilcox is an artist, engineer, musician, performer who combines live musical performance techniques with experimental electronics and software for the exploration of new expression, often through themes of science fiction, space
travel, cyborgification, and far futurism. His father was an aerospace engineer, he grew up in the Rocket City, and has performed in Europe and around the US with his one-man band cyborg performance project, robotcowboy. Dan currently lives in Karlsruhe, Germany and is an artist & researcher for the ZKM | Hertz-Lab.

Tomasz Ciotucha [PL]
Tomasz Ciotucha is a young sound artist who is currently studying for a master’s degree in Interactive Media and Performance at the University of Adam Mickiewicz in Poznań and who worked at the ZKM | Hertz-Lab in the summer of 2019 as part of an Erasmus scholarship.

Collettivo Agata [IT]
Collettivo Agata was founded in 2017 by Giuseppe Bergamino, Marco Cucciniello, Giuseppe Imbimbo and Armando Santaniello, three electronic musicians whose purpose is to tie together electronics and digital arts thanks to the interaction between different languages, trying to explore more than one sensory dimension and merging aesthetic sense and technical skills. The collective interest is to investigate everything related to sound, live performances and interactive multimedia installations.

Simone Longo [IT]
Simone Sims Longo is a composer of electronic music and new media artist. He is interested in creating and processing sound in the digital domain, focused on timbre exploration with different techniques. In his works he often uses a multilevel iteration of sound samples, investigating on asynchronous polyrhythmic texture changes. He also focuses his activity on the relation between audio and video in real time, he performs acts of visual music that explores the perception of audiovisual phenomena.

Demian Rudel Rey [AR]
Demian Rudel Rey (Buenos Aires, Argentina) holds a Master’s degree in Instrumental Composition at Conservatoire National Supérieur Musique et Danse de Lyon with Martín Matalon and Philippe Hurel (composition), as well as with Michele Tadini (musical technologies) and Luca Antignani (orchestration). He has also participated in master classes and followed conferences by López López, Murail, Bedrossian, Robin, Cendo, Dhomont, Vaggione... In Argentina, he obtained two Higher Diplomas in Musical Arts in Guitar, a Bachelor's Degree in Composition and a Master’s Degree in Combined Arts. He obtained more than 30 awards and mentions in numerous competitions and his compositions are published by BabelScores, Métamorphoses, TEM & CMMAS. His music was played by Quatuor Tana, Alest, Atelier XX-21, CNSMDL’s Orchestra, Ecoute, Emily Carr String Quartet, Quartetto Mitja, Barcelona Modern, Sergio Menozzi, Joan Marti-Frasquier... Demian Rudel Rey received the scholarships from Centre international Nadia et Lili Boulanger, Mécénat Musicale Société Générale, Mozarteum Argentino and BECAR.

Panayiotis Kokoras [GR]
Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras’s sound compositions use sound as the only structural unit. His concept of “holophonic musical texture” describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness.

Mikel Kuehn [US]
Mikel Kuehn has received awards from the Barlow Endowment, the Chicago Symphony Orchestra, the Fromm Foundation at Harvard, and the Guggenheim Foundation among others. He is Professor of Creative Arts Excellence at Bowling
Green State University and former director of the MidAmerican Center for Contemporary Music (MACCM). In November 2016, New Focus Recordings released Objet/Shadow, a portrait CD of Kuehn’s music. He is the author of the computer music application nGen.

Jesse Broekman [NL]
Jesse Broekman is a composer. His work uses both acoustic and electronic means to explore the relationship between sound and space. Between 2005 and 2013 he studied philosophy at the University of Amsterdam, composition & music technology at the Utrecht School of Arts with Barbara Woof and Jorrit Tamminga, and composition at the Musikhochschule Stuttgart with Marco Stroppa. He has worked with numerous ensembles and musicians, in works ranging from chamber music to dance, theatre and opera productions. He teaches electronic composition technique at the conservatory of Gent.

Zeno Baldi [IT]
Zeno Baldi is an Italian composer, also active as electroacoustic performer. His music has been presented at Festivals such as London Ear Festival, Società del Quartetto di Milano, MATA (New York), Firenze suona contemporanea, TransArt (Bolzano), Casa del Quattro (Reggio Emilia), Smog (Brussels), in venues like the Royaumont Abbey, Le 104 (Paris), Teatro La Fenice (Venice), Musikkritalo (Helsinki), Piccolo Teatro (Milan). He has worked with several Ensembles (Divertimento, Linea, Mdi, Zeitfluss, Schallfeld, Ex No-vo, Quartetto Maurice, a.o.), Orchestras (OPV, Teatro la Fenice) and soloists (Marco Fusi, Heather Roche, Manu Mayr, Juliet Fraser and Jimmy Holliday). As a performer, he presented electroacoustic sets in venues like Legroom (Manchester), Villa Romana (Florence), Mart (Rovereto), Triennale (Milan). Graduated from the Kunstuniversität Graz and the Conservatoire “G.Verdi” in Milano (Stu-dies with Klaus Lang and Gabriele Manca), he took part in the Session de Composition Voix Nouvelles 2013 (Fondation Royaumont), the ManiFeste Academy 2014 (IRCAM, Paris), he was composer in residence at Rondò concert season 2017 (Milan), composer in residence at Fondazione Spinola Banna per l’Arte 2018, and will soon start a Fellowship in music composition at the American Academy in Rome 2019/20. His scores are published by Casa Ricordi.

Hyunsuk Jun [KR]
Hyunsuk Jun has studied at Chugye University for the Arts, Korea National University of Arts, University of Music and Performing Arts Graz. His music has been performed in the U.S.A., Germany, Italy, Belgium, Austria, Poland, Switzerland, China, Japan, to name a few. His compositions have won prizes at ISCM, SICMF, Impuls-Festival, TACTUS Young Composer's Forum, L'Espace du Son Festival. His orchestra work <VISTARA> has been programmed at Brussels Young Composer’s Forum in 2013, ARKO Korean New Music Festival, ACL Vietnam Music Festival, Krakow in Poland, and ISCM WMD 2018 Beijing. He is currently a lecture at Ewha Womans University, Chonbuk National University, and Korea National University of Arts.

Maxime Corbeil-Perron
Maxime Corbeil-Perron is a composer and audiovisual artist whose work has been noticed by many international competitions and events. His work has been qualified as “pushing the boundaries of abstraction” (Silence and Sound, 2015) and “defying any explication or labelling” (La Folia, UK, 2015). A polymorphous artists active for more than a decade in music, video and digital arts.

Sergio Lanza [IT]
Degree in composition at the Conservatory of Milan and Degree in Philosophy at the State University of Milan. Active member of the Permanent Seminar of Music Philosophy, I have traced my own path in composition, by continuously crossing musical interests and theoretical ones, a multicultural vision and a trans-arts approach. As a composer I am active since 1984 with works that span from solo to chamber and to orchestra, most of them performed in Europe. I teach Composition at the Conservatory of Alessandria. More about me in www.sergiolanza.it

Justė Janulytė [LT]
Born in Vilnius in 1982, Justė Janulytė studied composition at the Lithuanian Music and Theatre Academy, Milan ‘Giuseppe Verdi’ Conservatoire and in various masterclasses. She has collaborated with some of the world’s leading ensembles and soloists including Konzerthausorchester Berlin, WDR Sinfonieorchester Köln, Teatro La Fenice Symphony, Gothenburg Opera Symphony, BBC National
Orchestra of Wales, Polish National Philharmonic Orchestra, Brno Philharmonic, French Flute Orchestra, Riga Sinfonietta, Birmingham Contemporary Music Group, Estonian Philharmonic Chamber and Male Choirs, Danish Radio Chamber, Kamer, SWR Vokalensemble and Camerata Silesia choirs Quasar, Xasax and Flotilla saxophone quartets, cellists Sèverine Ballon, Henri Demarquette, Francesco Dillon, and Anton Lukoszevieze, flutist Manuel Zurria, saxophonist Marcus Weiss, harpsichordist Goska Isphording amongst others. Her music has been performed across Europe, the Americas, and Australia, and has featured in such contexts as Sydney Festival, Schleswig-Holstein Festival, Venice Biennale, RomaEuropa, Holland Festival, Warsaw Autumn, Huddersfield Contemporary Music Festival, SonicA (Glasgow), Maerzmusik (Berlin), Biennale Némo (Gaîté Lyrique, Paris), Musica Festival (Strasbourg), Musik protokoll im steirischem Herbst (Graz), Musicadho (Madrid), Vale of Glamorgan Festival (Cardiff), Expositions of New Music, Moravian Autumn (Brno), Gaida (Vilnius) to name a few. Justė Janulytė currently teaches composition at the Lithuanian Academy of Music and Theatre, lives between Vilnius and Milan.

Alexander Khubeev [RU]
Alexander Khubeev was born in 1986 in city Perm (Russia). He graduated from Moscow Tchaikovsky Conservatory in 2011 (class of composition of Yuri Kasparov, class of electronic composition of Igor Kefalidis), he finished his post-graduate course in Moscow Tchaikovsky Conservatory in 2014. Since 2014 he is a deputy of artistic director of International Academy of Young Composers in Tchaikovsky city. In 2015 he won prestigious Gaudeamus Prize (Utrecht, Netherlands), received scholarship of Darmstadt Summer Courses (2014), Berlin Academy of Arts (2018). His music is played in concerts held in more than 25 countries around Europe, Asia, South and North America on such festivals as “Venice Biennale”, “Darmstadt Ferienkurse”, “Gaudeamus Musicweek”, “MATA”, “Gergiev Festival”, “Quantensprunge”, “Ultima”, “Transit Festival”, “Mixtur”, “SPOR”, “Pharos International Contemporary Music Festival”, “Moscow Forum”, “Diaghilev Festival”, "Moscow Autumn" and many others. Khubeev worked with such conductors as Reinbert de Leeuw, Lucas Vis, Bas Wiegers, Thomas Moore, his compositions were played by such ensembles as Askoj Schoenberg, Nadar, Slagwerk den Haag, Blackpage Orchestra, L’Arsenale, Insomnio, Uusinta, dissonArt, Vortex, Aleph, ExNovo, Vertixe Sonora, IEMA, Gageego, Lemniscate, Moscow Contemporary Music Ensemble, The Studio for New Music Ensemble, Percussion ensemble of Mark Pekarsky, GAM-ensemble, eNsemble, string quartet “Cantando”. His music is broadcasted on radio France Musique, DeutschlandRadioKultur, ARTxFM (USA), Concertzender (Netherlands), RTP (Portugal), Radio of Russia, Radio “Orpheus” (Russia) and others. Composer in residence of GAM-ensemble in 2011. Member of Russian Composer’s Union. Since 2017 his compositions are published by Donemus.

Annie Tådne [SE]
Annie Tådne works within a synthesis of art, technology and architecture, where music is paramount in all of her creations. She explores spatial and embodied cognition through performative modes of expression. Lately, she has inquired into certain aspects of post-digitalism, where the combination of light, sound, space, materials and structures can give new resonance to how we consider art and technology and amplify the construction of a reality that is active, dynamic and co-evolutionary.

Cesare Saldicco [IT]
Cesare Saldicco is a composer, multimedia artist and sound designer based in Milan. Research interests include the use of emergent dynamical and fractal systems in generative works and nonstandard synthesis, glitch/noise aesthetics and new forms of interaction and self-organized presentation. He has had commissions, awards and grants from the most significant international institutions such as Accademia Nazionale of Santa Cecilia in Rome, Acanthes, Centro Tempo Reale, CECh – Comunidad Electroacústica de Chile, Bourges International Festival of Electroacoustic Music and Sonic Art, CEMAT Federation, Musica Viva Portugal, EXPO2015, EmuFest, MUSLab, Mixtur Festival, AVAF - Athens Video Art Festival, Destellos prize and La Biennale di Venezia.

Jasper Vanpaemel [BE]
Jasper Vanpaemel (1986) studied piano & composition with Jan Michiels & Franklin Gyselinck at the Royal Conservatory of Brussels. He also studied Sonology at the Royal Conservatory of The Hague. Jasper’s compositions include both solo and ensemble pieces, varying between traditional instrumentations and interdisciplinary multimedia set-ups. His works have been performed at several Contemporary
Music Festivals. He has frequently been asked to give lectures and seminars about New Music and Multimedia projects.

Talia Amar [IL]
Talia Amar (b.1989) is an Israeli composer and pianist. Described as “a master composer… (she) has a fine ear for sound as well as sure compositional technique” (David Schulenberg, The Boston Musical Intelligencer), she is the recipient of many international awards including the Prime Minister prestigious award 2018, The Acum award 2019, the Rosenblum Prize for Promising Young Artist 2016 by the Tel Aviv Municipality, the Kion Award for young composers granted by the Israeli Composers League, CIRCE Composition Competition, London Ear Festival, North-South Consonance Composition Competition, International Music Prize for Excellence in Composition, and she also has consecutively been awarded scholarships from the America-Israel Cultural Foundation both in piano and composition (with honors). Her string quartet “Obsession” was featured in Castleton Festival after being hand selected by Maestro Lorin Maazel. She was selected to be the Composer Fellow of Collage New Music for 2015-2016. She participated in various classes such as Royaumont Abbey in France and IRCAM ManiFeste. Her compositions have been performed in France, Canada, Brussels, Norway, Australia, Philippines, Germany, USA, England, Greece, Italy and Israel by ensembles such as: ICE, Standing Waves, Yarn/Wire, Collage New Music, Lydian String Quartet, North-South Consonance, Meitar Ensemble, Les Cris de Paris, Atar trio, Ensemble Recherche du Midi, and Uroboros Ensemble. Her pieces were performed in different festivals such as ISCM World New Music, Vox Feminae Festival, Asian Composers League Festival, New York City Electroacoustic Music Festival, Bernstein Festival of the Creative Arts, Castleton Festival, London Ear Festival, and Visible Sounds Congress. As a pianist, Talia has performed as soloist in Israel, France and USA with the following orchestras: Lamoureux Orchestra, Jerusalem Symphony Orchestra, Raanana Symphonette Orchestra, Israel Chamber Orchestra, and Rishon Letzion Orchestra. She has participated in master classes with Murray Perahia, Nikolai Petrov, Jerome Rose, and Richard Goode. She participated at the Tel-Hai International Piano Master Classes where she won a distinction prize and a fellowship.

Nicoletta Andreuccetti [IT]
Nicoletta Andreuccetti composes acoustic and electronic contemporary works. After the awards in several international competitions her music has been performed in the most significant international festivals in Europe, USA, Canada and Japan. Using suggestions from different fields, her research is characterized by a constant attention to the expressive dimension of the music explored in its depth through the experimentation and interaction of acoustic, electronic and multimedia languages. https://www.nicolettaandreuccetti.it

Tommaso Rosati [IT], live electronics Tommaso Rosati is an Italian electronic musician and drummer. Graduated in Jazz Drums and Electronic Music, he created and followed projects ranging from electronic music performances to augmented instruments and software developing. He has performed in various contexts: homework festival, Loewe Theater New York, Rome “primo maggio” concert, Bushwick Open Studios in Brooklyn, collaborating with Nicoletta Andreuccetti, Riccardo Onori, Piero Bittolo Bon, Samuele Strufaldi, Teresa Paoli and others.

Peter Van Haaften [CA]
Peter van Haaften is a multidisciplinary composer based in Montreal. He creates live performances, interactive installations, and fixed media for speakers. Peter’s artistic practice musically reimagines the notion of “algorithm” as a revealing process that can be observed in the vibrating behavior of ordinary objects. His projects have been presented internationally at Ars Electronica (AT), the Japan Media Arts Festival (JP), FILE Hipersônica (BR), ELEKTRA Festival (QC) and more. He is currently completing a master’s in musique composition et création sonore at the Université de Montréal, and holds a BFA in Electroacoustic Studies from Concordia University.

Michael Montanaro [CA]
A Professor in the Department of Contemporary Dance and Director of the Topological Media Lab, Concordia University, Montanaro is dedicated to the envisioning, design and creation of projects focused on evolving innovative ways in which new technologies are used to enhance the interactive experience. A transdisciplinary artist, he is known for his work in the field of contemporary dance, interactive media and film. Michael was artistic director of Montanaro Dance and
has worked as a choreographer, director on numerous projects including the Cirque du Soleil’s “Varekai, Opéra de Montréal’s “Carmina Burana”, “Frankenstein’s Ghosts, and a series of short films “Dances for Small Spaces”. More recently he is the creative director of “InTime”- an FQRSC funded research creation project; a conceptual collaborator and mise en scène for “Practices of Everyday Life |Cooking”- Ars Electronica|Alchemists of our Time, 2016 (Linz), as well as a number of venues in Europe and Canada; the visual concepteur and designer of “Aquaphoneia – Ars Electronica|Alchemists of our Time, 2016 (Linz) and NÉMO, Paris Biennale | Les Faits du Hasard, 2017-18. Montanaro is also a member of the Living Architecture Group, Phillip Beesley (Toronto) and is a participant in the Solar Decathlon Competition in China, July 2018.

Terri Hron [CA]
performs and creates music and multimedia works for wide range of settings. Bird on a Wire is her solo performance project, where she uses collaboration to adopt new skills and technology, from live electronics in Absorb the Current (2008) and immersive environments in Flocking Patterns (2011) to embodied practices in Nesting (2017). She regularly works with other composers, performers and artists from other disciplines. Terri studied musicology and art history at the University of Alberta, recorder performance and contemporary music at the Conservatorium van Amsterdam, and electroacoustic composition at the Université de Montréal. She investigates collaborative practices and expanded perception in electroacoustic music. Her work is supported by the Canada Council for the Arts, the Fonds de Recherche Société et Culture du Québec and the Conseil des Arts et des Lettres du Québec, among others. She is the Executive Director of the Canadian New Music Network and lives in Montreal. www.birdonawire.ca