

NOTES

Nymphaeas - Alejandro Casales

Acousmatic and spectral decomposition, which has been verified from the intuitive level, a unique sound poetry, hybrid, that is not a concrete set of actual or improvised composition, but is a work that provides a fine line between what imaginable and building the spectrograph. The free form and refined, the quantification of various intensities of each frequency to break down something complex into simple parts and identify the complex in the most simple parts that comprise it. This intimate and subjective interpretation is constructed in the unruly times. So this dialogue between art and music remakes points and lines to find infinite interpretations that are structured on the basis of dynamic and fanciful subjects dreams.

Alejandro Casales studied with Guillermo Flores M. and Martha Gomez in the National School Music. Between 2000 and 2009, he trained at various seminars and international courses with Peter Campus, Rodrigo Sigal, Mario Lavista, Francis Dhoumont, Gustavo Artigas, Santiago Ortiz and Carlos Montemayor. In 2007 he graduated with the degree of Commendation and supported by Secretary of Public Education for a highly rated at School of National Arts, under the tutelage of Andrea Di Castro and Alberto G. Chong. His most recent work has been developed in a interdisciplinary and intermediatic way, composing for Francisco Tellez, the Latin American Quartet and Ensemble New Mexico, between festivals, conferences and concerts.

Exploring Spaces - Dan Tapper

A piece created with the aim to create a sense of space/movement through using binaural audio, alongside doppler effects and inter-aural intensity difference.

Dan Tapper is an experimental sound artist whose work is informed by a desire to explore the relationships between sound, art, science and nature. Hailing from London, with a degree in Creative Music Technology from Bath Spa University Dan uses field-recording techniques to reveal hidden sounds. These hidden sounds span from picking up unheard spectrums of sound such as the Very Low Frequency (VLF) band - an area of the electromagnetic spectrum, to recording sounds in our natural environment that people normally don't notice such as tunnel ambiances and cityscapes.

Fractions - Adam Stansbie

Fractions was composed in 2011 at Leeds College of Music (LCM), UK, and Elektronmusikstudion (EMS), Sweden; the piece would not exist without the generous support of these two institutions. *Fractions* is dedicated to Dale Jonathan Perkins (LCM), in recognition of his encouragement, his enthusiasm and his music.

Adam Stansbie is a composer and performer specializing in electroacoustic music. In recent years, his musical works have been presented at festivals, concerts and events throughout Europe, Asia, North and South America and Australasia and have won a number of international awards; these include a Residency Prize at the Bourges International Competition, France (2006), First Prize (Category A) in the International Acousmatic Competition 'Metamorphosis', Belgium (2006) and First Prize in the Destellos Competition, Argentina (2010). Stansbie studied music production at the Leeds College of Music and the University of Leeds where he received an award for outstanding achievement and recently completed a PhD in Electroacoustic Composition under the supervision of Professor Denis Smalley at City University, London. During this time, Stansbie has worked at a number of prestigious European studios (including the IMEB, France (2007,2008), Musiques et Recherche, Belgium (2009), VICC, Sweden (2010) and EMS, Sweden (2011)); he is currently Senior Lecturer in Music at the University of Sheffield, UK. For more information, visit: www.adamstansbie.com

Tom Erbe - "Sweet Thunder Listening Room" curator

Tom Erbe has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. He studied computer science and music at the University of Illinois, Urbana-Champaign, and got his initial audio engineering experiences by volunteering at WEFT, WPGU, and Faithful Sound Studios. After graduating Tom became the Technical Manager of the Computer Audio Research Laboratory at the University of California, San Diego. There he was involved in the development of an electronic violin, a DSP based sound processor and an early computer music production workstation.

As the Technical Director of the Center for Contemporary Music at Mills College, he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. His research work at CCM included the program SoundHack, and the design of a DSP based sound processor for use with the language HMSL. During this time he also developed a 4-channel spatial audio processor for the NASA Ames Research Center. Joining the faculty of the California Institute of the Arts as Technical Director of the computer music studios in 1993, he continued his work with SoundHack and spectral techniques, teaching courses in computer music, programming and audio engineering. Tom also directed the design and construction of CalArts' Dizzy Gillespie Recording Studios. He rejoined the faculty of UCSD in 2004 in its Department of Music and serves as Studio Director. Most recently Tom has released SoundHack Spectral Shapers, the first of a planned set of three plugin bundles to bring extreme spectral processing to the VST, AU and RTAS formats. He has recently been named the President of the International Computer Music Association.

ACKNOWLEDGMENTS

Curators:

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow

Co-Curators:

Steven Schick and Rand Steiger

SWEET THUNDER SCHEDULE

APRIL 24- 27, 2014

Ongoing Free Installations:

Katharina Rosenberger's Viva Voce (2012) - Firehouse, FMC

Sweet Thunder Listening Room - Fleet Room, FMC

Thursday, April 24

6:00 pm - Festival Kick-Off/Reception - FMC Festival Pavilion

7:30 pm - JACK Quartet - FMC Festival Pavilion

Friday, April 25

7:30 pm - International Contemporary Ensemble ICE - FMC Festival Pavilion

10:00 pm – Morton Subotnick - FMC Festival Pavilion

Saturday, April 26

2:00 pm - Solos - FMC Festival Pavilion

7:30 pm - San Francisco Contemporary Music Players (and Friends) - FMC

Festival Pavilion

Sunday, April 27

12:30 - Compose Yourself - FMC Festival Pavilion

2:00 pm - red fish blue fish/George Lewis/Jaime Oliver - FMC Festival Pavilion

SWEET THUNDER Listening Room

CONCERT: B

Thursday 12noon | Saturday 10am

Still Life (0:09:00)

Cesare Saldicco

Ac-4 (0:14:50)

Steve McCourt

Solar (0:14:47)

Alejandra Hernandez

Construct Synthesis (0:10:11)

Panayiotis Kokoras

reqPZ (0:07:23)

Malte Steiner

Stone, Paper, Scissors (0:09:09)

Jamie Fawcus

Nebula Sequence (0:19:43)

Adrian Moore

Nymphaeas (0:08:00)

Alejandro Casales

Exploring Spaces (0:04:24)

Dan Tapper

Fractions (0:09:10)

Adam Stansbie

APRIL 24-27, 2014

Fort Mason Center, SF

Still Life - Cesare Saldicco

A Cellular Automata can be considered a film that is generated by itself, capable of representing and shaping a wide range of self-organized phenomena. It is a collection of cells which, on the basis of simple mathematical rules, can live, die or multiply. *Still Life* (literally and ironically “nature morte”) refers to the most famous of Cellular Automata: The Game of Life invented by mathematician John H. Conway. The piece suggests an image so far from the nature: the aim is not to have a slavishly sonification of the cells which drive the world of Life, rather than convey an image that pushes life to life itself. Recognize, through an exploration of the sound space, forms and movements that are in our body, our thoughts, our habitat, in order to resonate with the one’s self.

The Italian composer **Cesare Saldicco** (b. 1976) starts to playing the piano during his childhood and receives the superior diploma at Perugia’s Conservatorio in 1999. He achieves the Electronic Music diploma with Luigi Ceccarelli in 2004. Under the expertise of Fabio Cifariello Ciardi, he graduates in Composition, Counterpoint and Fugue in 2007. For his artistic development have been very important his encounters between 2005 and 2006 with Anders Hultqvist and Ole Lützow-Holm during the Erasmus scholarship in Sweden. Soon afterwards he attends lessons and master classes with Philippe Hurel, Unsuk Chin, Oscar Strasnoy, Helmut Lachenmann, Gavin Bryars, Salvatore Sciarrino and Ivan Fedele, with whom he obtains the PhD in Composition at the Accademia Nazionale di Santa Cecilia in Rome. Between 2000 and 2003 he also attended several master classes as a pianist with the jazz musician Stefano Bollani, which, in 2002, writes the liner notes for his first CD “Atlantide”. In 2002 the Italian National RadioRAI invites him as a pianist to the most important radiophonic jazz broadcast: Invenzioni a 2 voci. Winner of several scholarships (Erasmus, Acanthes, EdisonStudio etc.), he has been awarded in 2001, at the International Composition Competition “Città di Casarza Ligure”. In 2003 he is a finalist at the 2nd International Competition for Composers in Lamia (Greece). In 2006 Centro Tempo Reale, founded by Luciano Berio, selects him to form the Soundex project in Florence. In this project he realizes the sound design for the exhibition “Radio FM 1976-2006” in the following cities Bologna, Modena, Padova, Bari, Livorno, Milano, Udine and Roma. In the same year he obtains the 2nd prize at the International Composition Competition “Sassi vivaci”. In 2007 he wins the 2nd prize at the International Composition Competition “Musici Mojanesi” and, always in the same year, he has been selected from CECh – Comunidad Electroacústica de Chile during the VII International Festival of Electroacoustic Music. In 2009, the multimedia work “Cut up & Grain, Chapter 1: Life” conceived and created together with Antonino Chiamonte, won a mention in the “36th International Competition of Electroacoustic Music and Sonic Art / Bourges 2009”. EmuFest in Rome, selects his electroacoustic works in 2008, 2010 and 2011. CEMAT Federation includes his work “Naissances Latentes” scored for amplified cello, prerecorded sounds and live electronics in a CD series named “Punti di Ascolto”, while, in 2012, the work “Digressione Iperstestuali N.10” has been selected by Musica Viva Portugal for the installation “Sound Walk 2012” at the Goethe Institut in Lisbon. In the same year “La Biennale di Venezia” invites him to produce a new electroacoustic work - “Still Life” - staged during the 56th edition of the festival. His music is edited and published by ArsPublica, Philology and Sconfinarte. His works have been performed in Belgium, Bulgaria, Chile, England, Finland, France, Germany, Greece, Italy, Portugal, Sweden, Switzerland, U.S.A. and broadcasted by several national Radios. In the field of musicology he had two series of lectures by titles “Contaminazioni sonore” and “Music and Architecture”, while in the field of teaching he developed an ear training software with Max/MSP. He published a book entitled “Mappe Sonore” about music education for primary schools. He is the founder and artistic director of the Cultural Association G.E.R.M.I. (European Independent Music Research) and promoter of the homonym festival and composition competition. Currently he is a music teacher at Marymount Institute in Rome.

Ac-4 - Steve McCourt

Ac-4 features sounds that suggest vibration, fragmentation and static interference. The piece also forms a machine/human narrative and draws influence from cinematic montage, as new images are suggested through the juxtaposition of sounds in space and time.

Steve McCourt is a composer from Dublin, Ireland, whose work includes standalone works for fixed-medium, music for film, music for dance theatre, live electronics, tape music and research. He holds a PhD in Electroacoustic Composition and a First Class Honours Masters Degree in Music Technology from the University of Limerick. His work has featured at international events in South Korea, China, Portugal, the U.S., the U.K., Canada, Croatia and Ireland. His music has been commissioned by the Irish Modern Dance Theatre, the Royal Hibernian Academy of Art and RTE Lyric FM. He has worked with artists such as Ian Wilson (composer), John Scott (choreographer), Charles Atlas (video artist), Mary Wycherley (dance/film artist) and Holly Kennedy (filmmaker).

Solar - Alejandra Hernandez

Solar is one of the electroacoustic pieces that make up the installation project *Cimento* which was the winning of a call for artistic projects published by the Goethe-Institut in Mexico when the idea about remodeling its building was considered a fact. Taking into account architectural spaces as places full of experiences, memories, symbols and images, I made an audio recording of the remodeling process that captured the sounds of the machines, tools, materials, workers environments and interviews with the Goethe community about the meaning of the workspace and the implications that result from its modification. This audio registration was manipulated to create a sound instalation in the new building which consisted in utilize eight spaces to create different sound atmospheres in each one, some of them interactive installations. *Cimento* was presented at the opening of the renovated Institute in the fall 2012. People had the opportunity to hear the sound atmospheres of the Institute while walking through the building. *Solar* was played then at the new auditorium as a multichannel piece.

Alejandra Hernandez studied percussion in Mexico and at Berklee College of Music, Boston, Mass. where she also studied film scoring thanks to a Fulbright-Garcia Robles grant and a Berklee College scholarship. Since then, she has taken several courses in contemporary music and new technologies. She has received scholarships, support and recognition from institutions like: Goethe Institute Mexico; CIM/UNESCO; Laboratory of Computer and Electronic Music/LIEM, Spain; BBVA Bancomer Cultural Found, Mexico; FONCA/Banff Centre for the Arts Canada/Mexico; Multimedia Centre/CENART, Mexico. She became a member of the National Art Creators of the National Council for Culture and the Arts, Mexico in 2005 and 2012. Her works have been presented at festivals and spaces of contemporary music such as: NYCEMF New York City Electroacoustic Music Festival; Laboratorio del Espacio 2013, MNCARS Auditorium 400, Reina Sofia Museum, Spain; Goethe Institut Mexiko; Spain Cultural Center, Mexico; Nacional Sound Library, Mexico; International Electroacoustic Festival Meeting Point, Valencia; International Cervantino Festival, Mexico; 1st. International Cycle Sound Art “Image and Resonance” Mar del Plata, Argentina; EMUFEST, Rome, Spring in Havana Festival, Cuba; International Forum of New Music, Mexico; Sicmf Festival Seoul, Korea; SYNTHESE Festival, Bourges, France; III Festival of Contemporary Music in Michoacán, Mexico; NWEAMO New West Electro-Acoustic Music Organization, San Diego, CA; Festival Music & Scene, Mexico; First festival of sound art noise, Mexico; Spark Festival Minneapolis, Minnesota; Religious Music Festival, Cuenca,Spain. Since 1983, she has worked as a composer in interdisciplinary works that have been presented both in Mexico and abroad.

Construct Synthesis - Panayiotis Kokoras

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

reqPZ - Malte Steiner

The input of piezo contact mics, attached to a metal plate, are taken and analyzed with Pure Data controlling sound generators and processes, during a performance with graphics too. The performer beats and scrapes the surface while the patch reacts in realtime. The usage is between percussion trigger and pick up, sometimes the piezo sound is used directly, in other parts only as control data for synthesis.

Malte Steiner was born in 1970 in Germany. He began programming computers, creating visual arts and electronic music since the early 80s. His first exhibition was in1983 with surrealistic paintings in Hamburg. In 1991 he founded the Hörbar in Hamburg, a club for experimental music which is still active. In 1998 he started creating electronic art and installations which were shown in Kiel, Rantzau, Hamburg, Kassel, later in Malmö, Berlin, Bergen, Copenhagen, Chiang Mai and La Motte-Servolex. Steiner presents his music in international festivals for instance Havana, Cuba, in 2000, USA in 2001 and 2004 in Thailand. He started to share his knowledge via radiofeatures and lectures, for instance a PD workshop at Access Space Sheffield and Vivid Birmingham, UK and several ones for the multimedia composition class of Georg Hajdu at the Hochschule für Musik und Theater in Hamburg and HfbK Hamburg. While he occasionally uses the name Elektronengehirn for the experimental concerts and releases he also runs the musical projects Das Kombinat, Notstandskomitee, Akustikkoppler (with Matthias Schuster) and Restlichtverstärker (with Servando Barreiro). In 2003 he created several webart projects including a collaborative visual networking environment which can be interfaced by web and mobile phones with a special J2ME client, shown in the German feature of Javamuseum and Computer Space Festival 2003, Sofia, Bulgaria. He collaborates with Karsten Drohsel, a student of urban planning, under the name Urban Units exploring the intersection of architecture, urban concepts, media art and electronic music. He is involved in several open source projects like his softwaresynthesizer ‘Minicomputer’, Alsa Modular Synthesizer and the OSC middleware ‘contrOSC’. He works as freelance sound designer, media artist and software developer, giving lectures and workshops, mainly about content creation with free open source software like Pure Data, Csound and Blender.

Stone, Paper, Scissors - Jamie Fawcus

A reworking of an earlier work *Scissors, Paper, Stone*: What started as a sonic snapshot of a simple playground game ended up as a struggle between words and sounds, clarity and abstraction, politics and principles. The words are those of Nichidatsu Fuji and Mahatma Gandhi, the sounds being the three elements of the title, recorded and recombined in different ways. I began with a clear musical idea that somehow lost itself along the way, perhaps in the same way that the clear and simple messages of peaceful minds become lost in the machinations and intrigues of politics.

Jamie Fawcus is a composer, sound designer and performer based in Stockholm, Sweden. He studied philosophy and political theory at Keele University, England, electroacoustic composition at the electronic music studios in Stockholm (EMS), film music + musicology at Stockholm University and was awarded his PhD. in electroacoustic composition (Huddersfied University) in May 2013. His interests centre on the language of physical space in acousmatic art, archaeoacoustics, links between writing/narrative and EAM, and new forms of intellectual and emotional expression using sound. Jamie is an active member of the intermedia arts organization Fylkingen, the Swedish composers organization FST (Föreningen Svenska Tonsättare), and the Society for electroacoustic music in Sweden (SEAMS). Jamie is a founding member of the electronic duo Spiral Cycle, and a member of the ISM and SFW ensembles, and also performs solo.

Nebula Sequence - Adrian Moore

Wednesday November 30, 2011 was the first day in my working life that I went on strike. I thought I was being hypocritical taking my recording equipment with me but with hindsight I experienced a sense of place, a feeling that I was personally doing the right thing, and an enormous sense of the support that those on strike were giving to their colleagues under pressure. I also captured elements of the primary sound source of this piece and in so doing continue to reflect upon the reasons why I was out that day. The vast majority of this work was made during April 2012 at the Visby International Centre for Composers, Gotland (Sweden) in their 5.1 Studio Alpha. Being away for a month allowed me work consistently and freely: I was able to take stock of a wide variety of materials and develop a number of spectral surround sound manipulations. I was also able to pay homage to composers whose music has influenced the way I work. Secondary sources included stones and bricks (after Jonty Harrison and Alistair MacDonald), and ball bearings (after François Bayle’s majestic Tremblement de terre très doux) — and my thanks to simplybearings.co.uk for accepting the fact that I only needed to buy two of each size (ranging from .5 to 2 inches in diameter). For the ‘dissolve’ at the close of the piece, I am always reminded of Andrew Lewis’ *Scherzo*. Finally, thanks to the Groupe de recherches musicales for producing some great new tools that helped me deliver some very unique (if easily identifiable) sound nebulae. And it is these sound spaces that drive this work. Nebulae present us with the sense of the unknown, a sense of the future. There is a space there that is vast and distant and within the nebula a cloud of swirling dust and gas. Vast, but not a void. We can place ourselves inside this space and explore its very details.

Adrian Moore first came into contact with electroacoustic music in his hometown of Nottingham at a concert given by Denis Smalley. His undergraduate study was at City University (London, UK) where he began to compose in the studio as well as assist EMAS (Electroacoustic Music Association of Great Britain — which became Sonic Arts Network (SAN), now Sound and Music) with concerts. The performance of tape pieces using multiple loudspeakers interested him and his further study under Jonty Harrison at the University of Birmingham offered the opportunity of composing for and working with Birmingham ElectroAcoustic Sound Theatre (BEAST). He graduated in 1998 but his seven years in Birmingham were interspersed with trips to CNSM (Lyon, France, 1991-92) and ZKM (Karlsruhe, Germany, 1995). His works have been performed and broadcast around the world and have received prizes and mentions in numerous competitions, including Musica Nova (Prague, Czech Republic, 1996, 2010), Noroit-Léonce Petitot (Arras, France, 1996), EAR’97 (Budapest, Hungary, 1997), Prix Ars Electronica (Linz, Austria, 1998), Bourges (Bourges, France, 1990, 2002) and Musica Viva (Lisbon, Portugal, 2004). Having always held an interest in bringing the power of the tape medium into the live performance situation as well as to sound diffusion, Adrian Moore sees the technology of today as an ideal tool with which to work as a composer, teacher and performer. He is currently Lecturer in Music at University of Sheffield where he is the director of the University of Sheffield Sound Studios (USSS). His motivations remain ‘acousmatic’ and current work includes multichannel (5.1) composition, audiovisual, laptop improvisation, and large spatialisation concerts using software developed at USSS.