



2. SAARBRÜCKER TAGE
FÜR ELEKTRO-AKUŠTIŠCHE
UND VISUELLE MUŠIK

EVIMUŠ
4.–8. NOV. 2015

KUBA KULTURZENTRUM
AM EUROBAHNHOF E. V.
QUARTIER EUROBAHNHOF
EUROPA-ALLEE 25
66113 SAARBRÜCKEN

PROGRAMM

SIE SIND HERZLICH

EINGELADEN!



Vor fast einem Jahr haben wir das Projekt „die Saarbrücker Tage für elektroakustische und visuelle Musik“ angefangen. Es war gar nicht einfach. Fast unmöglich. Mit der Hilfe vieler Freunde, die sich immer für die Kultur im Saarland engagieren, konnten wir im Dezember 2014 die erste Fassung von EVIMUS in der Moderne Galerie realisieren. Dort haben wir gemerkt, wie z.B. die Kinder bereit sind, andere musikalische Welten zu entdecken. Durch die 4 Tage des Festivals haben junge Komponisten von einer neuen „Bühne für die Kunst“ profitiert, und Ensembles der Großregion haben deutlich gezeigt, wie lebendig die Neue Musik in unserem Saarland ist. Aber es reicht nicht mit nur einem Mal.

Vom 4. bis 8. November 2015 finden im KuBa – dem Kulturzentrum am Euro-Bahnhof die 2. Saarbrücker Tage für elektro-akustische und visuelle Musik statt. Präsentiert wird ein 5-tägiges Programm mit Musik verschiedener Komponistinnen und Komponisten in Zusammenarbeit mit verschiedenen Ensembles sowie Video- und Klangkünstlern aus der Großregion und darüber hinaus...

Die „neue“ elektro-akustische Musik ist bis heute eine Kunstform mit einem Außenseiterstatus in der Kulturszene. Auch im Saarland fehlt den Künstlern (Instrumentalisten, Videokünstler, Komponistinnen und Komponisten) bisher eine Plattform, um ihr Publikum zu erreichen. Das Festival ist als eine solche Instanz

gedacht, die die Kunstschaffenden der Region mit einem Publikum zusammenbringt, das bereit ist, sich auf neue Klangerfahrungen einzulassen – fernab von denen, die die Musikindustrie diktiert.

Die Saarbrücker Tage der elektro-akustischen und visuellen Musik wollen sich auf experimentellen Wegen einem neuen Publikum öffnen und präsentieren ein Programm, bei dem Künstler aus dem traditionellen akademischen Umfeld zusammenarbeiten mit Künstlern aus der freien Szene, die in der gesamten Großregion auf höchstem Niveau arbeiten.

Gerade das Saarland als Grenzregion zu Luxemburg und Frankreich bietet sich als innovativer, grenzüberschreitender Kooperationsraum an. Das langfristige Ziel des Festivals ist die Schaffung eines neuen Zentrums für Musik auf nationaler und internationaler Ebene im Saarland.

Unser besonderen Dank geht an Michaela Kilper-Beer und Dr. Andreas Bayer, die an unser Projekt geglaubt haben und dieses mit ihrer Unterstützung möglich gemacht haben.



Daniel Osorio
Komponist und künstlerischer Leiter von eviMus 2015

Romina Tobar
Organisation und Kommunikation

Veranstalter: Musikandes-Projekt in Kooperation mit dem KuBa – Kulturzentrum am EuroBahnhof, dem Ministerium für Bildung und Kultur des Saarlandes und der Hochschule für Musik Saar.

Festivalleitung: Daniel Osorio

Presse und Kommunikation: Romina Tobar

Programm und ausführliche Information: www.evimus.de

GRÜßWORT



In der Zeit vom 4. bis 8. November findet im KuBa – Kulturzentrum am EuroBahnhof das Festival für elektroakustische und visuelle Musik „eviMus“ 2015 statt. Zu diesem besonderen Musikfestival, das nun bereits zum zweiten Mal stattfindet, heiße ich alle Besucherinnen und Besucher herzlich willkommen.

Die elektroakustische Musik ist eine Kunstform, der im großen und größtenteils kommerziell dominierten Musikgeschäft eine Außenseiterrolle zukommt.

Deshalb soll dieses Festival die Kunstschaffenden dieser Musikszene aus der Großregion Saar-Lor-Lux mit einem interessierten Publikum zusammen bringen. Entsprechend wird die Musik verschiedener Komponistinnen und Komponisten von Musikensembles sowie Video- und Klangkünstlern aufgeführt. Das Publikum ist aufgefordert, sich auf neue Klangerfahrungen einzulassen.

Ich begrüße es sehr, wenn in unserer Stadt neben den etablierten Festivals auch immer wieder Veranstaltungen zu neuartigen und alternativen Kunstformen entstehen und damit die enorme Kraft und Vielfalt unserer Kunst- und Kulturszene unterstreichen. Ich wünsche daher dem Organisationsteam um Daniel Osorio und Romina Tobar Leyton viel Erfolg für dieses zweite Festival für elektroakustische und visuelle Musik. Vor allem hoffe ich auch, dass dieses Festival sich im Kulturkalender unserer Stadt etablieren wird und uns über viele Jahre an der unbegrenzten Vielfalt von Klängen erfreuen lässt.

Saarbrücken, im September 2015

Charlotte Britz
Oberbürgermeisterin der Landeshauptstadt Saarbrücken

ERÖFFNUNGS-KONZERT

Mittwoch | 4. November | 19:00 Uhr

Benjamin O'Brian | *OSCines*
Akusmatisches Stück (2013)

Zuriñe Fernandez Gerenabarrena | *Flaxa*
Akusmatisches Stück (2011)

Myriam Boucher | *Cités*
für fixierte Medien (2015)

Josef Ramsauer | *Steril*
Akusmatisches Stück (2015)

Alejandro Casales | *Modulus*
Audiografische Fantasie in Javascript Video (2015)

Leah Reid | *Ring, Resonate Resound*
Akusmatisches Stück (2014)

Andrea Szigetvári (Tonband)
Stewart Collinson (Video)
Transitus Angeli
für Video und Tonband (2014)

Benjamin D. Whiting
Illumina! Arabidopsis thaliana
Akusmatisches Stück (2015)

PORTRAIT-KONZERT I

Tom Mays (USA/Frankreich)
und das Electronic Ensemble of Strasbourg

Donnerstag | 5. November | 19:00 Uhr

Tom Mays | *The Well-Tempered Patch II*
für saxophone and live electronics – ring modulation (2012)
Saxophon: **Laure Fischer** | Elektronik: **Tom Mays**

Thierry De Mey | *Silence Must Be !*
für solo conductor (2002)
Performance: **Enrico Pedicone**

Sébastien Clara
The Marriage of Iphigenia
für 8 track tape (2015)

Electronic Ensemble of Strasbourg
Grains
für electronic instruments (2015)
Elektronik: **Electronic Ensemble of Strasbourg**

Tom Mays | *L'Instant*
für Karfax and electronic sounds (2000 – 2011)
Performance Karfax: **Tom Mays**

Enrico Pedicone | *RML*
für bendir and live electronics (2015)
Performance: **Enrico Pedicone**

WORKSHOP MIT TOM MAYS

(USA/Frankreich)

Freitag | 6. November | 17:00 Uhr

Workshop für elektro-akustische Musik und neue Medien. Tom Mays zeigt dem interessierten Publikum seine Arbeit und Forschung über Komposition in Echtzeit mit „Karfax“ (Instrument und schnurloser MIDI-Controller mit integriertem Bewegungssensor in einem)

Eintritt frei (Ohne Voranmeldung)

PORTRAIT-KONZERT II

Tom Mays (USA/Frankreich)
und das Electronic Ensemble of Strasbourg

Freitag | 6. November | 19:00 Uhr

Etienne Haan | *Fusion*
für alto saxophone and live electronics (2015)
Saxophon: **Laure Fischer** | Elektronik: **Etienne Haan**

Jean-David Merhi | *Lebnen*
für 2-channel tape and multi-speaker diffusion (2015)
Diffusion: **Jean-David Merhi**

Tom Mays | *The Well-Tempered Patch I*
für vibraphone and live electronics – delays (2010)
Vibraphone: **Enrico Pedicone**
Elektronik: **Tom Mays**

Guido Pedicone | *Locust*

for 2-channel tape and multi-speaker diffusion
(2015)
Diffusion: Guido Pedicone

François Sarhan

Situations: L'imagination

for solo performer
Arrangement und Performance : Enrico Pedicone

Tom Mays | *The Well-Tempered Patch III*

for flute, Karlox and live electronics - harmonizers,
synthesis (2013)
Flute : Ayako Okubo
Elektronik (Karlox): Tom Mays

Electronic Ensemble of Strasbourg

Pre-noise

for electronic instruments (2015)
Elektronik: Electronic Ensemble of Strasbourg

KONZERT DER NEUEN GENERATION

Samstag | 7. November | 19:00 Uhr

Jaime Reis | *Fluxus, Lift*

Akusmatisches Stück (2013)

Julian Scordato | *Constellations*

für fixierte Medien (2014)

Clemens von Reusner | *Topos Concrete*

Akusmatisches Stück (2014)

Maria Teresa Treccozzi (Tonband)

Ezio Taeggi (Video) | *Erinnerung*
für Video und Tonband (2015)

Antonio Carvallo | *Vri*

für elektronische Medien (2013)

Antonio Mazzoti | *I have not seen you on the jumbotrons at TimeSSquare*

für fixierte Medien (2013)

Daniel Osorio | *F_Funk*

Elektro-akustisches Stück (2015)

Idin Samimi Mofakham

City Without You
für Tonband (2014)

Tomás Cabado | *Portugal (Azulejo)*

für Video und Tonband (2014)

Virginia Viel | *Nyx*

Akusmatisches Stück (2015)

ABSCHLUSS-KONZERT

„e-Dialog“

Sonntag | 8. November | 19:00 Uhr

Konzert mit Stefan Zintel und Ulf Pleines

Ulf Pleines | *Layered Improvisation XI8*

Elektroakustische Improvisation (2015)
ca. 30 Minuten

Live Sound Building: stehende und pulsierende Töne unterliegen einer ständigen Metamorphose und rhythmischen Überlagerungen. Mit Synthesizern, Effektgeräten und Field Recordings entsteht Klangmaterial das live moduliert wird.

Stefan Zintel | *The Poesy Of Noise*

Stefan Zintel entwickelt in seinem Beitrag für EVIMUS aus industriellen Alltagsklängen neue akustische Situationen, die einerseits eng an den ursprünglichen Sound angelehnt sind, die andererseits durch die Einbettung in einen kompositionellen Zusammenhang aber auch einen artifiziellen Charakter entfalten. Mit diesem Verfahren befragt Stefan Zintel u.a. auch die Wahrnehmung der Wertigkeit oder bewertung von Klängen.

VIDEO-INSTALLATIONEN

vom 4. bis 8. November

Les rêves s'envolent – Träume die fliegen

Videoprojektion, 16:9, Endlosloop (2015)

Volker Schütz und **Julia Hunsicker**

Spektrale Akte – Studie 10 – How to disappear

Videoprojektion, 16:9, Endlosloop (2015)

Volker Schütz

DIE KOMPONISTINNEN, KÜNSTLERINNEN UND MUSIKERINNEN

Benjamin O'Brien | USA



Benjamin O'Brien composes, researches, and performs acoustic and electro-acoustic music that focuses on issues of music similarity, translati-

on, and machine listening. He holds degrees in music composition and mathematics from the University of Florida (PhD), Mills College (MA), and the University of Virginia (BA). Benjamin has studied computer music, improvisation, and theory with David Bernstein, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and Paul Richards. His compositions have been performed at international conferences and festivals including the International Computer Music Conference (ICMC), Electroacoustic Music Studies (EMS) Conference, Toronto International Electroacoustic Symposium (TIES), and SuperCollider Symposium. His work is published by Oxford University Press, Society of Electro-Acoustic Music in the United States (SEAMUS), Canadian Electroacoustic Community (CEC), and Taukay Edizioni Musicali (TEM). He currently lives in Marseille, France.

Zuriñe Fernandez Gerenabarrena

Spanien



Born in Vitoria – Gasteiz, she is interested in painting and music, though finally chooses music composition as a specialization for her academic studies. She studies music composition with C. Bernaola at the Jesús Guridi Conservatory (Vitoria – Gasteiz) and this

first encounter turns to be crucial to her. She graduates in music composition and accordion. She deepens their studies with F. Donatoni at the "Scuola Civica" in Milan (Italy). She attends several european seminars at: International ferienkurse Für Neue Musik (Darmstadt), IRCAM ,LIEM-CDMC, iMAL (Brussels).

Between 1997 and 2002, she worked as a teacher at the Jesús Guridi Conservatory of Vitoria – Gasteiz, teaching Composition and Electronic Nowadays, she teaches Counterpoint and Harmony (Composition Speciality) at the Higher School of Music of the Basque Country (MUSIKENE)

soundcloud.com/underthepool

Myriam Boucher | Kanada



Myriam Boucher is a Montreal based artist. Since 2006, she has been part of different artistic projects on the North American music scene, from hers early experience as a keyboardist for various instrumental music projects through to hers visual work. Since

2013, she creates electroacoustic music, videomusic, performance and audiovisual installation. Her work was prized in the JTTP 2015 (CEC), JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 and has been presented at many international events.

Josef Ramsauer | Deutschland



Josef A. Ramsauer wurde 1989 in Mallersdorf (Bayern) geboren. Seit 2009 Studium der Musikwissenschaft, Musikpädagogik, Musiktheorie, Philosophie und Komposition an der Universität Mozarteum Salzburg und der Kath. Universität Eichstätt-Ingol-

stadt (u.a. bei Tristan Murail, Achim Bornhöft, Walter Schweidler, Enjott Schneider, Kathrin Schlemmer). Praktika bei den Herrenchiemsee Festspielen und dem Symphonieorchester des Bayerischen Rundfunks vervollständigten seine Studien. Ab 2011 intensive kompositorische Arbeit für verschiedene Projekte und Institutionen (Berliner Kammeroper,

Österreichisches Ensemble für Neue Musik, Orff-Institut). Gründungsmitglied der Klangkunstgruppe eic ata 6 sowie Künstlerischer Leiter des Ensembles für zeitgenössische Musik New Art and Music Ensemble Salzburg (NAMES). 2015 erhält er das Europäische Musikautorenstipendium der GEMA sowie das ordentliche Stipendium der Stiftung Mozarteum.

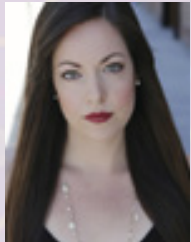
Alejandro Casales | Mexico



Most of my work is created for interdisciplinary mediums, exposing graphics, contemporary music and video work in different artistic areas of México and in private collections. I presented my acousmatic work in world festivals and my music has been published by the

International Noise Music Contest „Luigi Russolo Rossana Maggia“ the Metamorphoses V Competition, by Music & Recherches center of Belgium, the Mexican Center for Music and Sonic Arts (CMMAS), The University of the Cloister of Sor Juana, and by the Chilean Net Label Pueblo Nuevo.

Leah Reid | USA



Leah Reid (b. 1985, New Hampshire) writes vibrant compositions that examine the innermost nature of sounds. Her work is noted for its exploration of time, timbre, and texture. Reid holds a D.M.A. and M.A. in composition from Stanford University and a B.Mus from McGill University. She has won numerous awards, including the International Alliance for Women in Music's Pauline Oliveros Prize for her piece Pressure, and the Film Score Award in Frame Dance Productions' Music Composition Competition. Reid's works have been performed in the United States, Canada, and Europe, with notable performances by the Jack Quartet, Sound Gear, Talea, Yarn/Wire, and McGill's Contemporary Music Ensemble. Reid's principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, and Sean Ferguson.

Stewart Collinson | United Kingdom (UK)



is an artist making moving image work for single-screen viewing, gallery installation and live mixing and projection of film, video and digital imagery for performance. He is senior

lecturer in moving image at the School of Film & Media, University of Lincoln, UK.

Dr. Andrea Szigetvár | Ungarn



is an electroacoustic music composer. Her creative and research interests are timbre in new music, interactive performance, and synthesis in audiovisual art. She studied in

Warsaw and then as a Fulbright scholar in the USA, returning to Hungary to set up the Hungarian Computer Music Foundation. In addition to composing, she lectures on computer music composition and has organized international new music festivals, conferences and pan-european projects. She won Prizes at the Bourges Electroacoustic Competition in both Sound Art and Multimedia categories in 2001. She holds a doctorate degree (DLA) in composition completed at the Liszt Ferenc Academy of Music.

Benjamin D. Whiting | USA

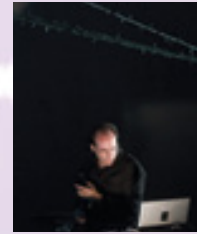


Benjamin D. Whiting received his BM in Music Composition and his MM in Music Theory and Composition from Florida State University, and is now pursuing his DMA at the University of Illinois at Urbana-Champaign. He is an active composer of both acoustic and electroacoustic music, and has had his works performed in the United States and abroad. His works have been performed in festivals such as TUTTI, N_SEME, SEAMUS, NYCEMF, TIES, the College Music Society's regional and national conferences, Sonorities Festival of Contemporary Music, and concerts put on by the

organizations Soundiff and Pas--e. Whiting has studied with Scott Wyatt, Sever Tipei, Erik Lund, Erin Gee, and Ladislav Kubik. Recordings of his work can be found on the ABLAZE Records and the University of Illinois Experimental Music Studios labels.

Electronic Ensemble of Strasbourg

Tom Mays | Frankreich / USA



Composer and computer musician with works for electroacoustics, instruments with electronics, dance, theater, interactive installation and film. He is currently working on "The Well-tempered Patch" - suite for real time processing and

solo instruments, and other projects involving gestural performance of real-time computer systems, especially using the Karlux controller. He teaches Electroacoustic Composition and Performance at the Strasbourg Music Academy, the CNSM of Paris and at IRCAM where he also spent many years as a computer music producer. He gives frequent seminars, masterclasses and workshops at universities and conservatories throughout France and Europe, and is currently completing a PhD at the University of Paris 8 with Horacio Vaggione on the writing of music for real-time processing.



Enrico Pedicone | Argentinien

Enrico Pedicone is a percussionist drawn to the repertory of music for instruments and electronics. Upon obtaining his Master in percussion at the Strasbourg Music Academy - HEAR, he entered the Electroacoustic Creation and Performance program directed by Tom Mays. He also performs regularly with various groups ranging from contemporary music to rock and free improvisation.

Guido Pedicone | Argentinien

Born in 1987 in Córdoba, Argentina, interested in various instruments like guitar, drums and bass, he studied guitar in the conservatory "Felix T. Garzón" in Córdoba and took composition lessons at the University. In 2006, he was introduced to computer-based electronic music which he has since used in the creation of original music for a short films, theater, performances and documentaries. He came to France in 2013 to study Electroacoustic Creation and Interpretation at the Strasbourg Music Academy with Tom Mays.

Jean-David Merhi | Frankreich / Libanon

Composer and harpsichordist from Toulouse, Jean-David Merhi is a young composition student of Franco-Lebanese origins. Having just recently obtained an electroacoustic composition diploma from the Conservatory of Toulouse, he now pursues his electroacoustic studies with Tom Mays in Strasbourg where he is more and more focused on live electronics, instruments with real time processing, and interactive composition.

Etienne Haan | Frankreich

Etienne Haan (1992) started playing trumpet at the age of 8, and has been studying composition since 2010 – first with Annette Schlünz, then with Thierry Blondeau, and now with Philippe Manoury, Daniel d'Adamo and Tom Mays in the Strasbourg Music Academy - HEAR. His piece With bated breath won the first prize of the composition contest of the festival « Isla Verde Bronces - Argentina ». He is interested as much in instrumental composition as in electronics and composes for various formations : orchestra (Strasbourg Philharmonic), chamber music (Accroche Note, Hanatsu Miroir), solo pieces (with or without electronics), brass band...

Sébastien Clara | Frankreich

Sébastien has a multidisciplinary profile of computer scientist, musician and musicologist. His scientific studies, trumpet performance studies, musicology and composition, concluded with a Master of Science in Computer Music and Master of Music Research. He is currently teaching at the Strasbourg Conservatory and Music Academy in the Electroacoustic Creation and Performance department.

Laure Fischer | Frankreich

Saxophonist, student of Philippe Geiss at the Strasbourg Music Academy where she also follows classes in electroacoustics, very interested in performing pieces of contemporary music for saxophone and electronics.

Ayako Okubo | Japan

Born in Fukui, Japan, she came to Europe to study: in Arnhem, Amsterdam, and then Strasbourg where she studied with Mario Caroli. She has always maintained her musical activity in her native Japan and returns often for solo or ensemble work. Since 2009 she performs frequently with the ensemble Accroche Note in Strasbourg in concerts, festivals and on tour. She founded the ensemble Hanatsu Miroir in 2008 with percussionist Olivier Maurel with whom she shares artistic direction.

Jaime Reis | Portugal



Degree in Composition - Uni. de Aveiro with João Pedro Oliveira (3 prize scholarships as best student of the uni.). PhD candidate (Musicology) - FSCH-UNL. Composition seminars with Emmanuel Nunes (also PhD co-advisor) and Stockhausen. He received prizes in

Portugal (Jorge Peixinho Competition, 3 Workshop Gulbenkian for Portuguese Composers, etc), his music was selected to be presented at the ICMC 2005 (Barcelona), ICMC 2014 (Atenas), IRCAM Manifeste Academie 2013, 1st prize in competition arte! clima 2014 for category „Pobreza Cero. Emisiones Cero“ with the work “Omniscience is a Collective”, etc. He took part of several scientific revision committees, namely, ICMC 2012. Researcher at Institute of Ethnomusicology. Member of ASEFUAN. Artistic director of festival Dias de Música Electroacústica (since 2003). Director of Conservatório de Música de Seia (since 2007). Professor at Piaget Institute and Universidade Nova de Lisboa. Had commissions from UFT/INATEL, Grupo de Música Contemporânea de Lisboa, Festival Primavera, APEM (Portugal), Logos Foundation (Belgium), F.L.S.I. (Paris), etc. His music has been presented in Europe. He

travelled for 5 years to work in Asia (Beijing, Korea, Taiwan, Hong Kong, Tokyo, Philippines, etc) and 4 years to Brazil (UNICAMP, UFBA, UFMG, UDESC, UFRJ, etc).

Julian Scordato | Italien



Julian Scordato studied Composition (BA) and Electronic Music (MA) at the Venice Conservatory of Music. He specialized in Sound Art at the University

of Barcelona. Founding member of the Arazzi Laptop Ensemble, he currently works as a Research Assistant for the SaMPL (Sound and Music Processing Lab) at the Padua Conservatory of Music. As an author and speaker, Scordato has participated in conferences including the recent 21st International Symposium on Electronic Art, the 1st Conference of the European Sound Studies Association, the 8th Sound and Music Computing Conference, and the 19th Colloquium on Music Informatics, presenting results related to interactive performance systems, algorithmic composition and acoustic ecology. His electroacoustic music and audiovisual works have been selected in international competitions and performed in prestigious festivals in Europe, Asia and America.

Clemens von Reusner | Deutschland



Clemens von Reusner, Komponist und Klangkünstler. Studium Musikwissenschaft, Musikpädagogik, Schlagzeug bei Abbey Rader und Peter Giger. Seit Ende

der 1970er-Jahre Kompositionen elektroakustischer Musik, Hörspiel, und Soundscape-Kompositionen. Ende der 1980er-Jahre Entwicklung der Musiksoftware KANDINSKY MUSIC PAINTER. Im Zentrum seiner Arbeiten stehen gleichermaßen rein elektronisch erzeugte, wie auch an besonderen Orten vorgefundene Klänge, die der Alltagserfahrung meist entzogen sind. Clemens von Reusner ist Mitglied der Gesellschaft für Neue Musik (GNM). Von 2010 bis

2013 war er Mitglied des Vorstands der Deutschen Gesellschaft für elektroakustische Musik (DEGEM). Radiosendungen und Aufführungen seiner Werke auf internationalen Festivals elektroakustischer Musik u.a. in Australien, Italien, Japan, Kanada, Kroatien, Südkorea, Neuseeland, Russland, Tschechische Republik, Uruguay, USA.

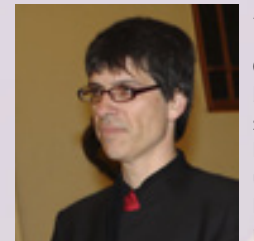
Maria Teresa Trecozzi | Italien



Maria Teresa Trecozzi studierte Komposition bei Gabriele Manca am Konservatorium in Mailand, bei Ivan Fedele am “Accademia S. Cecilia” in Rom und als

Erasmusstudentin an der Hochschule für Musik Karlsruhe bei Prof. Dr. h. c. Wolfgang Rihm. Ebenso studierte sie Klavier und elektronische Musik in Italien. Sie besuchte viele Meisterklassen, die von Francesco Filidei, Hugues Dufourt, Azio Corghi, Ivan Fedele, Stefano Gervasoni, Fabien Lévy, Bruno Mantovani, Jean-Claude Risset, Alessandro Solbiati, Mauro Lanza und Marco Stroppa geleitet wurden. Sie unterrichtete fünf Jahre lang Musik an verschiedenen italienischen Schulen. Ihre Werke wurden unter anderem im Parco della Musica (Rom), im Teatro Lattuada (Mailand), am Japanischen Institut (Rom, für Festival Nuova Consonanza), und im Schloss Gottesau (Karlsruhe) aufgeführt. Sie gewann die Auszeichnung Milano Digitale IV, bekam einen Preis für ihr Gitarrenstück, einen für ihr Cello- und Klavierstück und den Preis Niccolò Castiglioni (Mailand). Ihr Werk „Bokeh“ für Orchester wurde von der Jury der den “9. Saarbrücker Komponistenwerkstatt” 2015 ausgewählt und wurde im Rahmen des Abschlusskonzerts von der Deutschen Radio Philharmonie uraufgeführt.

Antonio Carvallo | Chile



Antonio Carvallo wurde 1972 in Santiago de Chile geboren. Er beginnt seine musikalische Ausbildung in den Fächern Kontrapunkt und Harmonielehre bei Prof. Rodolfo Norambuena und Klavier bei María

Paz Santibañez. Anschließend studiert er an der Universidad de Chile erfolgreich Komposition und elektroakustische Musik. Im Jahr 2002 geht er nach Rom und studiert bis 2008 am „Conservatorio Santa Cecilia di Roma“ elektroakustische Musik. Seine Stücke wurden erfolgreich in Chile, Italien, Niederlande, Frankreich, Schweden, Deutschland und Thailand aufgeführt. Seine Werke erschienen in mehreren CDs und Verlage. Ab 2009 unterrichtet er an der Universidad de Chile und Universidad Mayor und 2012 bekommt er die Professur für die Fächer Komposition und elektroakustische Musik an den o.g. Universitäten. Zurzeit promoviert er in Philosophie mit dem Schwerpunkt Ästhetik und Kunsttheorie.

<http://antoniocarvallo.weebly.com>

Antonio Mazzotti | Italien



Antonio Mazzotti graduated in Electronic Engineering at Polytechnic of Bari (Italy) and he received a degree of specialization in Signal Processing. Later, he continued in academic studies at Conservatory of Bari, where he graduated

cum laude in Electronic Music, under the guidance of M^o Francesco Scagliola. His interests cover computer-aided composition for electroacoustic and audio-visual works and his works for fixed media were represented during several events. He attended composition seminars with Denis Dufour, Kaija Saariaho, Luca Francesconi, Agostino Di Scipio, Giorgio Nottoli, Francesco Galante, Leonello Tarabella and a master of „Hardware Hacking“ by Nicolas Collins. His compositions have been performed at various Italian and foreign festivals. Since 2004, he participates with Sin[x]Thésis, a group involved in research and production directed by Francesco Scagliola. He studies the sound-image interaction, developing works of Video Art since 2010.

Daniel Osorio | Deutschland/ Chile

Foto: Wolfgang Niesen



geboren in Santiago de Chile, beginnt 1987 sein Musikstudium im Fach klassische Gitarre, 1996 kommt das Fach Komposition bei Prof. Pablo Aranda und das Fach elektroakustische Musik bei Prof. Edgardo Cantón an der Universidad de Chile hinzu. Seinen

Abschluss machte er im Jahr 2003 mit „magna cum laude“. In seiner Abschlussarbeit stellt er das Aussterben des Yamana Stammes und dessen Sprache in den Mittelpunkt. Die Aufzeichnung dieser Arbeit erscheint auf der CD „Iax-Aus Käitek“ (FONDART) im Jahr 2004. Im Jahr 2005 geht er nach Saarbrücken / Deutschland und absolviert mit Auszeichnung an der Hochschule für Musik Saar sein Aufbaustudium im Fach Komposition bei Prof. Theo Brandmüller und Prof. Dr. Stefan Zintel sowie im Fach Elektronische Musik bei Stefan Zintel. Mit dem Stipendium des „Internationalen Musikinstituts Darmstadt“ nimmt er an den Sommerkursen für Zeitgenössische Musik in Darmstadt teil. Im Jahr 2009 bekommt er den Preis „FONDART“ für sein Projekt „2_Live“ (Komposition) in Santiago de Chile und die Auszeichnung „Mention Special“ im 15. Kompositionswettbewerb „2. August“ in Bologna (Italien) für das Stück „Ich hatte einen Bruder“ für Orchester und Sopran. Im Jahr 2013 bekommt er den Stipendiumspreis der Bundesregierung für das Deutsche Studienzentrum in Venedig und das Förderstipendium der Landeshauptstadt Saarbrücken. Seine Werke wurden sowohl in Chile als auch in Europa auf mehreren Festivals zeitgenössischer Musik erfolgreich aufgeführt. Seine Stücke wurden auch in den Verlagen FIGURA und UNIVERSIDAD DE CHILE herausgegeben. Daniel Osorio ist Gründer und Organisator des Festivals „eviMus - Tage für elektroakustische und visuelle Musik“.

www.danielosorio.de

Tomás Cabado | Argentinien



Born in 1993 in Buenos Aires, Argentina. Studied composition with Santiago Santero in the National University of Arts, in Buenos Aires. Wrote

music for soloists and ensembles, that were played in Argentina and Chile, and for audiovisual and theater works. Participated in artistic residences as a composer in CIA (Center of Investigations in Arts) conDiT and UNA (National University of Arts).

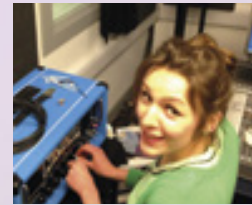
Idin Samimi Mofakham | Iran



Idin Samimi Mofakham, composer, musicologist and sound artist, born in 1982 in Tehran, Iran, from one of the most famous Iranian artistic families. He has

completed his B.A and M.A both in musicology and composition in Armenia at the class of Ashot Z ohrabyan. He has also participated in Philip Glass, Christian Wolff, Bernhard Lang, Peter Ablinger, Carola-Bauckholt and PetrKotik's composition masterclasses. He is a permanent member of Iranian Society of Composers and tutor of Superior Music schools and colleges in Tehran. He is also a founding member of University of Applied Science and Technology in Tehran, Iran. He had the honor to be invited as the Composer in Residence on different Festivals worldwide, such as 4020 Linz (Austria), Convergence (Georgia), LUCA – campus Lemmensinstituut (Belgium), O.D 2013 (Czech Republic) and others. His music has been performed in USA, UK, Australia, Canada, Germany, Austria, Georgia, Armenia and other countries as well as in his homeland Iran. His works are mostly composed for chamber ensembles and based on traditional and folk music of Iran. He has also collaborated with visual and video artists from Iran and Armenia and also made several sound installations for art exhibitions in Iran.

Virginie Viel | Frankreich / UK



Virginie is a composer of acousmatic music and a visual artist. Her visual work (photography, video and installation) is part of the tradition of the aesthetic preoccupa-

tions developed by abstract painters and visual artist such as B.Viola and M.Snow. From 2008, her work has been enriched by the composition of acousmatic music. Since 2014, after obtaining a Master's degree in acousmatic composition at the School of Arts (Arts2) in Belgium with A.Vande Gorne, P. Mion, E. Anderson and I. Drese. Today, she's a PhD candidate in music composition at De Montfort University in Leicester, UK. Her research is approaching musical form in acousmatic music through analogies with visual art practice and as an evocation of sensory experience. She is a member of Séneçon, a collective of composers based in Brussels. Her works have been performed in Europe and Australia.

Stefan Zintel | Deutschland



Foto: Rich Serra

Stefan Zintel, geboren 1967 in St. Ingbert, lebt und arbeitet in Saarbrücken (Saarland). Stefan Zintel ist Dozent, Klangkünstler, Musiker und Musikproduzent. Er leitet seit 1996 das Studio für akustische Kommunikation an der HBK Saar und lehrt Elektronische

Musik an der Hochschule für Musik in Saarbrücken. Langjährige Arbeit als Komponist und Sounddesigner. Studierte Freie Kunst an der HBK Saar in Saarbrücken / Mixed Media bei Prof. Christina Kubisch), Diplomprüfung Freie Kunst mit Auszeichnung / Ernennung zum Meisterschüler. 2006 gründete er ~tildmusic®, ein Label und Verlag für elektronische Musik.

Ulf Pleines | Deutschland



Foto: Julia Thomas

Die musikalische Ausbildung von Ulf Pleines begann im Alter von sechs Jahren am Klavier, später einige Jahre Klarinette. Frühes Interesse an Synthesizern brachte ihn zu Popbands und Klangexperimenten. Tätigkeiten als Architekt führten ihn nach London, New York und Tokio,

wo er mit Field Recording arbeitete. Mit einem postgradualen Medienstudium und einigen Semestern elektroakustischer Musik kombinierte er dann Klang, Fotografie und Raum und konzentriert sich heute auf elektronische Liveimprovisation zwischen Glitch und Noise.

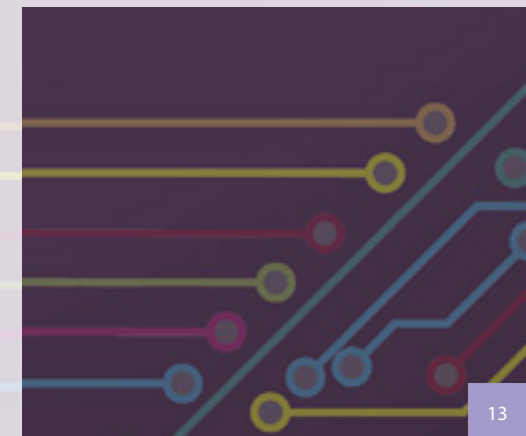
soundcloud.com/ulfpleines

Volker Schütz | Deutschland



Volker Schütz macht experimentelle Fotos und Videos. Er betreibt Grundlagenforschung auf dem Gebiet neuer bildgebender Verfahren und erprobt in seinen Filmen und Bildern beispielhaft die künstlerische Anwendbarkeit der neu entwickelten Techniken. Er arbeitet oft

mit Kinderspielzeug, Hochtechnologie und Explosivstoffen, mit Lochkamera und Laserlicht.



DIE WERKE

Benjamin O'Brian | OSCines (2013) Akusmatisches Stück

OSCines focuses on the process of translating melodies found in birdsongs. The nightingale belongs to the clade Passeri also commonly known as Oscine, from the Latin root oscen meaning "a songbird." Its birdsong is composed of a wide range of whistles, trills, and gurgles, which create a rich and vibrant melodic contour. Nightingale and clarinet samples serve as source and target materials (interchangeably) for spectral information collected via signal-processing detection systems. OSCines explores the alignment and collisions of distinct timbre features and melodic topologies within the virtual aviary of the stereophonic speaker space.

Zuriñe Fernandez Gerenabarrena Flaxa (2011) Akusmatisches Stück

Multi-channel work composed in Studio Alpha in VICC, Visby (Sweden), during my residence in May 2011. Work whose the voice is the dominant sonorous material. Based on an excerpt from the play "La Vidaes sueño," of Calderon de la Barca, from the beginning the voice drives the work in its way between the language and the sonorous landscape, using the poetic relations about the different issues of the voice as universes that cover all the process of the work with the intention of introducing the listener in a suspended space in the limits of the language and pure sound.

Myriam Boucher | Cités (2015) für fixierte Medien

Material to digital cities.
the world is reversed
inhabited space dies and reborn
ruin or dust
no matter
trace has resonance in us
a noise that lasts

Josef Ramsauer | Steril (2015) Akusmatisches Stück

STERIL ist eine Komposition für 4 Lautsprecher im Raum. Möglichst neutrales Material bestimmt die zentralen Gestalten der 8-minütigen Komposition. Polyrhythmische Strukturen sowie verschiedene Dichtegrade moderieren die Zeit. Sinusiale Klänge werden mit Bedacht eingeführt. Der minimalistische Gesamteindruck wird immer wieder durch aktivere Einschübe hinterfragt.

Alejandro Casales | Modulus (2015) Audiografische Fantasie in Javascript Video

Music by different sound synthesis, decomposition and doppler effects from square waves. In the result of the mathematical operation modulus is the remainder of a euclidian division. However, other arrangements are possible on computers where the definition of the operation module depends.

Leah Reid | Ring, Resonate Resound (2014) Akusmatisches Stück

Ring, Resonate, Resound is an acousmatic composition written in homage to John Chowning. The piece tips its hat to Chowning's Stria, Turenas, and the beautiful sonic landscape Chowning explored through his research and discovery of FM synthesis. Ring, Resonate, Resound is dedicated to him. The composition explores timbre through dozens of bell sounds, which provide the harmonic and timbral material, structure, foreground, and background for the piece. The composition is comprised of five sections, each examining a different set of bells and materials that interact with them. The piece begins thin and bright, then gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gently fade into waves of rich harmonic resonances. The piece was composed using a multidimensional timbre model Reid developed while at Stanford University. The model is based on perceptual timbre studies and has been used by the composer to explore the compositional applications of "timbre spaces" and the relationship between reverberant space and timbre, or rather the concept of "timbre in space."

Ring, Resonate, Resound was premiered at Stanford University's Triple CCRMA lite: 40, 50, 80 celebration in October of 2014.

Andrea Szigetvári (Tonband) Stewart Collinson (Video) Transitus Angeli (2014) für Video und Tonband

Transitus Angeli is located within the stream of film-work that has sought alternatives to realistic visual representation and figuration, but acknowledges that abstraction in both the visual and sonic domains cannot be separated from the world from which it emerges. Ironically titled, this piece of "sonic cinema", or "sonikinos" is an oppositional response to current reactionary tendencies and growing economic, social and political turbulence. Through systematic distortion and deconstruction, a synthesised bell-sound becomes transformed into a rough-music, charivari, scampanate, or katzenmusik, articulated and reinforced visually, syncretically, and synaesthetically by the agitated jitter of a visual field derived from digitised looped and sequenced hand-painted 16 mm film. Is this the beating of wings or the frantic flapping of flags?

Benjamin D. Whiting | Illumina! Arabidopsis thaliana (2015) Akusmatisches Stück

This piece represents the ongoing artistic and scientific collaboration between genomic biologist Aleel K. Grennan and myself. Grennan is studying the rate of photosynthesis between a natural wild type of Arabidopsis thaliana leaf and three genetically engineered mutants with different sizes of chloroplasts. I took the data she provided me, sonified and incorporated the results in an 8-channel surround sound piece of electroacoustic music. While the piece is peppered with various processed sounds of found objects, I designed the majority of the sonic material in DISSCO and KYMA, incorporating Grennan's data into several parameters (such as ADSR envelopes, spatialization within the 8-channel acoustic field, &c.), thus creating a wealth of stylized sounds that represent each different type of leaf. Formally speaking, this piece contains three major sonification sections, each connecting to the next through transitional passages implementing the sonified data in more intuitive, capricious ways. The three major sections portray respectively the percentage of light reflected, absorbed, and transmitted when coming into contact with the wild-type Arabidopsis leaf; the movement of chloroplasts among the starchy membrane within all forms

of the leaf; and the percentage of light reflected off of, absorbed into, and transmitted through the three genetic mutants.

Tom Mays The Well-Tempered Patch II (2012) für saxophone and live electronics - ring modulation

Second in a suite of pieces for solo instruments and basic real time processing that make use of a particular computer program (patch) built around a specific processing technique. Here the saxophone is processed by a bank of ring modulators modifying timbre and beat frequencies (tremolo) interactively as a function of the player's own dynamics. The result is not the sound of an instrument accompanied by electronics, but of a "new" hybrid instrument combining the acoustic sound and the electronic processing.

Thierry De Mey Silence Must Be ! (2002) für solo conductor

This emblematic piece by Thierry De Mey for "solo conductor" has been interpreted in various ways including custom tape parts and even accompanied by live musicians. This performance involves a completely new tape part created by the performer as a part of his "personalized repertory" for percussion and electronics.

Sébastien Clara The Marriage of Iphigenia (2015) für 8 track tape

This electroacoustic piece is created from synthetic sounds and samples built exclusively with Super-Collider software. It is composed as three layers, of which one is completely scored. The layers are bound interactively through pitch, dynamics, color and especially tempo, which varies as a function of metric modulations (tempo change by pivoting on a stable unit duration). The form of the piece is based on the drama of Iphigenia of Greek mythology, symbolizing the ins and outs of her marriage.

Electronic Ensemble of Strasbourg Grains (2015) for electronic instruments

Using gestural acceleration sensors, tablettes and pad controllers, The electronic Ensemble of Strasbourg interprets a piece for „grains of sound“ moving in lines and clouds, planes, points and masses : a result of the Electronic Instrument Design and performance course.

Tom Mays | L'Instant (2000 & 2011) for karlax and electronic sounds

Composed as a musical interpretation of subatomic instants, employing rotation and layering of parts whose rhythms and timbres are built out of the combining and crossing of irrational numbers... The scenario is roughly “from the big bang to entropy”, and a “surround” diffusion space is critical to the sense of immersion within the rotating sound objects and textures. Originally composed in 2000 as an 8 channel acousmatic work the planetarium of Reims, France, this version from 2011 is for live performance with the Karlax.

Enrico Pedicone | RML (2015) for bendir and live electronics

RML is the first in a series of pieces combining traditional instruments and real time processing. The performer must manage different playing techniques while controlling spatialisation, sound triggering and processing with a „ring“ controller on his thumb.

Etienne Haan | Fusion (2015) for alto saxophone and live electronics

„I started this piece by thinking about finding a coherent relationship between the performer/instrument and the electronics. I wanted the different sounds to meld, to not be immediately sure where each one is coming from. In Fusion, I want the audience to wonder: Did that sound come from the saxophone or the electronics? Is the electronics modifying the saxophone sound or the saxophone modifying its own sound? Or maybe the saxophone is modifying the computer's sound? And so, out of fusion comes confusion...“^

Jean-David Merhi | Lebnen (2015) for 2-channel tape and multi-speaker diffusion

Lebnen, meaning „Lebanon“ in the Lebanese dialect, is an acousmatic piece composed as a personal voyage, realized entirely with sounds recorded on location over several visits – a phonographic excursion through multiple musical soundscapes and interviews with local residents.

Tom Mays The Well-Tempered Patch I (2010) for vibraphone and live electronics – delays

First in a suite of pieces for solo instruments and basic real time processing that make use of a particular computer program (patch) built around a specific processing technique. Here the vibraphone is processed by a bank of delays that create complex rhythmic polyphony in an immersive space around the audience.

Guido Pedicone | Locust (2015) for 2-channel tape and multi-speaker diffusion

Locust is an acousmatic composition using sounds of electric bass and a mini synthesizer, creating several musical atmospheres between two completely different universes of sounds.

François Sarhan Situations: L'imagination for solo performer

„Situations“ is a series of short pieces for text and body percussion ranging from solo to trio. L'imagination was originally for a duo, but was arranged by Enrico Pedicone as a solo version where the performer thinks aloud and establishes a dialogue with his conscience.

Tom Mays The Well-Tempered Patch III (2013) for flute, Karlax and live electronics - harmonizers, synthesis

Third in a suite of pieces for solo instruments and basic real time processing. The flute is transformed by a set of “active” harmonisers – controlled by pitch and amplitude detection of the live flute. The Karlax performs a separate synthesis program. The result is an acoustic/electronic duo exploring pitch bending

and timbral interpolation through instrumental and electronic counterpoint. A multi-staff notation system was developed to score the entire Karlax performance.

Electronic Ensemble of Strasbourg Pre-noise (2015) for electronic instruments

Before music, sound. Before sound, noise. Before noise, silence. Before silence...?

Jaime Reis | Fluxus, Lift (2013) Akusmatisches Stück

This piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. Other pieces of this cycle are Fluxus, Dimensionless sound for flute and electronics (commissioned by Festival for the Liberation of Sound and Image, Paris, 2012), Fluxus, Transitional Flow (commissioned by Festival Primavera, Portugal, 2013), among other compositions in progress. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of „Lift“ in a perspective of aerodynamics and music. The piece was premiered at the Festival Monaco Électroacoustique 2013.

Julian Scordato | Constellations (2014) für fixierte Medien

This work begins from the exploration of an imaginary celestial space, which is translated into sound space. How does each celestial sphere – starting from its manifestation as a unit – interact with the cosmos where it belongs? How does it react to its law? How does it transform itself integrating with the system, until the loss of identity? In contrast with that process, the constellations act underlining the bodies in their uniqueness by means of creation of symbolic links: beyond the sense, they stand as a classification and articulation device of the individual inside the system.

Clemens von Reusner Topos Concrete (2014)

Akusmatisches Stück

Das Gebiet (gr. topos) ist eine raue und unwirtliche Landschaft mit Bergen, Tälern, Canyons und Ebenen, Sand und Steinen, obwohl es von Ferne glatt und eben erscheint. Die Farbe ist Grau. Die Fläche beträgt etwa 30 Quadratmeter. Es ist der Boden einer Garage und er besteht aus Beton (engl. Concrete). Beton ist ein Baumaterial, eine Art trockenes Pulver aus Sand, granulierten Steinen und Zement als Bindemittel – staubig, chaotisch. Vermischt mit Wasser wird Beton flexibel und flüide und in einer Metamorphose des Wasserzugs wird er wieder trocken, fest und widerstandsfähig in jeder gewünschten Gestalt. Die Arbeit mit einer gleichsam nativen Granularität und Flüssigkeit ebenso wie Festigkeit und unterschiedliche gestalteten Räumen waren leitende Gedanken bei der Entwicklung der Komposition. Um erstarrten Beton hörbar zu machen, wurden unterschiedliche Objekte aus Glas, Metall, Papier, Kunststoff, Stein und Holz auf dem Boden entlanggezogen – wie ein übergroßer Tonabnehmer eines Schallplattenspielers. Über Kontaktmikrophone wurden die resonanten Bewegungen der Objekte aufgezeichnet. Topos Concrete basiert auf den entstandenen Klängen mit ihren reichen akustischen Spektren und zahllosen individuellen Klanggesten und Texturen, die hier ihrerseits Baumaterial der Komposition mit den Mitteln der elektroakustischen Musik sind. Die Dauer des Stückes und andere form- und strukturbezogene Parameter sind abgeleitet von dem Verhältnis der beiden Seiten des Raumes 1:133031. Verräumlichung: Ambisonic 3. Ordnung.

Maria Teresa Treccozzi (Tonband) Ezio Taeggi (Video) Erinnerung (2015) für Video und Tonband

This piece was created by a melodic motif of the carillon and by recording of his various sounds, which are often associated with childhood. These sounds are transformed, disguised so that they are unrecognizable and occasionally they appear as distant and clouded memories. It's almost like happening in reality, we suppress and forget our inner child and what we were for fears and shames. The carillon as well the inner child, will emerge at the end as a rediscovery.

Antonio Carvallo | Vri (2013)
für elektronische Medien

The piece is made from the deployment of numerical proportions in charge of controlling the parameters that regulate the synthesis and processing of sound, proportions that somehow guarantee a certain sonority and organization that tends to achieve unit. The piece is made from synthesis subtractive (white noise filtered) and convolution. The resulting sounds are analyzed and their formants with more energy are filtered; finally, an analysis and resynthesis process generates frequency bands that are being shipped, differentially, to the four channels.

Antonio Mazzotti | I have not seen you on the jumbotrons at TimeSSquare (2013)
für fixierte Medien

These projects propose some practices in the field of autonomous systems art that generate complete work to tools for Computer-Aided Algorithm of video/music composition. For the type of the insights and the approach led, the theory and practice proposed can only be computational. The choice to adopt the computer as a possible instrument available to the composer comes from the idea that appropriate theoretical models could unravel the communication discomfort in which some composers find themselves after the experience of the historical avant-garde. In this context, the objective of this project is to show some hypotheses to rationalize this occult arithmetic practice, that is music, to shed light on general issues which can guide the practice of video/music composition. Finally, I would like to highlight that this project is from the point of view of a video/music composer, which differs from a mathematician, physicist, engineer or computer scientist perspective. I am interested in the results of computational models and not in the models itself. Indeed, some brilliant models not necessarily produce video/musically meaningful results. In practice the video/music piece can be represented by a structure identified by symbols using generative grammar.

Daniel Osorio | F_Funk (2015)
Elektro-akustisches Stück

F_Funk ist ein Stück für 8 Lautsprecher, das aus den Ausstrahlungen des Rundfunks in Chile während der Diktatur von Pinochet (und anderen) inspiriert ist. Der illegale Rundfunk aus den Siedlungen in Santiago sowie auch Radio Moskau waren die Stimmen des Widerstands in Chile, die uns ein bisschen Hoffnung gegeben hatten. Dieses Stück ist ein Rückblick in meine Kindheit.

Idin Samimi Mofakham
City Without You (2014)
für Tonband

City Without You was commissioned by „Hessam Noorani“ for his Installation for the „what's on your mind?“ group Exhibition in Aryana Gallery, in March 25 2014.

Tomás Cabado | Portugal (Azulejo) (2014)
für Video und Tonband

This is a short piece made from observing a tile, its patterns and its visual rhythm, kind of a setting of a visual tour around this object. I thought the eye as a playhead and the object as a carrier of sounds that are played by this eye, sounds reproduced with the look.

Virginia Viel | Nyx (2015)
Akusmatisches Stück

This piece is an epic poem describing a travel through the night. It evokes the coming night, black, dense, mysterious, the lonely wander and the appearance of dawn. I took inspiration from the Greek mythology, in particular the Goddess of night, Nyx. According to the Theogony of Hesiod, she was born from Chaos and is one of the first-born element gods. The myth says that each day at twilight, she leaves the hells to travel in the sky and deposits a veil of dark veil of mist drawn forth from the underworld, which blotted out the light of Aither (shining upper atmosphere) until dawn comes. This piece is composed of strong contrasts in term of sound morphology, of transparency and slow transformations. Nyx could be perceived as a cubist work, describing a single object through different perspectives. To finish, Nyx has a dramatic dimension, expressing the despair of

living in a world that refuses to show its reality.

I dedicate this piece to those who believe in the impossible...

Thanks to the performers Audrey Riley, Rick Nance, Brona Martin, Evi Manola and Dimitris Savva for their contribution in this project and their patience during the recording sessions.

Volker Schütz | Les rêves s'envolent - Träume die fliegen“ (2015)
Videoprojektion, 16:9, Endlosloop

„Les rêves s'envolent“ / „Träume die fliegen“ stellt einen innerpsychischen Raum in Form einer Spiegelung sowie deren Projektion in Form des Schattens dar und zeigt miteinander kommunizierende Selbstanteile – innere Repräsentanzen. Die sich berührenden Seifenblasen stellen Berührungspunkte eines inneren symbolischen Dialogs dar, eine Art visualisiertes „Denken“. Durch das sich treffen der Seifenblasen entsteht so eine Verdichtung dieses Dialoges, ein Austausch innerhalb dieses psychischen Raumes, der gleich einem Container, alle Elemente enthält und repräsentiert. Die Sequenz stellt somit in verdichteter Form unbewusste Prozesse und unbewusste Erlebnisinhalte dar. Der Bildsprache des Traumes folgend erfährt der Betrachter durch die sich wiederholende Sequenz auch die der unbewussten Erlebnisqualität und dem Primärprozesshaften innewohnende Wiederholung und den Aspekt der Zeitlosigkeit.

Studie 10 – How to disappear (2015)
Videoprojektion, 16:9, Endlosloop

Studie Nr. 10 der „Spektralen Akte“. Die Reihe zeigt Fotos und Videos mit einem Blitzschlag Licht, mit Körperstrahlen, Schattenregen, Blitzentladung und Projektion. Standbilder werden addiert und animiert, Animationen werden subtrahiert und reduziert. Ein Spiel mit Licht und Dunkelheit, mit Kurzschlüssen und Luciferin...

HERZLICHEN DANK AN

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Electronic Ensemble of Strasbourg

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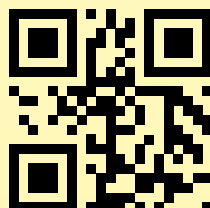
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alle Komponistinnen und Komponisten,
alle Künstlerinnen und Künstler

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