



# Acousmatic Transcendence

## A Feast of Diffusion

14, 15 and 16 May 2015  
Free Entrance  
Workshops 10am  
Concerts at 6pm

### Concerts and Workshops

Mezzanine, Slip 3

### The Big Space

Chatham Historic Dockyard

Special guest: Jonty Harrison

# MAAST

## Music & Audio Arts Sound Theatre

### Organised by:

Aki Pasoulas – Director of MAAST (Music and Audio Arts Sound Theatre)  
Thomas Gorbach – Director of The Acousmatic Project Vienna

### Supported by:

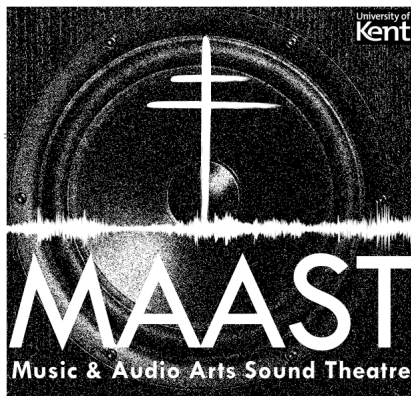
BAK - Bundeskanzleramt Kunst und Kultur, MA7 - Wien Kultur,  
Land Vorarlberg, SKE - Fonds, ACF - Austrian Cultural Forum London  
SMFA University of Kent

For full programme  
Please scan below



# Acousmatic Transcendence

## A Feast of Diffusion



### Programme

**Thursday 14 May 2015, 6pm**

Sound-Image-Space Research Centre

**Organisers**

Aki Pasoulas, Director of MAAST (Music and Audio Arts Sound Theatre)  
Thomas Gorbach, Director of The Acousmatic Project (ACP), Vienna

**Sound Diffusion**

Louise Rossiter, Paul Fretwell, Sam Salem, Dennis Reyes III, Tim Howle, Leah Reid, Thomas Gorbach,  
Aki Pasoulas

**Technical Assistance**

Charlie Fleming, Frank Walker, Marco Hugo Schetter, Peiman Khosravi

**Acousmatic Transcendence is supported by**

BKA - Bundeskanzleramt Kunst und Kultur  
MA7 - Wien Kultur  
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ACF - Austrian Cultural Forum London  
SMFA University of Kent

# Programme

## 1. Louise Rossiter – *Tout Autour De La Montagne (2014)*

To John Young

*Tout Autour De La Montagne* (All Around The Mountain) is a cycle of short acousmatic spaces created with field recordings made during fall 2014 in Montréal. The title is derived from the mountain upon which the island of Montreal is named (lit. Mount-Royal) and around which everything in the city is based. Concealed within the island, are numerous spaces, hidden, and just waiting to be explored. Within the work, each 'space' has a similar formal approach to manipulating the sounds to reveal different and ultimately surprising, unexpected sonic spaces.

### Biography

Louise Rossiter is an acousmatic composer based in Leicester, UK. Her research interests lie in acousmatic sound, acoustic ecology and expectation within acousmatic music. She completed her undergraduate music degree at the University of Aberdeen, under the supervision of Pete Stollery, and MMus in Composition with distinction at the University of Edinburgh at the supervision of Robert Dow.

She is currently reading towards a PhD under the supervision of John Young and Simon Emmerson at the Music, Technology and Innovation Research Centre (De Montfort University, UK).

In 2012, Louise secured joint 1<sup>st</sup> prize in the prestigious *Concours d'interprétation spatialisée de l'Espace du Son* in Brussels. Louise's music is released on the Xylem record label.

## 2. Paul Fretwell – *King's Cross (2014)*

*King's Cross* is an acousmatic work that explores technology's relationship with the mediation of our memories. It uses interviews selected from the King's Cross Voices oral history archive, which was established in 2004 to record the memories of local residents from the famous area of London. From the hundreds of hours available, I chose to focus on particular female residents. The range of memories is surprisingly wide and varied – from the time of horses and carts, playing marbles in the road, to the tragic fire in the underground station and the warehouse dance clubs of recent times.

Fragments of these interviews are combined with audio recordings from around the King's Cross area. Road names are also picked out from the interviews and reassembled to suggest fragmented aural maps, offering a collapse of geographical space as a counterpart to the collapse of temporal space that occurs in the piece. The piece begins with distortion and glitches, suggesting that just as our memories are imperfect and can decay over time, the technology we use to store such things is also liable to decay, fragmentation and error.

### Biography

Dr Paul Fretwell is a Senior Lecturer in the School of Music and Fine Art at the University of Kent, UK. He is a composer of both instrumental and electronic music, and has produced music for solo performers, ensembles and full orchestra, as well as electro-acoustic compositions, live laptop performances, sound installations and interactive works. His first major acousmatic work, *Asklepion* (1999), was awarded an honourable mention in the final of the *III Concurso Internacional de Música Eletroacústica*, São Paulo, Brazil, a work which went on to receive other international performances and broadcasts. Subsequently, he has received many commissions and performances of his work nationally and internationally. His collaborative work with Dr Ambrose Field (York University) has been heard at the ICMC2006 (New Orleans) and ICMC 2007 (Copenhagen), as well as around the UK. This project culminated in *Northern Loop* (2013), which has recently been released on the Sargasso label.

## 3. Sam Salem – *Too Late, Too Far (2014)*

"I like it, for it is double. It is here and elsewhere." – Camus, *The Fall*

*Too late, too far* is part of a larger work entitled *The Fall*, composed between 2012 and 2014. The compositional process began during a residency at STEIM in December 2011: Amsterdam was the source from which I collected the materials for this piece.

I think now of the unwitting owners of actions contained herein: the cyclists and joggers of Vondelpark, the man on a bridge who offered a bike for a cigarette, the swans calling across the Red Light District, the choir of Sint-Nicolassbasiliek, and the countless others, long since dispersed but not forgotten: shouting, singing, laughing, swearing, clapping. I think also of the creaks and rhythms of rocking boats, of passing trams, the ubiquitous bells and horns, the rain, wind and lapping water, and the 5am fireworks on New Year's Day. I consider these materials as fragments of sound, but also, now, as fragments of time. Sometimes their shimmering light is obscured, sometimes it is revealed.

This work, "peopled by bad dreams" (and the occasional good one), balances somewhere between loss and hope: after more than two years of work, this is its final character.

### **Biography**

Sam Salem (born 1982) is an electroacoustic composer based in London (UK). His work is focussed upon the sounds of urban environments: each of his pieces focuses upon a specific geographical location. His music aspires to illuminate and explore the hidden musicality and beauty of his geographical subjects, as well as his own relationship to his environment as both a source of inspiration and musical material.

He has undertaken a number of creation residencies at institutions around the world, including Ems (Stockholm, 2013-14), La Muse En Circuit (Paris, 2012-2013), Technische Universität (Berlin, 2012), STEIM (Amsterdam, 2011-12). He has also been nominated and awarded in a number of international composition competitions, including: Concours Luc Ferrari (2012, Winner), Luigi Russolo Competition (2012, Audience Award), Metamorphoses (2012, Nomination), Competition Destellos (2012, Nomination), Joensuu Soundscape Composition Contest (2011, Third Prize) and the 11th Musica Viva Composition Competition (2010, First Prize ex-aequo).

Sam is co-artistic director and founder of Distractfold Ensemble, a contemporary instrumental and electroacoustic ensemble based in Manchester, UK. Distractfold were recently the first British ensemble to be awarded the Kranichstein Prize for Interpretation at the 47th International Summer Course for New Music, Darmstadt. Sam is a lecturer at Canterbury Christ Church University.

## **4. Jean-Louis Hargous – *La Fabrique du Temps***

*The sparkle of stones*

*crack blow metal*

*shadows resonating on white cavities*

*shock waves unfurling on wrinkled surfaces*

*the wheel insists, runs out, gives up*

*suddenly gaping through the tears of time*

*the beating of the inevitable.*

The title of this piece and its coming to life, was inspired by works that treat the idea of time through its physical characteristics, with the philosophical questions that poses (Etienne Klein, *The Tactics of Chronos*). The piece displays a work that totally accords with the dynamics of time and the different ways of appreciating time's length, cycle, repetition, simultaneity, succession etc. From a large and diverse sound material, the piece evolves in a continuous way with spatial sound wefts in contrast to the percussive attacks of motives and of forms very present and mobile. The choice of compositional method was the one recommended by Pierre Schaeffer, consisting of a constant "to and fro" of doing and listening that makes possible the discovery of the multiple sound and musical potentialities of the recordings. The piece's form is in two-track stereo.

### **Biography**

Jean-Louis Hargous is a composer, saxophonist and clarinetist, who plays jazz and musical improvisation. He has created pluri-artistic performances in collaboration with numerous musicians, actors, plasticians and dancers. He studied musical composition in Bertrand Dubedout's classes at the Toulouse Music Academy France when he was awarded the gold medal and the SACEM Prize in 1986, then at the GRM in Paris with Daniel Teruggi. His various electroacoustic or mixed compositions are enriched by his instrumental skill and his meetings with other artists. His instrumental or electroacoustic works have been played in various countries and in 2002 he won an international SGAE prize for electroacoustic music in Madrid, Spain. He is currently continuing his creative research in studio as well as on stage with, among others, the music and dance collective workgroup « Les Imprévisibles ».

## INTERVAL (15 min)

### 5. Dennis Reyes III – *Bolgia* (2014)

*Bolgia* (2014) is an Italian word that means pocket or trench. Dante Alighieri used this term in his notable literary work *Inferno*. According to Alighieri, the eighth circle of hell comprises of ten *bolgias*, each corresponding to the different types of fraud, including hypocrites, flatters, and fraudulent advisers. *Bolgia* depicts Dante's journey to the eighth circle of hell, and his experiences to its abominable environment. *Bolgia* is a composition for fixed media that have been generated in the Experimental Music Studios of the University of Illinois at Urbana-Champaign. Prof. Scott A. Wyatt is the incumbent director of the Experimental Music Studios and the current teacher of the composer.

#### Biography

Dennis Deovides Reyes III studied music composition in his native Manila, Philippines, before moving to the United States in 2006, where he studied composition with Jorge Villavicencio Grossmann. Dennis is currently pursuing his doctorate degree in music composition at the University of Illinois at Urbana-Champaign under the tutelage of Scott A. Wyatt. For three consecutive years, Dennis' pieces have been selected in the National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS). His piece *Fireworks* was accepted in the 40<sup>th</sup> International Computer Music Conference in Greece, and was featured in the 31<sup>st</sup> Asian Composers League Festival and Conference in Singapore. Staffordshire University in the UK has selected *Dance of Maria Makiling* for the 2015 NoiseFloor Festival. Dennis has also been featured in the 45<sup>th</sup> Annual Festival of New Music in Indiana and the 2015 National Student Electronic Music Event (N\_SEME). His flute piece *Sayaw ng Habagat* was featured at the First Canadian Flute Convention in Ontario. His compositions find inspiration in a wide range of subjects, from Asian music to modern art, and also incorporate elements of Philippine tradition. Dennis' compositions have received numerous performances in Europe, Asia, and the United States, garnering very positive recognition.

### 6. Tim Howle – *Subplot Revision (revised version 2005)*

This piece is a revised version of a much longer work constructed out of instrumental and metallic sounds. A palate of related/unrelated properties between the two sets of sounds was either identified, in their natural state, or created through manipulation. Phrases were constructed exploiting the harmonic, timbral and gestural properties of the sounds. The structure of the work (and the title) relate to the unfolding of the materials, where transformed instrumental sounds are subverted, by the introduction of metallic material, in the form of a 'subplot'.

#### Biography

Tim Howle is Professor of Contemporary Music at the University of Kent. Other posts have included Hull and Oxford Brookes Universities. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work focuses on sonic art including fixed media pieces, live electronics and audio-visual compositions.

### 7. John Nichols – *GATES* (2013)

Completed in 2013, *GATES* is an electroacoustic composition that was partly inspired by the Pleiades constellation and refers to the use of noise gates during the creative process. The composition begins with a complimentary relationship between periodic and non-periodic sounds; the sustained sonorities are engraved with a variety of successive fleeting noises. A musical mapping of an image of the constellation occurs in the middle and at the conclusion of the composition; one can hear this depiction in the "wood block" timbres. Bending string and brass timbres, time stretched voice, and layers of filtered noise contribute to the drama of this composition. The composer is grateful for the many musicians who participated in recording sessions that were utilized in this composition. He is especially thankful for the assistance of Chicago-based musician, Tyler Beach, for his valuable insights and session performances on the acoustic and electric guitars.

## Biography

John Nichols III is a composer of music that stimulates the imagination with a diversity of sonic effusions that have been melded into a coherent form. His works have been honoured with awards such as the Luigi Russolo Grand Prize and First Prize, First Prize in the 2014 ASCAP/SEAMUS Student Composer Commission Competition, First Prize absolute in the International Composition Competition “Città di Udine” - Tenth Edition, “Electro-acoustic music” section (2014, Italy), and First Prize in the Workshop on Computer Music and Audio Technology (WOCMAT) International Phil Winsor Electroacoustic Music Young Composers Awards (2013, Taiwan). Nichols recently served as and Associate Artist with Master Artist Jonty Harrison at the Atlantic Center for the Arts. His latest compositions are published on *Musique & Recherches*, *SEAMUS*, *Monochrome Vision*, and *ABLAZE Records*.

## 8. Leah Reid – *Ring, Resonate, Resound*

*Ring, Resonate, Resound* is an acousmatic composition written in homage to John Chowning. The piece tips its hat to both Chowning’s *Stria* and *Turenas*, and the beautiful sonic landscape Chowning opened up through his research and the development of FM synthesis. *Ring, Resonate, Resound* is dedicated to him. The piece was composed using a multidimensional compositional timbre model Reid developed while at Stanford University. The composition explores timbre through 37+ bell sounds, which provide the structure, harmonic and timbral material, foreground and background for the piece. The composition is comprised of five sections, each that examine a different set of bells, and materials that interact with them. The piece begins bright and thin and gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gradually fade into waves of rich harmonic resonances.

## Biography

Leah Reid (born 1985, New Hampshire) writes vibrant compositions that examine the innermost nature of sounds. Her work is noted for its exploration of timbre and texture. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color. Reid holds a D.M.A. and M.A. in composition from Stanford University and a BMus 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 Livia Sohn, Geoff Nuttall, the Jack Quartet, Sound Gear, Talea, Seth Josel, the Phoenix String Quartet, and McGill’s Contemporary Music Ensemble. Reid’s principal teachers include Mark Applebaum, Jonathan Berger, Brian Ferneyhough, and Sean Ferguson. Additional information may be found at [www.leahreidmusic.com](http://www.leahreidmusic.com).

## INTERVAL (10 min)

## 9. Anestis Logothetis – *Untitled, Coloured Noise, Tape from the Archive (1962-67)*

The audio tape archive of Logothetis contains approx. 250 tapes. Logothetis’ constant companion at his concerts was the audio tape recorder. In addition to the acoustic documentation of the performances of his works and speeches, he also collected the most diverse sounds for further processing. Tapes 99, 124, 125, 143, 153, 193, 226 and 231 are material tapes. Among them, the study *Farbiges Rauschen* is to be found. The timeframe of the recordings is indicated as between 1962-67. In a calm which is unusual for Logothetis, the filtered noise sounds flow by and open up an expansive space to listen to the individual sound occurrences and to imagine their possibilities.

## Biography

Anestis Logothetis (1921-1994) is a composer of Greek origin, one of the leading pioneers of 20<sup>th</sup> century composition. His graphic notation system, developed around 1958, is a milestone in the evolution of musical notation. Logothetis employs this system to different ways of imprinting the contemporary sound on the score,

in order to express the sense of space in musical notation and redefine the roles of the composer, the performer and the audience, during the composition and performance of a piece.

Logothetis' graphic scores reveal his special aesthetic. His graphic notation system "requires" and ensures the polymorphism of his music. His ideology and way of thinking animates the improvisation and the freedom of the musician during the performance.

### **10. Thomas Gorbach – *Four Variations with Ribbed Sounds (2014)***

The composition shows different transformations with ribbed sounds, which originally come from a piano turned upside down. Various ways of working with the piano strings were categorized before the composition process started. This is a tribute to Pierre Schaeffer's work.

#### **Biography**

Thomas Gorbach was born in 1966 in West Austria. He was classically trained in Switzerland, specialising in the Oboe, Composition and Conducting. In 1996, he moved to Vienna and continued his studies in analysis, interpretation and composition of electroacoustic music at the Electronic Music Department of the University of Music and Performing Arts Vienna. In 2006, he starts lecturing on Electroacoustic Music at the Vienna University of Technology.

In 2007, he starts building up Austria's first Acousmonium with concert series of acousmatic music ([www.theelectroacousticproject.at](http://www.theelectroacousticproject.at)); Thomas did over 40 concerts with the Acousmonium. In 2011, he released the first digital edition of the electroacoustic works by Anestis Logothetis, and lectured on Logothetis' music, the first Austrian Acousmatic Composer in Vienna and Greece. In 2012 Thomas won the first prize for the interpretation of Acousmatic Music at the *Concours de Spatialisation, Musiques & Recherches* in Brussels. He is now a Lecturer at the University of Applied Arts, Vienna.

### **11. Elsa Justel – *Cercles et Surfaces (2013)***

*Acousmatic Music – Octophonic*

*Commissioned by French State and GRM*

"Circles and surfaces" responds to the principle of musical gestures in space, creating a flow of seemingly chaotic sound patterns that approach each other and meet in arborescence creating a new order. The multitrack discourse contributes to creating a polyphonic texture that accompanies the gestural movements in the space.

#### **Biography**

Elsa Justel is a French-Argentinian composer and Doctor in Aesthetics, Science and Technologies of Art, from the University of Paris. Working nowadays as an independent composer, she has received commissions from the French state and different studios of Europe. She has been awarded in several international competitions of electroacoustic music, such as Prix Ton Bruynel (Netherlands), Bourges (France), Ars Electronica (Austria), amongst others. Her works have been published by *Empreintes Digitales* of Canada and some compilations in France, Spain and the EU. She has been teaching at the University of Marne La Vallée (France), Pompeu Fabra (Spain) and giving seminars in several conservatories in Europe, EU, Argentine and Mexico. As researcher, she has published articles related to electroacoustic music and visual music in some revues and books. In 2007, she created the *Destellos Foundation* in order to develop and promote electroacoustic music, having as main object the realisation of the International Competition of Electroacoustic Composition.



# Overall Programme

## **THURSDAY 14 MAY 2015**

Workshop: Sound in Space 1 (free and open to all) 10:00 - 11:00

Concert 18:00 - 20:30

Louise Rossiter - Tout Autour De La Montagne  
Paul Fretwell - King's Cross  
Sam Salem - Too late, too far  
Jean Louis Hargous - La fabrique du temps  
Dennis Deovides Reyes - Bolgia  
Tim Howle - Subplot Revision  
John Nichols III - Gates  
Leah Reid - Ring, Resonate, Resound  
Anestis Logothetis - Untitled  
Thomas Gorbach - Four variations with ribbed sounds  
Elsa Justel - Cercles et Surfaces

## **FRIDAY 15 MAY**

Workshop: Sound in Space 2 (free and open to all) 10:00 - 11:00

Concert 18:00 - 19:30

Denis Smalley - Pentas  
Denis Smalley - Valley Flow  
Denis Smalley - Resounding  
Jonty Harrison - BEASTiary  
Jonty Harrison - Internal Combustion  
Jonty Harrison - Hot Air

## **SATURDAY 16 MAY**

Workshop: Sound in Space 3 (free and open to all) 10:00 - 11:00

Concert 18:00 - 20:30

Panos Amelides - Olympic Games  
Frederic Robinson - Paling  
Ingrid Drese - Cri de Merlin, Hommage an C.G. Jung  
Francis Dhomont - Here and There  
Virginie Viel - Liberté chérie  
Aki Pasoulas - Arborescences  
Nikos Stavropoulos - Ballistichory  
Thomas Gorbach - Viola Silvestris  
Bernard Parmegiani - Capture Éphémère

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