

AKOYSMATA - SATURDAY 20 MAY 2017 - 18.30 - **CONCERT 1**

Curator Theodoros Lotis

David Berezan	Buoy
Ricardo Climent	The Last Castrati
Annette Vande Gorne	Ce qu'avu le vent d'est
Robert Normandeau	Baobabs
Manuella Blackburn	Switched on
Ake Parmerud	Growl!

David Berezan, *Buoy*, (5.1 channels) (2011) (9:40)

Buoy explores the soundworlds and environments of sea buoys, many of which have bells, gongs or whistles that sound in response to the motion of the sea. The diverse characteristics of buoys, used to aid sea navigation as well as scientific research of maritime weather, ecology and oceanography, inform the sonic language and grammar developed in the piece. Surges of materials phrased according to ocean wave action and underlying pulsating and droning pitched materials (alluding to the transmitted signals from buoys) create strong thematic threads through the work and provide a framework of navigation through real-world glimpses (waves and bells) and contrasting abstract soundworlds.

Buoy was awarded the Prize in the Concurso Internacional de Composição Electroacústica Música Viva (Lisbon, Portugal 2012).

After completing a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and a MMus in Composition (2000) at the University of Calgary, David Berezan moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK). In 2012 he was appointed Professor in Electroacoustic Music Composition at The University of Manchester (UK), where he has acted, since 2003, as Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound).

Since 2000 he has primarily composed acousmatic music, though he has also composed and performed solo and ensemble live-electronics works. He is a practitioner and proponent of sound diffusion performance and the interpretation of fixed-media work.

David Berezan has been awarded in the Music Viva (Portugal, 2012), Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), São Paulo (Brazil, 2003, '05), L'espace du son (Belgium, 2002) and JTTP (Canada, 2000) competitions. In addition to frequent concert performances of his work, his music has been broadcasted on the CBC (Canadian Broadcasting Corporation) as well as the BBC (British Broadcasting Corporation).

Ricardo Climent, *The Last Castrati*, (stereo) (2005) (9)

The research imperative came from the original wax cylinder recordings of Alessandro Moreschi, also known as the last castrato, made by Gramophone over a Century ago. Moreschi's voice - its tone quality, and the difficulty in allocating its nature, as neither a female soprano nor the voice of a boy - was the focus of my sonic research. It started by exploring properties away from the soprano register, and I was intrigued by the fact that a castrato could reach the low register of a counter-tenor, that had not previously been explored. My aim was to reinvent the castrato voice in an imaginary future, with the help of electro-acoustic composition techniques. I moved away from existing research on historical reconstruction of a castrato voice to exploration of its hidden properties in a compositional context. Responding to questions such as, what would a voice be like that could reach unknown frequencies and with the power of amplified signals or absolute breath control that could hold notes indefinitely?

Structurally, the composition does not attempt to convey a fictional-narrative of Moreschi's life. At the start, there is no conscious reference to the origin of sound sources, and sonic objects focus on timbral exploration. As the work progresses it becomes more grotesque, erratic and gesturally chaotic. This is followed by an excerpt of Moreschi's singing, where the composition abandons its purely abstract discourse and becomes very evocative of the singer's childhood. The world-premiere was at SGAE-Madrid in 2005; followed by performances in Gainesville, Florida; SEAMUS, Indiana; ICMC, Barcelona; WOBC 91.5FM Radio- Ohio; Valparaiso, Chile; KEAMS Festival, Seoul; Kunitachi, Tokyo; Sounds-Electric, Dublin; Mixing-it, BBC Radio 3 and Radio Nacional España among others. The piece was rescored for instruments and tape by Lamneck's NYU new music ensemble. The Last Castrati was released in four CD labels (IVM, CMC, ICMC, SGAE)

Ricardo Climent is Professor of Interactive Music Composition at University of Manchester, UK, where he serves as director of the NOVARS Research Centre and as head of Composition. For the last few years his research has focused on game-audio and procedural sound. He employs physics-graphics-game engines in compositional environments, using sound and 'the aural' as the primary source for navigation and exploration. Web-links: game-audio projects: game-audio.org; Collection of musical works: electro-acoustic.com; for NOVARS: www.novars.manchester.ac.uk

Annette Vande Gorne, *Ce qu'avu le vent d'est*, (stereo) (2003) (8:00)

Threnody for the civil victims of ideological-economic wars
To Hans Tutschku

Debussy's highly varied composing techniques and writing are directly echoed in electroacoustic writing techniques and sound processing.

For example, in his music we can hear "looped" repetitions of short cycles often transposed, with or without a variation in speed (rapid high notes, slow low notes) or colored each time they occur, dynamic contrasts, sudden changes in tempo in sections without transition (abrupt editing), overlaying of figures in a continuous weft, oppositions of masses, of movements (mobile/tension, immobile/release)... "Dialogue du vent et de la mer", the 3rd movement of "la mer" (the sea), "Ce qu'a vu le vent d'Ouest", the 7th prelude of the first book for piano, or "Jeu", his last orchestral work are all fine lessons.

There is also the special relationship with nature as a model. Here, nature is perceived in a diversity of energetic movements and spectral colors by the ear of a musician who tries not to describe it with anecdotal sounds, but to extract a few laws of physical attributes.

In turn, Debussy is taken as a model of energetic and musical behavior, not as a sound source, but as a stylistic and dialogue reference point, a hundred years on.

Debussy would no doubt have participated in the adventure of electroacoustic music, and would conceivably have integrated space as a musical parameter.

Production of the studio "Metamorphoses d'Orphee", Musiques & Recherches, Ohain (Belgium), Mey 2003.

Commissioned by the acousmatic festival of Cagliari.

Creation, Cagliari, (Sarda) June 2003.

Classical music studies (Piano, Musical history, harmony, practical harmony, Chor direction, counterpoint etc.) at the Royal Conservatory of Mons and Brussels and with Jean Absil (Fuga, instrumental composition). Musicology at the free university of Brussels. Electroacoustic composition with G. Reibel and P. Schaeffer at the Paris National superior Conservatory.

Organises as Artistic Director the International Acousmatic Festival of Brussels :L'Espace du Son (1984, annually since 1994) and since 2000, the Electroacoustical Festival "2 visages de la musique électroacoustique" and the international competitions "Espace du Son" (spatialization) and "Métamorphoses" (Acousmatic composition)
Creates and leads the non-profit association "Musiques & Recherches" and the "Métamorphoses d'Orphée" studio (1982). Publish the revue "Lien" and the ElectrO-CD repertory. (www.musiques-recherches.be)
Wins the SABAM "Music's Year" prize in 1985 and "Fuga prize" in 1995
She teaches electroacoustic composition at the Liège (1986), Brussels (1987) and Mons (1993) Conservatories where she create a complete electroacoustic section in 2002. Professor emeritus since July 2016.
She give many concerts in many countries of Europe, Canada, South America, about the acousmatic repertory and her own works on her acousmonium (more than 70 loudspeakers)
Presently, her music studies various types of sound energies of nature; she uses these as they are or transforms them in the studio to create an abstract and expressive non-anecdotic musical language. The relationship between Text and Music is an other domein of research. She also produced an acousmatic opera "yawar fiesta" which completely renews the genre while creating a link with the past.

Robert Normandeau, *Baobabs*, (stereo) (2014) (13:32)

Adaptation of the acousmatic piece *Le renard et la rose* (1995), third piece of a cycle started in 1991 based on the exclusive use of the voice. Especially the onomatopoeia considered only in cases where human language sound corresponds directly to the object, gesture or feeling designated and not its abstract representation.

It consists of five movements: Babbling and rhythm, Nostalgia and timbre, Anger and dynamic, Lassitude and space, and Serenity and texture.

One will also find a little hidden, themes composed for the work *Le petit prince* (The Little Prince) in 1994 for Radio-Canada: the King, the Businessman, the Vain, the Flight of Birds, the Well of the desert, the Little Flower, the Rose, the Baobabs, the Lamplighter, the Merchant of water pills, the Fox and the Geographer.

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Baobabs was realized in 2012 at The Banff Centre for the Arts with support from the Conseil des arts et des lettres du Québec (CALQ) and premiered on May 15, 2013 by Stéphanie Lessard, soprano; Marie-Annick Béliveau, alto; Michiel Schrey, tenor; Pierre Étienne Bergeron, bass; Sixtrum (João Catalão, Julien Compagne, Julien Grégoire, Philip Hornsey, Kristie Ibrahim, Fabrice Marandola), percussion, during the concert *Des puces et des drums* in the MultiMedia Room of McGill University in Montréal. The work was commissioned by Sixtrum with support from the Canada Council for the Arts (CCA). Thanks to Odile Magan, Fabrice Marandola to the original impulse, Greg Samek for his advice, Patrick Saint-Denis for his help to make transparent the technical and especially Luc Simard who has transformed my rantings in readable score. *Baobabs* was awarded First Prize (mixed music) in the *Musica Nova 2013 International Competition of Electroacoustic Music* (Prague, Czech Republic).

The present recording was realized by Denis Martin on May 16, 2013 during the repeat performance of the premiere concert; the mix was finalized by the composer in September 2014.

Today we will hear an acousmatic version of the piece.

His work as a composer is mainly devoted to acousmatic music, although he composed some mixed works. More specifically, his compositions employ esthetical criteria whereby he creates a 'cinema for the ear' in which 'meaning' as well as 'sound' become the elements that elaborate his works. More recently he composed a cycle of works of immersive multiphonic music for dome of loudspeakers. Along with concert music he has composed, for a period of twenty years, incidental music especially for the theatre.

He also worked as artistic director for over twenty years, especially for the concert series *Clair de terre* (Association pour la création et la recherche électroacoustiques du Québec (ACREQ)) from 1989 to '93 at the Planétarium de Montréal, and *Rien à voir* and *Akousma* (Réseaux) from 1997 to 2006.

He is Professor in electroacoustic music composition at Université de Montréal since 1999. after completing the first PhDMus in Electroacoustic Composition (1992), under Marcelle Deschênes and Francis Dhomont. He leads the Groupe de recherche immersion spatiale (Spatial Immersion Research Group, GRIS), which produces sound spatialisation software.

He received three Prix Opus from the Conseil québécois de la musique (CQM): two in 1999 — “Composer of the Year” and “Record of the Year — Contemporary Music” for Figures (IMED 0944) — and one in 2013 — “Record of the Year — Contemporary Music” for Palimpseste (IMED 12116). The Académie québécoise du théâtre (AQT) has given him two Masque Awards (“Best Music for Theatre”): one in 2002 for the play Malina and the second in 2005 for the play La cloche de verre, both directed by stage director Brigitte Haentjens.

Manuella Blackburn, Switched on -, (stereo) (2011) (8:00)

This piece began by exploring the sounds of switches, dials and buttons collected from my home and place of work. A particularly interesting sound was sourced from turning on an old TV, which ignited a series of high frequency pitches and crackling static flutters before eventually powering on. Lower transpositions of this sound revealed a usually inaudible collection of electronic-like frequencies that feature throughout the work. Together with this the switch sounds, being very short in duration, are clustered into intricate groupings, cascades and explosive flourishes. In addition to these aspects, I was particularly drawn to the concepts of inanimate object powering up from moments of inactivity, and surging electricity running and humming through circuitry. Switched on was realized in 2011 at Liverpool Hope University (England, UK) and completed at the EMS (Stockholm, Sweden) and premiered on June 10, 2011 during the MANTIS “Sonic Meta-Ontology 2” Festival at The University of Manchester (England, UK). Thanks to Lynn Holland and David Lewis for their help and extensive switch hunting in the Art Department of Liverpool Hope University (England, UK), and Andrew Hall for his valued sound contribution. Switched on was finalist for the Gaudeamus Prize 2012 and was awarded First prize in the annual Metamorphosis competition, Brussels, 2012.

Manuella Blackburn is an electroacoustic music composer who specializes in acousmatic music creation. She has also composed for instruments and electronics, laptop ensemble improvisations, and music for dance. She studied Music at The University of Manchester (England, UK), followed by a Masters in Electroacoustic Composition. She became a member of Manchester Theatre in Sound (MANTIS) in 2006 and completed a PhD at The University of Manchester with Ricardo Climent in 2010. Manuella Blackburn has worked in residence in the studios of EMPAC (Experimental Media and Performing Art Centre, New York) Miso Music (Lisbon, Portugal), EMS (Stockholm, Sweden), Atlantic Centre for the Arts (Florida, USA), and Kunitachi College of Music (Tokyo, Japan). Her music has been performed at concerts, festivals, conferences and gallery exhibitions in Argentina, Belgium, Brazil, Canada, Chile, Costa Rica, Cuba, France, Germany, Italy, Japan, Korea, Mexico, Portugal, Spain, Sweden, and the USA. Manuella Blackburn has received a number of international awards and prizes for her acousmatic music including: First Prize in the 7th Métamorphoses Acousmatic Composition Competition, (Musiques et Recherches, Brussels 2012), First Prize in Musica Nova, (Czech Republic 2014), Grand Prize in the Digital Art Awards (Fujiwara, Japan, 2007), First Prize in the 7th and 10th Concurso Internacional de Composição Electroacústica Música Viva (Lisbon, Portugal, 2006, '09), 3rd Prize in the Diffusion Competition (Ireland, 2008), Public Prize in the Concurso Internacional de Composição Eletroacústica (CEMJKO, Brazil, 2007) and Honorary Mentions in the Centro Mexicano para la Música y las Artes Sonoras (CMMAS) competition (Morelia, Mexico, 2008) and in the Concurso Internacional de Música Eletroacústica de São Paulo (CIMESP '07, Brazil). She is currently Senior Lecturer in Music at Liverpool Hope University.

Ake Parmerud, Grow!!, (stereo) (2014-5) (12:43)

Grow! (2014)

Metal music is big in Sweden. Since my youngest son is playing in a band I could not avoid the tradition even if I wanted to. Instead I got fascinated by the vocal technique used by the so-called “screamers” or “growlers” which is a kind of natural vocal distortion that gives the impression that the singer is ripping apart his vocal cords.

I suddenly had the urge to make a piece for a “growlers choir,” something I’ve never heard (and few others have). My son managed to get me four of the best growlers from my hometown to line up for a recording session. I also asked one of them to write some appropriately dystopic lyrics.

Metal aficionados always claim the importance of lyrics although it is most of the time impossible to understand any of the words. This is also true for Grow!. However I choose to put emphasis on two lines that are central to the metal dystopia: “Hell is us; Die we must”; a phrase that seems to have a lot of relevance in the light of climate change, international political crises, and human overpopulation.

Grow! came out as a mix between metal, electroacoustic, and electronica musical styles.

Grow! was realized in 2014 at the Métamorphoses d’Orphée studio of Musiques & Recherches in Ohain (Belgium), and premiered on February 11, 2015 at Espace Senghor in Brussels (Belgium).

The piece was commissioned by Musiques & Recherches. Thanks to Henrik Blomqvist, Alexander Andersson, Aron Parmerud and Axel Widén (recorded vocalists).

Lyrics by Axel Widén.

Åke Parmerud has successfully pursued a professional career in contemporary music and media art since the late 70’s. Although he originally trained as a photographer (1972-74) he went on to study music at university and subsequently the Göteborg Conservatory of Music.

In addition to his electro-acoustic and instrumental music, his prolific list of works includes compositions covering a broad cross-section of modern experimental music in the fields of dance, film, interactive art, multi-media, theatre and video.

Åke’s work has been acclaimed since his piece “Proximities” received first prize at the 1978 Bourges International Electroacoustic Music Festival in France. Since then he has received 17 international prizes and 3 major Swedish prizes (see prizes and awards).

On two occasions he has also received the Swedish “grammy” award for Best Classical Album of the Year and his music has represented Swedish Radio twice at The Prix Italia.

He is regularly commissioned to compose works by important international institutions and his works have been presented worldwide. In 1997 his piece “Grains of Voices” was performed at the U.N in New York on United Nations Day.

His music has been released on numerous albums and compilations, and in 1998 he became a member of The Swedish Royal Academy of Music.

Åke Parmerud is not just a composer he is also a stage performer, playing electro-acoustic concerts using many different types of interactive instruments - often solo. He has toured extensively in Europe, North and South America.

In the late 80’s he teamed-up with composer Anders Blomqvist, and their live performances - which included fireworks - were successful all round Europe well into the 90’s.

The last ten years have seen Åke working as an innovative sound and software designer for interactive audio/visual installations. His own works “The Fire Inside”, “The Living Room” and “Lost Angel” have been shown in Berlin, Göteborg, Leon, Mexico City, Paris and Reykavic. He has also designed concerts and been artistic director for large audio/visual events both indoors and outdoors.

Åke’s artistic reputation has led to several creative international collaborations. Between 1999 and 2006 he worked closely with the Danish “art team” Boxiganga, developing revolutionary interactive video installations plus exploring telematic concepts and interactive solutions for live performances. In 2000, 2001 and 2002 he also worked with Canadian choreographer Pierre-Paul Savoi as composer, sound and software designer.

His most recent stage work “Metamorphos” was developed together with Canadian dance choreographer Mireille Leblanc who also choreographed the interactive sound/video-installation “Lost Angel” and the prize winning dance performance “The Seventh Sense”.