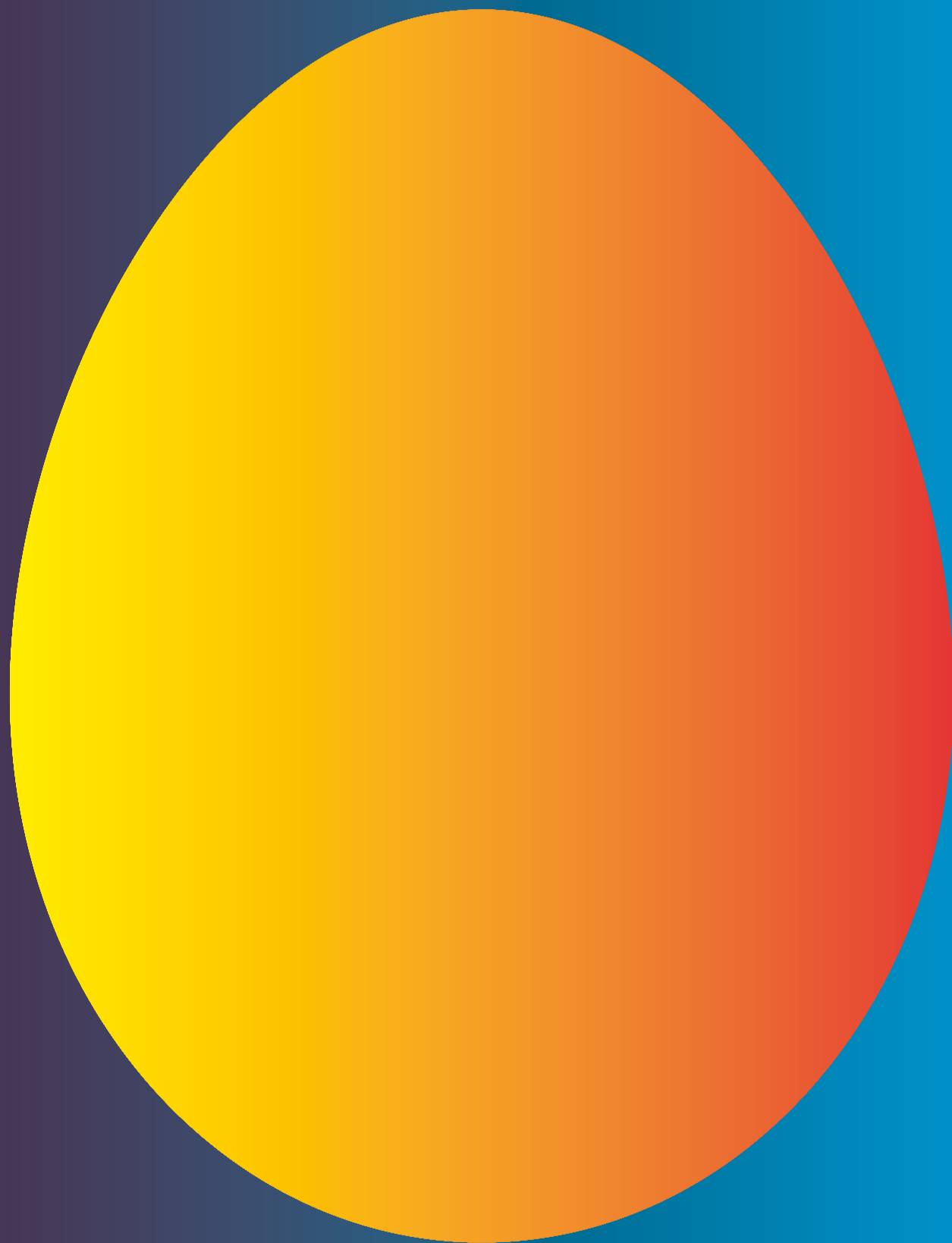


Festival für Neue Musik
FORUM
WALLIS de Musique Contemporaine

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10 — 12 August 2020

Schloss Leuk

Concert

11 Aug 2020

nonstop from 4pm
Spritzuhüs, Schloss Leuk

David Berezan
Offshore

Mariam Gviniashvili
Allotropy

Alyssa Aska
eleison

Konstantinos Karathanasis
Ode to the Kitchen

James O'Callaghan
If (and only if) I am among

Louise Rossiter
Neuronen

Sangwon Lee
Torturing Piano

curated & performed by
Simone Conforti
Mathieu Corajod

Forum Wallis Ars Electronica Selection 2020

(in alphabetical order)

Alyssa Aska
Eleison

David Berezan
Offshore

Mariam Gviniashvili
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Highly Commended

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Léa Boudreau
4 machines pour sauver le monde

Jonathan Corzo
Inside the cavern, at the end a small
light

Ingrid Drese
Cri de merlin

Evelyn Frosini
Samoa

Regina Irman
Acacia Thorns/Stimmen

Sachie Kobayashi
Jeux

Panayiotis Kokoras
Qualia

João Pedro Oliveira
N'viah

Aki Pasoulas
Irides

William Price
Triptych: Three Studies in Gesture and
Noise

Léonie Roessler
Kalpit's Kitchen

Nikos Stavropoulos
Claustro

Alexis Marie Weaver
The Shimmering Haze

Alexis Marie Weaver
Scrapes and Sighs

Karin Wetzel
Glass Body

Alyssa Aska (A/USA)

**Eleison
Swiss Premiere**

Eleison (2018, 12m33). This work is a sequel to a piece I completed previously using sound samples to abstractly depict the rise and ultimate fall of Rome. This work uses as its inspiration the importance that spaces, specifically sacred spaces, had in the development and protection of knowledge and as sanctuaries during tumultuous times. Originally composed for IKO 3-D speaker, this work explores concepts such as distance and proximity, literally and abstractly, as compositional concepts.

Alyssa Aska (b. 1985, USA). Alyssa is fascinated with the architecture of music, both spatially and temporally. She composes works which explore extremes in time and space, using rigid proportions to generate forms in acoustic works and exploring the unpredictable duration and lack of control in gamified works. This is closely tied to her compositional style, which is concerned with a delicate balance between elements of functional form and elements of pure aesthetic purpose. As much structure as possible, as many ornaments as necessary (and vice versa). She studied in the US with Robert Kyr, David Crumb, and Jeffrey Stolet, in Canada with Robert Pritchard, Keith Hamel, and David Eagle, and in Austria with Marko Ciciliani and Klaus Lang. Her works have been performed worldwide at various concerts and festivals such as ICMC, EMS, Impuls, Darmstadt Summer Courses, Musikprotokoll, Tonraum21, ComposIt, Mirkofest Helsinki, Microtonal Festival Prague, CrossROADS Festival, WasteLAnd Academy, and others.

David Berezan (UK/Can)

**Offshore
Swiss Premiere**

Offshore (2017, 8m39) is constructed entirely from recordings of bass clarinet improvisations by Marij van Gorkom (as part of her SS:ARs project). A wide range of both idiomatic and extended articulations of the bass clarinet were explored in the recording process and later developed through studio-based transformation techniques. The sounds of the detached mouthpiece being played are extensively used, in addition to a range of low-pitched resonant sounds. Sonic characteristics were cultivated that led to impressions of distant vessels, micro-ocean texture and climate, upwelling processes and the obscuring of perception, and that also served to create links and references to the themes and materials specifically explored elsewhere in the cycle. As a result of the clarinet source sounds, unique identities for the work emerge, adhering to the concept of the revealing of unique soundworlds hidden within (both figuratively and literally) the instrumental source object. This can be further described, in more vivid and poetic terms, as the ocean of sound that is contained within the clarinet mouthpiece, breath and arising moisture.

David Berezan (b. 1967, Canada/UK) is Professor in Electroacoustic Music Composition and has acted, since 2003, as Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound) at The University of Manchester (UK). After completing a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and an MMus in Composition (2000) at the University of Calgary, he moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK). Berezan's work has been awarded in the Klang! (France, 2015), 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. His work is published by empreintes DIGITALes (Montreal, Canada).

Mariam Gviniashvili (N/Geor)

**Allotropy
Swiss Premiere**

Allotropy (2019, 6m13), stereo, fixed media. As the title suggests, several different types of sound material coexist in the piece, recorded in various environments and settings, forming rich musical textures and layers of diaphanous ambience. We can think of the piece as a two-part composition that explores the relationship between sound masses and movement in space.

Mariam Gviniashvili (b. 1989) is an Oslo-based composer and sound artist originally from the country of Georgia. Her current focus is on multichannel electronics and investigating the role of spatiality in composition. Her artistic practice extends to audiovisual and interactive sound-art works, live improvisation as well as collaboration with performers. <http://mariamgviniashvili.com>

Konstantinos Karathanasis
(USA/Gr)

Ode to the Kitchen
Swiss Premiere

Ode to Kitchen (2016, 7m47) is an homage to Neruda's collection of Odes. The poet wrote 225 Odes on common everyday objects, such as bread, artichokes, his socks, etc., to celebrate life as expressed through myriads of sounds, colors, smells, and emotions. Hundreds of sounds of kitchen objects were classified according to their gestural archetypes and substances, and later processed mainly through the classic tape manipulation techniques. Complex textures were created by reading fast and randomly the contents of folders with similar sounds. The resulting thousands of sound objects were orchestrated with the intention to create a highly energetic and kaleidoscopic amalgam. **Ode to Kitchen** received the 1st place in SIME 2016 and a honorary mention in Música Viva in the same year.

Konstantinos Karathanasis as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, SEAMUS/ASCAP, SIME and Música Viva. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Innova and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo. A Stavros Niarchos Foundation Fellow for Spring 2020, he is a Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://karathanasis.org>

Sangwon Lee
(Kor)

Torturing Piano
European Premiere

Torturing Piano (2019, 8m40). Many composers have enjoyed using extended piano techniques in their works from solo to orchestra. But sometimes I feel as if the piano gets tortured when extended techniques are used too much. All sound sources in this work are derived from piano recordings. For satire, I inserted Ballade No. 1 by Chopin, who wrote primarily for solo piano and is known for expanding the limits of piano composition.

Sangwon Lee (born in 1979, South Korea) holds a Doctor of Musical Arts degree in Music Composition from the University of Illinois at Urbana-Champaign in the United States. Lee received his Master of Music degree from New England Conservatory of Music in Boston and Bachelor of Music degree from Keimyung University in Korea, where he studied composition with Sukhi Kang. Lee's works have been performed and broadcast in Canada, France, Italy, Spain, Japan, Belgium, Switzerland, Mexico, Brazil, USA, and South Korea. Sangwon currently teaches at the Keimyung University and the Busan National University and in Korea.

James O'Callaghan
(Can)

If (and only if) I am among
Swiss Premiere

If (and only if) I am among (2017, 9m02) is an acousmatic re-imagining of two of my pieces for instruments and electronics: **IF:IFF** (2014) and **AMONG AM A** (2015). When developing such works, I create extensive electroacoustic materials that are sometimes never heard in a performance of the final work, and so transporting these artefacts of the compositional process into a new work can breathe new life into them. Besides these materials, I also took recordings of the premieres of the instrumental pieces — by the McGill Contemporary Music Ensemble and Ensemble Paramirabo, respectively — as source material. Both works examine related ideas that gain new meaning in an acousmatic context. **IF:IFF** examines the idea of cause and effect through a severing of performance gesture and resultant sound, as well as a sonic image of glass shattering and 'unshattering', as if scrubbing backward in time. **AMONG AM A** examines the experience of concert listening and a breakdown of the division between 'musical' and 'non-musical' sounds, gestures, and spaces. The acousmatic context natively severs gesture and sound, offering another vantage point for these ideas from which one's imagination may become more active. Finalist for the Prix Métamorphoses, 2nd prize Fundación Destellos 2018.

James O'Callaghan (b. 1988) is a composer and sound artist based in Montréal. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects and computer-assisted transcription of environmental sounds. His work, spanning chamber, orchestral, live electronic and acousmatic idioms, audio installations, and site-specific performances, has been commissioned by INA-GRM, the NYO of Canada, Paramirabo, Quasar, l'Ensemble contemporain de Montréal, and Standing Wave. In 2016, an album of his acousmatic music was released by empreintes DIGITALes. >30 prizes and nominations: ISCM Young Composer Award 2017, the Salvatore Martirano Award 2016, the Robert Fleming Prize 2015, the Jan V. Matejcek Award in New Classical Music 2018, the Jeu de Temps / Times Play Awards and the SOCAN Foundation John Weinzweig Grand Prize 2014. Nominations: Gaudeamus Award 2016, Prix Métamorphoses 2018, and the JUNO Award for classical composition of the year 2014.

**Louise Rossiter
(UK)**

**Neuronen
Swiss Premiere**

Neuronen (2019, 9m35) is the fourth work completed as part of the Der Industriepalast suite – a collection of works based on the infographics of Fritz Kahn. In July 2019, I was invited to present a seminar based on my research at the University of Sheffield, and was challenged to document exactly happens when I respond to Fritz Kahn's infographics in my acousmatic compositions. This piece was composed in direct response to this challenge and intends to directly describe aurally, over 9:33, what happens in a split second, and is repeated millions of times a day in the human body. It attempts to achieve through sound, what Fritz Kahn's infographics do visually - that is, the understanding, or at least, some comprehension of an extremely complicated process. The image that provided the visual stimulus for this piece compares the nervous system of the human body to the mechanisms of a door bell - in particular, the comparison between impulse - reflex responses. Honorary Mention in 2019 in the Musica Nova International Composition Competition.

Louise Rossiter (England, 1986) is an Electroacoustic composer based in Leicester, UK. Her research interests include expectation in acousmatic music, silence and music, acoustic ecology, multi-channel composition and spatialisation. Her works have been broadcast and performed internationally at CIME (Kraków) EMS, Electronic Music Week (Shanghai), Electric Spring, Influx (Musiques et Reserches), L'espace du sons, NYCEMF, BEAST, SSSP, Sound Festival, Soundings..., Sound Junction, Toronto Electroacoustic Symposium, Bologna Conservatory of Music and Electroacoustic Wales. Awards in several international competitions, including in the Destellos International Composition Competition (Argentina), Musica Nova (Prague), Franz Liszt Stipendium (Weimar), Electronic Music Week (Shanghai) and in 2012 was awarded first prize in the prestigious L'espace du son international spatialisation competition. In 2019, Homo Machina was selected for publication on the CIME 2019 CD and, in 2020, Neuronen was selected for Ars Electronica Forum Wallis. Louise's work is available on the Xylem record label.
www.louiserossiter.com
<https://xylemrecords.bandcamp.com/>

**HIGHLY COMMENDED
(in alphabetical order)**

**Léa Boudreau (CAN)
4 machines pour sauver le monde
Highly Commended**

Quatre machines pour sauver le monde (2019, 12m20). In January 2019, young students from Jean-Baptiste-Meilleur elementary school in Montréal took part in a little brainstorm : to imagine fantastic machines under the theme « Quatre machines pour sauver le monde » (Four machines to save the world). No limit, no other instruction, all ideas were welcomed. Based on their suggestions, I composed this piece, expressing with sound and music the devices thought out by the youngsters but also their surrounding environment. The work is divided into 4 parts which respect the original titles given by the schoolchildren: 1- Une machine volante qui fonctionne à la pollution et qui la transforme en air pur (A flying machine that functions with pollution and turns it into fresh air) 2- Une machine-robot en forme d'animal pour sauver les animaux qui n'ont pas de maison et qui sont dans la rue (An animal-shaped robot-machine to save homeless animals that live on the street) 3- Une machine pour envoyer toute la neige qui tombe ici au pôle Nord pour ne plus que ça fonde (A machine to send all the snow falling here to the North Pole so it doesn't melt anymore) 4- Une machine-bateau-sous-marin pour nettoyer les océans (A machine-boat-submarine to clean the oceans). In collaboration with 1st year elementary school students from Jean-Baptiste-Meilleur and their substitute teacher Samuel Cadieux.

Léa Boudreau (b. 1993, Canada) is a composer and musician based in Montréal. She has nourished a passionate relationship with sound since her teenage years, a time when she would spend days on end as a hermit, listening and creating... oh, how little things have changed! Nowadays, she continues to create in the realms of performance and composition, driven by a desire to explore the infinite sonic possibilities of everyday objects and to express the multitude of musical ideas keeping her awake at night. She has received several awards in recent years: the 3rd prize in JTTP 2019 from the Canadian Electroacoustic Community (CEC), the 3rd place in SIME competition (Lille University), the Marcelle Prize (Faculté de Musique de l'Université de Montréal) in 2019 and the 3rd Hugh Le Caine Prize (SOCAN Foundation

Awards for Young Composers) in 2017. Her works have been performed in concert in Birmingham, Brooklyn (NY), Buenos Aires, Denton (TX), Lille, Londres, Marseille, Montréal, San Francisco (CA) and Urbana-Champaign (IL).

Jonathan Corzo (ARG/COL)
Inside the cavern, at the end a small light
Highly Commended

The cavern does not have any other way out other than zenith and its entrance is underground, that is to say, from the center of the world. With this first indication, the electroacoustic piece **Inside the cavern, at the end a small light** was created under the deep self-discovery and the necessary hopelessness to make a composition that means beyond a simple sonorous fact. The piece is a representation about the empty contents into itself, it is a circular search between the hopelessness and the hope. "Inside the cavern, at the end a small light" is a piece that is constantly searching towards the ascension, that is searching the entirety of the light. It was created, nearly all, with colombian rattle and acousmatic transformations. Inside the cavern, and the end a small light it was composed in 2018. It has a duration of 10:22

Jonathan David Corzo Garavito (1990) is a Colombian composer, multi-instrumentalist, researcher and teacher. He is interested in studying, investigating and composing traditional music and avant-garde music. As a composer, he has won various awards in electroacoustic and mixed composition; As an instrumentalist he is an expert in the performance of Colombian bagpipes (gaita); He is also a transverse flute and computer performer. In 2016 he traveled to Argentina to develop his master's studies in composition at the Tres de Febrero National University where he is currently mastering and is in the process of thesis. He was a soloist performer in the Orchestra of Native Instruments and New Technology of the National University Tres de Febrero (UNTREF) with which he had several tours of different countries. He has taught music history, harmony and composition in the Bachelor of Native, Popular and Classical Music of America. He was a Colombian bagpipe (gaita) player in the Caracolí group, with whom he recorded an album that contained mostly his compositions and arrangements. He is currently a piper (gaitero) of the Son del

Arroyo group in Buenos Aires, Argentina, the city in which he resides.

Ingrid Drese (B)
Cri de merlin
Highly Commended

Cri de Merlin (2013, 17m47). Als ob die Zeit sieben Kammern durchlaufen wollte.

1. Nebel-Wolken. Dichte, "kleine Wesen" stechen langsam und zögernd hervor ; funkelnde Motive ragen heraus, chaotisch, unvollständig, nur anspielend.
2. Nebel und Wolken lösen sich. Atmend, lyrisch. Offener Raum. Ruhiger Gang.
3. Kochender Kessel. Unterdrückte Schreie, dumpfer Schmerz. Bitter, rau. Zynisches, boshafes Lachen. Führt zur ersten Klimax.
4. Atmend, erlöst, aus dem Dunkel der Tiefe aufsteigend. Leichtigkeit, Breite.
5. Ruhig, die "kleine Wesen" sind emanzipiert und bewegungsfrei, verspielt, federleicht, sich wiegend, melancholisch gefärbt. Der Blick ist nach innen gewendet, meditativ. Nah und fern, weiter Raum.
6. Langsames Schleichen, Anhäufung und Verdichtung der Schreie. Zweite Klimax.
7. Stillstehend, Ruhe, schwebend, beschwichtigt. Diese Bilder sind nur ein Vorschlag, man kann sich wohl dieses Stück auf abstrakte Weise anhören. Komponiert im Studio der Komponistin, Brüssel, 2013

Ingrid Drese. Born in Amel (Belgium), 1957. Ingrid Drese first studied piano, chamber music, music history, and music analysis, before signing up for the electroacoustic composition program at the Royal Conservatory of Brussels (Belgium), then for the same program at the Royal Conservatory of Mons (Belgium), in Annette Vande Gorne's classroom, where she finished with a Prix supérieur in 1998. Although she focuses her composition work on concert music, she also likes to collaborate on stage projects, films, and music videos. Several major institutions have commissioned works from her, including Ina-GRM (Paris, France) and Musiques & Recherches (Ohain, Belgium). Her works have been programmed in Belgian and foreign festivals, and have won several competitions: Electroacoustic Composition Award, Royal Academy of Belgium (1997); Noroit-Léonce Petitot International Award (Arras, France, 1998); Métamorphoses Biennial Acousmatic Composition Competition (Brussels, Belgium, 2000). Invited by the Groupe de musique expérimentale de Marseille (GMEM, France), she also took part to a

Québec-Belgium exchange program in 1996, the Futura festival in Crest (France) in August 2001, the Rien à voir (11) festival in Montréal (Québec) in April 2002, and the Ars Musica festival in Brussels (Belgium) in April 2008. She also teaches piano. Since 2011, Ingrid Drese is teaching acousmatic composition at the Conservatoire royal de Mons / Arts² (Royal Conservatory of Mons / Arts²). (English translation: François Couture)

Evelyn Frosini (ARG)
Samoa
Highly Commended

Samoa (2016, 6m05) is an acousmatic piece constructed using sound materials from bells, bowls, gongs and scratch of cello. This work is based on different types of impulse responses, resonance transformations, counterpoint between granular materials, reliefs within dense sound atmospheres, loaded with hidden gestures that are developed and recycled throughout the work.

Evelyn Frosini (1983) is an Argentinian composer and sound designer based in Buenos Aires. She holds a degree in Music Composition at the National University of Arts (UNA) and her diploma in Sound Design at the National School of Cinematographic Experimentation and Direction (ENERC) in Buenos Aires, Argentina. Her artistic production includes works ranging from instrumental, mixed and acousmatic music compositions to sound design in audiovisual and multimedia works. Her music has won awards and has been performed in several venues in Argentina and abroad. Artist in residence in EMS – Elektron Musik Studion (Stockholm), in LIPM – CCR (Buenos Aires), FNOBA – Festival de Nueva Ópera de BsAs (Buenos Aires) and in Teatro Nacional Cervantes (Buenos Aires). Her compositions have been selected and programmed at ISCM – World Music Days (Estonia), BIFEM (Australia), MUSLAB (Mexico), Zeppelin (Spain), MIXTUR (Barcelona), eviMus (Germany), MA/IN MAtEra INtermedia Festival (Italy), Off Borders Festival (Greece), CICTeM (Argentine), IV Festival de Música Electroacústica IMUC (Chile), MUTEK (Argentine/Canada), SPECTRA V2 (Colombia), OUA EMF (Japan), Tehran International Contemporary Music Festival (Irán), among others. She is composer and producer at GEAM Ensemble and composer member of the Destellos Foundation. In

addition, she is professor in different institutions. <https://www.evelynfrosini.com>

Regina Irman (CH)
Acacia Thorns/Stimmen
Highly Commended

acaciathorns_stimmen. From ACACIA THORNS: Singing of Thorns 1-Voices (*dornengesang 1-stimmen*) 2019, 3m15. Six short compositions are based on working with sometimes over ten centimetres long South African acacia thorns. A collection of sounds produced by plucking the thorns was created in an analytical way. The musical processing is primarily about the "architecture", the tonal inner life of these plant parts but it is also about connotations like aggression, pain and injury. The musical material consists almost exclusively of thorn sounds; the final sequence of the piece "Singing of Thorns 1-Voices" also includes a recording from the 2015 youth protests in Pretoria, which tonally resembles the "thorn voices" in an irritating way.

Regina Irman, born 1957 in Winterthur, Switzerland. After high school graduation, she studied at the local conservatoire where she obtained a guitar teaching (1982) and a percussion concert diploma (1995, passed with distinction). Composition has become her principal professional activity. Her initial focus on music theatre, experimental performance situations, micro tonality, and strict classification systems that are often linked to language continue to be of particular interest. Currently, the emphasis lies on electronic music. She received various scholarships and awards. In 2007, the Landis+Gyr company-owned culture foundation offered her a scholarship to spend 12 months in a studio on the foundation's estate in London. In 2018, the municipality of Zollikon (adjacent to Zürich) awarded her the public arts award "Kunstpreis Zollikon" for her complete works and in her capacity as a composer. Currently, she works as a freelance composer and percussionist.

Sachie Kobayashi (CH/JP)
Jeux
Highly Commended

Jeux (2019, 8m04) is my first electroacoustic composition. This work was made during the study at the Haute école de

musique de Genève, in 2019. The work is subtitled "Les cieux roulent des yeux » in the words of the Belgian poet Henri Michaux. He left his words inspired by the effects on hallucinations obtained by taking Mescaline. I wanted to make a very « weird » piece of music in this piece that wasn't what we intended, just like his words. So this working process was very intuitive.

Sachie Kobayashi. Born in 1990, Japan, and began her piano studies at age seven. And she started to study composition at the age of twenty. She graduated from Aoyama Gakuin University in 2013. In 2014 entered Tokyo University of the Arts (GEIDAI, composition). In 2018, she has won the acanthus award and the award of director of Taito Ward. From September of 2018, as a master student, she continues studying at the Geneva Music University (Haute école de musique de Genève). She is studying under Michael Jarrell, Luis Naon and Gilbert Nouno in Geneva. In Japan, she has studied with Akio Yasuraoka and Rikuya Terashima. She will be granted the fellowship by the Program of Overseas Study for Upcoming Artists sponsored by the Agency for Cultural Affairs, Government of Japan, which sends out artists of proven talent abroad. And she receives a scholarship from the Swiss government, «Swiss Government Excellence Scholarships». Immediately after her arrival in Europe, her works were presented worldwide, Tokyo, Geneva, New York, Lugano, Vienna. She has participated in several festivals, by numerous ensembles and musicians, notably Ensemble Modern, Ensemble Reconcil, mdi Ensemble.

Panayiotis Kokoras (USA/GR)
Qualia
Highly Commended

Qualia was composed at CEMI studios – Centre for Experimental Music and Intermedia at the University of North Texas in 2017 and has duration 9:40 minutes. The motion and the meaning inherited in the sounds are not disconnected from the sounds but are, in fact, the sound altogether. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it. Qualia are claimed to be individual instances of subjective, conscious experience. The way

it feels to have mental states such as hearing frequencies at the lower threshold of human hearing or a piercing sound, hearing a Bb note from a ship horn, as well as the granularity of a recorded sound. It is an exploration of time and space, internal and universal. In Qualia, I do not experience musical memory as a sequence of instances but as a sensory wholeness that lasts the entire duration of the piece. The experience of sound itself is not sequential; it bypasses past or future; time becomes a single omnipresent unity. In this state of consciousness, time dissolves. The vibrating air molecules from the speakers, the reflections in the physical space, and the audience are the sound.

Panayiotis Kokoras (Greece, 1974) is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness.

João Pedro Oliveira (Br/P)
N'vi'ah
Highly Commended

N'vi'ah (2019, 11m49). N'vi'ah is an Old Testament word meaning prophetess. A prophetess conveys one or more divine messages often in the form of inspired songs. And many times her words are cryptic, requiring interpretation or even translation. This work uses isolated phonemes as musical material. Intelligible words are not articulated, leaving to the

listener the imagination of what their contents and meanings could be. N'vi'ah was commissioned by the Ibermúscas Project, and composed at the Human Interaction Laboratory - Diego Portales University in Santiago de Chile. It is dedicated to Federico Schumacher.

Composer **João Pedro Oliveira** (Portugal - 1959) holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

Aki Pasoulas (UK/GR) **Irides** **Highly Commended**

Irides (2017, 11m11) literally means rainbows. In Greco-Roman mythology, rainbows were thought to be bridges made by the goddess Iris and connected heaven and earth. Irides are multicoloured arcs caused by diffraction and dispersion of light by water droplets in the air. Similarly, in this composition, momentary sunny spells and droplets of rain give rise to spectra, bands of colours, arcs that form double, triple and multiple sonic rainbows that permeate the scenery of the piece. The piece explores the relocation of the visual, gustatory, olfactory, and haptic environments into the aural space, and examines interrelationships between music, time perception, timescales in different senses, memory and the listening environment. Irides has been performed in peer-reviewed events in London, Aberdeen, Leicester (UK), Dundalk (Ireland), Shanghai and Beijing (China), Venice and Cremona (Italy), Limassol (Cyprus), Corfu (Greece) and San Francisco (USA). A binaural version of a multi-speaker

live diffusion of Irides is published by Sonos Localia.

Aki Pasoulas (b.1962, British/Greek) is an electroacoustic composer, Director of MAST (Music and Audio Arts Sound Theatre) at the University of Kent. He also taught at universities in London including City, Middlesex, and the University of the Arts, and he holds a PhD on timescale perception in electroacoustic music. His research interests include acousmatic music, time perception in relation to music, psychoacoustics and sound perception, spatial sound, acoustic communication, and soundscape ecology especially in relation to listening psychology. He has written for instruments, found objects, voice, recorded and electronic sound, composed music for the theatre and for short animation films, and organised and performed with many ensembles. His scholarly and music works are published through EMI/KPM, ICMA, Sonos Localia, HELMCA, Cambridge University Press and Oxford University Press. His commercial sound design work has been used in numerous TV programmes, documentaries and films. His music received honourable mentions at international competitions, and is frequently selected and performed at key events worldwide.

William Price (USA) **Triptych: Three Studies in Gesture and Noise** **Highly Commended**

Inspired by the abstract paintings of Gerhard Richter and Francis Bacon, **Triptych: Three Studies in Gesture and Noise** (2014, Duration: 9'16") is a two-channel electroacoustic composition that explores and develops artifacts found in the space between recorded sounds. It is a three-part, cyclical assemblage based primarily on noise, musical remnants, and studio debris. Each part focuses on two to three main gestures: Part I uses as its source material sounds usually associated with the pre-concert ritual (warming-up, tuning, moving stands, and the scrape of a piano bench sliding across a stage floor); Part II unfolds slowly and juxtaposes long, high pitched granular threads with low pitched glissandi, all of which were extracted from the previous bench scrape; and Part III focuses on sculpted noise, sweeping gestures, and extreme changes in timbre and texture.

William Price (b. 1971, USA) received his M.M. and D.M.A. from Louisiana State University, where he studied composition with Dinos Constantinides and electroacoustic composition with Stephen David Beck. Price's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, and the Festival Internacional de la Imagen in Colombia. Price's music has received commissions and accolades from numerous organizations, such as the ASCAP, the Percussive Arts Society, Music Teachers National Association, El Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE), the National Association of Composers-USA, and the Black Bayou Composition Competition. Dr. Price currently serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham (UAB).

Léonie Roessler (NL/D) **Kalpit's Kitchen** **Highly Commended**

Kalpit's Kitchen (2019, 9m54) is a piece made of field recordings that I took in India in November of 2017, during The Story of Space Festival. My assistant Kalpit Goankar had invited some other artists and me to his village in the South of Goa. We spent time at a beautiful and untouched river, which you hear in the beginning of the piece. And then slowly, piece by piece, a kitchen scene emerges - the sounds of his family preparing a huge feast for us. As the kitchen sounds get more and more dense, the sound of the river is slowly replaced by the sound of fish being fried in the kitchen. (Which I skipped because I am a vegetarian, but the sound I enjoyed nevertheless...)

Leonie Roessler (born 1982, German) - Composer and Performer raised in Germany and the US, now based in The Hague, Netherlands. Leonie captures her environment through field recordings, which she uses for radio pieces, sound installations, and compositions for soloists and ensembles. She had recent residencies at New Media Society and Limited Access Festival (Iran), Forum Wallis (Switzerland), and The Story of Space Festival (India), and Berlin Circus Biennale (Germany), Altes Finanzamt (Germany), and Studio LOOS

(Netherlands). Her works have been released through Musica Dispersa (Spain/UK), and Noise á Noise (Iran) and have been physically archived in the British Library.

Nikos Stavropoulos (UK/GR)

Claustro

Highly Commended

Claustro (2019, 7m51, for Huw McGregor) Derived from the Latin, "claustrum," meaning "shut-in" or "enclosure." Claustro is the third composition in a series of works which explore aural micro-space. A sounding place of improved intelligibility through greater aural intimacy. The work is an invitation to come in and listen out for the thin line between philia and phobia that such places evoke. The discontinuous and non-homogenous nature of acoustic space inspires the arrangement of sound materials here. Recordings of original sound sources were conducted using a micro multichannel array designed and built in collaboration with Huw McGregor.

Nikos Stavropoulos (Athens, Greece, 1975) is a composer of predominantly acousmatic and mixed music. He read music at the University of Wales (Bangor, Wales, UK), where he studied composition with Andrew Lewis and completed a doctorate at the University of Sheffield (England, UK) under the supervision of Adrian Moore. His music is performed and broadcast regularly around the world and has been awarded internationally on several occasions. His practice is concerned with notions of tangibility and immersivity in acousmatic experiences and the articulation of acoustic space, in the pursuit of probable aural impossibilities. Since 2006, he has been a member of the Music, Sound & Performance Group at Leeds Beckett University (Leeds, England, UK), where he is a Reader in Composition and lectures on Electroacoustic Music. He is a founding member of the Echochroma New Music Research Group, a member of the British ElectroAcoustic Network (BEAN) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

Alexis Marie Weaver (Aus)

The Shimmering Haze

Highly Commended

The Shimmering Haze (2019, 12m42) explores dichotomies of aural perspective, texture and sound source. The piece alludes to our human-induced plastic crisis through the exploration of small, highly active sound objects (which I name 'micro' sounds) embedded within vast, heavily textured sonic backgrounds (which I term 'macro' sounds). Comprised synthesised sound and recordings of sinks, kettles and coffee machines, *The Shimmering Haze* alludes to our man-made plastic crisis and conjures a sonic metaphor for shiny plastic glinting through hazy water. At times menacing, cloying, *The Shimmering Haze* also exhibits brief moments of linear simplicity, providing a welcome textural respite.

Alexis Marie Weaver (1995) is an electroacoustic composer based in Sydney, Australia. Alexis draws on field recordings of animals, insects and everyday objects to create adventurous radiophonic and acousmatic works. While her principal interest lies in composing fixed-media acousmatic music, she has also composed soundtracks for animation, short film, radio, theatre, and dance. Alexis' work has been broadcast in Australia, France and Scotland, as well as featured on RMN Classical's *Electroacoustic and Beyond II* (2017) and *New Weird Australia's Isolation (In) + (Out)* (2020). She is a Master of Music candidate at the Sydney Conservatorium of Music, where she also teaches composition and musicology. Alexis is also co-founder of composer collective *lost+sound*, who in 2018 launched a tri-annual concert series celebrating emerging experimental artists.

Alexis Marie Weaver (Aus)

Scrapes and Sighs

Highly Commended

Scrapes and Sighs (2019, 5m12) makes use of common kitchen items such as metal fruit bowls, oven trays and porcelain cups. Struck in the manner of a singing bowl, these everyday vessels produce pure harmonics which are teased into strings of sound. The work progresses from its initial meditative section into a much busier world of gaudy, processed sound. These shards pivot and ricochet around the sound space in broken envelopes, before settling back into a calmer mood.

Karin Wetzel (CH/D)

Glass Body

Highly Commended

Glass Body (2011, 11m52). Glass combines characteristics such as rigidity, fragility, or translucency. Breaking glass as a natural act of granulation corresponds to the technique of granular synthesis, which I used as the main tool in order to generate streams of cullet. Next to the sounds of glass, water is the most important sound source. Water, being a material related to glass (cullet-drops) also forms a material counterpoint. (crystallization versus fluid). This relationship is reflected by the inner amorphous structure of glass, its aggregate state being situated between solid and liquid.

Karin Wetzel (b. 1981 in Berlin) is a German-born composer working in Zurich and Berlin. Her compositional output encompasses works for solo instrument, ensemble, orchestra, electroacoustic works, live-electronics and installations. As a part of her artistic-scientific research project about poly-works, Karin has created several work series over the last years, exploring the possibilities of simultaneity and dividual performance practices. Karin Wetzel received scholarships from the Studienstiftung des Deutschen Volkes, the DAAD and the Swiss Government Excellence Scholarship. In 2011 she was Artist in Residence at the Villa Aurora in Los Angeles. Karin studied composition, media technology and music theory in Leipzig, Zurich, Paris and Helsinki. In 2012/13 Karin joined the Bern University of the Arts to teach music theory and listening/intonation. As of 2014 she is Doctoral candidate at the University of Music and Performing Arts Graz. Her research project "Concepts of poly-works in the 20th/21st century" is funded by the Swiss National Science Foundation.

CONCERT CURATORS

Ars Electronica Forum Wallis 2020

Simone Conforti. Composer, computer music designer, sound designer and software developer. Born in Winterthur, he is graduated in Flute and Electronic Music and teaches in the pedagogy department at IRCAM in Paris and works as computer music designer at CIMM Venice. Specialised in interactive and multimedia arts, his work passes also through an intense activity of music oriented technology design, in this field he has developed many algorithms which ranges from sound spatialisation and space virtualisation to sound masking and to generative music. Co-founder and CTO of MUSICO, formerly co-founded MusicFit and MUSST, has worked for Architettura Sonora, and as researcher for the Basel university, the MARTLab research center in Florence, the HEM Geneva and the HEMU in Lausanne. He has been professor in Electroacoustic at the Conservatoires of Florence and Cuneo.

Mathieu Corajod (CH/FR, 1989) is a composer of instrumental and vocal music, experimental music theater, electronic music and interdisciplinary projects. Sensitive and concise, sometimes expressive or ironic, his music creates a new world for each of his pieces. Mathieu Corajod regularly explores the opposition between the fusion and contrast of sounds. He claims the immediacy of his musical material while seeking to create surprise, maintaining a critical and reflective approach. His use of technology is as much in the service of sonic research as it is of staging. He works closely with performers in his open, interactive or performative works. Author of works performed among others by the Orchestre de chambre de Berne, Ensemble Adapter, Ensemble Interface, and Ensemble Makrokosmos, Mathieu has also written and produced several projects of "théâtre musical" such as his show Scriptons or his score for instruments ad libitum : Collection. Imaginary and dressed up instruments, "prepared" objects, phonetic scores, projections of texts, staging of listening modes, work on movement and on the visual aspect of representation constitute some of its elements. Mathieu Corajod studied composition from 2010 to 2015 under Xavier Dayer, Christian Henking, Cathy van Eck and Daniel Weissberg at the Haute école des arts de Berne – HKB, where he specialized in experimental music theatre. His approach to the stage was marked by encounters with Georges Aperghis, Thierry de Mey, Jennifer Walshe, François Sarhan and Simon Steen-Andersen. He worked from 2015 to 2018 as an assistant at the HKB while earning a second Masters in research on the arts in musicology at the University of Bern. In 2018, he joined the Cursus in composition and computer music at IRCAM, which he attended thanks to a scholarship from the Fondation Nicati-de Luze. He is currently pursuing his projects in residencies (Cité des arts, ICST Zürich, ...) and in his own productions. Additionally, Mathieu Corajod is involved in various concepts of educational outreach for classical and contemporary music, collaborates as a music journalist and produces stage lightings.

JURY

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Javier Hagen (Switzerland), composer
Jury President, President ISCM Switzerland,
artistic director Forum Wallis

Dr. Kotoka Suzuki (JP), composer
University of Toronto Scarborough (UTSC)

Dr. Reuben de Lautour (NZ), composer
Head of New Music at the School of Music,
University of Canterbury, New Zealand

Dr. Jaime E. Oliver (Peru), composer
Waverly Labs for Computing and Music,
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