

Festival für Neue Musik
FORUM de Musique Contemporaine
WALLIS

www.forumwallis.ch

10—12 August 2021

Schloss Leuk



CH.H.GRAFIK

Concert

Part 1
10 Aug 2021

10pm
Schloss Leuk
Spritzuhüs

curated by Simone Conforti

Thibault Madeline
Le murmure de Bombus
World Premiere
Simone Franco

Panayiotis Kokoras
AI Phantasy
Swiss Premiere
Nicole Lovera

Nicolas Medero Larrosa
nightblooming-genera
World Premiere
Diego Pelissero

Lee Gilboa
Redacted
European Premiere
Letizia Ambrosetti

Concert

Part 2
10 Aug 2021

11pm
Schloss Leuk
Spritzuhüs

curated by Simone Conforti

Bernadette Johnson
Summer Fragments
Simone Franco

Juan Carlos Vasquez
Channel Zero
European Premiere
Letizia Ambrosetti

Richard Scott
Thunder actually bicycles
World Premiere
Amedeo Ripa Buschetti di Meana

Sylvain Souklaye
Soliloquy in motion
World Premiere
Domenico Bosio

Concert

Part 3
10 Aug 2021

12pm
Schloss Leuk
Spritzuhüs

curated by Simone Conforti

Manuella Blackburn
Microplastics
European Premiere
Nicole Lovera

David Nguyen
Whale Song Stranding
European Premiere
Diego Pelissero

Thibault Madeline
Enfant Sauvage
World Premiere
Amedeo Ripa Buschetti di Meana

Forum Wallis Ars Electronica Selection 2021

(in alphabetical order)

Manuella Blackburn
Microplastics

Lee Gilboa
Redacted

Bernadette Johnson
Summer Fragments

Panayiotis Kokoras
AI Phantasy

Thibault Madeline
Enfant Sauvage

Thibault Madeline
Le murmure de Bombus

Nicolás Medero Larrosa
nightblooming-genera

David Nguyen
Whale Song Stranding

Richard Scott
Thunder actually bicycles

Sylvain Souklaye
Soliloquy in motion

Juan Carlos Vasquez
Channel Zero

Highly Commended

(in alphabetical order)

Renzo Filinich Orozco
Convergent Points

Elliot Hernandez
Ritual

Lisa-Maria Hollaus
Brut

Helge Meyer
Noise Music

Paul Oehlers
Flux Hammer

Christopher Poovey
Forged Effervescence

Leah Reid
Reverie

Richard Scott
Music floats upwards

Ryne Siesky
Wanton Hush

Pierre-Henri Wicomb
Evenly hovering

Manuella Blackburn **(GBR)** **Microplastics** **European Premiere**

Microplastics (2021, 8m08) is an acousmatic work derived solely from plastic sound sources. These sounds are predominately from waste accumulated from household use (empty milk containers, bottles, straws, lids, cling film and wrappers). Further sources were captured at the Manchester Education Centre and Materials Recovery Facility in Sharston, which illuminated ways in which plastics are separated and sorted by the Aladdin machine. This visit provided an eye-opening visual for the monumental scale of plastic waste, which is represented sonically half-way through the work through an unprocessed raw recording of plastic rubbish being dumped out into a colossal mountain of unbelievable proportions. Further to these recordings and sources are sounds collected from micro-sized plastics, sourced from the south coast of England courtesy of Rob Arnold (visual artists and microplastics cleanup expert). These microplastic pieces, no larger than 5mm in diameter are a mix of worn-down plastic remnants of past plastic objects (lids, shards, tubing, rims and strips) and 'nurdles' or 'bio-beads' waste, which present hazardous, detrimental ecological damage to marine life and the environment. The plastics industry convert nurdles into plastic products, however the movement and transportation of these tiny pellets of plastic regularly encounter accidental spills, spreading out into water and drainage systems. Bio-beads are equally problematic, entering the sea via their use in sewage filtration systems. These minuscule plastic particles can be mistaken for food by marine life and birds in the environment. This work explores the sound world of this disastrous pollution and unfortunate particles debris that now inhabit the world in insurmountable quantities.

Manuella Blackburn is an electroacoustic music composer who specializes in fixed media creation. She has composed for loudspeakers, instruments and electronics, laptop ensemble improvisations, and music for dance. Manuella Blackburn has worked in residence in the studios of Miso Music (Lisbon, Portugal), EMS (Stockholm, Sweden), Atlantic Centre for the Arts (New Smyrna Beach, FL, USA), and Kunitachi College of Music (Tokyo, Japan). Manuella's practice focuses on microscopic sonic detail and how these miniature materials can be organised within works of sound art. This process has led to new creations based on inherently small materials (clock's ticking, ice cubes cracking, light switches turning on/off and electrical appliance bleeps). Manuella's interests also extend to the world of sampling and intercultural exchanges that translate into music making.

Lee Gilboa **(ISR)** **Redacted** **European Premiere**

Redacted (2020, 7m32). Which elements of a story register its truth? Who gets to tell a story? And what counts as redaction? Thinking through these questions, this work uses the juxtaposition of sonic icons that have, in a way, become the voice of (digital) communications with three accounts of an event from 2015. By obscuring the semantic register of meaning in different ways, in *Redacted I* reflect on the ability of a testimony to (re)create an event in order to engage with questions about the legibility of truth and the right to voice.

Lee Gilboa (1994) is an Israeli composer, researcher, and audio engineer. In her work Lee uses speech, audio spatialization and vocal processing, and engages with different themes around the sonic identity such as naming, representation, oppression and self-expression. She participated in several master classes and artist residencies internationally, including the Atlantic Center for the Arts and IRCAM Manifeste Academy. In 2018, Lee began working with Daniel Neumann in his organization CT::SWaM, where she is now a curator. Her works have been presented at Roulette Intermedium, The Immersion Room in NYU, Cube Fest and NYCEMF among others. Lee holds degrees from Berklee College of Music and Columbia University. Currently, she is a Ph.D. student at Brown University's Music and Multimedia Composition program. Her most recent and upcoming activities include a collaboration with the rapper SAMMUS, and a presentation at The Sound of Sound Studies conference in Lüneburg, Germany.

Bernadette Johnson **(CHE)** **Summer Fragments**

Summer Fragments (2009, 5m28). A homage to Summer - sound-snapshots of intense moments of fugitive moods. Pictorial expression is essential, as well as brevity, density and economy of sound material used in these acoustical miniatures, which have been assembled from bits of music, little noises and background sounds, which in turn have been extracted from remembered, supposed and dreamed mood moments. "Summer fragments" was awarded by Phonurgia Nova 2009 and was then played at various festivals.

Bernadette Johnson lives in Basel (Switzerland). She is author of acoustical poems and audio pieces for radio and other listening rooms. In her "acoustic poetry" Johnson leads us through extra semantic areas. Auditory perception is observed, questioned and disturbed. It's a matter of tracing otherwise parallel and hidden experience spaces. She was prizewinner at Phonurgia Nova Arles, Radio Helsinki Graz, by the Soundscape Forum and received the Karl Sczuka Promotion Prize 2007.

Panayiotis Kokoras (GR)

**AI Phantasy
Swiss Premiere**

AI Phantasy (2020, 11m12) is an electroacoustic sound composition for stereo or multichannel speaker array with duration 11 minutes. It was composed in 2020 at the GRIS multichannel studio, the University of Montreal in Quebec, Canada; the sound dome MEIT theater at the Center for Experimental Music and Intermedia, University of North Texas, and my home studio. The word Phantasy refers to a phantasy with "Ph" as a state of mind of an infant child during the early stages of development. Phantasies are constructed from internal and external reality, modified by feelings and emotions, and then projected into both real and imaginary objects. On the other hand, Fantasy (with "F") is a reverie, a daydream, an imagined unreality that anyone can create. We fantasize consciously about future possibilities and fulfillment of our basic needs and wishes. Fantasies may well include elements of the deeper unconscious phantasies.

Panayiotis Kokoras (1974, GR) 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.

Thibault Madeline (FRA)

**Enfant Sauvage
World Premiere**

Enfant Sauvage (2020, 6m23). The pleasure of breaking things. Of things breaking. Isn't it delightful to watch the ball, untameable, that goes bouncing to shatter the family dishes. A shard of scraps, a burst of joy, in the eyes of the wild child, a cristal sparkles. This piece is an invitation to stop being 'good as gold'. It doesn't run in a straight line. It comes from a simple desire to play. To play with a bouncing ball and a music box : slicing little pieces of notes, following the living rhythm of a rebound, breaking up and transmuting the sound. The alchemy produces a melody covered in glimmering dust of steel, playing hide and seek with your ears.

Thibault Madeline was born in France in 1992. He began his education in the plastic arts domain. He there explored various artistic domains as sculpture, design, photography, video, and sound. In 2011, he was accepted into the fine arts program in Grenoble. The four years spent there were devoted to the collection of sounds, forms, images, and material. These diverse treasures are used in his plastic and digital works. Finally, captivated by the possibilities of sound, he chose to devote his time to sound recording and editing, thus producing his first sound compositions. In 2015, he moved to Brussels to begin a five year program in acousmatic composition at the Royal Conservatory of Mons, Belgium, graduating in 2020 with honors. Along with his sound composition, he also create sound installations, composes and plays for performing art and is a member of the noise band André Curieux.

Thibault Madeline (FRA)

**Le murmure du Bombus
World Premiere**

Le Murmure du Bombus (2020, 7m58) has its origin in an obsession for an unavoidable, recurring subject : the fly, which is, at the same time, a symbol of a peaceful nature, evoking decomposition, irritation, or even an invading swarm. The fly is so present in our environment that it frequently lands on the microphone with agility and accidentally becomes part of the sound composition. We hear the fly before we see it. The buzzing is known to harass our ears : that of a nocturnal mosquito, a chain saw working early in the morning, or a high speed dirt bike. But, paradoxically, the buzz can be conceived as a purely harmonic phenomenon. If we ignore the source of the sound, we will be surprised by the inherent musicality of this usually annoying buzzing. This is what Le Murmure du Bombus tries to demonstrate by effectuating a transition from an anecdotal soundscape into a turbulent drone music.

**David Quang-Minh Nguyen
(USA)**

Whale Song Stranding
European Premiere

Whale Song Stranding (2021, 11m03)

Inflections as sound process to sound quality
Emanating otherness of the
Sound quality to sound process from the reflective

Resulting in an immersive rhizome-like sound world
of the omnipresent of the dream like and the very
literal

As different zones are successive, simultaneous,
above, below, before, and after, to neither rise nor
sink but only float

A longing as the friction, disputes of the literal and
dream-like

And

A persistence of a pulse, heavy, through the literal
as a constant movement and the abstract
ingenuous stillness, a sound world of the discursive
and the narrative

Chiastic process and quality are undermined as the
reflections and inflections recur in rounded
proportions. The immersive and form is only
tangible through this insistence that is perceived as
a dream occurring in real-like time

Figuratively

Whale Song suggests, quite literally, uncertainty that
is

Stuck between the discursive and the narrative,
The moving streams/waves and the pure tones
surrounding within,
Stranding

David Quang-Minh Nguyen is a composer of
concert music. Along with the concert music that he
composes, he also enjoys doing post-production
sound for film. His current interests lie in composing
acousmatic works dealing with multi-channel
loudspeaker expansion, sound spatialization, and
immersive audio. Being recognized nationally and
internationally, David has had his pieces presented
at the June in Buffalo New Music Festival, during
which he received individual master classes with
Harvey Sollberger, Martin Bresnick, Roger Reynolds
and Brian Ferneyhough. David was an active
participant for Festival DME under the direction of
Åke Parmerud, Musique & Recherches Académie
d'été de composition électroacoustique under the
direction of Annette Vande Gorne and João Pedro
Oliveira, and the Sounds Around Me Festival under
Thomas Gorbach. Master Artist Robert Normandeau
also has selected him for a residency at the Atlantic
Center for the Arts. David Q. Nguyen holds a BM
from Old Dominion University where he studied with
Andrey R. Kasparov and Mark Chambers. He has
received his Masters and is pursuing a Doctor of
Musical Arts degree at the University of Illinois
Urbana-Champaign, where his primary teachers are
Sever Tipei and Scott A. Wyatt.

**Nicolás Medero Larrosa
(ARG)**

Night-blooming genera
World Premiere

Night-blooming genera (2020, 8m55) is a piece in
which I explore different states of sound
matter, looking for contrasts and opposing tensions,
while at the same time always looking for a common
space. A journey through a world of sound in which
the very characteristics of the material used are the
narrative.

Nicolás Medero Larrosa is a Strasbourg-based
Argentinian composer of electroacoustic, mixed and
instrumental music. PhD in music composition at
Haute École des Arts du Rhin 2021. Master in
Composition, Haute École des Arts du Rhin
2017-2019. Lic. Composition, Universidad Nacional
de Quilmes, Argentina 2010-2016. Residencies:
2020-: Ensemble Linea, 2016: Orquesta de la
Universidad Nacional UCN, 2015: Residencia de
composición acusmática, Universidad de Quilmes.

**Richard Scott
(GBR)**

Thunder, actually bicycles
World Premiere

Thunder, actually bicycles (2019/21, 12m57). This
piece pulls together a variety of sources; elemental,
physical, electronic, mechanical and instrumental.
Hydrophone recordings from the coast of Scotland;
studio recordings of analogue synthesizers;
ambisonic recordings of bicycles recorded in
Manchester, and concert recordings of Axel
Dörner's electro-acoustic trumpet made in Berlin.
The piece combines these, without distinction into a
spectromorphological dialogue. No distinction is
made between human, nature and machine,
synthesis or elemental. The potential for a kind of
equivalence is left unresolved but open. Bicycles on
the wooden track of a velodrome sound like
thunder; breath blown through a trumpet becomes
wind; a synthesiser recalls weather and distant
seabirds. Water lapping against at Scottish coast
mimics a resonant bandpass filter. By the end the
piece is pulled by the tide beneath the surface;
water swirling through rocks; complex and certain in
its gestures. The mood is not exactly reassuring, but
the focus is on the possibilities for recombination
and rebirth at an elemental level.

Richard Scott (England, 03-07-1963) has for the
last few years been focused on the compositional
and improvisational possibilities of modular
synthesis, working with collaborators including Axel
Dörner, Jon Rose, Thomas Lehn, Audrey Chen,
Kazuhiisa Uchihashi, Michael Vorfeld, Ute
Wassermann and Shelley Hirsch. He was initially
inspired to play electronic music in the by Cabaret
Voltaire perform, Jon Hassell, Ornette Coleman and
Stockhausen. He has released albums, for example
with Grutronic and Evan Parker, a solo double LP,
Several Circles and an record with Twinkle3 and
Sidsel Endresen. He initiated two editions of the
Sines & Squares festival at Manchester University
which focuses on modular and analogue synthesis
and has helped found several concert series in
Berlin: Basic Electricity, AUXXX, Klangkeller and
Sound Anatomy. He has his own Sound Anatomy
imprint.

Sylvain Souklaye

(FRA)

Soliloquy in motion (Flat noise)
World Premiere

Soliloquy in motion (Flat noise). (2021, 11m44)
Like most people, I spent the year being torn apart by a strange cultural dimension made of over communication and isolation. At the centre of our universal purgatory, the screens are taking more space and time inside our transformative experience. This digital and live-streamed exode is pushing our intimate and collective behaviour to its limits. With *Soliloquy in motion*, I decided to explore live art without technological mirror or windows. This is the premise and promise of my desire of others and places that are invisible and impalpable. I explore ways to synchronise body language, sonic friction and interrogative voice to offer an unknown imaginary land to the audience. I want to experiment and decide if I prefer performing with an imaginary audience more than in front of an inanimate object. Flat noise is the inaugural audio performance of *Soliloquy in motion*. It is a fight between empty space and a sonic parasite. They are both fighting for what remains of my attention. I'm not a prize. The prize is not who, but where. How will I still believe about the place where I exist? Architecture or pain? I'm unable to choose, I'll try again and again. What primal elements are constituting the reality of an environment? What are the minimal motion and thoughts to incarnate a space? Are friction and declaration the requirements to cherish togetherness? For how long can we remember inside the dimension of absence? Far away from home, baffled by my new environment, it has been almost a year without holding like-minded people, friends and chosen family in my arms. Faces on screens are becoming more and more unreal. My digital addiction might accept the bargain, but my intimacy is missing its favourite target. My body and my mind need a presence, even an untouchable and undesirable one. Flat noise is a date and a trap to forget the absence momentarily. You are invited to colonise this moment and keep it with you on your way out.

Sylvain Souklaye is a Brooklyn based French multimodal artist. He is obsessed with sampling intimacies about people who don't belong to a determinate identity, gender, class, colour or nationality. His performances are a collage of individual memories which are relived for and via the audience. Self-taught, he began performing with vandalism in Lyon, and then intimate happenings, radio experimentation and action poetry. He later developed digital art installations using field recording techniques as a narrative layer while pursuing his writer's path. Among his best known pieces are *la blackline*, a 5-year durational radio performance about socio-economic survival and urban absurdity, *le déserteur* a digital art installation dwelling on the notion of abandonment, *TME* a docudrama performance exploring self-inflicted amnesia and resilience and *MIGRANT MARKET* a remake of the slave market updated for the uber economy. His methods characteristically involve intense physical acts as well as the use of unsettling intimacy.

Juan Carlos Vasquez

(COL)

Channel Zero
European Premiere

Channel Zero (2021, 7m45) is one of the ways Jean Baudrillard refers to life in the suburbs of the United States in his book "America", with a special emphasis on "the proliferation of technical gadgets inside the house, beneath it, around it, like drips in an intensive care ward". This fixed-media piece was made under lockdown using the SOMA Ether, a device that perceives and records the surprisingly diverse electromagnetic landscape produced by electronic components in a regular American house. Throughout the piece, the electromagnetic fields are occasionally blend with field recordings, portraying a small window into the real world.

Juan Carlos Vasquez (born 1986 in Cali, Colombia) is an award-winning composer, sound artist, and researcher. His electroacoustic music works are performed constantly around the world and to date have premiered in more than 30 countries across the Americas, Europe, Asia, and Australia. Vasquez has received grants and commissions from numerous institutions, including the ZKM, the International Computer Music Association, the Nokia Research Center, the Rensselaer Polytechnic Institute, the Ministry of Culture of Colombia, the Arts Promotion Centre in Finland, the Finnish National Gallery, and CW+ in partnership with the Royal College of Music in London, UK. As a researcher, Vasquez's writings can be found in the *Computer Music Journal*, the *Leonardo Music Journal*, and the proceedings of all the standard conferences of the field. Vasquez received his education at the Sibelius Academy (FI), Aalto University (FI), and the University of Virginia (US). His scores are published by Babel Scores, and his music is distributed by Naxos, MIT Press (US), Important Records (US), and Pasma Music (Poland).

HIGHLY COMMENDED (in alphabetical order)

Renzo Filinich (PER) Convergent Points Highly Commended

Convergent Points (2021, 6m46) The work carried out between September and October 2020, tries to recreate integrating the spaces of relating technological time and living time as a current ecological constitution. Somehow, occupying the term General Organology by Stiegler, the work shows how the technological is an anthropological universal, understood as an externalization of memory and the liberation of organs and therefore of the externalization of the senses in the extension of the devices that compose us in this ontological multiplicity.

Renzo Filinich, Lima 1978. My interest arises in research and production with new technologies in art, with the aim of developing new interactive and cognitive fields of the viewer, as well as the spatial representation of sound and image through the use of gestural control and interfaces. In my work I deal with different aspects of language in contemporary arts, such as installation, performance and improvisation. At the same time, I have shown my work and research at various festivals in: Austria, Portugal, Colombia, Argentina, Mexico, Spain, England, France, Peru and Chile. I am currently working as a new media researcher for Latin America.

Elliot Yair Hernández López (MEX) Ritual Highly Commended

Ritual (2021, 5m25) is a sonic exploration that combines day-to-day sounds digitally transformed; It narrates the story of a being trapped in an eternal dream that repeats itself infinitely, each repetition is a stage of dreaming deeper and deeper.

Close your eyes, inhale and exhale, repeat three times.

-What am I listening to?

Move, feel the sound.

-What is happening?

A dream, a dream that becomes real.

-Do you hear the voices?

I feel like I'm trapped, it's so unreal this feeling.

-What do you feel?

Anguish, as if everything is closing around me.

-Do you hear the bells?

No, I don't hear anything, I only feel this body

holding me, in an eternal illusion.

-Listen closely to the mantra....

Elliot Yair Hernández López (Mexico, 1999). He studied sound art with Manuel Rocha Iturbide, multichannel electroacoustic composition with Edmar Soria and electronic art with Hugo Solís. He has presented his pieces at the biennial Arte Veracruz 2020 Quinta Emisión, as guest on the sonic art program La escucha como acción 05 (Peru), at Soundwave Fest 3.0 (California, USA)

and at OUA Electroacoustic Music Festival 2020 (Osaka, Japan). His electroacoustic pieces have been presented at the Homenaje a John Chowning organized by the Tecnológico de Monterrey and UAM Lerma (2019), at the International Festival Visiones Sonoras 16 (Morelia, Mexico), at La hora acústica (Argentina), at the sonic art festival Transversal Sonora 2020 (Colombia), at the Sound, Image and Interaction Design Symposium 2020 (Funchal, Portugal), and at Radiophrenia 2020 (Glasgow, Scotland). As a digital artist, he seeks to experiment with different objects and disciplines to create immersive, reflective and abstract pieces with the aim of creating sensations and emotions for the public through audiovisual elements.

Lisa-Maria Hollaus aka Liza Lake (AUT) Brut Highly Commended

Brut (2020, 7m00) What we can actually hear in the composition are mushrooms "eating". To be more exact – they are metabolizing, exchanging nutrients over the mycelium with other plants, taking advantage of this so called "wood wide web", a network, said to connect each inch of a forest with each other. This exchange happens over ion transport mechanisms, which create voltages in the microvolt range. By building an amplifier, which helps to increase those signals up by factor 1000, I was able to read those changes in electric potential into the Arduino Uno and scan them with a wavetable oscillator, which I programmed using the software pure data. The sound signals we can hear in the composition "Brut", contain overtones, which are modified over time by the state of a mushroom. To me it almost sounded like they were singing. Also rhythmic elements appeared in the recordings. I interacted with those recordings only by arranging them into a multi – channel composition.

Lisa-Maria Hollaus (aka Liza Lake). Vienna-based sound artist Liza Lake studied electroacoustic and experimental music at the university for music and applied arts Vienna and ecology & ecosystems at the university of Vienna. She is composing and performing electronic and instrumental music using field recordings, self – built instruments, voice, drums, electric bass guitar, effect chains and analogue as well as digital sound manipulation techniques. Her use of alternative playing techniques on drums, percussive elements, bass as well as voice, should break traditional approaches towards rhythm and the role the so called "rhythm group" has played in music so far. Her work as a sound artist focuses on interdisciplinary projects (modern dance, visual, sound sculptures & installations) as well as scientific and experimental approaches towards sound and its perception, therefore also involving "space" as an element for her performances and compositions.

Helge Meyer (GER) Noise Music Highly Commended

Noise Music (2020, 3m20). With his acousmatic composition Noise Music, Helge Meyer draws on his years of experience as a performer of abrasive

electro-acoustic music and his practice as a conceptual artist alike. The initial recording sees contact microphones and scrap metal encased in tin cans played through distortion pedals into guitar amplifiers. This intense feat of noise is juxtaposed with two well-known synthetic voices simultaneously reciting parts of an article on Noise Music in the extremes of the stereo field, extending and augmenting the already harsh sonic structure with an excess of additional aural information.

Helge Meyer is a composer, performer and media artist from Hamburg, Germany, primarily interested in the use of texture and repetition in his musical work. In this context, he understands the numerous combinations attainable with electronic sound generators and modifiers as a constant invitation to research, experiment and sometimes spectacularly fail in search of new sonic possibilities. Using approaches found in improvisational music, Meyer follows leads from Drone, Ambient, Noise, Electronica and Generative Music. In addition to his work as a solo artist he plays in many different formations such as Ex-Kopf, Meyer Huthwelker and The 9-24V Group.

Paul Oehlers (USA) Flux Hammer Highly Commended

Flux Hammer (2020, 8m37). An exploration of sounds derived from a piano, Flux Hammer employs sounds of physically altered piano strings. Source samples were prepared acoustically and manipulated through various processes, such as convolution, resonance filtering, and granular synthesis.

Paul A. Oehlers is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have won the Grand Jury Prizes at the Atlanta International Film Festival and the Hamptons International Film Festival. His music has also appeared in broadcasts on PBS, NBC, and other commercial venues. As a composer of concert music, Paul's compositions have received hundreds of performances in the United States and abroad. For his achievements in concert music composition, Paul was awarded the 2006 Margaret Lee Crofts Fellowship from MacDowell. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

Christopher Poovey (USA) Forged Effervescence Highly Commended

Forged Effervescence (2020, 9m14) is an exploration of synthesized metals created to showcase my modal synthesis VST Bellforge. The piece develops on the ideas of envelope shape, resonance, and inharmonic timbre through the transformation and juxtaposition of a large pool of sound sources created entirely through modal synthesis.

Christopher Poovey (b. 1993) is a composer and creative coder based in Dallas Texas who creates music and software which produce rich and colorful

sound and encourages interactive structures. Christopher's music has been played by members of Ensemble Mise-en, the University of North Texas Nova Ensemble, Indiana University's New Music Ensemble, and Indiana University Brass Choir. Christopher's pieces have been presented at conferences such as the Society for Electro-Acoustic Music in the United States, the International Computer Music Association, the New York City Electronic Music Festival, the Soul International Computer Music Festival, Inner SoundScapes, and the National Student Electronic Music Event. He is currently pursuing a PhD in music composition from University of North Texas with a focus in computer music.

Leah Reid (USA)
Reverie
Highly Commended

Reverie (2019/20, 10m30) *Reverie* is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more. The piece won First Prize in the 8th KLANG! International Electroacoustic Composition Competition, and Second Prizes in both the Xenakis International Electronic Music Competition and the XIII^o International Destellos Competition.

Leah Reid (b. 1985) is a US based composer of acoustic and electroacoustic music. In recent reviews, her works have been described as "immersive," "haunting," and "shimmering." She has received numerous awards and honors, including the American Prize in Composition—Vocal Chamber Music Division, first prizes in the 8th KLANG! International Electroacoustic Composition Competition and the Tesselat Electronic Music Competition, IAWM's *Pauline Oliveros Prize*, second prizes in the Iannis Xenakis International Electronic Music Competition and the 13th International Destellos Competition, the *Film Score Award* in Frame Dance Productions' Music Composition Competition, and residencies from the MacDowell Colony, the Ucross Foundation, and the VCCA. Reid received her D.M.A from Stanford University. She is currently an Assistant Professor of Music Composition at the University of Virginia.

Richard Scott (GBR)
Music Floats Upwards
Highly Commended

Music Floats Upwards (2019, 11m41) is a "possible world" combining metric rhythmic

implications with floating, spectromorphological elements which seem to want to escape the gravitational pull of the rhythm. The piece is constructed through the not fully resolved tension between these two compositional elements. This will, to simultaneously be present and grounded and to seek to escape to something else, seems to me to describe a very familiar state of being on planet earth.

Richard Scott (England, 03-07-1963) has for the last few years been focused on the compositional and improvisational possibilities of modular synthesis, working with collaborators including Axel Dörner, Jon Rose, Thomas Lehn, Audrey Chen, Kazuhisa Uchihashi, Michael Vorfeld, Ute Wassermann and Shelley Hirsch. He was initially inspired to play electronic music in the by Cabaret Voltaire perform, Jon Hassell, Ornette Coleman and Stockhausen. He has released albums, for example with Grutronic and Evan Parker, a solo double LP, *Several Circles* and an record with Twinkle3 and Sidsel Endresen. He initiated two editions of the Sines & Squares festival at Manchester University which focuses on modular and analogue synthesis and has helped found several concert series in Berlin: Basic Electricity, AUXXX, Klangkeller and Sound Anatomy. He has his own Sound Anatomy imprint.

Ryne Siesky (USA)
[wanton hush]
Highly Commended

[wanton hush] (2020, 6m47). Created in response to Greg Watson's work "internal bleeding room" for fixed media, [wanton hush] presents a small excerpt of a four-hour open improvisation of controlled feedback using a no-input mixer. Like Watson's piece, the title is a reference to nothing.

Ryne Siesky (b. 1996) is a Filipino-American composer based in Miami, FL whose music explores the intersections of art and identity. His work has been described as "beautifully haunting" (Robert Avalon Competition), "attractive and inventive" (Dorothy Hindman), and "patiently evocative" (George Lewis). Siesky is currently working towards his Doctor of Musical Arts in Composition at the University of Miami – Frost School of Music. Ryne is a member of the Society of Composers, Inc. National Student Council, Author and Curator of the Charlotte New Music Opportunity Newsletter, and Co-Founder of the upcoming - NESS Composer Collective.

Pierre-Henri Wicomb (ZAF)
Evenly-hovering
Highly Commended

Evenly-hovering (2020, 8m36). I recently read an article about the composer and improviser Pauline Oliveros exploring her ideas about the body as a thing in itself that makes choices without the presence of the subjective mind. She talks about a process of generating sound by turning two dials that let minute 'unpredictable' body/hand movements decide the outcome. I explored my understanding of this notion of implementing the body, to generate sound that was manipulated

further in this piece. This process of investigation through 'performance' - interacting with electronic equipment/instruments - steered my curiosity towards a way of looking at the body that speaks my language: the body's practical division into a left and a right side. This concept also took shape by presenting the material as guided by a process of differentiating between versions of a sound/sounds. Later in the piece, this translated to specific pitches, 'melody-ing' through its filtering. I concluded these experimentations by recording myself (Sennheiser MKH 416 shotgun microphone) walking through a leafy forest. This act brought together ideas of left/right but also, like previously, was aimed at allowing the body to be the guide. This process in turn led to the creation of an artificial outside world, an electric forest, which comes to life, triggered by the impact sound of my footsteps.

Pierre-Henri Wicomb is a South African composer residing in Cape Town. He works in musical environments encompassing everything from composition collaborations with [unrehearsed] audience members, theatre/film music to acoustic/electroacoustic art music. Ensembles Wicomb has worked with include the Asko ensemble, Ensemble Reconsil, Stockholm Saxophone Quartet, L'Instant Donne, Ums 'n Jip, Potage du Jour/InterZones, DissonArt, Ensemble Insomnia, X[iksa], Duo Axelsson Nilsson, soloist Soren Hermansson and the Kwazulu-Natal Philharmonic. Wicomb's music has featured at the Festival D'Automne, New York City Electronic Music Festival, International Computer Music Conference, Festivalen for Svensk Konstmusik, Forum Wallis, Wilde Bloesemseries, and local festivals '[un]Infecting the City' and Unyazi to name a few. He has also completed a few soundtracks for film/tv and theatre, receiving the SAFTA award for best original soundtrack for a TV drama 2020 and receiving the Fleur du Cap for best original theatre soundtrack/score in 2016 with his current project (soundtrack to the film *Gaia*) released worldwide by XYZ films(Neon/Decal). Wicomb's music is available on labels Leo Records, Orlando Records, MovieScore Media and Peer Music Records.

CONCERT CURATOR

Ars Electronica Forum Wallis 2021

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.

CONCERT PERFORMERS

Ars Electronica Forum Wallis 2021

Simone Franco
Nicole Lovera
Diego Pelissero
Letizia Ambrosetti
Amedeo Ripa Buschetti di Meana
Domenico Bosio

Simone Conforti (dir)

JURY

Ars Electronica Forum Wallis 2021

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

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

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

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



CONSERVATORIO
G. F. GHEDINI
CUNEO



International Society for Contemporary Music
Société Internationale pour la Musique Contemporaine
Internationale Gesellschaft für Neue Musik

Société Suisse
de Musique
Contemporaine

