Festival für Neue Musik
FORUM
de Musique Contemporaine
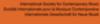# WALLIS

www.forumwallis.ch

CH.H-GRAFIK

2/3/4
10/11/12
18
19 März 2023

Schloss Leuk
Mebu Münster
Simplon Dorf
Ernen

Concerts

Part 1
10 Mar 2023

8pm
MEBU (Münster Earport)
Münster VS / Goms

curated by Simone Conforti

Felipe Otondo
Sauti *
8:28, SP

Mattia Parisse
Brulicautoma *
8:13, SP

Thiago Salas/Renan Gama
Rejunte/Grout *
7:16, SP

Zach Thomas
branch-splitter-moss *
7:19, SP

John Chowning
Turenas (1972)
9:57

* *Ars Electronica Forum Wallis 2023 Selection*

SP — Swiss Premiere
EP — European Premiere
WP — World Premiere

Part 2
11 Mar 2023

8pm
MEBU (Münster Earport)
Münster VS / Goms

curated by Simone Conforti

Bihe Wen
Atmo- *
9:28, SP

Alessio Rossato
Temple of No Religion *
10:47, SP

Simone Conforti
MisereraForOurIndifference
12:18, WP

Karl F. Gerber
ForSensors *
6:02, WP

Luigi Ceccarelli
Cadenza (2011)
9:39

Part 3
12 Mar 2023

6pm
MEBU (Münster Earport)
Münster VS / Goms

curated by Simone Conforti

Simone Conforti
PlastiCity
11:50, WP

Robert McClure
syn *
10:21, SP

Nolan Hildebrand
Merz Re[#1] *
6:01, EP

Daniel Mayer
Matters_8 *
8:36, SP

Jonty Harrison
Rock 'n' Roll (2004)
11:43

Forum Wallis Ars Electronica Selection 2023

Highly Commended

(in alphabetical order)

(in alphabetical order)

Karl F. Gerber ForSensors	Alejandro Casales Lullaby
Nolan Hildebrand Merz Re[#1]	Ron Coulter fever
Daniel Mayer Matters_8	Nicola Fumo Frattegiani Der hohle Zahn
Robert McClure syn	Paul Oehlers Red Coyote
Felipe Otondo Sauti	Leah Reid Ring Resonate Resound
Mattia Parisse Brulicautoma	Rosa Maria Sarri Stallo
Alessio Rossato Temple of No Religion	Konstantine Vlasis Lækurinn rýfur þögnina
Thiago Salas/Renan Gama Rejunte/Grout	
Zach Thomas branch-splitter-moss	
Bihe Wen Atmo-	

Karl F. Gerber
(GER)
ForSensors
World Premiere

ForSensors (2022/3, 6m02). The piece originates from the work on a multidimensional sensor array, which should allow to control numerous parameters of a sound synthesis simultaneously with the hands, arms and legs (the body). The soundscape would be visualized. For sonification, I use resynthesis and real-time composition algorithms, either commercial ones like NI Absynth or mostly user-developed ones in NI Reaktor. Even without image information, the sound recording reflects the dynamics and sound surfaces under the array. I started with 16 distance sensors and later expanded to 32. If the possibilities are expanded with the sensor array on the one hand, there is (as with all musical instruments) a characterizing economy through the human body, this is audible in my opinion. The improvised recordings I handed over again to Friedemann von Rechenberg, who created a dense assemblage and the final stereo mix. (KFG, 2023-02-22)

Karl F. Gerber began playing the electric bass autodidactically. In 1975, he attended musicology lectures in Freiburg as a guest student. After turning to jazz, he studied double bass with Adelhard Roidinger in Munich. He has a M Sc. in physics from the LMU Munich. As a composer he is self-taught, but attended courses with H. W. Erdmann, Cort Lippe, Robert Rowe, Carola Bauckholt, Götz Tangerding, Alex Grünwald, Joe Haider and Joe Viera. He has performed live algorithmic performances, including a co-improvisation with the University of Michigan Dancers at the 1998 ICMC in Ann Arbor, Michigan. This featured live formula editing, an anticipation of live coding. "Beautiful Numbers" was awarded the electronic "Music for Dance" award at Bourges. Since "Loops" for solo piano, he has also created works in traditional notation without electronics such as "VC3e" for harpsichord four hands. After an invitation to the 2017 Kontakte Festival at the AdK Berlin, his "computer music without loudspeakers" has also attracted international interest. For example, in the Boston Berklee and South Korea, Seoul 2019. He received the "Award of Distinction" at Matera Intermedia 2020 in Italy and the Best Music Award of the CMMR, Tokyo.

Nolan Hildebrand
(USA)
Merz Re [#1]
European Premiere

Merz Re [#1] (2022, 6m06) uses recordings of performances of four of my original graphic scores from my Open Graphic Research Project as its main sonic material. As such, the work draws heavily from the Musique Concrète genre where recorded sounds are used as the foundation of the music. Merz Re [#1] is inspired by dada artist Kurt Schwitters and his concept of Merz. I was intrigued by his Merzbau which was a sculpture installation work that was built on and into different houses where Schwitters resided throughout his life. Schwitters would often "bring friends and artists over to contribute to a room, a shelf, or a column". Like Schwitters' Merzbau my work is based on the collaborations I have had working with performers to sonify my open graphic scores. The work is also heavily inspired by Japanese noise artist Merzbow. The name Merzbow reflects Akita's dadaist influence and junk aesthetic which is characterized through the use of homemade instruments and analog equipment. Merz Re [#1] will receive its European performance at Forum Wallis Festival in Switzerland.

Nolan Hildebrand (born 1992) is a Canadian composer, improviser, researcher, and noise artist. Nolan's music is centered around noise and maximalism, stemming from his background in drumkit and metal music. Through noise, Nolan explores conceptual and physical extremities to create intense and engaging music. His compositional output spans classical ensembles, electroacoustic music, and his experimental solo noise project, BLACK GALAXIE. Nolan has had opportunities to work with the Winnipeg Symphony Orchestra, ECM+ Ensemble, XelmYa Ensemble, TORQ Percussion, Jonny Axelsson, Nick Photinos and has attended masterclasses with Donnacha Dennehy and Ana Sokolovic. His music has been performed in Canada, the United States, Germany, Switzerland, and the United Kingdom. Nolan has presented his music and research at the CUNY Conference for Graduate Students in Music, the Anestis Logothetis Centenary Symposium (Greece), and the Korean Electro Acoustic Music Society's Annual Conference. Nolan is currently pursuing a DMA in composition at the University of Toronto.

Daniel Mayer
(AUT)
Matters_8
Swiss Premiere

Matters 8 (fixed media, 8 channels, 2022, 8m36) Materia (lat., substance, cause) – what other, than sound, could be the matter of music? Of course much more: rhythmic, harmonic and melodic structures, every kind of music, even rests. Possible, but I wouldn't like to premise that as given, whose novel malleability, owed to the computer, opens so many spaces as hardly anything else in the history of music. Moreover: no imaginations and ideas that detract from the essence. Gérard Grisey: " ... our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture." Sound as mutual matter, it shall determine everything else: constellation and process, they ought to emerge from it, equitable, because without unfolding in time even the most sounding remains silent. How do I find what I like? Not at all, as I like what I find and I'm searching without knowing for what. It appears and queries me wordlessly, the talk develops within the experiment, the algorithms of transformation and organisation. Whatever in the end maybe – only just – can pass or, simpler then, can't pass in the face of that, what already exists and whereby the new scratches along trundling – that is determined by another matter: me – and in turn not; contingent and only seemingly private are memory and decision.

Daniel Mayer (*1967) is a composer with a focus on works including electro-acoustics. He is active in the fields of sound synthesis and generative computer algorithms, where he is developing dedicated software. He studied pure mathematics and philosophy at the University of Graz (MSc, MPhil) and music composition (MA) with Gerd Kühr at the University of Music and Performing Arts Graz, Austria. 2001/02 postgraduate study at the electronic studio of the Music Academy of Basel, Switzerland, with Hanspeter Kyburz. Since 2011 working at the University of Music and Performing Arts Graz/IEM, from 2011-2014 cooperation within the FWF-funded artistic research project Patterns of Intuition, since October 2016 visiting professor for electro-acoustic composition. From 2014-2017 curatorial work at Kulturzentrum bei den Minoriten, since 2016 together with Gerhard Eckel and Marko Ciciliani for the concert series signaleGRAZ.

Robert McClure
(USA)
syn
Swiss Premiere

syn (2021, 10m21) is four short movements (10:21) centered on an imagined future world where synthetic beings have become the prevalent species. Digital has become the new religion. Any yearning for the distant past organic way of life is shut down and stomped out. The work follows one such synthetic being, SB-1021, and their "sins" against this new culture.
i. corpora - The body, and thus physical labor, is the only valued aspect of SB-1021 and beings like them. They are replaceable cogs in the machine of production. Yearning to be organic, SB-1021 slips into vivid daydreams and halts progress, a sin, before being violently thrust back into the cycle of production.
ii. intima - Synthetics' thoughts are periodically downloaded and observed for deviation. Imagination, mindfulness, and creative thought are sins. They are forced into digital mediation to clear their minds. SB-1021 covertly engages in wild fantasies before being surveilled.
iii. loquere - SB-1021 attempts to develop expression in their vocalizations (which had previously only been sequences of clicks in a binary language). This useless expression of the self in the synthetic world is superfluous and inefficient, and therefore a sin for which SB-1021 will be punished and terminated.
iv. viscera - Every synthetic being is created with core control mechanisms to distribute discipline for any transgressions. *viscera* details SB-1021's punishment and termination as they are torn apart from the inside out.

Robert McClure's (b. 1984, USA) music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ·ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on SEAMUS Records, ABLAZE, and Albany labels. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Assistant Professor of Composition/Theory and Director of Graduate Studies at the Ohio University School of Music.

Felipe Otondo
(CHL)
Sauti
Swiss Premiere

Sauti (2022, 8m28) meaning both "sound" and "voice" in Swahili, somehow encapsulates the essence of this piece inspired by field recordings carried out in Kenya in 2012. The work combines community radio recordings and soundscapes of the city of Mombasa with synthesized textures and rhythmic patterns extracted from traditional West African music. The piece was composed at the Arts and Technology Lab of Universidad Austral in Valdivia, Chile. More information at www.otondo.net

Felipe Otondo studied acoustics in Chile and later composition at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic music, sound installations and music theatre. His music has been played in festivals across the world and has received various international awards, such as Cittá di Udine International Composition Competition (2008 & 2013), Qwartz Radio France Award (2012), Musica Nova International Competition of Electroacoustic Music (2013), Chilean National Innovation Award (2019) and in 2021 was among finalists of the Lumen Prize. He is currently Senior Lecturer and Director of the Arts and Technology Lab (LATE) at Universidad Austral de Chile. His music is published by Sargasso Records. More information at www.otondo.net

Mattia Parisse
(ITA)
Brulicautoma
Swiss Premiere

Brulicautoma (2021, 8m09) is a composition for fixed media, based on the sound materials produced by the self-made instrument "Gurdy Gurdy" (electro-mechanical instrument built with recovery materials and based on the operation of the medieval Hurdy Gurdy). The imperfections and errors inherent in the construction materials, as poor materials, imply a proportional spectral richness of the instrument. This complexity of sound has been fertile ground for processing and digital synthesis of sound, that led to the generation of a sound world consistent with that of the instrument.
The material obtained is explored as a complex organism, and investigated through spectral and qualitative analysis of the timbral and spectro-morphological characteristics. The exploration extends within it in: a "microphonic" scale revealed the components and processes that give life to the sound object, presenting themselves as new elements, with their own morphological, "physical" and perceptive spectrum characteristics, existing in a totally different physical and temporal scale. The perceptive analysis of the sound material has guided the possible transitions between the various sounds, in a continuous and organic transformation.

Mattia Parisse (*1998) is an Italian composer, performer and sound artist. He studied electronic music at the Conservatory of Perugia with Simone Pappalardo (110/110 summa cum laude).Creates mixed-music and electroacoustic music compositions, interactive sound installations, audiovisual works and augmented musical instruments. He is interested in the new and unconventional digital sound production techniques as well in the design and self-constructive research of instruments and their relationship with the technological medium. • Winner of the XVI Premio Nazionale delle Arti • Winner of Prize "Teresa Rampazzi "for the XXIII CIM (Colloquio di Informatica Musicale) • Winner of the "Premio Rotonda" of the city of Livorno. His music has been performed at international festivals and events as CUVO Festival 2021 (Madrid) Festival SIIDS2020 (Sound, Image and Interaction Design Symposium - Madeira, Portogallo), Festival ArteScienza 2021 (Roma - CRM- Centro Festival Artescienza 2021 (Rome - CRM- Centro Ricerche Musicali - Goethe Institut Rom), Orizzonti Festival 2021 (Perugia), Festival AiMaako 2021 (Chile), IDKF 2021 (Stuttgart), Simultan Festival 2021 (Romania), Festival Ecos Urbanos 2021 (Mexico City), ICMC 2022 (International Computer Music Conference , University of Limerick, Ireland) Supersonique Festival 2022 (Marseille), SC2022 (Conference Sonic Cartography 2022) - University of Kent, 59° Festival Nuova Consonanza – Roma.

Alessio Rossato
(ITA)
Temple of No Religion
Swiss Premiere

Temple of No Religion (2016, 10m46). Piece created with material recorded during a short residence at Villa Smilea ofMontale Pistoiese (Tuscany - Italy), where Andrea Dami's metal and sheet metal sculptures were sampled in various recording sessions including short improvisations. The sculptures were played in different ways, from the naked hands to wooden sticks, metal, rubber felt or cobblestones or with different thickness chains, different types of microphones were used with "active" recording mode, searching different sound and position in the sculptures. Material were treated with the following typical processes of early concrete music: Editing, simple editing and overlapping — Stereophonic space distribution — transpositions — different file speed reading — reverberation The piece consists of five sections, the composition process is based on the concept of musical sculpture: from section I, four repetitions/variations have been made in which each one is based on precise focused music, mainly in the elimination of material. The title *Temple of No Religion* is inspired by a building by Colombian architect Simón Vélez, and in particular at *Iglesia sin Religion* (a church without religion in Cartagena, Colombia) a cathedral- temple built only with bamboo canes, simple material and with Attention to eco-sustainability and that contradicts, at least in this work, the monumentality and functionality of the building itself.

Alessio Rossato. Graduated in Percussion, Electronic Music and Composition at the Music Conservatory of Venice (A. Vidolin) and he attends the composition course with M. Stroppa (MUHO Stuttgart). He attended several courses: Ferienkurse in Darmstadt with H. Lachenmann, B. Furrer etc.; electronic music workshops with A. Richard, A. Di Scipio. De Musica (Rome) with S. Sciarrino and P. Manoury and San Fedele Musica (Milan). His works were performed in several places: Cantiere Internazionale Montepulciano, Teatro La Fenice and Biennale Musica (Venice), Stagione Rondò (Milan), EMUFest and Musica Verticale (Rome), UNAM, Conservatorio Nacional and FIMNME (Mexico), The BEAMS (Boston), Festival de Radio France, FZML (Germany), Auditorium de CRR and L'apostrophe Théâtre à Pontoise (France), Sound New (Canterbury), OUA (Osaka), MA/IN (Italy), ICAD (Michigan), ISSTA (Ireland), SIMN (Brasil), WOCMAT (Taiwan), CEMI circles (USA), NYCEMF (New York), Cyprus University of Technology Limassol (CY), EPICENTROOM (Russia) etc... He was Electroacoustic Composition Teacher at Rome Music Conservatory, currently is Composition Teacher in Music Conservatory of Catanzaro (Italy).

Thiago Salas/Renan Gama
(BRA)
Rejunte/Grout
Swiss Premiere

Rejunte/Grout (2020, 7m16) Developed from June to December 2020, Rejunte (or Grout) is a sound-musical album conceived by Renan Gama and Thiago Salas based on improvisations performed by 11 artists at their homes and processed throughout the months of confinement provoked by the Covid-19 pandemic crisis. After their invitation, the artists Carla Boregas, Chris Mack, Lua Bernardo, Luiz Galvão, Mariana Carvalho, Nanati Francischini, Philip Somervell, Rayra Costa, Rita Maria, Romulo Alexis, and Wagner Ramos recorded their improvisations on domestic devices such as cell phones, smartphones, and portable recorders, preserving the singularities and non-homogenous acoustic characteristics of each home and each recording. In a process of exchanging snippets and cutouts and editing the tracks, the album is built on some kind of excess mixing, organized in eight tracks that originate from these frictions, reductions, and space-time dilations experimented especially during this period of virtual exchange, in an investigation about time and about the transformation of materials in a confined sharing space. The result is this soundtrack lasting 7 minutes and 16 seconds.

Renan Gama, Brazil 1990, is a musician and performer. He works as a recording and mixing technician in projects for theater, cinema and video. He develops works with Natasha Xavier in the Correnteza-Som project. He is an artistic collaborator and audio editor at Leviatã Editora. He developed sound and performance works in conjunction with the APT.LAB research project. He composed soundtracks for videos and films in projects of partners in the Brazilian territory.

Thiago Salas, Brazil 1983, has a master's degree in Sonology at the University of São Paulo, works with art technology, sound art, experimental music, having worked in partnership with artists of different languages in creations involving the body and objects in performances, installations, dance, new media and the like. He presented his works at festivals and various artistic spaces, such as the International Festival in Spain, France, Belgium, Bulgaria, Colombia, Portugal, Argentina, Tunisia and others.

Zach Thomas
(USA)
branch-splitter-moss
Swiss Premiere

branch—splinter—moss (2022, 7m18), the materials in this work are objects desperately seeking abstraction; formal fragments collapsing into features, tangles into threads and fibers, reformed as contours and lines of a synthetic image. Sounds are continually resynthesized and compounded from their own matter as if shaped in a kiln. This work is a study of sound in in a constantly shifting space, exploring the physics of material animated by its ever-changing environment.

Zach Thomas (b.1988) is an American composer and media artist whose work is characterized by impulse, restlessness, and precision. Zach currently teaches courses in Composition and New Media at the University of Louisville. He received his PhD from the University of North Texas where he worked as a teaching fellow at the Center for Experimental Music and Intermedia. As a researcher at the xREZ Art+Science Lab, he worked on projects combining big data, sonification, and VR. Since 2014, he has served as co-director of the new music non-profit, ScoreFollower, producing content for the promotion of contemporary music; including a bi-annual call-for-works, a Featured Composer series, and a range of other projects aimed at increasing exposure of contemporary and experimental music to an online audience. Zach is also the creator and developer of scorefol.io, an online platform used by thousands of composers to create score videos in the browser and present their work online. As a composer, he works often in mixed-media contexts, and is author of numerous concert works, installations, and software tools. His work and research have been presented at various international festivals and conferences including Warsaw Autumn Festival, Darmstadt Summer Courses, ICMC, SEAMUS, NYCEMF, NIME, Musicacoustica Festival in Beijing, SIGGRAPH, Forum Wallis, Audio Art Festival in Krakow, and others.

Bihe Wen
(CHN)
Atmo-
Swiss Premiere

Atmo- (2020, 9m28). "Atmo-" is an acousmatic piece exploring the various air-driven sound. The materials used in this work are primarily derived from air tools, balloons, vocal sounds, ambiences, making an auditory association/illusion with sound in daily life experience. "Atmo-" is composed in the studio of Sonic Arts Research Centre in Belfast.

Bihe Wen is a Chinese composer whose works span instrumental, electroacoustic music, and collaborative work for multimedia installations. Bihe's compositions have received several distinctions and prizes in international competitions, including the Musicacoustica-Beijing competition (2011, 2017), Monaco International Electroacoustic Composition Competition (2014), XXVIII Luigi Russolo Contest, Leibniz's Harmonies Prize (2016), MÉTAMORPHOSES 2016 Acousmatic Competition, XII° Destellos Competition 2019, Shanghai International Electronic Music Competition 2020, and Denny Awards (Denver International Festival of Arts & Technology) 2021. He obtained his bachelor's degree from the Central Conservatory of Music in China, and his master's degree from the University of North Texas, where he studied with Panayiotis Kokoras. He is a recipient of the GREAT Scholarships from the British Council and is currently a PhD candidate at the Sonic Arts Research Centre of Queen's University Belfast.

HIGHLY COMMENDED
(in alphabetical order)

Alejandro Casales (MEX)
Lullaby
Highly Commended

Lullaby (2013, 6m18). For the Forumwallis 2023, I exhibit an immersive work with crystal sounds, soundscapes of mexican rural nights and sound waves from my first version of the Fruity Loops DAW (1998). The conception of the work is a Lullaby composition. The music tries to expose a state of sleepiness, the transition between wakefulness and sleep. The work is part of the ancient tradition of lullabies, an important part in all cultures of the world. Technically the composition is an immersive environment that allows for deep perception.

Alejandro Casales, began his studies in Mexico City in the Musical Initiation Laboratory of the National School of Music, he continues privately their studies of music and arts. He had Bachelor of Fine Arts for National School of Painting, Sculpture and Engraving and Master's degree in Cultural Management and Education. He equally cultivates the arts such as the repertoire of contemporary sound art and visual music, as well as multidisciplinary projects. He is an active promoter of contemporary culture, he has premiered more than 80 works of Visual Music in Mexico and presented his acoustic, acousmatic, immersive and mixed work at festivals around the world with lectures in Mexico, Argentina, Cuba, Colombia, Brazil and South Korea.

Ron Coulter (USA)
fever
Highly Commended

fever was composed in 2022 for the ARS ELECTRONICA FORUM WALLIS 2022 call for acousmatic works. It confronts the realities of juxtaposing disparate geographies, samples, and narratives to give space to diverse sound worlds. It is a two-channel, digital audio composition created of found sounds, field recordings, atlas gong samples, and digital processing. The total duration is 6m39.

Ron Coulter (b. 1978; USA) is a percussionist, composer, and improviser. He has presented at 100+ universities and toured internationally appearing in all 50 U.S. states, Europe, Canada, and Japan with artists such as the Glenn Miller Orchestra, Vinny Golia, David Murray, Sam Newsome, Matthew Shipp, Sean Jones, Linux Laptop Orchestra, Al Martino, Bolokada Condé, Gino Robair, Chris Corsano, Music from China, Youngstown Symphony, Wyoming Symphony, and Tone Road Ramblers, among others. Ron has presented at conferences including: ISIM, PASIC, NIME, LiWoLi, BMC3, a.pe.ri.od.ic, Futurisms, Soundlines, RadiaLx, VU Symposium, JVC and Montreal Jazz Festivals. He co-founded the Percussion Art Ensemble, Drm&Gtr, duende

entendre, and founded SeFaLoCo, the SiiS, and WyExSs. Additional interests include noise, intermedia, interdisciplinary collaboration, and organizing Fluxconcerts. Ron has created 420+ compositions and can be heard on over 100 recordings. KreatingSounD.bandcamp.com

Nicola Fumo Frattegiani (ITA)
Der hohle Zahn
Highly Commended

Der hohle Zahn (2022, 4m45) is inspired by "Wings of Desire" by Wim Wenders filmed in 1987. "Der hohle Zahn" is how Berliners nicknamed Kaiser-Wilhelm-Gedächtniskirche church after it was bombed in 1943. It's from the ruins of the bell tower, the hollow tooth, that Damiel the angel observes the movement of human life. The chaotic and magmatic flux of the souls corrupted by their own carnality. The entire composition presents exclusively acoustic materials of flugelhorn. The natural sound of the instrument symbolises the vitality and conflictual nature of the men while manipulated sounds represent the gaze of the angel which stares back at humanity, at the wideness of its vision. A few instrumental gestures [movements], just like the few and essential reasons of the insatiable crisis of the man, and his recurrent mal de vivre. The incipit and conclusion of the composition overlap, the circle is born and dies within the same instant and at the same point. When does time start? Where does space end?

Nicola Fumo Frattegiani, born in 1979 in Italy, is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances. He is a Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music of Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music of Messina for the 2021/22 academic year. He is currently professor of Sound design at the Academy of Fine Arts in Macerata.

Paul Oehlers
Red Coyote
Highly Commended

Red Coyote (2022, 7m41). Red Coyote is an exploration of resonant filters and their relationship to preexisting synthesized sounds. The piece focuses on the relationship between the synthesized sounds and sounds filtered using resonating comb filters which are mostly tonal. This piece is about the beauty and fragility of our natural resources, specifically the conservation of our fragile ecosystem.

Paul A. Oehlers (b. 1971) is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have won the Grand Jury prize at the Hamptons International Film Festival, the Atlanta International Film Festival, and the Indiefest Film Festival. In addition, films with his

music have screened at dozens of festivals in Europe, Asia, Africa, and Australia. Paul A. Oehlers' compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. He was the first composer ever commissioned by the Nature Conservancy to compose a concert composition about prairie conservation. Paul was named the Margaret Lee Crofts Fellow by the MacDowell Colony for the year 2006. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

Leah Reid (USA)
Ring Resonate Resound
Highly Commended

Ring, Resonate, Resound (composed 2014, 7m23) is an acousmatic composition written in homage to John Chowning. The piece tips its hat to Chowning's Stria, Turenas, and the beautiful sonic landscape Chowning explored through his research and discovery of FM synthesis. Ring, Resonate, Resound is dedicated to him. The composition explores timbre through dozens of bell sounds, which provide the harmonic and timbral material, structure, foreground, and background for the piece. The composition comprises five sections, each examining a different set of bells and materials that interact with them. The piece begins thin and bright, then gradually increases in spectral and textural density until the listener is enveloped by a thick sound mass of ringing bells. The bells gently fade into waves of rich harmonic resonances. The piece was composed using a multidimensional timbre model Reid developed while at Stanford University.

Leah Reid (USA, b. 1985) is a composer, sound artist, researcher, and educator, whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations. Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize in Composition, first prize in the KLANG! International Electroacoustic Composition Competition, Sound of the Year's Composed with Sound Award, IAWM's Pauline Oliveros Award, and prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition. Her compositions have been presented at festivals, conferences, and major venues throughout the world, including Aveiro_Síntese (Portugal), BEAST FEaST (England), Espacios Sonoros (Argentina), EviMus (Germany), ICMC (Ireland, Chile & USA), IRCAM's ManiFeste (France), LA Philharmonic's Noon to Midnight (USA), MA/IN Festival (Italy), NYCEMF (USA), OUA-EMF (Japan), Série de Música de Câmara (Brazil), the Tilde New Music Festival (Australia), and WOCMAT (Taiwan), among many others. www.leahreid.com

Rosa Maria Sarri (ITA)
Stallo
Highly Commended

Stallo (2020, 13m36) is a electro-acoustic surround-sound composition marked by meticulous sound design and elegant progression, combining modern computer-based composition methods with traditional analog processing. The stereo mixdown presentation of STALLO is warmly inviting, floating the listener across breezy vistas. A subtle foreboding provides a counterpoint to playful whispers and whooshes, harkening to both Groupe de Recherches Musicales (GRM) and basement ambient tapers of the latter half of the 20th century. The track has been composed as a part of a trittico (three-part operatic suite): MICRO. The trittico is composed by 3 parts: 1) CONTROVENTO 2) STALLO 3) MOVIMENTO.

Rosa Maria Sarri. Musician, composer, sound designer and music art therapist. With extensive academic training and now helming the well-equipped studio FixInTheMix LABS, Marie Rose creates music in "a 360° mode". Sarri expresses a cultivated sonic curiosity across commissioned pieces for radio, television, film, installations, and festivals, as well as through a variety of monikers (Marie e le Rose, Moon RA, MonoLogue, and more) in the form of numerous releases for labels worldwide. She performed in many festivals and places: Festival Sons Libérés (Bruxelles), Festival La Centrale (Bordeaux), FreeQ (Genova), MamBO museum (Bologna), Galerie Hus (Paris). Her installations have taken place at: Pecci museum (Prato), Palazzo Reale (Milano). She is a researcher too, now at the Conservatory Santa Cecilia in Rome.

Konstantine Vlasis (USA)
Lækurinn rýfur þögnina
Highly Commended

Lækurinn rýfur þögnina (The stream breaks the silence, 2021, 8m17) is composed of audio recordings from the surrounding soundscape of Vatnajökull, a large icecap in Southeast Iceland. The piece is built upon two conceptual themes: 1) glacial sounds and 2) the act of percussion.
1) What is the sound of a glacier? If we understand a glacier as a mass of ice, sound becomes difficult to place. In part, this is because a glacier is a mass of ice that moves. So what we might define as a glacial sound is actually the sound of glacial movement and all the percussive encounters that predicate that continuous processes of glacial ablation and mass gain. Can we start to hear dripping water, babbling streams, surging rivers, cracking ice, or the grinding of ice against bedrock, collectively, as the sound of a glacier? If so, glacial sounds do not conform well to the concept of soundscape as a sonic representation of a static location. Rather, how might sounds alter our relation to landscape, when the landscape actually moves? 2) These glacial sounds are often percussive in quality. They, indeed, percuss: hit, scrape, strike, or shake-through and between multiple bodies. Additionally, many of the recorded sounds featured in Lækurinn rýfur þögnina could only be captured by human interaction with glacial systems. Recurrent low-frequency impacts or the "chipping" or

"breaking" of ice shards are the products of explicit percussive techniques. These sounds remind us how a theory of percussion might guide our environmental and ecological relationship in everyday practice, as well as in the pursuit of sound art creation. To critique these environmental aspects of percussion—as encounter, collision, vibrational energy, and method—is to foreground an ethics of care or violence, which requires us to ponder the full-extent of how "the stream breaks the silence." Lækurinn rýfur þögnina (The stream breaks the silence) has also been adapted for the percussion quartet, Ablation (2022).

Konstantine Vlasis (b. 1991, United States) is a scholar and composer based in New York City. His corpus of work explores sound, music, and listening in relation to environmental change, and the ways that listeners come to know and shape their world(s) through audition. Currently, Vlasis is studying the sounds and songs of glaciers, and the ways that music and listening mediate rapid cryospheric melt in Iceland. Ecologically oriented-research is a cornerstone of the creative process for Vlasis, who utilizes both sonic- and prose-driven mediums to communicate academic and artistic ideas alike. His compositions employ rhythmic, syncopated, and metric elements, as a way to play with environmental concepts through percussive gestures and minimalist textures, and are often inspired by his scholarly work and critical engagement. Vlasis is published in MUSICultures (2019), Interference (forthcoming), and Openwork (forthcoming) journals. And he is a member of the award-winning percussion ensemble, Apex Percussion.

OTHER COMPOSERS
(in alphabetical order)

Luigi Ceccarelli
Cadenza
https://en.wikipedia.org/wiki/Luigi_Ceccarelli

John Chowning
Turenas
https://en.wikipedia.org/wiki/John_Chowning

Simone Conforti (CH)
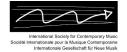**MiserereForOurIndifference**

Simone Conforti (CH)
PlastiCity

Jonty Harrison
Rock'n'Roll
https://en.wikipedia.org/wiki/Jonty_Harrison

CONCERT CURATOR
Ars Electronica Forum Wallis 2023

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.

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