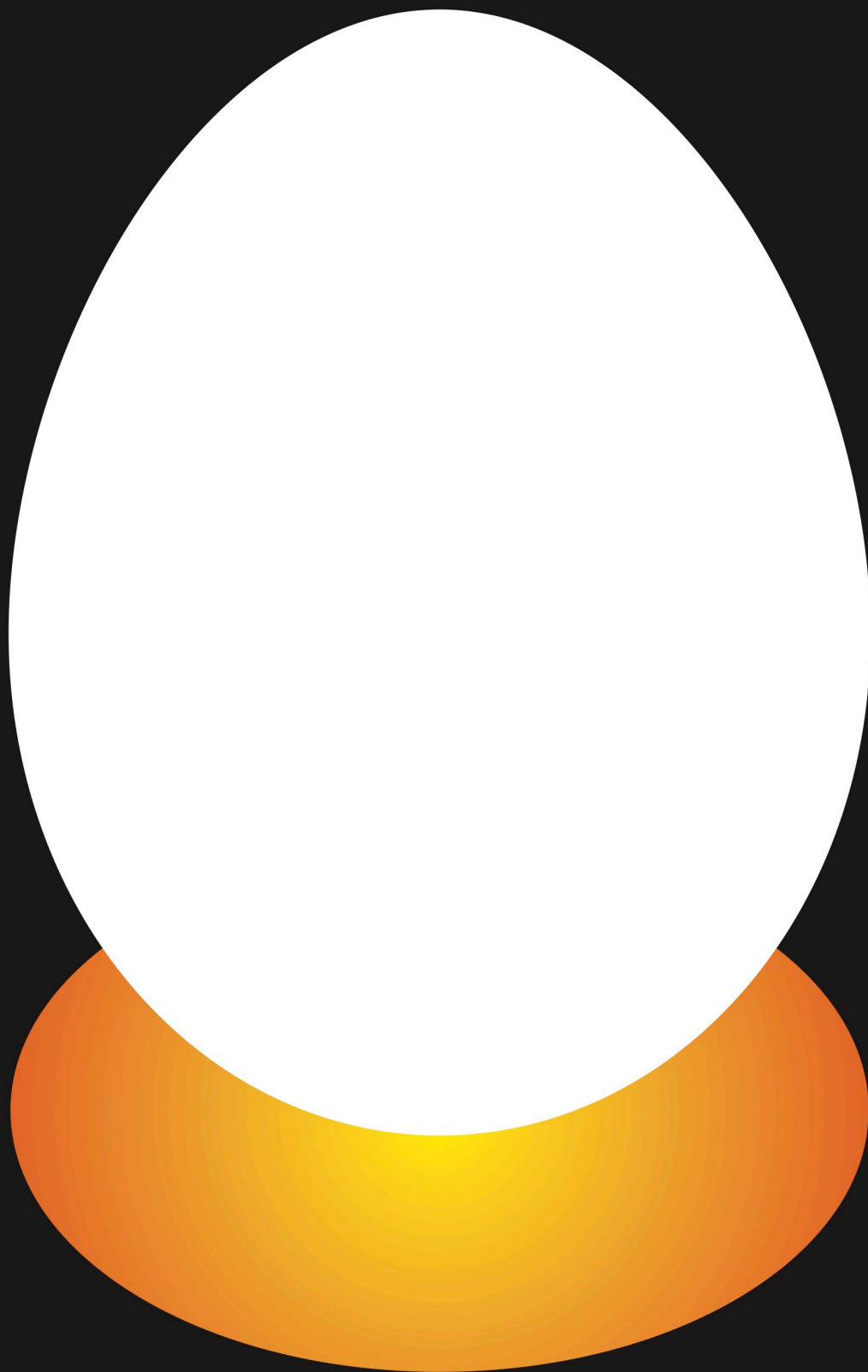


Festival für Neue Musik
FORUM de Musique Contemporaine
WALLIS



1—17 März 2024

forumwallis.ch

Concerts

Part 1 8 Mar 2024

8pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by Simone Conforti

Francesco Santagata
Overthinking - listening to music
and not talking is the best, I think
06:46, SP

Mehmet Ali Uzunselvi
Iklık Park
10:45, EP

Naxal Protocol (Piero Stanig)
Micro-insurrezioni
06:19, WP

Natasha Barrett
Impossible Moments
from Venice 2, 07:42, SP

Sébastien Béranger
Superflu[x]
08:31, SP

Beau Beaumont
No Input
11:06, WP

Jorge Vicario
Poltergeist II
09:53, WP

Mikel Kuehn
Unlocking The Keys
07:57, SP

Part 2 9 Mar 2024

8pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by Simone Conforti

Bernd Schumann
Kanon für 4 Lautsprecher
04:02, SP

Frida Vasquez de la Sota /
Kathia Rudametkin
Climbing
10:16, SP

Léo Magnien
un relief suspendu par
transparence, 04:15, SP

Paul Oehlers
Automaton
06:09, SP

Paolo Montella
Cairo Backwards
10:24, WP

Lucie Prod'homme
Tu es démasqué
15:20, SP

Gabriel Araújo
SAW
07:12, EP

Bihe Wen
unfold
07:51, SP

Part 3 10 Mar 2024

6pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by Simone Conforti

Cameron Naylor
Spent
07:00, SP

Sylvain Souklaye
invisible body
10:01, SP

Alex Buck
Otherness
08:28, SP

Bariya
Delhi Polyphones
13:09, EP

Dimitris Savva
Tranglitchuilizer_sabe_28523
08:43, SP

Yunjie Zhang
Le Caméléon
06:41, WP

Luis Quintana
Junkyard Construction:
Why Stop The Swing?
08:15, SP

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

Forum Wallis Ars Electronica Selection 2024

(in alphabetical order)

Gabriel Araújo
SAW

Bariya
Delhi Polyphones

Natasha Barrett
Impossible Moments
from Venice 2

Beau Beaumont
No Input

Sébastien Béranger
Superflu[x]

Alex Buck
Otherness

Mikel Kuehn
Unlocking The Keys

Léo Magnien
un relief suspendu par
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Naxal Protocol
Micro-insurrezioni

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Lucie Prod'homme
Tu es démasqué

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Junkyard Construction: Why Stop
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Overthinking - listening to music
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Dimitris Savva
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invisible body

Mehmet Ali Uzunselvi
Iklik Park

Frida Vasquez de la Sota /
Kathia Rudametkin
Climbing

Jorge Vicario
Poltergeist II

Bihe Wen
unfold

Yunjie Zhang
Le Caméléon

Highly Commended

(in alphabetical order)

Giuseppe De Benedittis
sottosuolo

Manuella Blackburn
Cupboard Love

Maria Fernanda Castro
Arbóreo

Mauro Diciocia
Rygerfjord

Christian Eloy
Dans les jardins de Cybèle

Juro Kim Feliz
Kinalugarán

Nicole Fior-Greant
un-Form 3

John Fireman
Lacis

Mariam Gviniashvili
Free Flow

Andrew Lewis
Two Lakes

Yiannis Loukos
3D Meditation

Manolo Müller
emblematic identities

Rodrigo Pascale
Discontinuous Mediation I

Lucie Prod'homme
Comme un malentendu

Paul Rudy
From one drop an ocean

Nicolas Vérin
Méditation sur l'Ukraine

Chen Wang
Cyberspace Paradox

Otto Wanke
Cycling

Gabriel Araújo

SAW European Premiere

SAW (2022, 7m38). A hyper-real space of bees, engines and sawtooth waves. The piece focuses on these common traits shared by these sounds and it moves through the constant transformation of the materials between the natural and the artificial, between the real and the impossible, between the biological, the mechanical and the fantastic. It was composed at EEMS Studios of the University of Texas at Austin.

Gabriel Araújo (BRA, b.1992). Interested by the possible dialogues between different kinds of music making, Gabriel is a composer and electronic performer that works with instrumental and electronic medias on questions of intertextuality and metaphors as creative forces, such as the musical modeling of poetic images evoked in a popular song. He is especially driven by ideals of reconstruction and recomposition, deformation and juxtaposition of these materials inspired by other creations. He studied composition with Paulo Guichenev at the Universidade Federal de Goiás (Brazil), and obtained his master's degree from the CNSMD de Lyon (France), where he studied with Michele Tadini and attended the classes of Martin Matalon and François Roux. He is currently a DMA candidate in composition at the University of Texas at Austin under the guidance of Januibe Tejera. He received the Funarte composition prize at the Biennial of Contemporary Brazilian Music, the Rainwater Innovation Grant, and was a finalist at Prix CIME/ICEM. He has worked with performers such as the Orchestra of the National Opera of Lyon, Line Upon Line Percussion, HANATSUMIROIR, Atelier xx-21, Olivier Stankiewicz, Alice Belugou, and at places and festivals such as SEAMUS (US), Lontano (BR), Plurisons (BR), CNMAT (US), Empreintes (FR), Electric LaTeX (US). Gabriel also works in the production of new music, being one of the founders of the Música Íntima concert series in the city of Goiânia, whose productions since 2014 include the festival Goiânia Música Hoje, more than 20 concerts with local musicians and with groups such as Proxima Centauri (France), duo DOM, Quarteto Brasília Sax, and Ensemble Synthesis (Portugal), and also the release of five albums. gabrielaraujomusic.com

Bariya (Pratyush Pushkar & Riya Raagini)

Delhi Polyphones European Premiere

Are there sounds of our city we desensitize? Hammers we hear, trains, traffic and industries, surviving lakes, birds on trees, addresses and approvals – we hear. Are we missing to hear an integrity, a plea, an undertone of the city? An overtone? A polyphone? Millions of them in a cosmic float?

Delhi Polyphones (2024, 13m04) is a series of multichannel compositions and performances, composed solely of Delhi's undertones, overtones, and many other polyphones, and looks towards polyphony, and ways of aural attention to gather poetic resonances from the peripheral tones of the city. After recording soundscapes from around Delhi, including tombs, railway stations and tracks, lakes, atmospheric virtual tones, parks, industrial areas, bridges, underpasses, universities, and ultrasonic environments – BaRiya synthesized the captured soundscapes. Using a wide variety of inverse notch filters, the artists picked out strands of tones which go by unheard. Strands that form the multidimensional structure of a polyphonic environment that can be decomposed into an infinite number of harmonics. These strands give us hints into the metaphysics and a larger resonance of the city – a resonance in which they converge in the form of virtual tones – tones made by the interaction of all the elements of Delhi in a decentralized sonic atmosphere. Aural auroras of an everyday city.

Pratyush Pushkar (b. 1989) & Riya Raagini (b. 1998) a.k.a. Bariya (IND/IND) is a queer transdisciplinary artist and writer duo from New Delhi, India. Their practice navigates through creating/rediscovers queer/granular cognitive responses, collaboratively listening to ecology, running an ecological radio station, mediating everyday sonic reconciliations through posthuman listening, polyphonically listening to cities and spaces aiming to examine and host alternative forms of cognition, spirituality and resolve, in a background of decolonial service, non-cooperation and care. Their work has recently been exhibited, broadcasted, and published at Akademie Schloss Solitude, Germany (2022), Thyssen Bornemisza National Museum, Madrid (2021), Prospect Art, Los Angeles (2022), Radio Tsonami, Chile (2021), Radhiophrenia, Centre for Contemporary Arts, Glasgow (2022), Future Nostalgia FM - Bauhaus-Universität Weimar, Germany (2022), and Festival Ars Electronica, Linz, Austria (2023) among others. Their larger project "The Delhi Polyphones" was developed as a part of the 2023 Homebound Residency: Digital Communities at 421 Arts Centre, Mina Zayed, Abu Dhabi. bariyastudio.com

Natasha Barrett

Impossible Moments from Venice 2 Swiss Premiere

Impossible Moments from Venice 2 (2023, 7m42). On September 1st 2022 I landed in Venice for the first time. With expectations about history and culture, and influenced by how Venice has featured in the literary fiction of some of our great writers, my goal was to explore this city of islands, canals and bridges. Happy to be there outside the tourist season, and a year after cruise ships had been banned from the lagoon, I walked, listened and recorded. The tall and narrow buildings cast you into watery dead-ends. A blind corner may reveal a hidden bridge leading to a passage the width of a person, transporting you directly to where you had intended to go. Capturing reality seemed impossible. The sounds, the acoustics, the light, the people, and whether the concept of the Venetian as a native inhabitant still exists, created a paradox of past, present and expectations of the future. "Impossible moments from Venice 2" reveals city squares and church bells from many vantage points, and ends with a fortuitous recording exemplifying the clash of cultures living side-by-side.

Natasha Barrett (1972, NOR/GBR) composes and performs concert works, public space sound-art installations and multimedia interactive music using a broad palette of sounds, new technologies and experimental techniques. She is widely known for her electronic, acousmatic and live electroacoustic music, and use of 3D sound technology in composition. Her work is commissioned and performed throughout the world and has received prizes in 27 international competitions, including the Nordic Council Music Prize, the Giga-Hertz Award (Germany) and most recently the honorary Thomas Seelig Fixed Media Award for 2023. She collaborates with performers, visual artists, architects and scientists, performs live-electronics and spatial audio, and is a member of the performance ensemble Electric Audio Unit who curate and perform concerts in a broad range of electronic music genres. As a researcher she has a track record in both artistic and academic publications. www.natashabarrett.net

Beau Beaumont

No Input World Premiere

No Input (2023, 11m06). An ecosystem derived from nurtured and careful manipulation of a no-input mixing board and Serge electronics. With links to the natural world, differing recording techniques imitate the interpolation of movement in our ecosystem. The relationship between sound and space is an integral part of this process, inviting the listener into that of a “living organism”. This piece draws on methods between the involuntary nature of hearing and the conscious nature of listening. It focuses on the disruption of feedback systems; audible and inaudible synthetic sounds propel through differing frequency ranges, synonymous with chaos in daily life, nature, imagination and dreams, cultivating a heightened awareness of the sonic environment. Beau challenges the listener with the use of clean-cut sound design, spatial dynamics, intelligent curation of feedback and Hymenoptera-like sounds that emit from the piece.

Beau Beaumont (b.1988) is a British composer and performer. Her works traverse ideas surrounding physical place, a means of connection mediated through sound and synthesis, computation and coding to carve out thought provoking and left of centre performances. Beau’s installation-based works adopt an interdisciplinary approach combining sound, image and sculpture; informed by her interest in narrative and the exploration of sound in unconventional locations. Her varied history includes commissions and performances for The Royal Opera House, Nike, Tate Gallery, Resident Advisor, Red Bull Music and Camden Art Centre. Support from Metal Culture and FACT Liverpool has enabled the artist to produce new experimental works exploring social change, translated into sonic collages. Most recently, Beau spent two months in Japan as Artist in Residence at Paradise Air. Developing sound works with local artists, whilst exploring different methods of recording and composition for live performance, Installation-based works and radio broadcasting from Tokyo. Beau is a resident on NTS Radio, often focusing on psychoacoustics to create experiences that imply and challenge the notion of music as an art form. <https://linktr.ee/beaubeaumont>

Sébastien Béranger

Superflu[x] Swiss Premiere

Superflu[x] (2023, 8m31) plays on the double meaning of its title. It is a small superfluous piece, a free acousmatic rhapsody. But there is also the work of the continuum, of the flow of data which builds little by little the form of the piece. Most of the sound elements were recorded from everyday objects. Superflu[x] was commissioned by gmem_cncm_marseille.

As a composer and performer, **Sébastien Béranger (BEL)** explores the musical fields between writing instrumental scores and improvising live electronic music. His music develops through mathematics and generates its material by conceptualizing sound through graphic representation. Like a sculptor, he works on space as a metaphorical representation of the different musical scales. www.sebastienberanger.com

Alex Buck

Otherness Swiss Premiere

Otherness (2023, 8m25) is the fourth composition in a series, delving into the interplay of human history, nature, tools/machines, and post-humanity. Each piece explores specific subjects that deeply resonate with and provoke my thoughts through sound. These compositions transcend conventional narrative structures and are highly abstract in nature. However, they intentionally incorporate recognizable sounds that serve as signifiers, inviting attentive listeners to embark on a sonic journey beyond the music’s syntax. These sounds function as clues, unveiling hidden subjects, concepts, and references that have driven my creative process. “Explorations in sound and meaning” challenges us to embark on an auditory expedition where music becomes a gateway to diverse dimensions of understanding. In Otherness, I wanted to delve into a post-humanistic atmosphere, rooted in a comprehensive understanding of history, particularly the evolution of machines. Drawing from the theory of Brazilian semiotician Lucia Santaella, which categorizes machines into three phases—muscle-amplifying machines, sensory-amplifying machines, and brain-amplifying machines—the composition weaves sounds from these phases. Additionally, the sounds of fire and electricity play a crucial role in the piece. Fire, essential for human survival, and electricity, vital for the sustenance of artificial life. I turned to Chat GPT to generate thought-provoking texts on the relationship between humans and machines. Engaging in a dialogue with chat bot, I sought to explore the ever-evolving dynamics of our coexistence with these technological marvels. Deliberately, I chose a female voice to represent the chatbot, simultaneously evoking the idea of Mother Nature and blending with it, infusing life and human characteristics into this other, this mysterious entity that is unfolding before our eyes.

Alex Buck (BRA) is a prominent Brazilian composer-performer, known for his innovative work as an improvisational drummer and composer of acousmatic music. In recent years, Buck’s acousmatic compositions have gained international notoriety with his winning four first prizes: at the International Electroacoustic Composition Competition Destellos (2022), Prix Métamorphoses (2021), MusicWorks Magazine Electronic Music Composition Contest (2019), and Musica Nova (2019). He has also been a finalist and received mentions in various other competitions, including Prix Russolo, MA/IN, Exhibitronic Festival, and MusiLab International Festival. In addition to his notable music career, Buck is a dedicated educator. He has taught at important national institutions, such as EMESP Tom Jobim and Colégio Oswald de Andrade, as well as at the California Institute of the Arts in the United States, where he was awarded a Doctor of Musical Arts (DMA) degree. Buck holds a bachelor’s and master’s degree in electroacoustic composition from UNESP, where he studied with composer Flo Menezes at the Studio PANaroma. Currently, he teaches electroacoustic and acoustic composition at the Music Department of Faculdade Santa Marcelina (BR). www.alexbuck.com.br

Mikel Kuehn

Unlocking The Keys Swiss Premiere

Unlocking the Keys (2021, 7m57) is a fixed media Ambisonic work that explores three dimensional sonic space. The title serves as a metaphor for searching out (i.e., "unlocking") the potential of sounds created from recorded piano sources, which start out abstract in nature and fully reveal themselves in the middle of the piece. While the ideal listening experience for this piece is a periphonic sound system (a three dimensional configuration of speakers such as "dome" or 8-channel "cube"), the version provided here (stereo) preserves all of the musical material, mapping it down organically to a two dimensional listening space.

The music of American composer **Mikel Kuehn (USA)** has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP and BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc., the Copland House, the International Destellos Competition on Electroacoustic Music, the Alice M. Ditson Fund at Columbia University, the Flute New Music Consortium, the Fromm Music Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, the Virginia Center for the Creative Arts, and Yaddo. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn received degrees from the Eastman School of Music and the University of North Texas. His music can be heard on two New Focus Recordings portrait albums, *Object/Shadow* (2016) and *Entanglements* (2022). A member of the Eastman School of Music composition faculty, he directs the Electroacoustic Music Studios @ Eastman (EMuSE) and is the author of the computer music application *nGen*. www.mikelkuehn.com

Léo Magnien

un relief suspendu par transparence Swiss Premiere

un relief suspendu, par transparence (2022, 4m14s) is part of an album issued on Ryoanji Records, Norwich, which is focused on creating a sense of place in each track. The main layer throughout this piece is a field recording, which follows one of my main interests in landscape phonography: record a space where anthropic sounds are filtered through the non-human features of the place, in this case vegetation and topography. Here, two microphones are attached to a shrub, in an elevated urban park in Portland, OR. The proximity of the dry leaves and the wind make them preponderant over other activities without occulting them. Analog feedback sounds, with their tidal movements, establish a relationship with the breathing of the recorded place.

Léo Magnien (FRA, b. 1985) works with sounds, fixed and living as well. During night shifts in a radio station, he discovered the poetic nature of acousmatic sound and transmission. He has since developed a practice of listening that results in the use of phonography as a basis of all his works. He considers sound as a tactile media that weaves us in the world. His focus is on the subtle variations, the tenuous perceptions, and how to present these to the listener. He holds a master's degree in «Acousmatique et Arts Sonores» at the Université Gustave Eiffel. He also studied composition with Januibe Tejera and Nicolas Mondon. He has been awarded the 20th Música Viva prize in 2019, has performed live electronics and had its fixed-media works played in various places and radiowaves (Miso Music in Lisbon; Festival Futura, Urban Boat in France; Radiophrenia in Glasgow; CJSW in Calgary, etc.). He currently lives in a natural zone in northern France.

Paolo Montella

Cairo Backwards World Premiere

Cairo Backwards (2023, 10m24). On the Muqattam hill of Cairo, we believed we had discovered an ideal spot to experience the call to Fajr prayer, the dawn adhan. From the rooftop of the Arab Foundation for Digital Expression, the day before, we had marveled at a breathtaking view of the city, and the acoustics seemed promising. However, upon ascending to the rooftop, we find something unexpected. A low, resonant and rumbling hum from an air conditioner would have accompanied our descent into the field where 300 minarets would echo their psalmody. Our gaze delimits the field of art. Field recording, as an operation determined by rituals, times, and techniques, qualifies for its non-exhaustive character by releasing the need to be artistically varied. Thus escaping the source into the source itself. In this perspective, the world seems to arrange itself as a true musical paradigm that dictates its syntax, its connections, and its structural functions. This composition comprises recordings exclusively from Cairo in February 2023, using the Zoom H2n recorder.

Paolo Montella (ITA, b. 1986) is an Italian electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. He graduated in Electronic Music at the Naples Conservatory with M° Elio Martusciello. Since 2016, as an inhabitant of the Ex Asilo Filangieri in Naples, he has been curator of "Geografie del suono" which has hosted prominent artists from around the world during more than 70 appointments. He has held concerts, acousmatic diffusion, and performances in Italy, France, United Kingdom, Norway, Egypt, Argentina, Brazil, Australia, Taiwan, Ecuador, China, and Hong Kong, participating with his works in international festivals including CIM (Ancona), Supersonique (Marseille), Sonic Cartography (Chatham), Atemporanea (Buenos Aires), SiMN (Curitiba), ICMC (Shenzhen), MusLab (Guayaquil), ACOM (Sydney). His works are published by Cero Records (MEX), Re:Natura Label (GER), Bulbar (ITA).

Naxal Protocol (Piero Stanig)

Micro-insurrezioni World Premiere

Micro-insurrezioni (2023, 6m19). The performance in Münster is the world premiere of "Micro-insurrezioni", a piece for modular synthesizer, granulators, and digital processing, written and recorded in Milan and Singapore between 2021 and 2023. This is a short exploration of hopefulness in dystopia that sits firmly in the industrial tradition – especially the Milan and northern England scenes – in terms of inspiration; but approaches sound manipulation with a rotten rereading of some techniques and inventions of the acousmatic masters; and (de)structures sound materials into emergent rhythms in the vein of Edgar Varèse. Unplanned field recordings, found sound, and the raw material of heavy electronics – overdriven analogue synthesizers and feedback loops – are reshaped via granulation, resonators, and spectral processing. Spurts of harsh noise keep intruding; abstract loops hinting at almost-rhythmic resolutions collide and dissolve without trace. The tension and unease – adjuvated by occasional dissonant quasi-harmonies and unexpected shifts in texture – convey the intuition that freedom is a process rather than a goal: localized revolt, far from being an apolitical manifestation of *anomie*, constitutes the most authentic moment of liberty. As the piece draws to a close, the disparate elements in the composition begin to further unravel into a sparse catharsis, albeit in the absence of a definite resolution.

Piero Stanig (ITA, b. 1973) is a veteran of the noise/heavy electronics scene, releasing internationally under the aliases Cazzodio (until 2001) and Naxal Protocol. His discography includes releases on labels such as Malignant Records (USA), Eibon (ITA), Old Europa Cafe (ITA), Modern Decadence (MEX), and Teito (JPN). He has collaborated for years with Japanese percussionist and noisemaker Masahiko Okubo (Linekraft), and has performed live in Germany, Italy, the Czech Republic, and the US, sharing the stage with many legendary acts in the power electronics and industrial noise scenes. In 2020, his piece "Choose Your Conspiracy" (2017) was included in the Audiosfera exhibition curated by Francisco Lopez at Museo Reina Sofia. A self-taught soundmaker and synthesist, he started working with modular synthesizers in the late 90s, in the early days of the Eurorack format, and currently works with digital tools and a few semi-modular analogue synthesizers in a minimal studio in Singapore, where he lives. His Merzdös number is 3. <https://soundcloud.com/naxalprotocol>

Cameron Naylor

Spent Swiss Premiere

Spent (2022, 7m00) is an exploration of deconstruction, abstraction, and assemblage of sounds to create a series of shifting spaces and contexts. Through the manipulation of a single sound source, I aimed to create a wealth of sound material with which I could piece together to create a new and evolving soundworld, with allusions to both real and abstract spaces and materials, free of all original context.

Cameron Naylor (GBR, b. 2000) is an electroacoustic composer and sound artist. His research focus is on compositional methodologies for musical storytelling in fixed media and installation settings. A recipient of the Presidential Doctoral Scholar, he is currently undertaking a PhD at NOVARS Research Centre. His music has garnered first prize in the Iannis Xenakis International Electronic Music Competition 2023, and the award of distinction at MA/IN23. Further afield his music has been performed and exhibited around the UK and internationally, including the Ars Electronica Festival (Linz, 2023), and the G20 Summit (New Delhi, 2023). <https://www.cameronnaylor.com/>

Paul Oehlers

Automaton Swiss Premiere

Written as an homage to unending Rube Goldberg devices, **Automaton** (2021, 6m09) employs different sounds according to Luigi Russolo's classifications in roughly equal amounts. The sounds were remotely recorded by the composer and assembled in the construction of the piece. Additional sounds come from the convolution of sounds and resonant filters.

Paul A. Oehlers (USA, 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. <https://soundcloud.com/pauloehlers>

Lucie Prod'homme

Tu es démasqué Swiss Premiere

Tu es démasqué (2015, 14m50) is the Fifth act of the cycle *Leçon du silence*. In this cycle I explore methodically the energy of silence and of matter, and the ways of listening to it. *Leçon du silence* is a research and a reflection on how to compose silence. In this work, silence is a kind of sound (the same way zero is a number). It lives such as a sound matter, and not only like a respiration or a caesura. It takes the time to exist. It's therefore a work on perception, and the challenge here is to allow everyone to grasp something that does not have any physical reality, to make everyone apprehend sounds and silences with the same attention, recognize both as constitutive materials of the work, and listen to these "sounding silences". *Tu es démasqué* is a Game for the ears about appearing/ disappearing. I hear you. I don't hear you. I can't hear you anymore: Qu'est-ce qui se trame ? [What is weaving on?] — Les petits devant [The little first] — Boucle-là! [Shut up!] — M'oiies-tu? [Do you hear me?] — Je touche le fond [I touch the bottom] — À bout de son [At the very end of sound]

Lucie Prod'homme (FRA, b. 1964). As a composer, adventurer and listening pioneer, Lucie Prod'homme explores sound from the inside out, plays with its energy and probes each and every tiny flutter of sonic matter, impelling us to listen. Whether approaching stillness or extreme agitation, silence or screams, peacefulness or effervescent turmoil, her primary concern is always the same: to induce an attitude of intense awareness in her listeners, by composing not only what they will hear but also the way in which they will listen - prompting them to do so actively and intently. "In this to-and-fro from sound to silence she invites the auditor to sit down and listen to infinitesimal things of immense importance, underlining that Composition is a political act. I want to open people's ears to the world and encourage them to listen in a different way..." (Article by Michèle Tosi in *Compositrices, l'égalité en acte*, CDMC, ed. MF) This ecological approach leads her to banish all pollution, rubbish and unnecessary chatter from her music, in search of the essential. Lucie Prod'homme is the electroacoustic and instrumental composition teacher at the Conservatoire in Perpignan, France, where she heads the department of composition, creation and improvisation. <https://lucieprodhomme.fr/>

Luis Quintana

Junkyard Construction: Why Stop The Swing? — Swiss Premiere

Junkyard Construction: Why Stop The Swing? (2020, 8m15). The intention behind this piece is mainly to construct a discourse distanced from the elements that are traditionally explored in electroacoustic music, eg. texture and timbre. While these elements are undoubtedly present in the piece, it is first and foremost the rhythmic impetus — working around an unstable pulsation — its energy, as well as the imagery and the dramaturgy of the work that is highlighted. I have worked exclusively with a collection of sounds from my personal library as well as sounds that have been recuperated online (sort of *objets trouvés*), like a depository where I drew the parts that were best suited; hence the title "Junkyard Construction". This comes from an interest to work with fairly limited resources (concerning equipment), which is also why it's a stereophonic piece. "Why stop the swing?" refers not only to the rhythmic content, but also to the swaying of unstable images that are being constantly re-contextualised, progressively detaching and revealing themselves as the inner drama unfolds.

Born in Puerto Rico in 1988, **Luis Quintana** is an internationally prized composer who develops his work in France and abroad in the field of contemporary classical music, extending the frontiers of his musical universe from concert music to acousmatic pieces and sound installations. Often inspired by nature and various forms of traditional and popular music, particularly Caribbean soundscapes, he confronts the conventional and the modern — recontextualizing these elements and experimenting with suggested, effaced, and disseminated imagery. After completing his composition studies at the Paris National Conservatory (CNSMDP) and the Ircam Cursus, he has been engaged in a wide array of projects internationally, earning various awards along the way, including the Composition Prize in music from the Académie des Beaux-arts in France (Prix Pierre Cardin). <https://www.luis-quintana.com/>

Francesco Santagata

Overthinking - listening to music and not talking is the best, I think Swiss Premiere

Overthinking - listening to music and not talking is the best, I think (2023, 6m46) is a reflection on the incessant spirals of thought, the existential anxiety typical of our time, and the intrusive ideas that manifest repetitively. Similarly, the composition is characterized by obsessively assembled micro-fragments in a form that, while seeking stability, suddenly explodes into gestural behaviors that unravel the sound in a schizophrenic manner. The materials used are, on the one hand, concrete albeit decomposed and heavily manipulated, and on the other hand, synthetic. At its core is the fragmentation typical of granular synthesis and a characteristic 'beyond feeling' of machine aesthetics.

Francesco Santagata (ITA) is an electroacoustic composer, multi-instrumentalist, author of music for theater, and radical improviser born in Caserta, Italy, in 1989. He studied with Elio Martusciello at the San Pietro a Majella Conservatory of Music in Naples, Italy, where he graduated in Electronic Music and where he is currently studying for the two-year specialization program. He has focused his research on synthetic sound, the use of digital scrap sound and the relationship between sound and word. He is a permanent member of the electroacoustic orchestra OEOAS, of the Napoli Totale Elettronica collective, and of other experimental music experiences. He is also involved in the relationship between sound and theatrical staging for various companies (*Liberaimago, IM/Perfetta Teatro, Sergio Del Prete, etc...*). He totaled hundreds of concerts and live performances throughout Italy in the last years. <https://francescosantagata.bandcamp.com/>

Dimitris Savva

Tranqlitchuilizer_sabe_28523 Swiss Premiere

Tranquility, tranquilizers, golden sections, Fibonacci sequences, and glitches make up **tranqlitchuilizer_sabe_28523** (2023, 8m43). It is a work created exclusively from a 10-second extraction from a live-electronics performance co-created with the asabe ensemble. Tranqlitchuilizer functions as homeopathic medicine for the constant and persistent process of being and becoming.

Dimitris Savva (CYP, b. 1987) is an electroacoustic music composer, sound artist, researcher, and educator. He received his Bachelor's, Master's, and PhD degrees in Electroacoustic music composition with distinction from the Ionian University, the University of Manchester, and the University of Sheffield, respectively. His compositions have been performed at a total of 88 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), Cube Fest 2019-Sound in Focus III (Moss Art Centre, Blacksburg), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Many of his compositions have won prizes in prestigious competitions such as Metamorphoses 2012-2014-2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on important collective records, including Metamorphoses 2012, 2014, 2018, and 2020. dimitris-savva.com

Bernd Schumann

Kanon für 4 Lautsprecher Swiss Premiere

Kanon für vier Lautsprecher (2021-22, 4m02). *Nihil novum sub sole* – In my canon for four speakers, I have shifted a very old and strict contrapuntal composition technique to the electroacoustic sphere. Instead of discrete tones, I use macroscopic, filtered sound objects that canonically interconnect with themselves through threefold identical repetitions. Through complementary rhythmic structuring, a dense sound flow emerges – much like in any sung canon.

Bernd Schumann (GER) was born in 1979 in Chemnitz and grew up in Dresden. From 1997 to 2000, he was a member of the young composers' class in Halle-Dresden and received instruction from Uwe Krause and Silke Fraikin. He initially studied sound engineering at the Hochschule für Musik in Detmold, then studied composition and electroacoustic music in Detmold, Bremen, Hamburg, and Leipzig. His teachers included Prof. Martin Christoph Redel, Joachim Heintz, and Prof. Ipke Starke. He graduated in 2007 with a diploma and in 2012 with a concert diploma. After working at the Es-Dur recording studio in Hamburg and the Anhaltisches Theater in Dessau, he has been employed since 2011 as an audio and video technician at the Deutsches Theater in Göttingen. As a composer, he is active primarily in the field of instrumental, live-electronic, and acousmatic music. Occasionally, he also writes music for radio plays, theatre plays, and experimental films. His works have been performed in several European countries, the USA, Mexico, and Russia. He has won several international awards, including the InNova Musica competition in Andorra and most recently in 2020 in the competition of the Franz-Josef-Reinl Foundation in Austria. Additionally, he was a composition fellow of the Lower Saxony Ministry of Science and Culture. In 2017, he founded the "Göttinger Abende Zeitgenössischer Musik," a concert series for contemporary music, which he continues to lead to this day. www.berndschumann.de

Sylvain Souklaye

invisible body Swiss Premiere

Invisible body (2023, 10m01) is about interiority, which we avoid most of the day. The piece was performed and recorded a month after the birth of my daughter. Between sleep deprivation and joy, it was an out-of-body experience. The fatigue was profound outside the studio, but I found an inner and brief equilibrium inside. Deep into my intimacy, my body became the vessel of former and new stories. I was present and absent at the same time. I became movement only inside this architectural white box. I couldn't feel my body anymore, see the shape, the colour; it became invisible to me, so more so that I continued the movement while closing my eyes, lost in the space. I navigated through the sonic environment during this flow state and crashed against the concrete. I only rediscovered my voice when the time was right, when the space was mine, and the invisible only left my body as proof of the moment.

Sylvain Souklaye (FRA/USA, he/him) is a French Caribbean Brooklyn-based live artist, sonic maker and author. Interiority is at the center of Souklaye's body of work; collective intimacy and epigenetic dialogues are the inner spaces where he spends time exploring and inviting the audience (in)to. His recent work was featured internationally at Ancien Musée de Bruxelles-Nord, Kunsthalle am Hamburger Platz gallery, Czong Institute for Contemporary Art, Helsinki Central Library Oodi, Bibliothèque Nationale de France, Ars Electronica Forum Wallis, Judson Church (NYC), the Momentary and Grace Exhibition Space (NYC). Selected in the top 100 Contemporary Artists from the Aesthetica Art Prize. Following the idea of the rhizome, Souklaye digs in the sensitivity and history laying in the interiority of broken bodies, environmental urgencies and political retribution. <https://www.sylvainsouklaye.com>

Mehmet Ali Uzunselvi

Iklik Park European Premiere

Iklik Park (Fixmedia, 2 channels, 2013, 10m44) In Pre-Turkic dialects, *Iklik park*, meaning 'Bow Park', primarily focuses on intense sound masses where the character of the sound, produced by the friction of a bow on a string, merges with electrical signals. The piece incorporates several physically prepared instruments such as guitar, harp, double bass, Babel flute, and manipulates their sounds in a DAW environment. It also features various analog synthesizers and includes sounds generated from reeds attached to a melodica hose and unique sound sources obtained from commonly used household lamps. Emphasizing various manipulation techniques, including the complex automation parameters of panorama and reverb simulations, the composition presents a compelling character reaching striking climactic points with sudden and aggressive scene transitions.

Mehmet Ali Uzunselvi (TUR, b. 1980) embarked on his musical journey at Mimar Sinan Fine Arts University National Conservatory. In August 2000, he studied with Wolfgang Rihm at the Salzburg Summer Academy Acknowledged for his contributions to electronic music, Uzunselvi received the second and first prize in the 2012 & 2013 Computer Space Competition in Sofia. Since 2006, he has been actively involved in audio recording, free improvisation, and computer- assisted composition. His compositions have been performed by renowned artists in esteemed venues worldwide. Uzunselvi's works delicately reference the authentic maqams of Asian and Eurasian regions, intertwining with their cultural and instrumental legacies, brought to life through improvisation. Leveraging the extended timbres of acoustical instruments, he occasionally distorts these timbres using live performance software, embracing a transinstrumental concept of sound. The composer is also the creator of certain theories such as Gliding Complexity, Parallel Composition, and Gradual Reduction. Since 2006, Uzunselvi has been a member of the academic community, serving as lecturer in the Composition Department of Kocaeli University National Conservatory, and he has been a member of the Istanbul Composers Collective since 2010. <https://mehmetaliuzunselvi.com>

Frida Vasquez de la Sota / Kathia Rudametkin

Climbing Swiss Premiere

Climbing (2023, 15m16). Live electro-acoustic improvisation with a viola, synthesizers, pedals, midi wind controller (Akai EWI) and software. This piece is part of a collaboration of 10 joint live improvisations by Frida Vasquez and Kathia Rudametkin, recorded in different parts of Baja California. A contemporary, experimental sound is exposed, a journey through different soundscapes that intertwine instinctively, naturally, improvised. Climbing; a feeling of uncertainty, anxiety about arriving, something is going to happen at any moment, at the same time a static sound atmosphere, two beings connecting through something beyond sound.

Frida Vasquez de la Sota (MEX) in collaboration with **Kathia Rudametkin (MEX)**; both originally from Ensenada Baja California, Mexico, graduated from the Bachelor's degree in music at the Autonomous University of Baja California. Frida on Clarinet and Kathia on Viola. Together they have collaborated on musical projects of different styles where they have always shared the same concern for electro-acoustic musical experimentation, they are independent artists who always remain faithful to their own ideas, pioneering women in their state in electronic music and composition, as well as recognized internationally. They have participated in various festivals such as "Tijuana Synth-Con 2020", at "The Front" Gallery and "Crossover Festival" in the United States, "La muestra del vino" in Ensenada sharing the stage with NORTEC, among others. In 2023 they presented "Tierra Magaau" improvisation concert inspired by native peoples of the region in Tecate and Mexicali invited by the Secretary of Culture of Baja California. fridadelasota.wixsite.com/fridadelasota

Jorge Vicario

Poltergeist II World Premiere

Poltergeist II (2023, 9m52) is a composition of sixteen computer-generated audio channels synthesized using Supercollider software. The sounds are distributed throughout the duration of the piece and the sixteen channels using algorithmic procedures. The diffusion of this piece aims to simulate with naturalness the acoustic phenomena that occur as a consequence of different mechanical processes and diverse states of matter affections. The artistic purpose of Poltergeist II is to transfer ideas from a virtual medium to an acousmatic experience that invites the audience to associate this piece's sounds with referents from the material world, through activating the mental representation that reorganizes mnemonic information. Since these sounds were originally designed through computational functions, any attempt or sensation of knowing or representing the original object would force us to enter the field of speculation.

Jorge Vicario (ESP, b. 1989) is a sound artist and researcher in computer music and speculative aesthetics. His multidisciplinary background encompasses sound design, computer programming, radio broadcasting and music production. In the last fifteen years of artistic work, Jorge has used different names for his noise, tape music, and beat-making projects. His tape loop music series "Movements for elastic tape" were presented as exhibitions and installations at Madrid (Reina Sofia Museum, CentroCentro), Berlin (T.A.T.V.). Among his radio projects, "El futuro era tu cuerpo", hosted by Reina Sofia Museum, was awarded with the "Our many Europes" grant. Jorge regularly produces the radio emission Computer music radio journal at Cashemere Radio in Berlin. His Master's Thesis consisted in the construction of a multichannel wave-table instrument for Supercollider that operates through combining patterns. Jorge is currently developing music software and researching algorithmic procedures to create multichannel compositions.

Bihe Wen

unfold Swiss Premiere

Unfold (2023, 7m50) is an 8-channel acousmatic work that explores the recording samples of guzheng and prepared piano, finding synergies and interplay between these two contrasting musical sources. Instead of being organized polyphonically, the sounds derived from the two instruments were fused and transformed into a fluid, organic sound world, exploring the vast sonic potential of a limited sound source. I am deeply grateful for the support of the Annette Vande Gorne Foundation, Belgium during my residency at the Musiques & Recherches studio, where the journey of creating this piece began.

Bihe Wen (CHN, b. 1991) is a composer whose works span a range of genres, including instrumental music, electroacoustic music, and collaborative multimedia installations. He has won numerous prizes in international competitions, including Musicacoustica-Beijing competition (2011, 2017), XXVIII Luigi Russolo Contest, MÉTAMORPHOSES 2016 Acousmatic Competition, XII° Destellos Competition 2019, Shanghai International Electronic Music Competition 2020, and Denny Awards 2021. His works have been selected for prestigious festivals and conferences worldwide, including the ISCM World New Music Days, Foro Internacional de Música Nueva "Manuel Enríquez" 2019, Swiss Contemporary Music Festival Forum Wallis (2016, 2023), and San Francisco Tape Music Festival 2023, among others. He holds a bachelor's degree from the Central Conservatory of Music in China and a master's degree from the University of North Texas. He is currently pursuing a PhD at Queen's University Belfast, initially supported by the British Council, and subsequently funded by the Chinese Scholarship Council. Following a grant from the Annette Vande Gorne Foundation, he completed a residency at Musiques & Recherches in 2023.

Yunjie Zhang

Le Caméléon World Premiere

Le Caméléon (2023, stereo, fixed media, 6m40)
The chameleon is an animal with the ability to change its body color. It mainly inhabits African rainforests, and its lightning-fast tongue can deliver a fatal blow to its prey. Inspired by a fascinating encounter with a chameleon in life, this work explores the characteristics and metaphors of the chameleon, reimagining them through the language of pure sound into dramatic scenes: a fierce predator, the ability to cross rivers, delayed reactions, and color-changing abilities. The metaphorical chameleon is often a beautiful yet dangerous imposter, shrouded in mystery, ready to strike fiercely when least expected.

Yunjie Zhang (CHN, b. 2004) is a Chinese composer currently studying in the bachelor's second year at the Zhejiang Conservatory of Music, majoring in electroacoustic composition and music production. He focus on works including fixed media, contemporary instrumental and various popular music. His works feature in expressing the combination of nature and poetic elements. His acousmatic work won the third prize in the MUSICACOUSTICA-2023 international competition, and performed in many countries including Switzerland and China.

HIGHLY COMMENDED (in alphabetical order)

Giuseppe De Benedittis (ITA)
sottosuolo
Highly Commended

sottosuolo (2023, 12m25) — Italian for ‚underground‘ — is the result of thoughts that had been in my mind for a while. To what extent we are influenced by the tools we use? It's a couple of years now that I'm using almost exclusively the Serge Modular (analog synthesizer), to compose and perform, and in some occasions I've had the impression that the machine was suggesting me what to do, like a sort of metacomposer right behind my back. I was lucky enough to have one of my Maestro lent me his own personal Serge system, that was built in the '70 (mine is recently builded). So not all the components of this machine are working properly due to their age; so this bring an unexpected "life" to the sound, for example the frequency of an oscillator or the ADSR of a selected sound could change instantly without any control. I choose to play along with it, to go beyond the limit of the proper functioning and see it like another player or even better a machine that is showing his will. The back of the panels, with all its components, is an underground or undergrowth where there is life flowing through the circuits.

Giuseppe de Benedittis (1989) is a composer and performer born in Napoli (IT) currently based in Madrid (ES). Currently ending his degree in Electronic Music at the Venice Conservatory. Giuseppe took part in many masterclass (Moog, IRCAM, Grm, accademia Chigiana,...). His main instruments are Serge modular synthesizers, transducers and old analogic instruments. <https://giusepedebenedittis.bandcamp.com/>

Manuella Blackburn (GBR)
Cupboard Love
Highly Commended

Cupboard Love (2022, 7m00). This composition explores the memories found in cupboards, draws and cabinets. Scraps of paper, photographs and mementos come to life through sonic snapshots of earlier times. Opening and closing cupboards offers an inviting gesture to enter new sonic worlds; a cliché of the acousmatic genre, but reimagined here as an everyday action that frames the appearance of sound memories. This open/close action reveals environments, places and spaces, showing brief sonic glimpses of my past years. A key influence guiding the work's construction was the concept of the interruption. Exploring interruptions in all its forms and how these impact upon continuity was an important step for developing the work's structure.

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. <https://www.manuellablackburn.com/>

María Fernanda Castro (COL)
Arbóreo
Highly Commended

Arbóreo (2023, 7m18) is an electroacoustic and stereophonic soundscape work, conceptually rooted in the study of field recordings in the eastern hills and the Andean forests of the Sabana de Bogotá, Colombia. The acousmatic composition focuses on the sonic representation of the natural environment and its interaction with the internal growth and arboreal structure of a Chicalá type tree. The theoretical core of Arbóreo is based on Temporal Semiotic Units (TSU), a concept advanced in the 1990s by the Laboratoire Musique et Informatique de Marseille (MIM). These units provide an analytical framework to capture and articulate the behavior and temporal evolution of sound objects, beyond the confines of conventional notation and musical parameters. In this work, the TSU are used to map and represent not only the acoustic characteristics, but also the kinetic and perceptual dimensions inherent to the sonic environment of the Chicalá tree and its interaction with the surroundings. The piece is not only a testimony to the acoustic richness of the Andean forests but also a detailed study of the interaction between a living organism and its internal and external sonic environment over time. Through this work, listeners are invited to explore a sonic and reflective dimension on the symbiotic relationship between life, sound, and time.

María Castro (b. 1998) is a Colombian-born composer, sound artist, game audio designer based in Madrid, Spain, who explores the intersection of science, art, and technology in her work. Her primary focus is on electroacoustic music composition, with a particular interest in genres such as concrete music, electronic music and soundscapes. In addition to her artistic practice, María is passionate about collaborating with other professionals and knowledge fields to create interdisciplinary projects in the interactive and audiovisual media. She has produced music and sound design for video games, sound installations, electronic arts projects, immersive VR/AR experiences and digital media. <https://www.marcastrosound.com>

Mauro Diciocia (ITA)
Rygerfjord
Highly Commended

Rygerfjord (2023, 8m39). The quadraphonic composition started during a residency at EMS (Elektronmusik Studion) in Stockholm, primarily focused on the interaction between Buchla 200 modular system and digital manipulation processes. The piece also contains field recordings collected inside Östermalm Tunnelbana - a large round room with a spherical roof made out of concrete, resulting as a whispering gallery/echo dome - and Rygerfjord, a hostel on a boat moored in Södermalm, where I spent the nights during my stay. Many of the sound materials have been further transferred and manipulated on 1/4" tape before the final editing.

Mauro Diciocia (b. 1981, ITA) works in the field of electroacoustic music, combining sounds and techniques hijacked from the musique concrète/tape music tradition with a modern approach to noise music and soundscape composition. His sound aesthetics is an object in perpetual motion where the constatement is represented by the organic use of field recordings/found footage and their manipulation throughout magnetic tapes and digital processors. He has extensively performed in Europe (Germany, Sweden, Poland, Portugal, Spain, Italy, Belgium, France, Switzerland) and has released his works on various labels on CD, LP, and limited cassette editions (often, until 2019, under the pseudonym torba). His recent compositions have been performed in the frame of academic festivals such as Dissonanzen (Naples), ArteScienza (Rome), XXIII CIM - Colloquio di Informatica Musicale (Ancona), Anamorphosis (Lecce), MA/IN

(Potenza). His work Lapjèdr Fòr was among the winners of Banc d'essai 2019 and performed on the GRM Acousmonium in Paris during Multiphonies 2019. Mauro is the co-founder and curator of Aaltra, a cultural hub based in Lecce dedicated to adventuroussonic languages, active since February 2018. In autumn 2022, he curated the festival ARCHIPELAGO22, an exploration of post-digital electronic music. He currently collaborates, as acousmatic performer, with Acousmonium M.a.r.e. (Bari). He's audio technician and multimedia content manager at KORA - Center for Contemporary Arts, Castrignano de' Greci, Lecce.

Christian Eloy (FRA)
Dans les jardins de Cybèle
Highly Commended

Dans les jardins de Cybèle (The Cybele gardens, 2022, 9m06). A walk, on a summer's day, in the late afternoon, through the remains of a Gallo-Roman town, the gardens of Cybele ... diffuse impressions, a place both sacred and a sanctuary ... but also the aura of the nearby town. A special place, allegory of the spiritual and of materialism, duality between spirit and motion. Cybele, Kybéle in ancient Greek, means the "guardian of all knowledge", a divinity of Phrygian origin, who personifies wild nature. Cybele is undoubtedly one of the greatest goddesses of the Ancient World of the Near East. She is also the goddess of fertility, why not the goddess of the creative fertility of the arts? Baudelaire mentions her twice in the "Fleurs du Mal": "Cybèle, who loves them, enhances her greenery", then in "I love the memory of those naked times".

Christian Eloy. Born in 1945 in Amiens (France) where he studied flute and composition at Conservatoire National, then he goes to Conservatoire Superior of Paris. He met ethnomusicology in Dublin and electroacoustic music in Paris with Ivo Malec, Guy Reibel, François Bayle at GRM and IRCAM. Teacher for 24 years of the composition department at Conservatory in Bordeaux. Teacher for 17 years at the GRM workshop in Paris. Lecturer in University Bordeaux and Paris Sorbonne for 10 years. Co-founder and artistic director of SCRIME for 12 years (creation studio and research lab) at Bordeaux University. Composer of over fifty pieces of instrumental music, vocal, electroacoustic music, teaching pieces, electroacoustic tales, operas for children. <https://christian-eloy.fr/>

Juro Kim Feliz (PHL/CAN)
Kinalugarán
Highly Commended

Kinalugarán (2022, 19m33). The Filipino word 'kinalugaran' refers to the site where something is set in position. Contexts imply that one should know their place in society, emphasizing the prevalence of social harmony among many Asian communities. Marginality occurs by way of being rendered silent as assertive voices among first-world societies take up space instead. Kinalugarán highlights this invisibility as it interrogates Filipino artists based in first-world diasporas: violinist Ramon Alfonso Soberano (United States), film composer Marie-Luise Calvero (Germany), and theatre creator Riley Palanca (Canada). Originally commissioned for eight flutes and quadraphonic fixed media by New Music Concerts, this audio essay serves as the third instalment of a series that reflects on idealizing and detaching from homelands. Kinalugarán includes recordings (Idaw, Dayaw) of Philippine indigenous instruments by Jayson Palolan. Its creation is made possible with the support of the Ontario Arts Council.

With music "[thriving] in the sustained tension, like the kinetic energy emanating from the corners of a frame, the opposing forces holding up a house" (Musicworks), **Juro Kim Feliz** (1987, PHL/CAN) has presented his work across Southeast Asia, North America, and Europe. Finishing studies at the University of the Philippines and McGill

University, Feliz won the Goethe Southeast Asian Young Composer Award (2009), received "Highly Commended" distinctions at the Ars Electronica Forum Wallis (2018, 2024), and was nominated for the "Excellence Award in Music and Entertainment" at Canada's Golden Balangay Awards (2019). He has collaborated with artists including Continuum Contemporary Music, Liminar, Mariène Provencher-Leduc, Wesley Shen, and Renee Fajardo. Releases include Hanggang sa Takipilim in "Mind & Machine Vol. 4" (Ravello Records), Gandingan sa Kagiliran in "Millennial Masters Vol. 7" (Ablaze Records), and synth-pop music as Grumpy Kitty Boy. His music is published in Babelscores. <https://jurokimfeliz.com>

Nicole Fior-Greant (CHE)

un_Form 3
Highly Commended

un_Form 3 (2022, 9m20) is an electroacoustic composition for fixed media, part of the series un_Formen. The work series explores the concept of time in nature, where what may appear to us as stillness is actually a slow progression of time. It stands for the shape that is in between the shapes, the form that moves but one needs to look for the movement. These pieces employ iterative and modified recordings of acoustic instruments and voice to symbolize internal motion, juxtaposing the animate with the inanimate. un_Form 3 extends and repeats its sounds through microtonality, creating a sound field that evolves gradually, aiming to connect the dynamic and the static. The spoken material in the series is a created and translated haiku into a hybrid language inspired by Arabic, Chakobsa, and Romani. un_Formen is paired with video collages reflecting the same thematic core, designed to present a visual and acoustic form hovering between motion and stillness. Visuals at: <https://nicolefiorgreant.ch/klangkunst>

Nicole Fior-Greant (b. 1980) is a Swiss experimental composer and multimedia artist. She studied electronics, cello, and music composition with Lukas Langlotz at the Music Academy of Basel, and has backgrounds in visual arts, German literature, and philosophy. Active as a composer since 2022, her work primarily explores minimalism, nature, and silence. Her compositional output spans classical ensembles and experimental electroacoustic pieces, some of which are specifically built for integration with video and visual art projects. Her pieces have been featured in Switzerland and France, including at the Supersonique Festival (2023) in Marseille and the Festival PAYSAGES | COMPOSÉS in Grenoble (2023). Fior-Greant is the founder and artistic director of the pendula ensemble, an interdisciplinary female collective established in 2022. <https://nicolefiorgreant.ch/>

John Fireman (USA)

Lacis
Highly Commended

Lacis (2023, 10m52). Contact mic recordings and short audio samples are subjected to significant processing and organized into timbre "families" containing hundreds of sounds ranging from single notes to extended textures. These are navigated via a custom max patch which allows me to sequence them in real time organically with keypresses. Aleatoric evolution is the result of real-time finger movements triggering short pointillistic sounds. Great emphasis is put on a one-to-one relationship between physical gesture and sound result. The sound world emerges from my background of influence and interests, specifically Modernist music, early electronic music, and 90's New York underground hip hop. I began making electronic music in the latter context, at a time when the "east/west coast" debate between audio vs. synthesis was as bitterly ideological as that between Paris and Cologne. Perhaps due to these early biases, my work continually revisits the aesthetics of Elektronische Musik while relying on concrete processes.

Mariam Gviniashvili (GEO)

Free Flow
Highly Commended

Free Flow (2022, 8m58) is a multichannel piece using AI-generated violin samples from the Debris Project's vast sound database, featuring numerous samples of varying durations and characteristics. My focus in these recordings was primarily on the noisy, glitchy, and distorted elements that serve as the foundation of the piece. With the chosen materials, I created a sonic world that contrasts with the natural sounds of a violin – it's powerful, rich in textures, overwhelming, harsh, and ear-piercing. I allowed the sound materials to guide my composition process, shaping the piece's structure and dramatic arc in a free-flowing manner. The work has been performed in Portugal, Norway, Latvia, Austria, China and the USA and has been heard on BBC radio. Commissioned by Roberto Alonso Trillo.

Mariam Gviniashvili works as a sound artist and composer, combining electronics, electroacoustics and 3D sound with visuals, dance and live performance to penetrate deep into the physical and emotional essence of sound and space. Music has followed Gviniashvili through her life since early childhood. Growing up in eastern Georgia, she sang and played piano, and gradually found her feet as a composer and visual artist while studying composition at the Norwegian Academy of Music. Festivals, major venues and radio programmes have presented Gviniashvili's music, including the New York Electroacoustic Music Festival, BEAST FEaST, Transitions at CCRMA, MA/IN, ICMC, Mixtur Festival, ARD Radio Play Days at ZKM, BBC Radio, Ars Electronica, Klingt Gut, In Situ Festival, Heroines of Sound and Ultima Festival. <https://www.mariamgviniashvili.com/>

Andrew Lewis (GBR)

Two Lakes
Highly Commended

Two Lakes (2023, 10m16). Lake Nezahualcōyotl is a reservoir in Chiapas created as part of a hydroelectric power scheme. The dam was completed in 1966, and the area around the original lake flooded. Just a year earlier a similar flooding drowned the village of Capel Celyn in Wales, controversially displacing its Welsh-speaking residents. At both lakes, droughts cause the periodic re-emergence of the drowned buildings, with increasing regularity: a 16th century church at Lake Nezahualcōyotl and the ruins of the Welsh village of Capel Celyn. In Wales, these appearances re-awaken painful memories of past injustices, but they are also a very present reminder of the crisis of climate change, in Mexico, Wales and across the globe. Two Lakes was composed in the Electroacoustic Music Studios of Bangor University, Wales. Materials in the piece have been shaped using water level and flow data from both lakes, provided by the Copernicus Climate Change Service and the National River Flow Archive (UK). I am indebted to Dr Iestyn Woolway, of Bangor University's School of Ocean Sciences, for his assistance in accessing and understanding the data. Two Lakes was awarded the Prix CIME in 2023.

Andrew Lewis (1963) studied composition with Jonty Harrison at the University of Birmingham (England) where he was one of the original members of BEAST. He is currently Professor of Composition at Bangor University (Wales) where he directs the work of the Electroacoustic Music Studios. He is best known for his acousmatic music, but also composes chamber and orchestral music, with or without electronics. Notable prizes and awards include ARTS XXI (Spain), Bourges 'Euphonie d'Or' (France), CIME (International), CIMESP (Brazil), Destellos (Argentina), KLANG! (France), HEAR Hungarian Radio (Hungary), Music Nova (Czech Republic), Noroit (France), Prix Ars Electronica (Austria), PRS Prize (UK), Stockholm Electronic Arts (Sweden). Numerous recordings are available, including 'Schattenklavier' on Shadow Piano

(Innova), and two collections of his works: 'Miroirs obscurs' and 'Au-déla' (empreintes DIGITALes). He is married with four grown-up daughters, and lives in North Wales. <http://www.andrewlewis.org.uk>

Yiannis Loukos (GRC)

3D Meditation
Highly Commended

3D Meditation I (2023, 10m22) is a piece for solo Tam Tam, captured with 19 high quality microphones and editing for multichannel listening. The piece will immerse the audience in an ambient musical journey, characterised by elongated, ethereal sounds blending harmoniously with the resonant qualities of the Tam Tam. 3D meditation I is a 12-channel track and the first of a series of three and using the same recording techniques and outcome. 3D Meditation is an immersive ambient sonic experiment in collaboration with Thanos Karakantas that seeks to explore the ethereal and meditative qualities of sound of metal plates, such as Gongs, Tam-Tam and other metal instruments. Through several recording techniques and editing experimentation, 3D Meditation is Seeking the hidden Micro-songs of metal materiality.

Yiannis Loukos (*1985) is a greek composer, pianist and sound artist. His work focuses on the relationship between noise and music in different social contexts and is expressed through art installations and spatial symphonies. He has received recognition and support for his work, including the ARTWORKS Fellowship from the Niarchos Foundation in Athens, Greece (2022), the Mondriaan Fonds, the Netherlands (2022), the Best Sound Award at the 44th DISFF (2021), the ZK/U Fellowship, Germany (2021), Robert Bosch Foundation project grant in Berlin (2021). His compositions have been featured at events worldwide, including the 69th International Short Film Festival, Oberhausen (2023), Cinema Galleggiante-Acque Sconosciute, Venice (2022), Impuls 12th International Academy, Graz (2020), 10th Contemporary Music Conference, Thessaloniki (2019), Documenta14, Athens (2017), Connecting Spaces, Hong Kong (2016), 47th Darmstädter Ferienkurse (2014). He lives and works in Berlin. www.yiannisloukos.com

Manolo Müller (CHE)

emblematic identities
Highly Commended

emblematic identities (2022, 11m16) is the third and last part of a series of three electroacoustic pieces. It continues the composers work of contrasting field recordings with impulsive singularities, which serve to link different soundscapes. A high-uninterrupted musical stream unfolds, flowing between moments of artificial landscape impressions and suspended harmonic spaces. Amidst, glissandi manifest themselves in myriad configurations, as agents of instability.

Manolo Müller (1997) is a composer, sound artist and researcher from Zürich, Switzerland. He studied Sound Arts at HKB (Bern) and Electroacoustic Composition at ZHdK (Zurich) and is currently researching new methods of spatial composition at the Institute for Computer Music and Sound Technology. Müllers interests include the composition of artificial landscapes, musical and acoustic spaces, as well as a fascination for acoustic phenomena, such as overtone structures, interference patterns and the control of feedback. His main focus is on acousmatic music, mostly composed in stereo, intended for live diffusion over loudspeakers. In addition, he develops software for artistic and collaborative projects and has been working as an interpreter of experimental electronic and contemporary classical music for some years. His work has been played at international festivals, such as ZKM next_generation 8.0 and 9.0, CIME 2022, Concorso Città di Udine 2024 and Weimarer Frühjahrsstage 2023. <https://mmmano.com/>

Rodrigo Pascale (BRA)
Discontinuous Mediation I
Highly Commended

The concept behind the fixed media composition **Discontinuous Mediation I** (2020, 8m42) was born from reflections on the relationship between the concrete and the virtual. In contrast to the virtual binary environment, humans understand reality in a continuous way. Therefore, machines translate our perception of the physical world into their language. Based on this reflection, I developed a discontinuous procedure to understand the object, "guitar", that is represented by this work. A collection of sounds was recorded and organized based on a previously determined segmentation, building a structure totally biased by this mediation. In this composition, the discontinuous and continuous universes crash and coexist, with the first trying to represent the last.

Rodrigo Pascale (b. 1996) is a Brazilian composer based in the USA. Pascale graduated in composition from UFRJ in 2018. Since 2019, Pascale has lived in the United States, where he is currently pursuing his DMA in composition at Peabody Institute of John Hopkins University. Pascale's compositions have graced the stages of esteemed festivals and venues worldwide, including the New York City Electronic Music Festival (NYCEMF), St. Petersburg International New Music Festival, SEAMUS, Espacios Sonoros Festival (Argentina), National Student Electronic Music Event (NSEME), Electronic Music Midwest (EMM), Performance Media Festival (PMF~), V International Congress of Music and Mathematics (Brazil), and the Tesselat Electronic / Electroacoustic Concert. His talent has been recognized through awards, including victory in the International Composition Competition organized by Sound Silence Thought with his piece "Discontinuous Mediation I" and winning the Festival Expresiones Contemporáneas 2020 Call for Scores with "Unnest" for Bassoon solo.

Lucie Prod'homme (FRA)
Comme un malentendu
Highly Commended

Comme un malentendu (2016, 9m15) is the third act of the cycle *Leçon du silence*. In this cycle I explore methodically the energy of silence and of matter, and the ways of listening to it. *Leçon du silence* is a research and a reflection on how to compose silence. In this work, silence is a kind of sound (the same way zero is a number). It lives such as a sound matter, and not only like a respiration or a caesura. It takes the time to exist. It's therefore a work on perception, and the challenge here is to allow everyone to grasp something that does not have any physical reality, to make everyone apprehend sounds and silences with the same attention, recognize both as constitutive materials of the work, and listen to these "sounding silences". The title *Comme un malentendu* (like a misunderstanding) is a play on words mixing two expressions that are pronounced the same way in French: "not properly heard" (*mal entendu*) and "misunderstanding" (*malentendu* - did I understand well what I have to hear?).

Lucie Prod'homme (b. 1964). As a composer, adventurer and listening pioneer, Lucie Prod'homme explores sound from the inside out, plays with its energy and probes each and every tiny flutter of sonic matter, impelling us to listen. Whether approaching stillness or extreme agitation, silence or screams, peacefulness or effervescent turmoil, her primary concern is always the same: to induce an attitude of intense awareness in her listeners, by composing not only what they will hear but also the way in which they will listen - prompting them to do so actively and intently. "In this to-and-fro from sound to silence she invites the auditor to sit down and listen to infinitesimal things of immense importance, underlining that Composition is a political act. I want to open people's ears to the world and encourage them to listen in a different way..." (Article by Michèle Tosi in *Compositrices*, l'égalité en acte, CDMC, ed. MF) This

ecological approach leads her to banish all pollution, rubbish and unnecessary chatter from her music, in search of the essential. Lucie Prod'homme is the electroacoustic and instrumental composition teacher at the Conservatoire in Perpignan, France, where she heads the department of composition, creation and improvisation. <https://lucieprodhomme.fr/>

Paul Rudy (USA)
From one drop an ocean
Highly Commended

From one drop, and ocean! (2023) is a web-based meditative immersive audience participation sound installation for any number of cell phones commissioned by the UMKC Conservatory for Crescendo, November 3, 2023: <http://paulrudy.net/from-one-drop-an-ocean>. These sounds were collected all over the world at places where water touched my heart. Water is one of the richest sounds I know, and it has been my greatest teacher. Some of the water on our planet is older than Mother Earth herself, and even our sun. It seeped life here from the stars amidst the expanse of which we are but a spec. Its wisdom follows a



path of least resistance: sometimes gentle and at other times raging! It begins with splashes in the Missouri River, and travels to Rome where a fountain trickles in an evening cortile. It flows through creeks in the desert southwest and Appalachia, and to the Alps. It floats up on beaches in the Northwest USA and Italy, and finally crashes onto a beach in Maui. Imagine yourself as a raindrop, visiting your favorite places, joining with other raindrops to create one of the most patient, powerful and life-giving substances on earth. Water is life, and without it, this pale blue dot we call home becomes ashes and dust. Join in this water current to hear what it has to say to you and bathe in the sounds of life itself as your drop joins others to become an ocean!

Dr. **Paul Rudy** (1962, USA) has been called "The High Priest of Sound" and "Sage." His art balances conservatory training with shamanic practices, subtle energies, and technology which guides his intuitive practice bridging science and spirituality. His music is recognized globally and he has collaborated with choreographers, film makers and sound-designers, and leads regular sound meditations and performs for clients in a sound healing practice. He is a Rome Prize (2010), Guggenheim (2008), Fulbright (1997) and Wurlitzer Foundation (2007 and 2009) Fellow, and his music has won two Global Music Awards (2012, for Innovation in Sound and Mixing/Editing), the Sounds Electric '07 (Dublin), EMS Prize (Sweden), and Citta di Udine (Prize ex aequo, Italy) competitions, to name a few. He is a Curators' Distinguished Professor and Coordinator of Composition at the University of Missouri at Kansas City, Conservatory, where he received the Kauffman Award for Artistry (2008) and Service (2018). He is also a photographer and land-based artist whose canvas is 70 acres in North East Kansas, USA.

Nicolas Vérin (FRA)
Méditation sur l'Ukraine
Highly Commended

Méditation sur l'Ukraine (2023, 8m49). Tout en commençant une nouvelle oeuvre, basée sur une famille de sons qui m'attirait, dans une démarche de composition expérimentale (au sens Schaefferien), j'étais très impregné par les nouvelles venant d'Ukraine, qui m'affectaient beaucoup. Cela s'est donc instillé petit à petit dans ma composition, jusqu'à en devenir le thème principal.

Nicolas Vérin (b. 1958, France). Student of Roger Reynolds and Jean-Charles François at the University of California, San Diego, of Pierre Schaeffer and Guy Reibel at Paris Conservatory, Nicolas Vérin was awarded the prize Villa Médicis hors les murs and the Fulbright Grant. He collaborated with Pierre Henry, Vinko Globokar, Michaël Levinas, IRCAM, Ina_GRM. He received commissions from the French Ministry of Culture, Radio-France, INA-GRM, Henri Pousseur Studio in Liège, and several studios, festivals and conservatoires. Anchored in electroacoustic music and an approach based on composing with sounds rather than notes, he also writes for instruments, particularly in combination with electronics. His work is based on musical gesture, sound life and morphology. He is also active as improviser and performer of electroacoustic music. Vérin teaches composition at Conservatoire Iannis Xenakis, Paris-Evry. He is the founder of Collectif Impulsion and member of its artistic committee. <http://nicolasverin.over-blog.com/>

Chen Wang (CHN)
Cyberspace Paradox
Highly Commended

In **Cyberspace Paradox** (2023, 7m45) the human voice takes center stage as the primary source within a technologically-mediated music composition and performance. This piece pushes the boundaries of what is possible in voice and music by seamlessly integrating technology into the creative process. My vocals, serving as raw materials, undergo a transformation that challenges conventional artistic boundaries: Open Sound Control (OSC) allows for the real-time control and manipulation of multiple audio processing parameters on wireless and touchscreen devices. The creation of *Cyberspace Paradox* is an artistic journey constructed in layers, utilizing a loop method, making it both a composition and a live performative experience. In this project, I also employ various techniques for voice processing. Beyond the technological innovation, *Cyberspace Paradox* is a reflection on our intricate relationship with technology. In the age of Technology Addiction, where individuals are inundated by information and experiences in the digital realm, my work delves into the paradoxical nature of our connection with technology. Are these digital tools our allies, helping us navigate a complex world, or are they becoming adversaries, potentially leading us into greater emptiness and loneliness? As technology continues to evolve, including the proliferation of social media and AI tools, *Cyberspace Paradox* underscores the need for reflection and conversation on the profound impact of technology on our lives. This project serves as a reflection of our times, provoking contemplation about the effects of our digital immersion on our emotional well-being and sense of connection.

Chen Wang is a Chinese vocalist, songwriter, producer, sound artist based in London. Also a member of the research center CRISAP (Creative Research into Sound Arts Practice) and a Ph.D. candidate in electronic music composition. Her artistic practice revolves around exploring the possibilities of the voice, pushing the boundaries of vocal abilities using computer technologies like Open Sound Control (OSC), live sampling, and synthesis. Her works have been recognized and selected at The Engine Room 2023, LKlectik Lab, BBC 3 Late Junction, and the Soho Radio - The Max Reinhardt Show. She also participated in competitions such as the Denny Awards International Competition for Electronic Music and the Polyphonic Sound Arts Exhibition at The Crypt Gallery. Beyond her academic pursuits, she is embarking on an independent artist project under the stage name "Noisy Chen," focusing on establishing her music brand in the realm of popular music as a young artist. <https://dev-chenwang.pantheonsite.io/>

Otto Wanke (CZE)
Cycling
Highly Commended

Cycling (2020, 7m00). The initial idea came to me while working in Max/MSP. By placing the limiter to the outlet of several delay lines, various gestures were shaped using extreme feedback. Afterwards the piece was divided into four sections, characterized by different forms and effects of the feedback. The initial feedback procedure was further developed into the compositional process within the sound synthesis. The feedback effect was also associated with different repetitive structures, which were linked to the related compositional techniques like granular synthesis, beat slicing or scrubbing.

Otto Wanke is a composer and medial artist living in Vienna. He undertook a series of musical studies: first jazz composition in Prague, later instrumental, medial and electroacoustic composition in Vienna—under Karlheinz Essl, Iris ter Schiphorst and Wolfgang Liebhart. In 2018 he was employed as an assistant at the department of ethnomusicology at The Music university of Vienna and he started his PhD with the focus on spectral music (MDW Vienna, under Gesine Schröder). Additionally, he has been active as a performer of electroacoustic music, working as a soloist as well as in cooperation with other musicians. Since 2020 he has been teaching electronic composition and multimedia at the Janacek music university in Brno. After numerous successes at various international competitions—e.g. Frederic-Mompou-Award in Spain, FIMS in Switzerland, Nikolaus-Fheodoroff-Award or Theodor-Körner-Prize in Austria—his music was played at main international concerts and festivals like Wien Modern, Acht Brücken or Carinthian Summer. His works were performed by reputable ensembles such as PHACE or OENM, further by the Austrian Jazzcomposers Orchestra or the soloists Lars Mlekusch, Wolfgang Miterrer, Christoph Cech, Yuri Revich or Paul Gulda. He received commissions from institutions such as the National Opera in Warsaw, Austrian Ministry of Culture, ZKM Karlsruhe or ORF-House. <https://www.ottowanke.com/>

CONCERT CURATOR

Ars Electronica Forum Wallis 2024

Simone Conforti. Composer, computer music designer, sound designer and software developer, born in Winterthur, graduated in Flute and Electronic Music. Computer Music Designer professor at IRCAM and Co-founder and CTO of MUSICO. Formerly co-founder of MusicFit and MUSST, has worked for ArchitetturaSonora, and as researcher for the Basel University, the HEM Geneva, the HEMU in Lausanne and the MARTLab research center in Florence. 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. He has been professor in Electroacoustic Composition and Computer Music at the Conservatoire of Cuneo and Florence and worked as computer music designer at CIMM of Venice Biennale. <https://simoneconforti.eu>

JURY

Ars Electronica Forum Wallis 2024

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

Dr. Jaime E. Oliver La Rosa (Peru), composer, New York University (NYU)

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



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