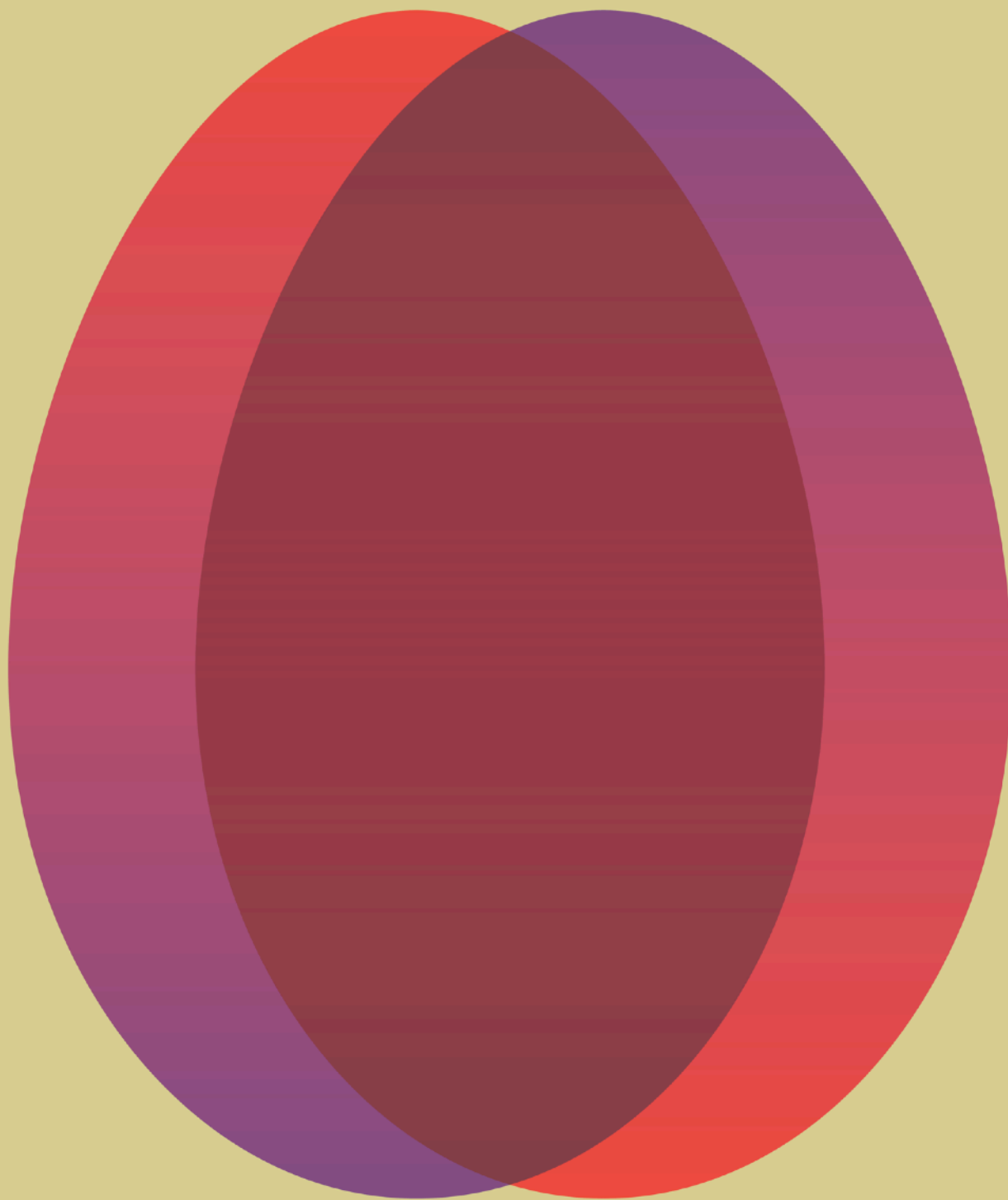
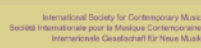


Festival für Neue Musik
FORUM de Musique Contemporaine
WALLIS



28 Mai—15 Juni 2025



Forum Wallis Ars Electronica Selection 2025

(in alphabetical order)

Álvarez Tobías
Paralelismos

Bangun Setyawan Candra
Idrak

Behrens Marc
L'écrit fantôme

Bordin Matteo
Symbols

Borrel Stéphane
Les Favorites

Cappelletti Nicola
Parallaxe.Parataxe

Castro Pinto João
Circumsphere: to bounce and
rebound

Cheung Chris
Casting light

Curgenven Robert
Across Country (Part 1)

Dall'Ara-Majek Ana
Mare Buchlae

Delgado Gustavo
Strin[G]i(n)[Mi]

Duchenne Jean-Marc
L'énigme des objets

Fumo Frattegiani Nicola
Hybris

Karkatselas Theodoros
Lacuum

Koszolko Martin
Tympan 3

Kubaczek Benjamin-Alan
Impromptu 8

Kuehn Mikel
Dancing In The Ether

Nguyen David Quang-Minh
Texture Arc The Points

Oliveira João Pedro
Pulses

Orlandini Valerio
Jeu de Bruits

Pérez Simón
Las cifras y las palabras

Sambucco Dominic
Versenkung

Sintaratana Tanid
Fragments

Sismann Valentin
Morphaime

Talebi Shahrzad
Watch The Only Way Home
Disappear

van der Loo Ernst
Void Population

Highly Commended

(in alphabetical order)

Argento Cristian
Diviso in Due

Gintas K
Crunchy

Guzmán Roy
Guasábara

Harper Nathan
Nutria No. 4

Hernández Elliot
Leviathan

Hernández Omar
de tu piel supura... tristeza /
from your skin exudes... sadness

Huerta Concepción
somos de los lugares que tienen
todo que perder

Magnien Léo
dans la plaine incertaine

Moyers Timothy
On the Rim of Consciousness

Polymeneas-Liontiris Thanos
Tettix ,A

Quint Ursel
Es

Sintaratana Tanid
Phi Fa

Soria Edmar
PostAnthroposRecord1

Turcotte Roxanne
Alibi des voltigeurs

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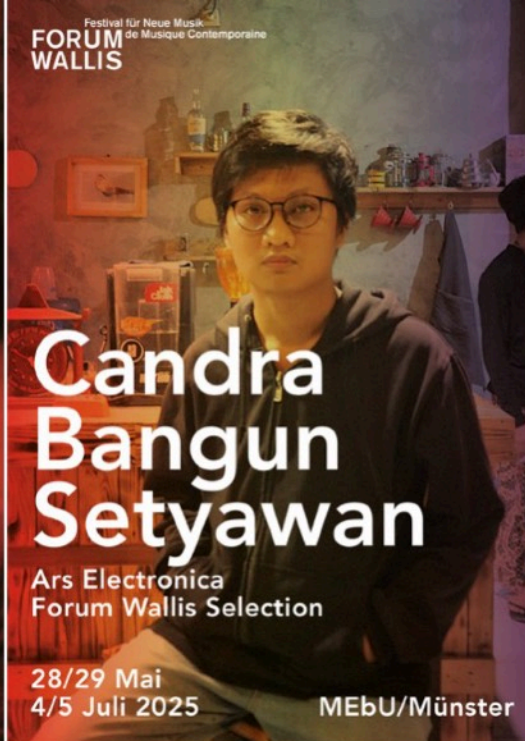
**Tobías
Álvarez**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

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**Candra
Bangun
Setyawan**

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**Marc
Behrens**

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**Matteo
Bordin**

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**Stéphane
Borrel**

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**Nicola
Cappelletti**

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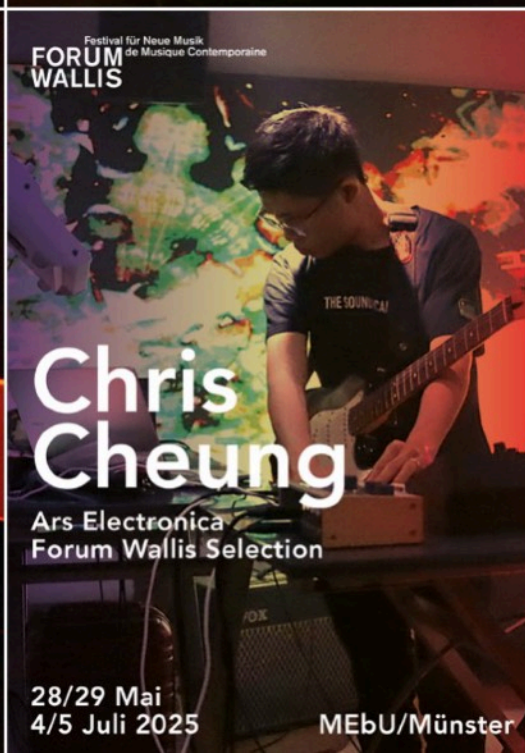
**João
Castro
Pinto**

Ars Electronica
Forum Wallis Selection

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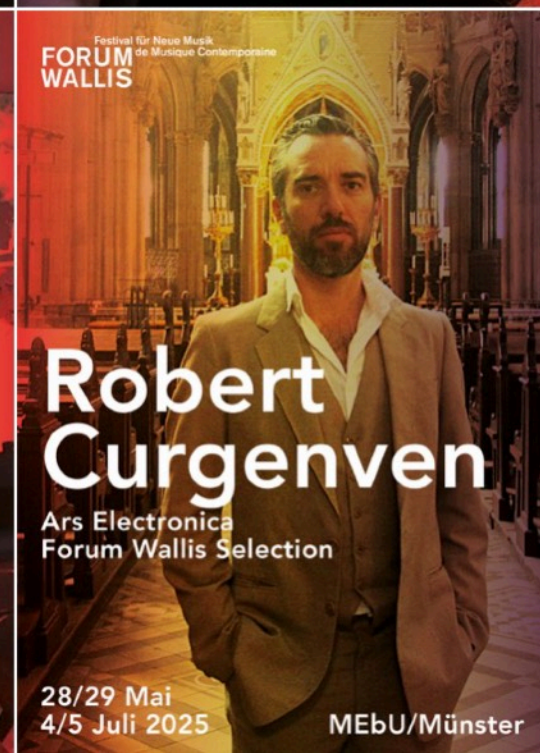
**Chris
Cheung**

Ars Electronica
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**Robert
Curgenvén**

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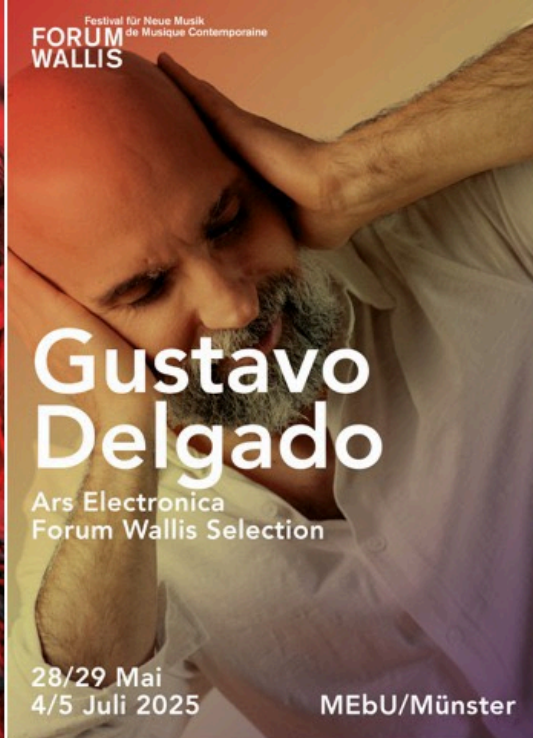
**Ana Dall'
Ara-Majek**

Ars Electronica
Forum Wallis Selection

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**Gustavo
Delgado**

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**Jean-Marc
Duchenne**

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**Nicola
Fumo
Frattegiani**

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**Theodoros
Karkatselas**

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Forum Wallis Selection

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**Martin K.
Koszolko**

Ars Electronica
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**Benjamin
Alan
Kubaczek**

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**Mikel
Kuehn**

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**Nguyen David
Quang-Minh**

Ars Electronica
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**João Pedro
Oliveira**

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**Valerio
Orlandini**

Ars Electronica
Forum Wallis Selection

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**Simón
Pérez**

Ars Electronica
Forum Wallis Selection

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**Dominic
Sambucco**

Ars Electronica
Forum Wallis Selection

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**Tanid
Sintaratana**

Ars Electronica
Forum Wallis Selection

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**Valentin
Sismann**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

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WALLIS**



**Shahrzad
Talebi**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

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WALLIS**



**Ernst
van der
Loo**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Concerts

AEFW25 Selection Concerts Part 1 28 May 2025

7pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by Simone Conforti

Álvarez Tobías
Paralelismos *
9:11, EP

Dall'Ara-Majek Ana
Mare Buchlae *
11:53, EP

Chowning John
Stria, 1977 +
15:58

Nguyen David Quang-Minh
Texture Arc The Points *
9:56, EP

—

Cheung Chris
Casting light *
5:10, EP

Justel Elsa
Wessen, 2017 +
7:43

Pérez Simón
Las cifras y las palabras *
7:59, SP

Sintaratana Tanid
Fragments *
3:45, SP

Tutschku Hans
Provenance - émergence, 2022 +
18:45

AEFW25 Selection Concerts Part 2 29 May 2025

7pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by Simone Conforti

Duchenne Jean-Marc
L'énigme des objets *
10:14, SP

Tremblay Pierre Alexandre
Les trois petits c..., 2010 +
13:09

Karkatselas Theodoros
Lacuum *
9:00, SP

Blackburn Manuella
Karita Oto, 2009 +
14:00

—

Talebi Shahrzad
Watch The Only Way Home Disappear *
8:43, EP

Lillios Elaine
Hastening Toward The Half Moon, 2004 +
9:23

Kuehn Mikel
Dancing In The Ether *
7:42, EP

Lewis Andrew
Dark glass, 2009-11, 2013 +
13:53

* — Ars Electronica Forum Wallis Selection 2025
+ — out of competition
SP — Swiss Premiere
EP — European Premiere
WP — World Premiere

Concerts

Ars Acusmatica 8 4 July 2025

7pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by UMS'nJIP

Cappelletti Nicola
Parallaxe.Parataxe *
6:10, SP

Fumo Frattegiani Nicola
Hybris *
7:07, WP

Bangun Setyawan Candra
Idrak *
7:14, EP

Behrens Marc
L'écrit fantôme *
8:13, WP

Delgado Gustavo
Strin[G]i(n)[Mi] *
6:10, SP

—

Bordin Matteo
Symbols *
9:57, SP

Sambucco Dominic
Versenkung *
12:29, SP

Orlandini Valerio
Jeu de Bruits *
4:42, WP

Oliveira João Pedro
Pulses *
8:54, EP

Ars Acusmatica 9 5 July 2025

7pm
MEbU (Münster Earport)
Münster VS / Goms

curated/performed by UMS'nJIP

Castro Pinto João
Circumsphere: to bounce
and rebound *
9:01, SP

Curgenven Robert
Across Country (Part 1) *
10:33, WP

Koszolko Martin
Tympan 3 *
1:00, SP

Kubaczek Benjamin-Alan
Impromptu 8 *
6:18, EP

—

Sismann Valentin
Morphaime *
9:48, SP

van der Loo Ernst
Void Population *
13:54, SP

Borrel Stéphane
Les Favorites *
3:45, SP

* — Ars Electronica Forum Wallis Selection 2025
SP — Swiss Premiere
EP — European Premiere
WP — World Premiere

Álvarez Tobías

Paralelismos European Premiere

Paralelismos (2024, 9m11) takes inspiration from the parallels that occur between the transformation of sound and semantic perception. Most of the materials and resources are recorded instruments, common objects, field recordings and other sources. The piece also incorporates synthesized and transformed sounds from modular synthesis, as well as audio processing. The extra-musical elements that inspire this work touch upon the act of playing and its metaphor within a larger social context that relates to transportation, movement and communication in contemporary life. The management of natural and technological resources is also referenced, particularly their relationship viewed from the Yucatan peninsula in southeast Mexico, where flying insects, vast cenotes and caves interact with imaginary soundscapes. In this sense, the work oscillates from the deductive to the inductive, thus provoking a reflection on the forms, trajectories, and points between sound, music and (a Latin-American) reality.

Tobías Álvarez has lived and studied in the UK and in Mexico. He began studying composition with composer Javier Alvarez. He began professional studies at the Faculty of Music of the National Autonomous University of Mexico with Leonardo Coral, Gabriela Ortiz and Jorge David García where he obtained his bachelor's degree in composition with honors. He became beneficiary of the Arturo Márquez Extraordinary Chair of Musical Composition in 2023, having studied composition and orchestration with the maestro. He has dedicated himself to the composition of instrumental as well as electroacoustic music in an eclectic way, being performed in: Mexico, Canada, UK, Germany, Netherlands and Switzerland. He has worked as producer and sound designer for interdisciplinary projects and institutions such as the University Museum of Contemporary Art in Mexico City for exhibits from artists Nicolas Jaar and Alva Noto. He has received prizes internationally and grants for artistic creation from the Mexican government, and has participated with organizations such as the Centre for Digital Arts and at the National Forum of Musical Research. As of 2025 he teaches at the University of the Arts of Yucatan.

Bangun Setyawan Candra

Idrak European Premiere

Idrak (2024, 7m14). This work conceptually integrates concrete and abstract sound elements to bridge the practice of field recording and acousmatic composition. By combining natural auditory textures with intentional sonic manipulations, this study explores the dialogue between reality and imagination, expanding insights into how the listening experience can be enriched through innovative approaches. This approach emphasizes the formation of a sonic aggregate—a comprehensive result of the interaction between sound elements—rather than focusing on fragmented or isolated musical gestures. The creative process of this work is systematically divided into several stages. The first stage involves field recording of biophony, particularly bird songs in their natural habitat within the teak forests of Java, Indonesia. These recordings are combined with sounds from everyday life, including the sounds of glass, switches, guiro, and other familiar domestic elements. The next stage involves applying sound processing techniques to shape and modify auditory materials, which are further combined with rhythmic patterns. The entire process aims to produce complex sonic textures that artistically enrich the soundscape while representing the acoustic experiences of the environment that inspired this work.

Bangun Setyawan Candra is an Indonesian composer specializing in acousmatic electroacoustic composition, with a particular interest in the use of real-world sounds, soundscape ecology, and the diversity of listening experiences. <https://candrabangunsetyawan.wixsite.com/candra>

Behrens Marc

L'écrit fantôme World Premiere

In **L'écrit fantôme** (2024, 8m13), sounds of water, noises of boat vessels rubbing against jetties, of metal fittings screeching when the boats gently rock, and of ropes and wires dangling against the masts in the breeze are arranged into a multilayered body of sound. The formal and structural ideas composed in the piece come from the rhythm of waves creating all those movements. What sounds like metallic tones or percussion was derived from the recordings by spectral processing and timestretching as a microtonal tuned layer interwoven with the more recognizable field recordings. **L'écrit fantôme** is a part of the triptych **L'anti-Narcisse**. Its title is inspired by the Taiwan scimitar babbler (*Pomatorhinus musicus*, Swinhoe, 1859), nicknamed **L'anti-Narcisse** (Dauby, 2011), a bird, who tends to attack its mirror image. The three pieces were composed in 2024 from a library of field recordings made between December 2009 and May 2010 in Marseille, Aix-en-Provence and on Île de Frioul, France.

Marc Behrens (1970, GER) experiments across genres and locations within the fine arts, music, theatre and literature. He works with electronic and concrete music, installation, performance, photography, text, and video. Since 2017 he is also part of theatre productions with various groups. Behrens is a member of the German Association for Electroacoustic Music (DEGEM). 1989–1993 he ran his own music label Animal Art, since 2014 the imprint Availabel. 2006–2010 Behrens was also employed as a lecturer at the Academy of Fine Arts, Saarbrücken (HBKSaar) and the University of Applied Arts Darmstadt-Dieburg (h_da), both Germany. He was co-director of the Frankfurt Association of Contemporary Music 2006–2009. He studied at HfG Offenbach, Germany, 1993–2002. 2006 Broadcasting Art I (Museo de Arte Contemporáneo de Castilla y León, MUSAC & Radio Nacional de España – Radio 3), 2010 Production Award of WDR 3 Culture Radio (featured in German Sound Art Award 2010). marcbehrens.com

Bordin Matteo

Symbols Swiss Premiere

Symbols (2023, 9m57), stereo.

Matteo Bordin (Italy, 1982) is a musician, sound engineer, and composer with over twenty years of experience in experimental, electronic, and independent music. He is the founder and head of Outside Inside Studio, where he has recorded, mixed, and mastered thousands of albums for both Italian and international artists. Over the years, he has worked on albums by leading figures in avant-garde and experimental music, including Sun Ra, John Zorn, Steve Lacy, Alvin Curran, Evan Parker. He is a founding member of Squadra Omega, an experimental music collective with 14 albums and multiple European tours. The project blends elements of krautrock, avant-garde jazz, and psychedelia, embracing a free-form and improvisational approach to composition. He studies electronic music composition at the Agostino Steffani Conservatory. In 2023, one of his compositions was selected by the University of Paris-Sorbonne for the SICM program, leading to performances in Paris and Lille. In 2024, he was chosen for a composition masterclass with Maestro Ivan Fedele, and his piece "*Geometrie del Tempo*" for violin and electronics was performed by Maestro Francesco D'Orazio.

Borrel Stéphane

Les Favorites Swiss Premiere

Les Favorites (The Favorites) (2017-2025, 3m45), excerpted from *Laughing Tonalities*, asserts a very dramatic contrast between the laughter and the serious, tense background. We perhaps feel the permanent tension of the thread of life, between laughter and drama, superficiality, lightness, and fundamental tragedy. The quarter-tone writing of the electric guitar takes advantage of some of the notes contained in the bursts of laughter. The title and the harpsichord sounds may evoke *La Favorite*, a beautiful chaconne by François Couperin.

Stéphane Borrel (1974, France) lives and works in Lyon, France. He writes for different ensembles and diverse electronics, ranging from chamber music (*Facétie*, *Extinction*, *Toutes choses ont leur saison*) to the symphony orchestra (*Faits de masque*, *Main-d'oeuvre*), from mixed music (*Orée*, *Prospectus in musica*, *Toute la mer*) to sound installations (*Smartland-Divertimento*) or acousmatic pieces (*Laughing Tonalities*). He was the prize-winner of the Phonurgia Nova scholarship in 2009, and Hervé Dugardin Prize of the SACEM in 2013. He teaches composition at Conservatoire de Lyon. Certain pieces from *Laughing Tonalities* were selected for the San Francisco Tape Music Festival 2023, the New-York City Electroacoustic Music Festival 2023, the Futura 2023 festival (France), the MUSLAB 2024 festival (Quito, Ecuador), etc. *Les Levantines* (The Levantines) and *Les Inspirés* (The Inspired) were nominated for the 15th International Electroacoustic Composition Competition of the Destellos Foundation (2022). First prize in the ULJUS electroacoustic composition competition (Smederevo, Serbia) for *Les Pleureuses* (The Mourners) (2024).

Cappelletti Nicola

Parallaxe.Parataxe Swiss Premiere

Parallaxe.Parataxe (2024, 6m10) is an acousmatic composition that investigates syntactic construction through the juxtaposition of sonic moments in which the different synthesis processes used create pathways that shift in the timbral, spatial and spectral range. Thus the musical processes constantly change the point of view of the sound objects, creating an acoustic equivalent of the parallax phenomenon through their relationship to the artificial sound background that arises from the projection of the properties of the foreground figures and their timbral permutation. This was achieved by using different synthesis methods (resynthesis, physical modeling and granular synthesis) applied to different field recordings and concrete sound objects, identifying musical elements in the aural complexity of the materials to create the overall form.

Nicola Cappelletti (ITA/FRA) is an electroacoustic sound artist, performer and composer. After studying violin he graduated in electronic music, with honors and honorable mention, at the F. Morlacchi Conservatory in Perugia. Winner of the XV National Prize of the Arts (Electroacoustic Composition), his artistic research focuses on the relationship between acoustic sound and electronic treatment in relation to audiovisual works, theater and contemporary poetry. As a performer his activity ranges from popular music, with forays into rock and club music, to concerts of radical improvisation for prepared violin, prepared electric bass and live electronics. His work has been presented (among others) at ICMC, SMC Conference, NYCMEF, Ars Electronica, Muslab, Atemporanea, Colloqui di Informatica Musicale, Galleria Nazionale dell'Umbria, Auditorium Parco della Musica, Osaka University of Arts Electroacoustic Music Festival, Lund Contemporary, Festival Orizzonti, Bologna in Lettere, Encode, Dancity. He is a member of the Opificio Sonoro ensemble.

Castro Pinto João

Circumsphere: to bounce and rebound, Swiss Premiere

Circumsphere: to Bounce and Rebound (2024, 9m01). This piece delves into the sonic richness of spherical objects, ranging from rubber and ping pong balls, to wooden / styrofoam spheres and marbles. Additionally, the piece incorporates sonic resonating elements, such as a Tibetan singing bowl and a wire fruit basket, where the sound objects were intentionally moved and recorded, with different speeds and dynamic densities. The spherical objects were also recorded on other surfaces such as glass tables, wood and tiled floors. The composition's main aim was to articulate organic plots of kinetic energy, by designing variegated musical gestures and crafting experimental timbres and tones. At stake is the musical exploration of the idea of circularity, i.e., of intrinsic movement, of flow / vortex macro-shapes. The goal was to simultaneously explore the physical and phenomenological quality of "roundness", a sort of circumnavigation of an acousmatic cartography of movement. Each object was selected for its unique sonic characteristics and guided by the axial idea of proposing oscillating / overlapping musical planes, conveying, within the several sections of the piece, a sense of transparency and opacity. Beyond the classical percussive sounding behaviour of rebounding spheres (e.g.: falling into surfaces) one can listen, as the piece evolves, to the sound objects being experimentally transformed and evoking contrasting mental images of movement and staticity.

João Castro Pinto (1977, PRT) started his activity as a composer / performer of experimental music and as a sound / intermedia artist in the second half of the 90's. His production comprehends the domains of soundscape composition, live electronics improvisation (solo and with instrumentalists), electroacoustic / acousmatic music and radio art. He graduated in Philosophy at the New University of Lisbon, being currently focused on the completion of his PhD at the Catholic University of Portugal – C.I.T.A.R. (Research Center for Science and Technology of the Arts), where he is a researcher. João is endorsed by MIC.PT (Portuguese Music Research & Information Centre) and published by Miso Records, Unfathomless, Meakusma, among other labels. He has presented his work in Europe, America and Asia, at festivals as: INA-GRM's Multiphonies, (France), L'Espace du Son Festival (Belgium), ICMC – International Computer Music Conference (USA), Experimental Intermedia Foundation (USA), Soundkitchen (England), Visiones Sonoras (Mexico), MUSLAB – International Exhibition of Electroacoustic Music (Argentina), Audio Art Festival (Poland), Wien Modern (Austria), ORF (Austrian Broadcasting: Kunstradio Radiokunst), Alte Schmiede Kunstverein Wien (Austria), Seoul International Computer Music Festival (Coreia), ISCM – World Music Days Festival (Estonia). www.agnosia.me

Cheung Chris

Casting light European Premiere

Casting light (2024, 5m10). To cast light on something means to clarify. In one of Asia's global metropolises, outdoor LED displays, neon lights, and other artificial light sources' glowing presence dominates Hong Kong's streets. Though silent in the night, they resound with intensity, intruding the harmony of the natural world. Many living organisms find themselves adrift in an environment where clarity fades. Through organizing electromagnetic field recordings of these artificial light sources, I seek to transform the visual into sound to unveil how they overshadow the whispers of nature, blending their brilliance into a cacophony of light. Natural sound sources are also morphed and smeared around the electromagnetic sources—a sonic metaphor showing the impact of light pollution, affecting the ecosystem and concealing the once clear sky that is now obscured in many locations. This work examines the fragile balance between these two ends, and is in hope for a clearer sky and a healthier ecosystem – to cast light on.

Chris Cheung (1995, Hongkong) is a film composer and jazz pianist from Hong Kong. With a hybrid background of classical and contemporary music, his works have spanned from traditional instrumentations to experimental soundscapes. After graduating from Berklee College of Music with a Bachelor of Music in Film Scoring and Professional Music, he has since been involved in a diverse range of projects locally and internationally. He has recently scored *It Remains*, the debut feature from Hong Kong director Kelvin Shum. The score received critical acclaim and was praised for its contribution in building the suspenseful soundscape for the film, and the film made its appearance at the *Ravenna Nightmare Film Fest 2023* in Italy. He was also the music designer for *Garden of Repose*, an innovative and cross-disciplinary program at the 52nd Hong Kong Arts Festival that combined live choir performance, installation, lighting design etc. in combination with an object-based immersive sound system for a multidimensional concert experience. <https://www.chrischeungmusic.com/>

Curgenven Robert

Across Country (Part 1) World Premiere

Across Country (Part 1) (2024, 10m33). Pipe organ, no effects. Recorded on Studio Acusticum's 64foot Woehl pipe organ in the subarctic city of Piteå, located within Swedish Sápmi. Studio Acusticum's pipe organ has a unique "wind drossel" (wind throttle) that gives control over the amount of air going into the pipe organ. This effectively creates microtonal possibilities through manipulations of wind pressure resulting in finely detailed turbidities and instabilities within its broad range of timbre. These microtonalities alongside the descending and ascending glissandi created by the use of the wind throttle are central motifs of the work. Recorded at Studio Acusticum December 2021. Composed in Berlin & Poland. (September/October 2022) and in South Tipperary (Ireland) September-November 2023. Remixed in Brisbane, Australia, February 2024.

Robert Curgenven (1974, Australia) is an extra-disciplinary artist whose works emphasize physicality, our embodied response to sound and its correspondence to location, air, weather and architecture. Spanning pipe organ, field recordings, dubplates, architectural and audiovisual works to geolocated audio, Curgenven has produced works for National Gallery of Australia, Musée du Quai Branly (Paris), National Museum of Poland (Krakow), Centre for Contemporary Art (Warsaw), Palazzo Grassi (Venice), MONOM/4DSound (Berlin), Modern Art Museum of Medellín (CO), National Sculpture Factory (IE), National Film and Sound Archive (AU) and performed at festivals including Sydney Festival (AU), Maerzmusik (DE), New Music Dublin, Sonic Acts (Amsterdam), Ultrahang (Budapest), Insomnia (Tromsø/NO) and Cork Midsummer (IE). Curgenven is an associate composer with Contemporary Music Centre (Ireland) and has guest lectured in music and sound at Universities, Conservatoriums and tertiary institutions internationally.

Dall'Ara-Majek Ana

Mare Buchlae European Premiere

Mare Buchlae (2023, 11m53). The opening piece in the 'Radiolaria' cycle takes us from the human world to the world of underwater organisms. The piece features all the sound families that represent the plankton-inhabiting species that will be explored individually later on in the cycle. My objective was to recreate an underwater world using only sound synthesis, moving from ocean field recordings to a waterscape consisting entirely of sounds from the Buchla 200 modular synthesizer.

Ana Dall'Ara-Majek (1980, France) is a composer and sound artist living in Montreal. She is interested to the study of how instrumental, electroacoustic and computational-thinking approaches interact in music. Her favourite themes are micro-organisms and abstract-concrete landscapes. She's been active for composing electroacoustic/mixte pieces and performing live electronic music. She performs regularly with Ensemble ILÉA and the duo blablaTrains as a Theremin player. Her recordings have been released by Kohlenstoff Records and Empreintes DIGITales, and her scores by Babel Scores and Editions Henri Lemoine. <http://amajeka.free.fr>

Delgado Gustavo

Strin[G]i(n)[Mi] Swiss Premiere

Strin[G]i(n)[Mi] (2023, 6m10). The title plays with a compound expression, merging the words "String," "in," "Mi," and "stringimi" (Italian for "hold me tight") that reflects the composer's sensory desire to be immersed and surrounded by synthetic string instruments that continuously change in essence and form, intertwining double bass notes that emerge and submerge in close contact with the composer. Depending on pronunciation, these words may take on different meanings. "String in Mi" might be interpreted as "strings tuned to the note E" (Mi in Italian). Here, the friction produced by the bow on the string during initial attack transients is amplified, transforming into glitch and structural noise along with resonances and cyclical movement, which are essential parts of the string's sound formation, turning everything into a metaphor. Vibration, seen as the fundamental element of continuous motion, becomes a pulse or guiding tempo on which the composition is built. The composition offers a personal interpretation of the essay "Music from Machines: Perceptual Fusion & Auditory Perspective" by John Chowning, published in 1990.

Gustavo Delgado (1976, ARG/ITA). I am a composer of electroacoustic music, with and without instruments (mixed music). My artistic-compositional research is deeply rooted in an ongoing reflection on how to compose to communicate and express emotions through electroacoustic music. This is far from simple work, which requires avoiding the traps of oversimplification or, for example, the application of shortcuts taken from other culturally and widely established musical styles. My compositional style is characterized by the presence of sonic gestures fashioned from highly intricate materials that fit together like a puzzle. I really enjoy creating sound microforms with a microscopic approach. I am naturally inclined to build sound microstructures with a definite character and an abundance of energy, although not exclusively. Creating an "electronic sound" is not, in itself, a particularly challenging task. The real challenge, from my point of view, lies in establishing a coherent causal dialogue between spatial and spectral polyphonic counterpoints. I am the Head Professor of the Electronic Music Composition Program at the Claudio Monteverdi Conservatory of Bolzano, where I have been working since 2016.

Duchenne Jean-Marc

L'énigme des objets Swiss Premiere

L'énigme des objets (2024, 10m14). Since its first version in the early 90s (!) this piece has never stopped revolving around the idea of object, as much that of the Schaefferian sound object as that of the everyday object, the one that can be felt directly or the one that, although elusive, will become tangible thanks to its materialization in the air of the loudspeaker space. It ended up leading to this capricious construction, proceeding by juxtapositions and nesting of objects with contrasting materials and shapes, an enigmatic story where the elements, as in Salvador Dali's painting "Nature morte vivante", against all expectations, seem to have a life of their own. The piece is composed in volumetric space on 80 channels and can be declined on request for different or smaller spaces.

Jean-Marc Duchenne is a French composer, sound and video artist born in 1959. Since the 1980s, he has devoted himself to acousmatic creation, later joined by that of images. Whether in his installations or during original interventions, in the series of *Préludes à l'espace* or in his long *Voyages en acousmonef*, his works are often conceived as worlds to explore, "acousworlds", rich in images and sensations that constantly oscillate between narrative and plastic. The diversity of listening situations, the tangibility of sounds and their spaces, the loudspeaker proximity with listeners are all research axes that led him to develop his own production and broadcasting tools, such as the *Acousmonef* – a 80.4 channels volumetric space in which he organizes concerts and training sessions –, the series of *Acousmodules* multichannel plugins, and the lightweight and multiform loudspeaker ensembles that constitute the *acousmobiles*. He has taught acousmatic composition, sound techniques and spatialization in various schools and training organizations. His works have been performed in a dozen countries. <http://sonsdanslair.fr>

Fumo Frattegiani Nicola

Hybris World Premiere

Hybris (2025, 7m07). The work "Hybris" presents itself as an allegory of the concept of conflict, understood in its most intimate sense. A descent into the abyss of discord, where acoustic entities battle for supremacy. There is no redemption, only blind fury, untamed and unyielding, that moves toward the destruction of the other. What remains is pure silence. The entire composition employs concrete samples of percussion, metal objects, and sine wave frequencies. Signal processing techniques include time-stretching and granular synthesis. The concrete samples processed with granular synthesis were broken down into tiny fragments through manual editing and then reassembled with a new temporal order through a kind of micro-editing.

Nicola Fumo Frattegiani is an electroacoustic and audiovisual composer based in Perugia, Italy, where he was born in 1979. His works have been presented at various national and international festivals, among the most important and prestigious of electroacoustic music and experimental arts. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances. He was 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 in Messina and he was professor of Sound design at the Academy of Fine Arts in Macerata. He currently teaches Audio & Mixing and Sound Space Design at the Academy of Fine Arts in Perugia and holds the chair of Electroacoustic Music Composition at the Conservatory of Music in Palermo.

Karkatselas Theodoros

Lacuum Swiss Premiere

Lacuum (2022, 9m00) was created using sounds from a sound installation featured at the 6th Open Nights inter-art festival in Larissa, Greece. The installation was showcased in the Roman Tank of Diocletian, a monument largely unfamiliar to the city, situated within a specially designed space in the basement of an apartment building. Sounds of water and debris, combined with noisy and melodic tones, create a soundscape within this space. The reservoir, dating back to the late Roman and early Byzantine periods (3rd - 5th century AD), served as a source of inspiration for the piece.

Theodoros Karkatselas (GRC, 1987) is a composer and sound artist. His work explores the transformation of sonic materials, drawing inspiration from intertextuality, metaphor, and the spatial and tactile qualities of sound. He considers sound as a medium that weaves connections between the listener and the world. He studied piano, advanced music theory, and traditional Greek music in his hometown before continuing his education at the Department of Music Studies at the Ionian University, specializing in electroacoustic composition. In addition to his concert works, he is active as a sound designer for videos and installations, often integrating sound with other artistic disciplines. His works have received awards in international competitions and have been presented at concerts and festivals across Greece, Europe, and the United States.

Koszolko Martin

Tympan 3 Swiss Premiere

Tympan 3 (2021, 1m) explores the interplay between hyperreality and memory, interrogating the blurred boundaries between authenticity and simulation. Constructed from over two decades of audio recordings (1999–present), the piece weaves together sonic fragments that transcend temporal constraints, fostering a dialogue between past and present identities. At its core lies a remix originally created for the now-defunct Polish band Archinta, further reimagined through a range of iPad-based audio applications. These digital tools distort and transform the source material, generating simulations that dissolve its original context. In doing so, *Tympan 3* challenges the notion of sound as an immutable historical record, instead presenting it as a fluid, technologically mediated construct.

Dr Martin K. Koszolko (1976) is a Polish-Australian composer, electronic music producer, researcher, and audiovisual artist. His work explores the intersections of mobile music-making, remote collaboration, and experimental sound design. Performing and releasing music under monikers such as KOshowKO, Philosophy of Sound, and iubar project, he has contributed to over 60 releases on various record labels. Martin also serves as vice-president of Clan Analogue, Australia's longest-running electronic music collective. An award-winning music producer, Koszolko's works are featured in the Australian Music Vault. With performances reaching international audiences, music videos showcased at international festivals, and collaborations with artists such as Severed Heads and B(if)tek, his impact extends across multiple creative fields. A Lecturer in Music Industry at the University of Newcastle, Koszolko integrates research into creative practice, with a focus on the evolving role of mobile and collaborative technologies in music production. www.philosophyofsound.info

Kubaczek Benjamin-Alan

Impromptu 8 European Premiere

Impromptu Nr. 8 (2024, 6m18). The Impromptu Series is a collection of quadraphonic compositions exploring improvisation within fixed media. Each piece investigates sonic density and spatial transparency through distinct instrumental setups and processing techniques. Impromptu Nr. 8 (2024, 6'18") was composed at the Electroacoustic Studio of the Akademie der Künste in Berlin. It features the Subharchord and ASL 5, rare East German synthesizers from the 1960s, as primary sound sources. Each instrument was recorded in four separate improvisations, each take assigned to one of four channels, forming a spatially distinct framework. To enrich the texture, I collaborated with composer and trumpeter Paul Brody, whose improvisations correspond to the synthesized layers. The result is a quadraphonic work where electronic and acoustic elements interact, shaping an intricate exploration of texture and space.

Benjamin Alan Kubaczek (AUT/USA, 1993) is an Austro-American composer, sound artist, and multi-instrumentalist specializing in acousmatic, electroacoustic, and film music. He studies electroacoustic composition with Prof. Daniel Mayer at the Institute of Electronic Music and Acoustics (IEM) in Graz, Austria, and acousmatic composition with Annette Vande Gorne. With a background as a classically trained pianist and singer, his work blends instrumental tradition with modern sound design. As a former Vienna Boys Choir soloist, he performed internationally before transitioning into jazz, progressive rock, and electronic music. His electroacoustic and acousmatic work explores the relationship between structured composition and spontaneous sonic experimentation, focusing on the perception of density in sound. His compositions have been presented at festivals and performances across Europe and the USA. www.bak.media

Kuehn Mikel

Dancing In The Ether European Premiere

Dancing in the Ether (2020, 7m45) is a fixed media Ambisonic work composed of synthesized sounds that explore three dimensional sonic space. While the narrative for the piece is abstract, the synthetic sounds are designed to play on references to "real world" sounds, perhaps conjuring occasional déjà vu moments for the listener.

The music of American composer **Mikel Kuehn** (1967, USA) has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths. He has received awards from the Barlow Endowment, the Chicago Symphony, Composers, Inc., the Copland House, the Destellos Competition on Electroacoustic Music, the Alice M. Ditson Fund, the Flute New Music Consortium, the Fromm Music Foundation, the Guggenheim Foundation, the League of Composers/ISCM, and the Ohio Arts Council. Kuehn is professor of composition at the Eastman School of Music where he directs the Electroacoustic Music Studios @ Eastman (EMuSE). mikelkuehn.com

Nguyen David Quang-Minh

Texture Arc The Points European Premiere

Texture Arc The Points (2024, 9m56) is dedicated to my late teacher Mark Chambers, who was a great composer that often introspect about music. Thank you for introducing me to the world of "Spectra and Pixies" and the world of electronics. Texture Arc The Points was commissioned by the Debris Project; utilizing sound solely from their database.

*Engulfed by the many points, as these materials conglomerate within the plane
Matter as figurative and external*

Conglomerates veil the arcs

*Meandering through the flow, at times with extreme exaggeration
Flow that is never the same
As flow is made up of impermanent elements*

*Cyclic material that occurs "once"; an ephemeral quality
Often unfair*

*Endure with an inner rhythm of
Textures of a phantom-like movement
Veiled by the engulfment of the Points*

We endure through perception of, not form, but rather

*Yielding the flow
And respond to the "through" material*

David Quang-Minh Nguyen is an audio engineer, sound designer/re-recording mixer, and composer of concert music. His current interests lie in composing acousmatic works that explore multi-channel loudspeaker expansion, various types of sound spatialization, and immersive audio. His works have been presented at more than fifty national and international events, and he is a laureate or finalist in numerous competitions. In 2021, his SEAMUS-commissioned piece Whale Song Stranding was selected for presentation on the SEAMUS 31 CD and received the Ars Electronica Forum Wallis selection. David was awarded the Prix CIME 2023 Residency Award for Whale Song Stranding. His work Texture Arc the Points won 1st place in the ULJUS Međunarodno Pijanističko Takmičenje Smederevo Competition and 2nd place in the prestigious Concours Biennal de Composition Acousmatique Métamorphoses. David Q. Nguyen holds a BM from Old Dominion University, where he studied with Andrey R. Kasparov and Mark Chambers. He has received his Master's degree and is currently pursuing a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt.

Oliveira João Pedro

Pulses European Premiere

Pulses (2024, 8m54) is an acousmatic piece based on the iteration of different pulses, in many different contexts, and transformations.

Composer **João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is recorded in over 60 CDs, 12 of which are monographic. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

Orlandini Valerio

Jeu de Bruits World Premiere

Jeu de Bruits (2024, 4 channels, 4m42) is an electroacoustic composition that investigates the interactions between sound objects created through a variety of synthesis techniques and sonic materials. These sounds evolve in space and time as if encountering one another for the first time, engaging in a dynamic relationship without adhering to a predefined narrative or explicit meaning. The piece deliberately obscures the inherent characteristics of its materials, encouraging listeners to approach the work with an open mind and interpret the sounds through their own imagination. By challenging conventional approaches to sound design, "Jeu de Bruits" shifts the focus from identifying sounds to experiencing their interplay and transformation. This approach fosters a reflective listening experience where the listener becomes an active participant in constructing meaning. The tension between recognition and mystery invites curiosity, prompting exploration of the sonic material's potential rather than its origin.

Valerio Orlandini (1986) is a composer and sound designer from Florence, Italy. Active since 2005 in the field of ambient/industrial music, he then oriented his research towards a meeting point of electroacoustic and concrete music, field recordings and electronic sound design, also integrating his studies in biology and informatics. During the last years he played in many live events, often collaborating with other musicians coming from different backgrounds, and released some music on CD and tape. He had some compositions played at international festivals, including MUSLAB, Sound and Music Computing, Tempo Reale, La Hora Acusmatica, In Sonora and Futura. He studied Music and New Technologies at the Conservatory of Florence "Luigi Cherubini" and currently is a PhD researcher in the field of music, perception and AI while also working as software developer for music and multimedia applications.

Pérez Simón

Las cifras y las palabras Swiss Premiere

Las cifras y las palabras (2014, 8m00) The main material was taken from a program of a washing machine, structuring the form of the piece, and taking the control of our space, looking others dimensions.

Simón Pérez (1990, Argentina) is a Buenos Aires-based composer and music curator working with a multidisciplinary approach to musical performance, concert situation and immersive sound space, resulting in works situated between the categories of acousmatic and instrumental music, experimental opera and hybrid concerts. He received numerous prizes, latest the Grand Prix Russolo 2016, the 2nd Destellos Prize 2016, 2nd Electroacoustic Music Prize of University Reform UNQ 2018, the lauréat du Concours Banc d'Essai INA-GRM 2015, and the Gustavo Becerra-Schmidt Honorary Mention Award 2011. Simon Perez studied composition with Elsa Justel, Patricia Martinez, Gabriel Valverde and Marcos Franciosi, and take several composition masterclass with Simon Steen-Andersen, Beat Furrer, Sebastian Rivas, Mariano Etkin, Oscar Strastnoy and Natalia Solomonoff in Mar del Plata, Quilmes, La Plata and Buenos Aires. In 2019, he founded the Fantasía & Abstracción series together with Miguel Garutti, curating concerts in different important venues such as the Teatro Colón, Museo de Arte Moderno of Buenos Aires, Centro Cultural Kirchner, Centro Cultural Recoleta, Centro de Artes y Ocios, among others. Since 2020 to 2024, he works as a curator and producer at the Centro de Arte Sonoro of the Ministerio de Cultura de la Nación Argentina.

Sambucco Dominic

Versenkung Swiss Premiere

Versenkung (2018, 12m29). Ladies and gentlemen, Welcome to the Magic Theatre! Admission is free, but not for everyone. Only for the mad, the dreamers, the ones willing to leave their respectable selves at the door. Please, check your everyday identity in the cloakroom and step inside, into the corridors of your own consciousness. But be warned, dear audience, this is no ordinary theatre. Here, you are both the spectator and the performer. For the next few minutes, I invite you to close your eyes, let go, and dive deep within yourself. SSSHHH... The show is about to begin.

Dominic Sambucco is an Italian-Canadian sound artist, composer, and film-maker born in 1994. He holds a degree in electroacoustic composition from the Université de Montréal and a diploma in modern guitar from the Music Academy of Rimini. Through electroacoustic music and multimedia art projects, he consistently seeks to push the boundaries of conventional artistic expression. His aesthetic is inspired by nature and science, and is characterized by the innovative use of acoustic instruments and new technologies. He has collaborated with organizations such as the Montegral Academy, Oscillator Ensemble, Cineteca di Bologna and the AAMOD archive, while his work has been featured in various festivals such as Aeson, Ruina Sonora, University of Greenwich, Suns, Unarchive, Invisible Cities and Ibrida. Sambucco has won first prizes in the GroundSwell Emerging Composer Competition and the SOCAN Emerging Screen Composers Awards. He is the JTTP 2024 First Prize winner and recipient of the Jean Piché Award for videomusic, new media and creative coding.

Sintaratana Tanid

Fragments Swiss Premiere

Fragments (2023, 3m46). The composition inspired by the vibrant landscape of Phra Nakorn district in Bangkok, Thailand, where it was installed as part of the 'Ju Ju' exhibition at the ART CENTRE, Silpakorn University. The work reflects the intricate and often overlooked details of this historic district, which is home to a long-standing, dynamic community amidst the metropolis. Beyond its iconic landmarks like the Grand Palace, Phra Nakorn is rich with cultural heritage, featuring old markets, active piers, and the everyday rhythm of its residents, captured in a playful and immersive manner. The sounds featured in this piece were collected from around the district, including bells, gongs, market ambience, and temple sounds. These are blended with Ham's innovative prepared guitar techniques, such as using pencils, tree branches, and a violin bow to improvise on a fretless guitar. This experimental approach harmonizes seamlessly with the detailed, trans-stylistic paintings of Lolay, the visual artist collaborating on this project. Lolay's playful, improvisational style—spanning portraits, cartoons, abstract forms, and graffiti—complements Ham's background in experimental jazz and sound manipulation. This composition is also part of the album RhizomE x Ju Ju, marking Ham and Lolay's first collaboration. Drawing on diverse influences from punk to folk, the work embodies a shared joy in experimentation and creativity.

Tanid Sintaratana / Ham Tanid (THA, 1995)
A multidisciplinary sound artist who blends ambient, Thai folk, jazz, experimental, and improvisational elements. His work focuses on spontaneity and mindfulness, combining acoustic instruments, live looping, and computer music. Tanid's sound art reflects themes of urban culture, Thai heritage, and environmental awareness.

Sismann Valentin

Morphaime Swiss Premiere

Morphaime (2024, 9min48) is part of the cycle Espaces amoureux (Mastering: Diar Zasella).

For Audrey Colard

Acousmatic refers to a listening situation in which, for the listener, the sound source is invisible. *He who loves blinds himself to what he loves*, said Plato. I love you and I blind myself to it, but this time by composing. It's the search of a meaning and a form to this love. I look for a morpheme and then try to seize a space ; the time of a piece.

Valentin Sismann (2002) is a French acousmatic music composer and video artist. He studied composition mainly in the electroacoustic class of Pantin with Marco Marini, Jonathan Prager and Santiago Diez-Fischer. His work revolves around a reflection on recording media and their writing possibilities. In his compositions, whether acousmatic or video, he seeks to develop a language related to these time-based media, a temporal writing invoking poetry, humor and musicality. In his acousmatic works, he often questions the boundary between the anecdotic and the abstract, the recorded and the composed. He plays on the sometimes poetic, sometimes harsh transition from one of these worlds to the other, in dialogues of spaces, in a language as narrative as it is musical. His video works, though more critical, are a continuation of his musical thinking. While inspired by electroacoustic composition processes, the aim of each work is often the construction of a new musical device, made possible by the video medium. Today, he wishes to devote himself to teaching. While continuing to compose, he is studying to become a teacher himself. His current work focuses on the construction of three cycles: *Espaces Amoureux*, a series of acousmatic pieces about space and heart; *Cycle des songes*, where multichannel compositions and ghosts intermingle; and *Desktopsongs*, a suite of video pieces questioning our relationships to technologies.

Talebi Shahrzad

Watch The Only Way Home Disappear, European Premiere

Watch the Only Way Home Disappear (2024, 8m42) is an 8-channel fixed media composition that uses scratching sounds on various found objects such as vinyl records as the source material to express the personal emotions I experienced during its creation.

Shahrzad Talebi (1995) is a composer, sound artist, and educator from Tehran, Iran. Her music draws inspiration from a wide range of human experiences, from personal to political, and poetry. Characterized by dense and complex textures, her work is focused on timbre as a means for exploring new soundscapes, color, time, space, and concepts. Her compositions have been recognized and performed at the Electronic Music Midwest Festival, Splice Festival, Taproot New Music Festival, Toledo Symphony Orchestra reading session, BGSU MicroOpera, Fifteen Minutes-of-Fame (Drew Hosler), the electroacoustic music competition "Reza Korourian Awards"; and has been performed by Unheard-of//Ensemble as part of the Klingler ElectroAcoustic Residency, Splinter Reeds and The Experiment Ensemble. She holds a bachelor's degree in composition from Tehran University of Art and a master of music from Bowling Green State University, where she studied with Dr. Elaine Lillios, Dr. Mikel Kuehn, and Dr. Christopher Dietz. Currently, she is pursuing a Ph.D. in composition at the University of North Texas as a teaching fellow.

van der Loo Ernst

Void Population Swiss Premiere

Void Population (2024, 13m54). Void population is a term borrowed from the field of astrophysics. More specifically it refers to the mapping of 'empty' spaces between galaxies in our observable universe. But this is not what this piece is about. Actually this piece isn't so much about anything at all. Perhaps the piece is just a void for the listener to get lost in. The sound materials for this piece were generated using the Buchla 200 system and the clone of the Buchla 100 synthesizer at EMS studios in Stockholm, Sweden during a residency in December 2022. The piece was originally composed in 7th order ambisonics. Void Population was composed during May and June of 2024 in Norway at the composer's home studio and at Notam's studio 3. It was premiered during Electric Audio Unit's Lydbølge Festival at Gamle Munch, Oslo in June 2024. The piece was also featured in the Diffusion festival at the Red Room in Baltimore, USA in November 2024.

Ernst van der Loo (1974, Rotterdam) is a Dutch composer/ performer based in Norway. He studied sound engineering and electroacoustic composition & performance. He obtained a bachelor degree from the institute of Sonology in The Hague, The Netherlands and a master degree at the Norwegian Music Academy in Oslo, Norway. His main field is acousmatic spatial audio composition in the fixed media format and has created several GPS sounds walks and did sound design for theater. He is a member of Norway's only ensemble dedicated to electroacoustic music Electric Audio Unit, together with Natasha Barrett and Mathieu LaCroix. His work has been played at international festivals in the spatial audio field. Works have been performed at: BEAST FEaST (UK), Klingt Gut (DE), SOSSA 2019 (KR), the New York Electroacoustic Music Festival (USA), ISAC 2023 (IT) Diffusion Festival, Baltimore (USA)

Forum Wallis Ars Electronica Selection 2025



HIGHLY COMMENDED (in alphabetical order)

Argento Cristian Diviso in Due Highly Commended

Diviso in due (2024, 9m56) is a deep dive into the human experience, a journey undertaken by the soul of one who, unfortunate enough, is caught in a panic attack. And it is through this dissociation that the mind loses contact with its surroundings. The source sound materials are the soundscape of the Botanical Garden of Palermo and the recording of the moment when the orchestra tunes up initiating the ritual of the concert. The piece is not meant to stop at just describing a personal experience but aims to provoke deep introspective reflections by guiding the listener, through the metamorphosis of the sound environment, to explore his or her own fears and embrace his or her own frailties. In an increasingly hectic and chaotic society, driven by the doctrine of "there is no more time," "you are late," the Botanical Garden becomes the sanctuary of being, an oasis of peace and balance.

Cristian Gabriele Argento, Italy, Electronic musician and sound designer. Born in Catania in 1998, Cristian started to make music as a self-taught at the age of 14. His interest

in new technologies applied to music was born in high school, studying subjects such as electronic and computer science; during this period he did some extra school courses about new technologies and electronic music. After his high school studies he decided to make of electronic music his future so he decided to enroll at the conservatory of Palermo. Currently he attends the first year of the Master course of electronic music at the conservatory of Palermo in the class of Giuseppe Rapisarda.

Gintas K Crunchy Highly Commended

Crunchy (2023, 3m56) is electroacoustic live electronics piece made using my own created instrument made from computer, Plogue Bidule software & midi controller assigned to VST plugins. All software parameters controlled live in a real time during performance using knobs & sliders of midi controllers. All performance made from synthesized sounds, no samples or before recorded sounds as fields recordings are used.

Gintas K (Gintas Krapavičius, 1969) a Lithuanian sound artist, composer living and working in Lithuania. Gintas is working in the field of digital experimental and electroacoustic music. His compositions are based on granular synthesis, live electronic, hard digital computer

music, small melodies. Collaborations with sound artists @c, Paulo Raposo, Kouhei Matsunaga, David Ellis and many others. He has released numerous of records on labels such as Cronica, Baskaru, Con-v, Copy for Your Records, Bolt, Creative Sources, Sub Rosa and others. Since 2011 member of Lithuanian Composers Union. He has presented his works, performed at various international festivals, conferences, symposiums as Transmediale.05, Transmediale.07, ISEA2015, ISSTA2016, IRCAM forum workshop 2017, xCoAx 2018, ICMC2018, 2022; ICMC-NYCEMF 2019, NYCEMF 2020, 2021, 2022, 2023, 2024; Ars Electronica Festival 2020, 2023, 2024. Artist in residency at DAR 2016, DAR 2011, MoKS 2016, KKKC 2023. Winner of the II International Sound-Art Contest Broadcasting Art 2010, Spain. Winner of The University of South Florida New-Music Consortium 2019 International Call for Scores in electronic composition category. <http://gintask.puslapiai.lt>

Guzmán Roy Guasábara Highly Commended

Guasábara (2024, 11m30) is the last piece of a series of works of this Areyto or festive futuristic Taíno music for ceremonies and festivities that I called "Areyto e Guatibirí e Yuke'i'o" which is translated to: "song and dance of the white pitirre bird of the high stone mountain". These pieces celebrate Puerto Rican ancestries and aesthetic from a

contemporary personal lens. The work technically deals with the Afro Puerto Rican Bomba and develops it through orchestration of sound objects, güicharo and panderos of Plena emulating the construction of the harmonic spectra of a drum now ordered into more discrete and accessible realm of minor tonal structures which tend to dominate in the sang song of Bomba.

Roy F. Guzmán - Poet, conceptual and sonic artist, composer and improviser born and based in San Juan, Puerto Rico -1987. His compositions are primarily exploratory and work with alternative modes of musical communication. He develops the use of sound scores within the concept of "transduction/abstraction". He currently explores instrumental spectral music using non standard synthetic chaotic function's sonic spectrum as base material, "música a lo pobre", non-duality, multipolarity, axioms, Puerto Rican and Caribbean folklore in contemporary classical music and acousmatic music, the liminal state between sound art and music regarding eternity as a common link, and fictional artistic philosophy based on creative deductions from Taino/Boricua abstract metaphysics. He has performed and/or presented works in The Hague and Amsterdam- The Netherlands, Bratislava-Slovakia, Budapest-Hungary, Vienna-Austria, Rhode Island, Boston, New York, California-USA, Banff-Canada, Poas-Costa Rica, Argentina, Chile, Mexico, Ecuador, Colombia, Italy and Switzerland.

Harper Nathan
Nutria No. 4
Highly Commended

Nutria No.4. (2024, 6m52). As a child, I saw an animal from my bedroom window that I could not identify. With no concept to place this creature, I convinced myself that the event had merely been a strange dream. Over two decades later, I learned that a nutria was spotted in that neighborhood, and when I looked it up, I recognized the creature I had assumed to be a figment. This moment of recollection dissonance is the basis for my ongoing sound project, the Nutria Series. In this series, I am working through a collection of cassette tapes found in a shed on my parent's property in rural Alabama, ranging from radio recordings, sermons, choir music, and even kids' meal prizes from fast food restaurants. This catalog of personal yet disembodied artifacts serves as raw material for my musique concrète like noise compositions. This particular piece samples a church choir recorded on June 11, 1993, the day after I was born, serving as an artifact of the acoustic landscape I was born into but have no memory of.

Nathan Harper is an interdisciplinary artist and Professor of Digital Art and Creative Technology at Florida SouthWestern State College. He received his MFA from The University of North Texas with a concentration in New Media. His work examines digital culture to reinvestigate our post-enlightenment assumptions about technology through animation, sound, and virtual reality. His work is internationally recognized in exhibitions, film festivals and album releases through such notable institutions as Pylon Lab, the Barcú International Art Fair, Shanghai Institute of Visual Arts and a unique film screening at The Chapel of Santa Maria dei Carcerati in Bologna.

Hernández Elliot
Leviathan
Highly Commended

Leviathan (2024, 7m15) is an electroacoustic composition that delves into the concept of "as above, so below" inspired by the ancient Hermeticism principle, which suggests a profound interconnection between celestial and earthly realms, the microcosmos and macrocosmos, among others. This sonic journey explores the parallels and reflections that exist across different planes of existence.

Elliot Hernández (Mexico, 1999) holds a Master's degree in Music with specialization in Music Technology from UNAM, and a Bachelor's degree in Digital Art and Communication from UAM Lerma. Currently, he is a doctoral student in the postgraduate program in Music at UNAM. His works have been presented in different countries such as Mexico, Colombia, Ecuador, Peru, Argentina, Brazil, USA, Canada, Türkiye, United Kingdom, France, South Korea, Japan, China, Portugal and Austria. His work encompasses multi-channel electroacoustic music composition, acousmatic music, computer-generated visuals, creative coding, electronic art, data sonification/visualization, among others. As a digital artist, he is dedicated to exploring a wide range of cutting-edge tools and techniques to create immersive works using new technologies. His current line of research is based on the development and implementation of artificial intelligence models applied to the composition of electroacoustic music.

Hernández Omar
de tu piel supura... tristeza /
from your skin exudes... sadness
Highly Commended

de tu piel supura... tristeza / from your skin exudes... sadness (2024, 32m35). The incessant pulsations expand and coagulate with varying intensities, forming a complex structure where sonic perception delves into the listener's very core. Energy flows stretch and contract in unexpected ways, generating these singular affective experiences.

Omar Hernández, born in Mexico City in 1989. He began his professional training in guitar and composition with Josué Amador to later complete a degree in composition at the Escuela Superior de Música with José Luis Castillo; in parallel he studied composition with Germán Romero and Samuel Cedillo. In 2022 Brian Ferneyhough selected his work to be a finalist in the Toru Takemitsu Competition for Orchestral Composition, where he won third place. He is currently continuing his training, shaping a personal canon studying : a bachelor in physics at UNAM, piano with maestro Raúl de la Mora, as well butoh dance with different teachers. He has a particular interest in the poetics, materiality, forms of production and social practices of music and sound. His works have been performed by musicians such as: Wilfrido Terrazas, Othoniel Mejía, Ensemble Limiar, Arditti Quartet, Ensemble CEPROMUSIC, Ensemble Ars Nova, Tokyo Philharmonic Orchestra, Jalisco Philharmonic Orchestra and Ensemble Versus 8.

Huerta Concepción
somos de los lugares que tienen todo que perder
Highly Commended

somos de los lugares que tienen todo que perder (2024, 7m56) is a piece created with oscillators and magnetic tape format modulated by pedals.

Concepcion Huerta is a multidisciplinary artist with a strong background in audiovisual media and a deep focus on the sound spectrum. Her work is developed in different practices such as: sound design, installations, spatialized concerts, speculative narratives and immersive experiences. Her approach to sound begins by reflecting on the relationship between silence-noise, political space, and the sound agent as a means of enunciation. She also investigates resonance, acoustic space and the physical and psychological impact of sound in relation to the listener. Her sound exploration is through recordings of everyday objects (foleys) and instruments such as synthesizers, which when played and manipulated with tape recorders and processed tapes, create atmospheres based on elements of ambient and noise. She creates sound narratives, which rather than being inserted into a specific musical genre, are closer to the construction of an imagined story. Incorporating the study of synthesis, electricity, voltage, formats and materiality as part of their

approach to sound. Exploring it from the most elemental level and how it can be translated by creating technological bridges between analogue and digital processes. Member of the experimental ensemble Amor Muere with Gibrana Cervantes, Camille Mandoki and Mabe Fratti, with whom he has collaborated in several publications. Collaborating in sound with diverse artists such as: Rick Reed, Tommi Keränen, Leslie Garcia, Daniela Huerta, Hara Alonso, Aimee Theriot, among others. "The sacredness of all dimensions of life" is a project of speculative and immersive narratives developing different projects such as: "TRAVELERS", "The Earth Has Memory" and "GRIETAS" (this last project is also conformed by the sound artists: Lucia Hinojosa and Vania Fortuna). Publications on labels: "Cueva de Cristales" Voragine in 2018, "Internal Capacity" with Mabe Fratti 2018, TANDEM : 4 CNDSD + Concepción Huerta on ETANG BRULANT, "Personal Territories" on Static Discos in 2019, "Lost Time" on Filiae 2020, "Estática" duo with Mabe Fratti on SA Recordings and Spitfireaudio 2021, "Desciende" duo with Camilo Angeles TVL REC and Aurora Central 2022, "Harmonies from Betelgeuse" at UMOR REX 2022, "A Time to Love, A Time to Die" with his ensemble Amor Muere at Scrawl 2023, "The Earth Has Memory" at Elevator Bath 2024.

Magnien Léo
dans la plaine incertaine
Highly Commended

dans la plaine incertaine (2024, 9min38s) explores the tension between an apparently sparse, minimal soundscape, and the actual amount of details that appear once one gets closer. Freezing rain has encapsulated all things in a layer of ice. Yet the trees are moving. Ice pellets fill the sky with diffractions of every sound from the plain. Further away, a fireplace keeps a small window lit with the comforting idea of a warm blanket.

Léo Magnien (1985, France) 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 Teixeira 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; Forum Wallis in Switzerland; Radiophrenia in Glasgow; CJSW in Calgary, etc.). He currently lives in a natural zone in northern France.

Moyers Timothy
On the Rim of Consciousness
Highly Commended

On the Rim of Consciousness (8-channel fixed media, 2024, 11m01). I loosely based On the Rim of Consciousness on the following question: What would it sound like if we were able to place a microphone in your mind, capturing the sounds of dreams, fragmented memories, conflicting emotions, even the synapses firing in your brain?

Timothy Moyers Jr. is a composer and audiovisual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky, where he also directs the Electroacoustic Music Studio. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIIT-D

(Indraprastha Institute of Information Technology), Delhi, India, where he founded and directed ILIAD, the Interdisciplinary Lab for Interactive Audiovisual Development, and initiated the GDD Lab (Game Design and Development Lab). He completed his Ph.D. in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), and BAs in Jazz Performance and Philosophy from North Central College (USA). <http://www.timmoyers.com>

Polymeneas-Liontiris Thanos

Tettix-A'
Highly Commended

Tettix-A' (2022, 11m29). Whoever has spent their summer in any part of the Mediterranean basin, must have witnessed one of the most immersive aural experiences specific to that place and time, the cicadas' song. Their pervasive sound runs continuously from dusk to dawn in any part of the land. The electroacoustic composition Tettix-A' was the result of a series of creative "accidents" more than an aimed-for work. It all started in the hot haze of the summer 2022, while doing some field recordings in the south Peloponnese. All the recordings seemed to be "spoiled" by the obsessive sound of the cicadas. The pervasiveness of their sound in the recordings, caused the submission to the idea of making a composition about cicadas, rather than trying to fight their sound. Tettix-A', is the first work of the composer on the sound of cicadas, and it fosters the idea to further explore musically the song of this extraordinary insect in future works. The entire piece is based exclusively on a single sample of one cicada solo, lasting only a few seconds; this material is exposed at the beginning of the work. Out of this small sample and its processed variations, a large corpus of audio content was made. The navigation through this large corpus of data gave shape to the overall piece into its final form.

Thanos Polymeneas-Liontiris (GR/UK, born in 1981) is a composer, sound artist and Assistant Professor (Music & Interactive Media), at National & Kapodistrian University of Athens, Greece. His practice comprises computer-aided compositions, interactive audiovisual installations, audiowalks, interactive music for dance, theatre and intermediate performances. He has a BA in Double Bass, and a BA in Electronic Music Composition from Rotterdam Conservatoire, he followed courses at the Institute of Sonology and at IRCAM. He completed two MA degrees: in Art and Technology (Polytechnic University of Valencia) and in Creative Education (Falmouth University). In 2019 he concluded his PhD funded by a CHASE-AHRC scholarship at University of Sussex. He has been teaching in Higher Education since 2011. His works have been presented, at Tectonics Festival, Modern Body Festival, Athens and Epidaurus Festival, Holland Festival, Today's Arts, Attenborough Centre, Kalamata International Dance Festival, The Athens Concert Hall, Onassis Foundation, Biennale of Young Artists from Europe and the Mediterranean. His publications encompass subjects related to Pedagogy, Technology and Aesthetics.

Quint Ursel
Es
Highly Commended

Es (2024, 6m57) is an eight-channel piece, in which each of the speakers is one voice of an eight-voice-chord. It consists of about 60 samples, taken from three different instruments, each of which has its own not-too-well-tempered tuning. The samples are manipulated so that the transition from one pitch to the next is realised as a glissando. The chord succession is based on a systematic, although not altogether classical rule of voice leading. The fundament of the piece is the Subwoofer's low E-flat. Es means literally E-flat in German, but it is also the Id in the Freudian trinity of Id, Ego and Super-Ego (and the title of a

Horror-Story by Stephen King...) which serves as program and title.

Ursel Quint was born in Bonn, Germany, 1958. Piano, Chamber Music and Composition studies in Cologne, Bloomington, Ind.(USA) and Zurich, as well as German language and literature in Bonn. Lives and works in Bonn as pianist, composer, media artist, and is teacher of piano at the municipal conservatory. After a period of performing as a solo classical pianist and in various chamber ensembles, accompanist for theatre, film and dance performances she began exploring the possibilities of new media and improvisation and has participated in the improvisation series Sound Trips NRW. In July 2009, she began a collaboration with Barry L. Roshto as the Media Art Duo SnowKrush. Since then, SnowKrush has created over 50 Audio-Visual works involving multi-channel fixed media, interactive installations, live music and performance. These have been presented in Germany, Greece, Slovenia, the UK and NYC.

Sintaratana Tanid
Phi Fa
Highly Commended

Phi Fa (2024, 2m11). This composition is a musical piece that reimagines a traditional molam song performed by the Lao Song people of Khao Yoi, Phetchaburi. It bridges personal spiritual experiences with the rich cultural heritage of the Lao Song community, rooted in spirit worship practices. Through intricate drum rhythms and haunting synthesizer noise, the piece creates an immersive soundscape, evoking the sensation of floating ghosts encircling the listener. This dynamic interplay captures the profound joy and spiritual essence integral to Thai culture—whether in religious rituals, wedding ceremonies, or rain prayers. This piece is part of Enter The Void, a collaborative EP by close friends Krittanon Raknoon (Krupleng) and Tanid Sintaratana (Ham). The project builds upon their earlier work with Smmuti Studio, which sought to compile songs from a circle of friends. Their previous collaboration, "Bot Sassadee," adapted a live performance by the Manora Kiangdech Nuanrahong group from Phatthalung Province. Inspired by this process, the duo expanded their repertoire with additional compositions, incorporating Krupleng's "Nard Rishi" and "Kas Kru" from his Master's concert, alongside Ham's "Phi Fa," which fuses molam traditions with experimental live performance techniques.

Tanid Sintaratana / Ham Tanid (THA, 1995)
A multidisciplinary sound artist who blends ambient, Thai folk, jazz, experimental, and improvisational elements. His work focuses on spontaneity and mindfulness, combining acoustic instruments, live looping, and computer music. Tanid's sound art reflects themes of urban culture, Thai heritage, and environmental awareness.

Soria Edmar
PostAnthroposRecord1
Highly Commended

PostAnthroposRecord1 (2023, 10m18). program notes missing

PhD. and M.Sc. in Music Technology from UNAM, a B.Sc. in Mathematics from the Instituto Politécnico Nacional and an M.Sc. in Applied Economics from UNAM. He is currently a postdoctoral fellow in mathematics and artificial intelligence at the Instituto de Investigaciones en Matemáticas Aplicadas y en Sistemas, UNAM and is currently a member of the Sistema Nacional de Creadores de Arte (FONCA, 2024-2027). He was head of the PIATS Research Area (Practice as Research in Art, Transdiscipline and Sound) of the Division of Social Sciences and Humanities at UAM-Lerma (2017-2023). Winner of the Acousmonium INA GRM (Groupe de Recherches Musicale) Contest 2016 (France-Mexico), he

also obtained the 3rd place in the Xenakis Electroacoustic Music Contest 2023 (Greece). Winner of the SONOM 2014 contest (International Festival of Sound Art), finalist of the Concours International de Composition Electroacoustique SIME 2018 (Lille, France) and of the Programs, Creadores Escénicos 2018 (FONCA, Mexico), Resiliencias Sonoras-Composición Electroacústica 2020 (UNAM Mexico) and Ecos Sonoros 2022 (Secretaría de Cultura, Mexico). He has done artistic residencies at Musique & Recherches (Belgium) and INA GRM (Paris, France). He has completed residencies in electroacoustic music composition and digital art at DXArts (Center for Digital Arts and Experimental Media, University of Washington), the Conservatory of Belo Horizonte-Brazil (under the direction of composer Joao Pedro Oliveira), and CMMAS (Morelia, Mexico). He has been recognized internationally through official commissions for multimedia compositions and performances by Difrassioni Festival 2016 (Florence, Italy), Multiphonies GRM 2017 (France) and New York University Music Ensemble (2017), as well as in Digital Art Biennials (UK and Colombia, both in 2020). His works have been selected and presented in several international forums in Europe, USA, Asia and Latin America. As an academic researcher he is a member of SNI-CONACyT (Sistema Nacional de Investigadores). He has published so far three books as author and two as co-coordinator and author. He is Director and founder of the International Colloquium Espacio Inmersividad, which has so far 3 issues (2018-2019-2020) and Desfases, Festival Inmersivo de Producción Multimedia (2021-2022).

Turcotte Roxanne
Alibi des voltigeurs
Highly Commended

Alibi des voltigeurs 2.0 (2014/2022, 8m14). Poem : Étienne Lalonde. Voices: Laur Fugère, Céline Bonnier, Pierre Lebeau. I have an uneasy relationship with time... Present, past, and future times. What time is it? What colours are being offered to my eyes to immerse myself in the atmosphere of a location, where the ambient air can soak in joy and despair? And what about the minutes that suddenly escape, never to come back? One must move smoothly forward. Impossible! To swim all the way to the other shore, despite the obstacles and tiredness. To stop is synonymous with certain death, unless you have an alibi to gasp for air and improve your breathing. The alibi is the ultimate excuse when you're late. Acrobats are great inner travelers who find for themselves a place shaded from age and bad weather. This work is marked by cyclical and tormented movements. Narrator dialogues with fixed sounds that are projected all around her. A looper memorizes snippets of her performance and repeats these snippets, superimposing them into a nursery rhyme.

Roxanne Turcotte (Canada/Québec, 1960). Composer, keyboard player and sound designer. Her latest major production, "Artefacts", which lasted 75 minutes, was produced in collaboration with Le groupe de Vivier in November 2024 in Montreal. Roxanne Turcotte was awarded the Jan V. Matejcek New Classical Music (Socan) Prize in 2021, and the 2nd Collegiate Prize for Contemporary Music (Mtl.Qc) in 2024. She has distinguished herself internationally in Bourges, Paris and the US, as well as at the Prix Russolo in 2024 (runner-up on tour with Alibi des voltigeurs). Her records Désordres and Fenêtres intérieures were finalists at the Prix Opus (Québec) in 2011 and 2015. The work Alibi des voltigeurs a is selected for ISCM World New Music Days 2022 in New Zealand and Masques et dichotomies, for ISCM in Portugal in 2025. Roxanne was also a finalist at the Gala de l'Adisq in 1982 (Quebec). She has a dozen albums and some publications, many concerts with various musical formations. Her electroacoustic work is broadcast in several national and international festivals and events.

Festival für Neue Musik
de Musique Contemporaine
**FORUM
WALLIS**



**Andrew
Lewis**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Festival für Neue Musik
de Musique Contemporaine
**FORUM
WALLIS**



**Elaine
Lillios**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Festival für Neue Musik
de Musique Contemporaine
**FORUM
WALLIS**



**Hans
Tutschku**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Festival für Neue Musik
de Musique Contemporaine
**FORUM
WALLIS**



**Elsa
Justel**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Festival für Neue Musik
de Musique Contemporaine
**FORUM
WALLIS**



**Manuella
Blackburn**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Festival für Neue Musik
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WALLIS**



**John
Chowning**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

Festival für Neue Musik
de Musique Contemporaine
**FORUM
WALLIS**



**Pierre
Alexandre
Tremblay**

Ars Electronica
Forum Wallis Selection

28/29 Mai
4/5 Juli 2025

MEbU/Münster

OUT—OF—COMPETITION

John Chowning

Stria, 1977

15:58

28.5.2025

Source: <https://brahms.ircam.fr/fr/analyses/Stria>

Stria est une pièce pour bande seule de John Chowning (né en 1934). De part l'organicité de sa composition spectrale et timbrale, elle s'impose comme œuvre de référence, car elle marque un des premiers résultats esthétiques en Computer Music qui dépend complètement, de la conception à la mise en œuvre, de l'ordinateur. Elle fait une utilisation exclusive de la technique de synthèse par modulation de fréquence conçue par John Chowning. Elle est l'une des premières commandes passées par l'Ircam à un compositeur et a été créée en 1977.

Stria est la première œuvre de musique qui dérive la microstructure des sons, comme la macrostructure de la forme globale, du nombre d'or. Le même rapport de proportion est utilisé pour la réalisation des composantes inharmoniques des sons, des échelles de hauteurs, des durées des sons et des événements, et pour le calcul de la durée globale. La cohérence interne et externe de l'œuvre donne, même à la première écoute, une sensation de grand équilibre. Cette « harmonie » inharmonique justifie la réputation de l'œuvre au sein du répertoire électroacoustique. John Chowning réalise une très lente progression de nappes de son (rayures), évoluant peu à peu aussi bien dans l'espace temporel de l'œuvre, que dans l'espace quadraphonique de l'écoute.

Stria est un terme latin qui signifie cannelure. Il fait notamment référence à la cannelure verticale des fûts des colonnes doriques des temples grecques. Les architectes de l'époque avaient recours à cette propriété optique pour alléger la répétition des colonnes, et ainsi optimiser la perspective. On peut faire l'hypothèse que les nappes sonores de Stria correspondent aux cannelures des colonnes, les colonnes étant les différents groupes inharmoniques qui composent l'œuvre et qui évoluent dans le temps, tout en bâtissant un temple sonore à la fois complexe, extrêmement léger et équilibré. Composée au CCRMA de Stanford (Stanford University's Center for Computer Research in Music and Acoustics), Stria a été réalisée sur un ordinateur PDP-10, avec les logiciels MUSIC 10 pour la synthèse (une adaptation de MUSIC IV au PDP-10 utilisé à Stanford à l'époque), et le langage SAIL ([Stanford Artificial Intelligence Language](#)) pour programmer la forme.

Stria est subdivisée en sections, en événements et en éléments selon le principe d'auto-similarité, un terme informatique qui implique la récurrence de structures identiques à divers niveaux d'un programme (la récursion, à partir d'un événement 'parent', engendre des 'enfants sonores').

Stria fait une utilisation exclusive de la technique de synthèse par modulation de fréquence. Les sons sont produits à partir d'algorithmes sur la base de règles et de paramètres choisis par le compositeur comme données d'entrée pour le programme (l'espace fréquentiel inharmonique est construit selon le principe de la section dorée). Mais Stria n'est le résultat ni d'un processus de composition automatique, stricto sensu, ni d'une écriture via un programme des instructions paramètre par paramètre. L'œuvre déploie plutôt un processus « intermédiaire dans lequel le compositeur définit la structure détaillée [...], puis contrôle la macro-structure à un niveau procédural » (Chowning interviewé par Bruno Bossis, dans Bossis 2005, p. 89).

Elsa Justel

Wessen, 2017

7:43

28.5.2025

Source: <https://electrocd.com/fr/album/6628-l-ombre-du-pont>

Hommage à Beatriz Ferreyra.

"Beatriz, nous avons parlé un jour de composer des morceaux en échangeant nos sons respectifs. Les voici donc, ils sont ici ! J'ai eu beaucoup de plaisir à jouer avec ta musique. Je t'ore ce petit cadeau avec des fragments de plusieurs de tes pièces en espérant te faire sourire. Joyeux anniversaire !"

Wessen a été réalisée en 2017 au studio de la compositrice à Mar del Plata (Argentine).

Née en 1944 à Mar del Plata (Argentine), **Elsa Justel** a obtenu le Diplôme de professeur d'Éducation musicale et de Direction chorale au Conservatoire de Mar del Plata. Elle a étudié la composition à l'Université de Rosario avec Virtú Maragno et la musique électroacoustique à Buenos Aires avec José Maranzano et Francisco Kröp. Depuis 1988, elle réside en France où elle a obtenu le Doctorat en Esthétique, sciences et technologies des arts à l'Université de Paris VIII, sous la direction de Horacio Vaggione. Elle a enseigné les nouvelles techniques de composition au Conservatorio Provincial de Música Luis Gianneo à Mar del Plata (Argentine), les techniques du son et la forme sonore à l'Université Paris-Est Marne-la-Vallée (France) et la musique électroacoustique à la Universitat Pompeu Fabra à Barcelone (Espagne). Elle a publié divers articles sur la musique électroacoustique et la vidéomusique et a participé à des nombreux congrès en tant que conférencière. Sa musique a été récompensée lors des concours TRINAC (Tribuna nacional de compositores, Argentine, 2016) ; Viseu Rural 2.0 —Explorações Sonoras de um Arquivo Rural (Portugal, 2016) ; Prix biennal Presque rien (France, 2011) ; Prix Ton-Bruynel (Pays-Bas, 2005) ; Concours de musique radiophonique de La Muse en Circuit (France, 2003) ; Phonurgia (France, 2001) ; Tribunales de música contemporánea et electroacústica (Argentine, 1987, 89, 2000) ; Prix Ars Electronica

(Linz, Autriche, 1992) ; Stipendienpreis (Darmstadt, Allemagne, 1990) ; Concours international de musique électroacoustique de Bourges (France, 1989) ; et Juventudes musicales (Argentine, 1986). Elsa Justel a aussi réalisé des projets audiovisuels et des musiques pour le spectacle et le cinéma. Sa vidéomusique Destellos a obtenu des prix au concours Video Evento d'Arte (Italie, 2002) et au concours de Bourges (France, 2002).

Hans Tutschku

Provenance - émergence, 2022

18:45

28.5.2025

Source: <https://tutschku.com/works/provenance-emergence/>

Year: 2022

Duration: 18:45 min

Studio: Harvard University Studios for Electroacoustic Composition, GRM Paris

Date of first performance: October 29, 2022

Place: GRM, Maison de la Radio, Paris

This composition leads us on an inward journey, where fragments of dreams and memories converge in a vast, ever-shifting space. We glide, swim, and dive through an unfamiliar medium—somewhere between air and liquid. In three slow, sweeping waves, individual voices gradually emerge, offering points of connection amid the surrounding elements.

Hans Tutschku is a composer of instrumental and electroacoustic music. In 1982 he joined the Ensemble für intuitive Musik Weimar and later studied theatre and composition in Berlin, Dresden, The Hague, Paris, and Birmingham. He collaborated in film, theatre, and dance productions, and participated in concert cycles with Karlheinz Stockhausen. Since 2004 he directs the electroacoustic studios at Harvard University. Improvisation with electronics has been a core activity over the past 35 years. He is the winner of several international competitions, among others: Hanns Eisler Prize, Bourges, CIMESP São Paulo, Prix Ars Electronica, Prix Noroit, Prix Musica Nova, ZKM Giga-Hertz, CIME ICEM, and Klang!. In 2005 he received the Culture Prize of the City of Weimar. Besides his regular courses at the university, he has taught international workshops for musicians and non-musicians on aspects of art appreciation, listening, creativity, composition, improvisation, live-electronics, and sound spatialization in more than 20 countries.

OUT—OF—COMPETITION

Pierre Alexandre Tremblay
Les trois petits c..., 2010
13:09

29.5.2025

Source: <https://electropresence.com/fr/oeuvre/29590-les-trois-petits-c>

À Hilke

«L'avenir de l'homme, c'est la femme.» — Louis Aragon, Le fou d'Elsa

Cette pièce, en apparence légère, est une ode à la résilience des femmes. Ayant comme titre de travail «Une femme à Berlin», le projet est né d'une admiration sans borne pour une jeune femme de mon entourage, berlinoise d'adoption, dans sa lutte victorieuse à deux reprises contre le cancer. À la même époque, je lisais le livre du même titre, ce journal d'une autre jeune femme lors de l'occupation de Berlin par les troupes russes en 1945, et je ne cessais de m'émerveiller de la capacité de la gens féminine à trouver une place pour le bonheur dans ces heures d'immense difficultés. En prenant donc un simple conte comme trame narrative, j'espère faire sentir la joie communicative de ces êtres exceptionnels face à l'adversité. Elles sont pour toujours mes modèles. Les trois petits c... a été réalisée en 2010 au studio Métamorphoses d'Orphée à Ohain (Belgique) et au studio du compositeur et a été créée le 25 mai 2011 dans le cadre de la série de concerts Trois visages des musiques électroacoustiques présentée par Musiques & Recherches à l'Espace Senghor à Bruxelles (Belgique). Elle est une commande de Musiques & Recherches. Remerciements particuliers à Hilke Bahmann pour sa grande générosité lors des sessions d'enregistrement. Merci aussi aux personnes gravitant autour de Musiques & Recherches: Annette Vande Gorne, Ronald Baudoux, Alexis Boilley, Violaine Dehin, France Dubois et Paul 'Pablo' Miquet.

Pierre Alexandre Tremblay was born in 1975 in Montréal, Québec. He studied classical guitar and music theory from an early age, and as a teenager discovered bass guitar with Jean-Guy Larin, Sylvain Bolduc and Michel Donato. He also studied composition with Michel Tétrault, Marcelle Deschênes and Jonty Harrison. He earned his BA in music at the Université de Montréal in 1998 and his doctorate at the University of Birmingham in 2005. From 2005, he taught and researched composition and improvisation at the University of Huddersfield, in England. Since 2024, he is research professor in composition at the Conservatorio della Svizzera italiana, in Lugano, Switzerland.

Manuella Blackburn
Karita Oto, 2009
14:00

29.5.2025

Source: <https://www.manuellablackburn.com/studio/albums/formes-audibles/karita-oto> & <https://www.manuellablackburn.com/about>

All sound materials used in *Karita oto* were recorded on a field trip to Tokyo (Japan) in November 2008. These sounds all have an instrumental origin, many of which are considered to be traditional and typical of Japanese heritage and culture. Amongst these there are sound recordings of ancient and rare instrument specimens contained within the Kunitachi College of Music Museum archive. *Karita oto* brings together concepts of cultural borrow25ing and compositional strategies developed from Denis Smalley's spectromorphology. Five characteristic paths, belonging to Smalley's theoretical writing, inform the use of space in this piece. In particular the words — approach, departure, crossing, rotation, and wondering — were useful in informing the trajectories, placement and organization of materials, while the episodic form was inspired by the extremes Japan has to offer from the dense activity of the city, to the tranquility of the Zen meditation gardens that co-exist, side by side. [traduction française: François Couture, i-12] *Karita oto* was realized in 2009 at the Electroacoustic Music Studios of The University of Manchester (UK) and premiered on October 31, 2009 during the MANTIS Festival at The University of Manchester (UK). Thanks to Takayuki Rai, Shintaro Imai, Kunitachi College of Music, and the Shindo family. *Karita oto* was pre-selected in the 3rd Destellos Electroacoustic Composition Competition (Mar del Plata, Argentina, 2010).

Elainie Lillios
Hasting Toward The Half Moon,
2004, 9m23

29.5.2025

<https://elillios.com/>

<https://electrocd.com/en/oeuvre/20773-hastening-toward-the-half-moon>

Andrew Lewis
Dark glass, 2009-11/2013
13:53

29.5.2025

Source: https://electrotheque.com/en/bio/lewis_an & https://www.andrewlewis.org.uk/prognoses/dark_glass_prog.pdf

"... what we will be has not yet been made known..." (1 John 3:2). When a piece of glass breaks its physical structure is broken, degraded, and ultimately destroyed; but at the same time its liberated fragments are able to resonate with a new music, a unique harmony which was always present in the original pane, but which could only be freed through the act of destruction. Since each piece breaks in a different way, the resulting pattern of pitches and resonances is always unique, and since the fragments add up to the same total surface area as the original pane, there is a subtle and beautiful logic to the way these harmonies are constructed: larger, lower pitched fragments perfectly balanced by smaller, higher pitched ones. Thus a kaleidoscopic variety of colour and beauty emerges from panes of glass which appeared uniform and commonplace, a unique and personal song which only death itself can bring to light. *Dark Glass* was realized between 2009 and 2011, and revised in 2013, in the Electroacoustic Music Studios of Bangor University (Wales, UK) and premiered on October 28, 2011 during the MANTIS Festival at the Cosmo Rodewald Concert Hall of The University of Manchester (England, UK). It was a finalist in the Musica Nova competition, 2013. Thanks to staff at Hughes Glass in Llandygai (Wales, UK), and to colleagues Guto Puw, Stephanie Marriott and Steve Marriott for providing materials to be liberated.

Andrew Lewis read music at the University of Birmingham (UK) between 1981 and '84, and subsequently studied composition there with Jonty Harrison, completing a doctorate in 1991. He was one of the original members of BEAST, and throughout the 1980s and early '90s worked with them on many electroacoustic concerts and events. His output is predominantly acousmatic music, but he also composes for conventional forces (chamber, vocal, orchestral) with or without electronics. His music has won several prizes, awards and mentions: PRS (UK), Euphonie d'or (Bourges, France), Prix Ars Electronica (Linz, Austria), Stockholm Electronic Arts Award (Sweden), Hungarian Radio, British Arts Council Bursary, Noroit (France), ARTS XXI (Valencia, Spain), CIMESP (São Paulo, Brazil). He is Professor of Music at Bangor University (Wales, UK), where he heads composition studies and directs the work of the Electroacoustic Music Studios. He also directs Electroacoustic Wales, which acts as a focus for the creation and dissemination of electroacoustic music throughout Wales.

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**Jaime
Oliver
La Rosa**

Ars Electronica
Forum Wallis Jury

28/29 Mai
4/5 Juli 2025

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Festival für Neue Musik
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**Javier
Hagen**

Ars Electronica
Forum Wallis Jury

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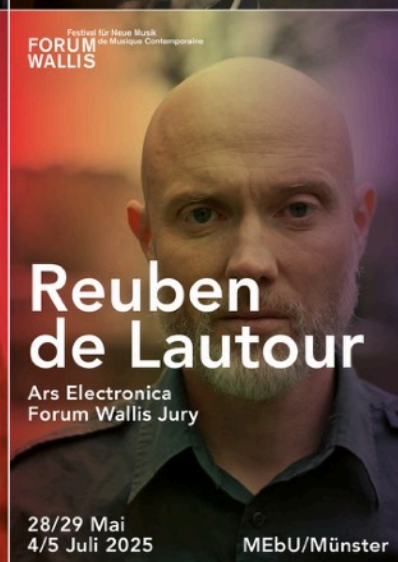
**Kotoka
Suzuki**

Ars Electronica
Forum Wallis Jury

28/29 Mai
4/5 Juli 2025

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**Reuben
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**Simone
Conforti**

Ars Electronica
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CONCERT CURATORS

Ars Electronica Forum Wallis 2025

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>

UMS'nJIP are a Swiss contemporary music duo, consisting of Ulrike Mayer-Spohn (UMS) on recorders & electronics and Javier Hagen (JIP), voice & electronics. They can look back on more than 1500 concerts since their debut in 2007 and are one of the most active contemporary music ensembles worldwide. UMS'nJIP have performed at prestigious contemporary music festivals including Zürich, Lucerne, Donaueschingen, Stuttgart, Berlin, Paris, Venice, Barcelona, Athens, Istanbul, Cairo, Moscow, Shanghai, Hong Kong, Seoul, Tongyeong, Tokyo, Buenos Aires, Mexico City, and New York. They have premiered hundreds of works, collaborating with both world famous and aspiring young composers such as Heiner Goebbels, Wolfgang Rihm, Mauricio Kagel, Erik Oña, Stefano Gervasoni, Du Yun, Huang Ruo and Guo Wenjing. Both individually and as a duo UMS and JIP have received numerous commissions and >30 awards and have been invited to share their knowledge in renowned universities in Europe, America and Asia. JIP is also the director of the Swiss Contemporary Music Festival Forum Wallis and ISCM Switzerland's president (2014-24), he serves the boards of the European Conference of Promoters of New Music ECPNM (2014-8), the Swiss Music Edition, and of the UNESCO Commission for the Inventory of Intangible Cultural Heritage in the Canton of Valais (2009-18), and he is appointed to nominate candidates for the Kyoto Prize, Music Section, in 2022 and 2026. Since 2013 UMS has been pioneering two research projects: Recorder Map and Recorderology, and the duo has been invited to act as experts in the European Union's FP7 i-Treasures project. <http://umsnjip.ch>

JURY

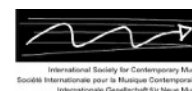
Ars Electronica Forum Wallis 2025

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Dr. Reuben de Lautour (New Zealand), composer, ITÜ MIAM Istanbul

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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