

# Echoes Around Me

27. Oktober – 29. Oktober 2023

Akusmatik Festival | Young Lion:ess Wettbewerb | Künstler:innen Portraits

Akademie der bildenden Künste Wien | Lehárgasse 8 | Tor 1 | 1060 Wien | Erdgeschoß | Säulenhalle

**Martina Claussen | Verstimmt | Akusmatische Komposition | 8-Kanal | 15' | 2023**

Uraufführung im Rahmen des Festivals *Echoes Around Me* 2023

Die 15-minütige akusmatische Komposition ist eine einzigartige Klangreise durch eine dreidimensionale Hörwelt. Die Komposition wird auf dem Akusmonium, einem aus 64-Kanälen und ebenso vielen Lautsprechern bestehendem System, uraufgeführt. Hierbei wird in der Säulenhalle der Akademie der bildenden Künste Wien eine Klangskulptur erschaffen, die die besondere Akustik des Raumes in das Werk integriert.

Das Projekt basiert auf einer Kooperation mit dem Stimmforschungszentrum der MDW. Als Ausgangsmaterial werden unterschiedlichste Stimmaufnahmen verwendet: natürliche und künstlich generierte Stimmen sowie funktional belastete Stimmen finden Eingang in das Werk.

Innerhalb der Komposition wechseln sich sanfte, harmonische Klänge mit verzerrten, zerbrechlichen Klanglandschaften ab. Einzigartige Stimmen – jede mit ihrer eigenen Färbung und Charakteristik – treffen aufeinander und verschmelzen. Durch die räumliche Dimension des Akusmoniums verstärkt eröffnen sie dem Publikum die Möglichkeit, in eine eigene Klangwelt einzutauchen, die sich in der Architektur der Säulenhalle entfaltet.

Das Ziel der Komposition ist es, die Zuhörer:innen auf eine immersive Reise mitzunehmen und ihre Sinne durch die Vielfalt der Stimmen und die Integration der besonderen Akustik des Raumes zu stimulieren. Die Komposition soll eine einzigartige und unvergessliche Erfahrung für das Publikum schaffen und Festivalbesucher:innen akusmatische Musik in all ihren Facetten näher bringen.

## Martina Claussen

Die Komponistin und Sängerin Martina Claussen erforscht und verbindet Klänge von Stimmen, Klangobjekten, analoger und digitaler Elektronik, erkundet das Räumliche, das Performative und entwickelt dabei ihre eigene, unverwechselbare 'Klangschrift' stetig weiter.

Sie studierte Computermusik und elektronische Medien an der Universität für Musik und Darstellende Kunst in Wien, Konzertfach Gesang am MUK Wien und Komposition an der Anton Bruckner Privatuniversität in Linz.

Ausgehend von einem Hintergrund als klassisch ausgebildete Sängerin (u. a. Auftritte an der Volksoper Wien, dem Musikverein und dem Konzerthaus Wien) hat sie in den letzten 10 Jahren ihren künstlerischen Fokus auf elektroakustische Komposition und Performance im Bereich der experimentellen Stimme ausgeweitet.

Performances und Konzerte bei internationalen Festivals and Aufführungsorten (Auszug)

Ars Electronica - Linz, Wien Modern - Wien, Musikprotokoll - Graz, Fylkingen - Stockholm, Iklectik - London, Km28 - Berlin, Festival Futura - Crest/Frankreich, Acousmatic Festival - St.Petersburg, Musrara Mix Festival - Jerusalem und dem New York City Electroacoustic Music Festival. Martina Claussen erhielt den Publicity Award im Jahr 2020 der SKE / Austro Mechana, sowie in den Jahren 2022 und 2023 je ein Kompositionsstipendium der österreichischen Bundesregierung.

Sie hat seit 2009 eine ao. Professur für klassischen Gesang an der Universität für Musik und darstellende Kunst Wien inne.

<http://www.martinaclaussen.at/>

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## **Enrique Mendoza | Inner outer self-variance and my deranged disembodied voices | 13' 35" | 2023**

Auditory hallucinations are the base for this immersive 3D musical work. These are the most common type of hallucinations. They can be defined as the perception of sounds without an external acoustic source. Sometimes the person that experiences them can have a relatively normal life. Other times, auditory hallucinations can disturb everyday life. The work intends to give the audience the experience of people suffering from auditory hallucinations.

There are several types of auditory hallucinations divided into two big categories. These are verbal and non-verbal hallucinations. These categories include hearing a voice talking about its thoughts, a voice narrating its actions, thought echo, environment echo, tinnitus, hissing, machine noises, a high-tension wire, whistling, animal sounds, and even musical hallucinations, among many others. This fascinating auditory concept will constitute the sound material of the work. It will be explored through audio recording techniques, digital processes, and the 3D immersive monitoring system. During the performance, the aim is to bring tensions between the inner self and the outer self of the audience, confusing them with provoked auditory hallucinations and maybe for some time producing a state of paranoia.

## **Enrique Mendoza**

Born in Mexico City and based in Vienna, Enrique Mendoza is an electroacoustic music artist focused on acousmatic composition, live electronics, and live diffusion. His electroacoustic composition and performance utilize DIY analog oscillators, lo-fi mini-synths, custom software, 3D immersive music technology, and multi-channel systems. Enrique has received commissions, awards, and grants from Institutions and Ensembles around Europe, the USA, Asia, South America, and Mexico. Enrique has a master's degree from the Conservatorium van Amsterdam and currently undertaking an artistic doctorate at Anton Bruckner Private University in Linz, Austria, where he is a Lecturer in Digital Music Techniques. His research topic deals with electroacoustic music composition for Hybrid Audio Diffusion Systems.

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**Andrej Kobal | Air Transitions | Stereo | 15'**

**Composer/Performer: Andrej Kobal**

Explores the sound of the junction between the materiality of the surface and the dynamics of air. The composition is based on the transformation and manipulation of sound recordings of the bora and wind-related sound elements. Working with the sound techniques of granular, concatenative and spectral synthesis offers a unique reinterpretation of the sound mass of the source material.

## Andrej Kobal

Born in 1981, is a Slovenia composer, sound designer, and Max MSP programmer who is constantly present in various important sound art installations, costume-build multi-media sound solutions and unique live performances. In 2010, he obtained a title as an electronic music producer at the international institute SAE in Ljubljana, Slovenia. In 2013 he continued and successfully finished the study of electronic music, Max MSP and contemporary composing at the institute Vivaldi Monfalcone in Italy. He is the author of various compositions, sound designs, soundtracks, and theatre plays. He also works as a Max MSP programmer for sound art installations and custom-built software solutions for software and hardware musical instruments and other interactive devices. As an advanced user of Max MSP, Andrej is constantly creating his virtual instruments, which makes his sound design and composing unique and innovative. With this knowledge and experience, he has created a virtual instrument, GranuRise, which includes an interesting approach to sampling, granular, spectral and other types of sound synthesis. The GranuRise project has obtained a wide response from various important worldwide sound designers, artists and institutions.

Andrej Kobal's works have been presented in the form of a concert, live performances, lectures or sound art installations at various worldwide important festivals and institutions. Just to name a few:

Harvard Music Department (Cambridge, USA),

Radcliffe Institute for advanced study (Harvard University, USA),

MASS MoCA Cycling 74 EXPO (North Adams, USA),

ADC 2019 - Audio Developer Conference (London, UK),

MIDI Innovation Awards Finalist in 2020 - GranuRise, 2023 - SONONYMS

VISIONES SONORAS - Festival internacional de música y nuevas tecnologías (Morelia, Mexico),

GearNews - GranuRise as one of the top 10 Virtual Synthesisers of 2020.

Conservatory of Music Benedetto Marcello (Venice, Italy),

AGON acoustics informatics music (Milano, Italy),

MS+MSUM Museum of Modern & Contemporary Art (Ljubljana, Slovenia),

MOTA - Museum of Transitory Art (Ljubljana, Slovenia),

The Institute for Sonic Arts Research - IRZU (Ljubljana, Slovenia),

Cankar Centre - Slovenian convention, congress and culture centre (Ljubljana, Slovenia).

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Julien Guillamat interprets

Christine Groult | *Eaux mêlées* | 30' | 2021

Commande du Logelloù, centre d'exploration et de création à Penvénan en Bretagne. Création en septembre 2021 au coucher de soleil, sur le site remarquable du Yaudet au bord de l'estuaire du Léguer.

Un voyage acousmatique imprégné de l'odeur de l'estuaire et de ses eaux mêlées, celle de la vase, de la matière primordiale. L'union intime de la terre et de la mer caractérise l'ambiance des côtes d'Armor. Il est impossible de distinguer avec netteté la limite entre la terre et la mer, entre les éléments solides et fluides. Avec des sons de Marc Namblard (audio-naturaliste), Noëlle Deffontaines (danseuse), Benjamin Dousteysier (saxophone), Lê Quan Ninh (grosse caisse).

An acousmatic journey imbued with the smell of the estuary and its mingled waters, that of mud, of primordial matter. The intimate union of land and sea characterizes the atmosphere of the Côtes d'Armor. It is impossible to clearly distinguish the limit between land and sea, between solid and fluid elements.

Avec des sons de Marc Namblard (audio-naturaliste), Noëlle Deffontaines (danseuse), Benjamin Dousteysier (saxophone), Lê Quan Ninh (grosse caisse).

Julien Guillamat interprets

Christine Groult | *Étincelles* | 15' | 2005

Commande de l'institut Curie, créée en 12 pistes sur l'esplanade du Panthéon à Paris, avec des lumières de Zelda Georgel.

Cette musique a été élaborée à partir des images les plus frappantes d'un siècle d'histoire de la radioactivité : la découverte du radium, révélée par Pierre et Marie Curie en 1898 ; le travail acharné accompli par Marie Curie, dans son hangar, remuant des heures durant, à l'aide d'une tige en fer, une tonne de minerais, pour extraire un gramme de ce précieux radium ; la mise à jour des vertus thérapeutiques de la radioactivité ; les nouvelles pages que continuent à écrire, jours après jours, chercheurs, médecins et patients.

The music was elaborated from the most striking stages in the history of radioactivity. This history retraces: the discovery of radium by Pierre and Marie Curie in 1898; the relentless efforts made by Marie Curie in her hangar, raking through a ton of ore with an iron rod for hours on end, in order to extract just one gram of the precious radium ; the discovery of the therapeutic virtues of radioactivity ; the new chapters written daily by scientists, doctors and patients alike.

## **Christine Groult**

### **Compositrice électroacoustique (Paris)**

Si les moyens électro-acoustiques sont au cœur de la démarche compositionnelle de Christine Groult, la qualité expressive des sons choisis et l'émotion qui s'en dégage demeurent cruciales pour elle, aussi bien au moment où elle décide de les enregistrer qu'à celui où elle les transforme car, ce qui l'intéresse avant tout, " c'est le potentiel poétique des sons et la recherche de nouvelles dramaturgies". J.Y.Bosseur

De 1976 à 1986, elle a été assistante au département de pédagogie à l'IRCAM. De 1985 à 1990 elle a été responsable du studio de musique électroacoustique du Conservatoire de Chalon-sur-Saône. De 1990 à 2015, titulaire du CA, elle a enseigné la composition électroacoustique au Conservatoire de Pantin. Depuis 2015, elle se consacre à la composition concrète/acousmatique, à la création de scénographies musicales in situ. Elle poursuit sa recherche sur l'improvisation, le live et la collaboration avec des instrumentistes expérimentaux.

<http://www.musicinsitu.com>

### **Electroacoustic Composer (Paris)**

If electro-acoustic means are at the heart of Christine Groult's compositional approach, the expressive quality of the sounds chosen and the emotion that emerges from them remain crucial for her, both when she decides to record them and the one where she transforms them because, what interests her above all, "is the poetic potential of sounds and the search for new dramaturgies." J.Y.Bosseur

From 1976 to 1986, she was an assistant in the pedagogy department at IRCAM. From 1985 to 1990 she was responsible for the electroacoustic music studio at the Conservatoire de Chalon-sur-Saône. From 1990 to 2015, holder of the CA, she taught electroacoustic composition at the Conservatory of Pantin. Since 2015, she has devoted herself to concrete / acousmatic composition, to the creation of musical scenographies in situ. She continues her research on improvisation, live performance and collaboration with experimental instrumentalists.

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**Mario Mary | Towards the Morondanga Galaxy | Electroacoustic Work | 8-Channels | 10' | 2022**

Premiere as Part of the *Echoes Around Me Festival 2023*

This piece is inspired by the idea of a trip to an imaginary galaxy. The electroacoustic sounds suggest sounds inside the spaceship and illustrate the various events she goes through on her journey. The cosmic space and the space of the electroacoustic composition merge in the musical discourse.

**Mario Mary | Le sophistiqué son du Dasein (The Sophisticated Sound of Dasein) | Electroacoustic Work | 8-Channels | 17' | 2018**

Commissioned by INA-GRM

Second Prize Klang! 2019 (France)

Honorable Mention CIME 2019 (France)

Dedicated to Alma.

This music is concretized through personal techniques as well as reflective work to express electroacoustic art and today's world. In this piece I have put special interest in the quality of the sound materials, essential essence of electroacoustic art. And I have also given special importance to the musical discourse that makes us go through the different sections of the piece in a fluid way.

**Mario Mary | Sal (Salt) | Electroacoustic Work | 8-Channels | 9' 11" | 2016**

First Prize SIME 2017 (France)

Prize Exhibitronic 2016 (France)

Mention MA/IN 2016 (Italy)

This piece continues the aesthetic explorations using personal techniques of composition that I call Electroacoustic Orchestration and Polyphony of the Space, but in this case with limit auto-imposed of the stereo format. The overall character of the work is vital and energetic with a particular swing. The form of the composition is complex but can be summarized in two large sections abundantly articulated. In two moments the music seems to freeze, creating an unexpected contrast with the rest of the musical discourse, but the tension does not decay due to the created expectation.

**Mario Mary | Pedro en su laberinto (Peter in His Labyrinth) | Electroacoustic Work | 8-Channels | 10' 10" | 2023**

Dedicated to my father.

This composition is a proposal with a high density of sound materials and few breaths. The work displays an indefatigable energy through an articulate and vital polyphonic discourse. The multiple trajectories and sound planes generate a rich and changing acoustic space around the listener. All this complexity could be linked to life itself, in which, without realizing it, we progressively create our own labyrinths and the terrains where our deepest joys and conflicts develop.

## **Mario Mary**

PhD in Aesthetics, Sciences and Technology of the Arts (University Paris VIII, France). He is currently Professor of Electroacoustic Composition at the Rainier III Academy of Monaco, and Artistic Director of the "Festival Internacional de Música Electroacústica" (FIME) in Argentina. Between 2011 and 2019 he directed the "Rencontres Internationales de Musique Electroacoustique" in Monaco. Between 1996 and 2010 he was Professor of Computer Assisted Composition at the University Paris VIII, where he created and directed the "Cycle de concerts de musique par ordinateurs". He has worked as a composer-researcher at IRCAM (AudioSculp, cross-synthesis manual). Mario MARY has won some thirty prizes for instrumental, electroacoustic and mixed composition in France, Italy, Belgium, Finland, Portugal, Czech Republic, Poland, Argentina and Brazil. He has given a hundred lectures and courses in different countries of Europe and Latin America. Through his compositions, he has developed a technique of electroacoustic orchestration and spatial polyphony.

## **About his Music**

The first thing I think of when I start a piece is the quality and variety of the sound materials. In general, I like a vital and articulated musical discourse. I conceive of electroacoustic composition as orchestral music, where the role of space (sound trajectories and planes) is essential. In this sense, I have developed personal techniques that I call Electroacoustic orchestration and Polyphony of space.