

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

Thomas Gorbach interprets

Christian Zanési | STOP ! L'Horizon | stereo | 18' 40" | 1996

Saturday morning, nine o'clock as I reach the studio.

No one here.

I only turn on the spotlights as the fluorescent tubes are too noisy. I switch the power on, shut the door, unplug the telephone. I then switch the mixing desk on, which sends an electronic impulse into the amps. The four speakers react individually with a very brief and low hiss. A kind of presence.

I haven't listened to anything since the evening before and my ear is refreshed by a night's sleep.

I feed the original mix into the master recorder and sit down in the centre.

Remote control: PLAY

With the first sound I close my eyes. The studio instantly vanishes. Another place, a much larger space opens up.

I enter it.

I have the very distinct feeling that music is merely a "great noise", chiselled inside with a thousand details. It opens up like a living organism to let my hearing wander across it. A magnetic relation quickly occurs and all the sounds that constitute this great noise draw me towards the East.

I accept this direction.

Later, much later, I reach a distant point on the horizon which pulls me towards it.

Christian Zanési

Born in 1952.

Former student of Guy Maneveau and Marie-Françoise Lacaze (University of Pau, 1974-1975) then of Pierre Schaeffer and Guy Reibel (Paris Conservatoire, 1976-1977).

Since joining INA's Groupe de Recherches Musicales in 1977, he has multiplied his experiences, achievements and encounters. He has initiated numerous projects in the fields of radio, publications and musical events, including: the PRÉSENCES électronique festival, the Electromania programme on France Musique (with David Jisse and Christophe Bourseiller) and the CD box-sets dedicated to GRM historical composers.

Alongside Daniel Teruggi, he was in charge of INA grm until June 2015.

He has composed numerous electroacoustic pieces, often performed in concert, and since the 2000s he has also developed a practice of live music. He has played with Christian Fennesz, Rom, Mika Vainio, Edward Perraud, Frederick Galiay, Thierry Balasse, Didier Petit, Philippe Foch, David Jisse, Maguelone Vidal and Arnaud Rebotini.

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OR poiesis | Furifōru / fluvial | Fixed Media | 12' | 2023

Furifōru / fluvial was premiered by the artist as part of The Vienna Acousmonium festival at Kino Šiška in Ljubljana (March 2023), produced by CONA Ljubljana and Thomas Gorbach & The Vienna Acousmonium.

tracks the ecstatic feeling of levitation in the spherical music of the waterfalls. As if in the free fall of water, its dispersion, the tremolo impact of water molecules on the stone create an enduring allure, an endless attraction, a climax without decrease, an ecstatic vibrational field that elevates the body.

The core inspiration of the composition is the dynamic between gravity and levitation. It delves into the elemental nature of bodies and their diverse rhythms - water, mineral, atmospheric.

At its essence, the work carries an affirmation of the sensual intertwining of elements, deepening into water-lithic eros; it proposes whole body listening experience. It emphasizes the perceptual sensitivity necessary for an expanded field of perception and a sense of the subtle levels of existence, the infinite interweaving of elements. We are fleeting guests of an entangled cosmic organism.

Resonance deeply defines our being, as does temporal asynchrony. Furifōru / fluvial explores ways to emphasise the role of ecstatic environments in the topography of the sonic territory and in the territory of bodily experience.

The work has been created with variety of performative recordings of waterfalls and stones (captured over the span of 2012 to 2023 in the areas of: the Šumik and Skalce waterfalls in Pohorje, the Veli Vir waterfall in Slovenian Istria, the Nadiža river, and others, recordings of the stone instrument KAMISTONE).

OR poiesis (a.k.a. Petra Kapš)

is an artist, composer, performer and researcher in the field of bio-, geo- and hydroacoustics, aural perception, interactive sound performance in a concrete, acoustic space, digitally enhanced reality and radio transmission. Her work focuses primarily on earthly/cosmic elements. Her aesthetic is strongly influenced by her practice of sonorous poetry, her passionate desire for silence, and her exploration of ecstatic, sonically saturated, chthonic, and spherical phenomena. She developed KAMISTONE and TEKTON stone instruments. With all the digital dimensions, the physical presence of the body is central.

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Julien Guillamat | De part et d'autre | stéréo | 9' | 2019

De part et d'autre est un passage d'un pays à un autre, un voyage entre différents paysages sonores.

Avec cette oeuvre, j'ai voulu explorer les gestes musicaux dans le son et l'espace.

Les enregistrements en plein air se confrontent à divers espaces confinés qui se juxtaposent à des objets sonores en mouvement et à des transmutations instrumentales croissantes qui induisent l'énergie de la pièce.

Julien Guillamat | Ailleurs | octophonie | 14' | 2011

Ailleurs est une pièce acousmatique octophonique, composée dans les studio du BEAST (Birmingham ElectroAcoustic Sound Theatre) en 2011. Les sons proviennent tous d'un démontage de ce dit BEAST, un système sonore de plus de 100 haut-parleurs dédié aux concerts. Nous étions une dizaine ce jour là et l'enregistrement a été effectué en binaural. Le traitement de ces sons donnent un résultat de paysage sonore où les dialogues deviennent mélodies à peine perceptible alors que les percussions et frottement sont le leitmotiv de la pièce.

Julien Guillamat | Symphonie de l'étang | octophonie | 15' | 2023

La symphonie de l'étang est une oeuvre sonore immersive basée sur le paysage sonore de l'étang de Thau appelé aussi lagune de Thau ou encore bassin de Thau. C'est une lagune d'eau de mer du sud de la France et le plus grand plan d'eau de la région Occitanie. Elle a une superficie d'environ 7 500 hectares et une profondeur moyenne de cinq mètres, le point le plus profond étant la source de la Vise qui atteint la profondeur de 32 m. L'appellation « étang », utilisée pour désigner la lagune, provient de la traduction littérale du terme occitan estanh. Bénéficiant d'une biodiversité particulière et riche, la lagune est notamment connue pour ses colonies d'hippocampes mouchetés. La lagune est reliée à la mer Méditerranée par des graus à Marseillan et à Sète. Julien présente ici le deuxième mouvement (le premier composé), celui de l'air.

C'est la rencontre entre l'élément gazeux, ce qui l'anime et ce vaste espace aquatique qui est exposé ici.

Julien Guillamat | Mécanique blanche | octophonie | ca. 10' | 2023- création

Une oeuvre octophonique basée sur le paysage sonore des Hautes Pyrénées de la station de ski de Peau Engaly située dans la haute vallée d'Aure dans un cadre préservé et entouré de sommets culminants à 3000 mètre d'altitude.

Julien Guillamat

After classical music studies (cello) at the conservatoire of Montauban and Montpellier and a Masters I in musicology at the Paul Valéry University, Julien Guillamat delved into music composition at the University of Birmingham (England), where he obtained a PhD in electroacoustic composition with Professor Jonty Harrison.

Freshly out of a three year long residency in composition at the Montpellier Occitanie national Opera-Orchestra (OONM), he composes music following the French musical tradition, and the grain, the timbre and the color of the sound form the basis of his research. Co-founder of the Birmingham Laptop Ensemble (BiLE), he has worked with Nathalie Stutzmann, Cyrille Tricoire, the ensemble Orfeo 55, Askol|Schönberg, the Welsh National Opera, the Birmingham Contemporary Music Group, Music Theatre Wales, SOUNDkitchen, OONM and the REPeratory Theatre among others. He gained the composition prize at the Summer Festival of Music and was a finalist in the International Composition Competition METAMORPHOSES 2010.

Space is a fundamental element in his work and he performs and spatialises his own and other composers' work around Europe on the acousmonia of Musiques & Recherches, BEAST or KLANG! acousmonium. In 2010, Julien obtained the 1st prize in the performance competition L'Espace du Son in Brussels. He has participated at numerous international conferences and festivals such as BEAST (Birmingham), Sound Around (Copenhagen), Inventionen (Berlin), NIME 2011 (Oslo), Laptop Meet Musician (Venise), Red Sonic (Londres), L'Espace du Son (Bruxelles), Radical dB (Saragosse), Komposition und Musikwissenschaft im Dialog (Cologne), etc.

After attending the 2012 Academy of IRCAM (Paris), Julien returned to France and founded the loudspeaker orchestra KLANG! acousmonium. In 2014, he became artistic director of maison des arts sonores, a music creation structure based in Montpellier and created the electroacoustic music festival KLANG!

Julien taught composition at the University of Birmingham and now teaches performance at the Royal Conservatoire, Academy of Arts in Mons (Belgium). He has been commissioned by The Circles of Influence, the Wellcome Trust, the National Education Ministry of France, the LVMH group, the OONM and the Barber Institute of Fine Arts. He is regularly invited to give master classes and seminars at conservatoires and universities in Europe (Köln, London, Birmingham, Dijon, Liverpool, Brussels, Strasbourg, Toulouse, Montpellier, etc.

Julien actively collaborates with other artists and is a member of the Déviation(s) ensembles and founder of the Europa Meta-Orchestra and ELEM, . Julien has been selected to be the composer in residency at TOTEM(s) 17-18 at Centre national des Écritures du Spectacle, for his opera Géante Rouge with Gwendoline Soublin (author).

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Ivo Malec | Triola Ou Symphonie Pour Moi-Même : Teil 2 Ombra | stereo | 12' 3" | 1978

This piece marked my return to the studio after several years of absence, a return, which for unknown reasons, needed to be part of a rather ambitious project – a strictly personal idea... this is how my mind slowly turned towards the design of a musical narrative meant to stand for a relearning of the trade, the temptation to use purely electronic material so as to change it into something other than itself, a wide range of form(s) and, when possible, a work, if not a musical piece.

The title, Triola (triolet), was chosen to emphasise these three movements, each with their own title and which, just like the three equal values of the triole, sustain a basic unit through interference. This is quite symbolic, as is the alternative title: the "Symphony for myself" is not only named so because I wanted to offer myself something – which I did – but perhaps and above all, because I had a score to settle (with myself). One could even say that the piece is autobiographical. We could do it but we do not need to: That is not the question.

Ivo Malec

a French composer born in Zagreb in 1925, Ivo Malec received an academic training in Croatia before embarking on a 'visible' life as a musician, with his first works going against the prevailing aesthetic, and with critical writings and a not inconsiderable contribution to the organisation of Croatian musical life. Between 1955 (when he made his first trip to Paris and had a decisive meeting with Pierre Schaeffer, "my only real teacher") and 1959 (the date of his definitive establishment in Paris) he underwent a markedly profound metamorphosis, discovering his own raw sound material. From then on, seeking out the nature of this material and experimenting with its potential would precede and enrich his every compositional gesture. The primacy accorded to sound and to its complex texture (for Ivo Malec, the many and various linguistic theories as well as musical notation itself were inapt for dealing with this complexity) kept him naturally aloof from the arguments of the supporters and opponents of the Domaine Musical. The discrete Groupe de Recherches Musicales was a haven that enabled him to pursue his research and his singularly original path, and it was also here that, from 1972, he could prepare what became an eminent career teaching composition at the Paris Conservatory until 1990. An understanding of Ivo Malec's music passes primarily through the experience of the senses, and it evolves within mental rather than physical time. It is full of complex sounds and sound objects more intended for organic combination than for the encouragement of speculation into simply the parameters of musical style. Malec's music bristles, vibrates even with a ritualism that is as confidential as it is organic: through its vehemence, the emergence of sound grips the listener's attention; through its omnipresence (even in instrumental or orchestral works), vocalicity predominates, a timeless anthropological invocation or lyricism that surpasses verbal semantics; finally, through its strength, rhythm becomes a metaphor for the irrepressible pulsation of life that drives every one of Malec's works. How pertinent therefore appears the double path of adventure chosen by Malec: first, mixed music in which electro-acoustic and conventional instrumental music come together with a straightforward inevitability that avoids the trap of aural gadgetry; secondly, since the 1980s, the challenge by which pure instrumental sound in an ensemble or an orchestra becomes the preferred material for the untiring questioner that is Ivo Malec, whether dealing with questions of form (Exempla, written in 1994) or of anthropological disquiet (Sonoris causa, written in 1997 then Epistola, completed in 2006).

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Stefan Fraunberger | Quellgeister

(roughly translated as 'source-spirits')

is a long term research project into the unique character of derelict pipeorgans in Transylvania's abandoned fortress churches, left obsolete by the exodus that followed the fall of Communism in Romania. In the long-term, my aim is to investigate the various transformations that human-built ritual machines undergo once left devoid of human presence, as they are slowly changing their interior material composition, developing a spirit and climate beyond systemic demands. Since 2008 I am in the midst of the testing-phase.

Each number of "Quellgeister" refers to a different deteriorated pipe-organ in a different transylvanian village. The instruments bear their very own characteristics, oddities and well-fermented tunings. So far i have realized three albums - investigated, recorded and performed at the chosen organs. A work observing the language of things in regard to it's current state and process.



"Quellgeister" are sonic windows to "Hearafter". Live-projections of the resulting compositions and acoustic phenomena are 'acousmatic' in the sense of the Greek word:

this time it's not Pythagoras from behind the curtain giving auditive explanations regarding nature and the divine - the sound of former prayer-machines developed a character on it's own during 'longterm-lockdown'. My compositional method is focusing on this specific transition from behind the curtain: a functional-object becoming subjective. In this regard my interest is in the progress of things being left behind.

Preliminary versions of the in-progress "Quellgeister #4" are to be expected. It is known, that we got too close to the event-horizon during the work for #2 "Wurmloch" - #3 "Busd" was pulled into the wormhole. On the other side we had to take an emergency landing. After the crash is before the round dance of blissfull spirits: something is brewing among the debris...

Stefan Fraunberger

is an Austrian composer and artist exploring themes of transformation and liminality in sound, focusing on materiality in relation to perception. Stefan engages in electro-acoustic dialogue with different instruments, beings and agencies beyond nature and culture. By investigating embodied understandings of the uncanny, his work touches on time, matter, memory and transition.

Stefan is working since 20 years as a composer, humanist, cultural scientist and artist at the intersection of music, philosophy of science and the language of things. As an author and translator of sonic and written states his work is commissioned, performed, exhibited and released internationally.

Based in Vienna, he has lived and worked in Aleppo, Sana'a, Tehran, Sibiu, Benares, Brussels and unmentioned places for social work, residencies, research, and studies. Stefan has studied several tongues and dialects and was granted scholarships for composition from the federal ministry of Austria and the city of Vienna.

Performances and commissions for festivals and venues including Donaufestival, Krems / CTM Festival, Berlin / Meakusma Festival, Eupen / Musikprotokoll, Graz / Berghain, Berlin / Outernational Days, Bucharest / Irtijal Festival, Beirut / Grande Palais du Paris / UH-Fest, Budapest / Concert Hall, Stavanger / Radical Tehran, Teheran / Bouquet Stage, Kyiv / Museum of Natural History, Vienna...