

Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024
Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Francis Dhomont | *Forêt profonde* | Stereo | 45' | 1994 - 96

Commissioned by the French State (Music Office) and the Ina-GRM (Paris).

To my mother

(*Deep Forest*) is an acousmatic melodrama, based on Bruno Bettelheim's essay "The Uses of Enchantment" (Alfred A Knof / Random House, New York 1976), of which this is the third version; an extensively modified version, almost double in length compared to earlier versions. "*Forêt profonde*" is a work that has accompanied me for the past fifteen years, and its final production required more than two years.

Begun thirteen years after "*Sous le regard d'un soleil noir*", "*Forêt profonde*" also derives its inspiration from a psychoanalytic reflection. An adult reading of children tales that moves between the memory of my naïve wonder and the discovery of its secret mechanisms. This hesitating between two ages perhaps presents the risk of failing to reach either one; but it is nevertheless possible for the magical intuition of childhood, that always sleeps in us with one eye open, to revive buried revelations, and for the rational mind to delight in deciphering, under the manifest content of this universal unconscious, the logic of its latent content.

It is a listening on three levels — novelistic, symbolic, musical — more disconcerting no doubt, but more active than an unidimensional listening.

The human journey of Bruno Bettelheim, whose thoughts are behind this star shaped course, interferes, for obvious reasons, with these old stories that confront us with questions on our time.

A guided tour of the childhood soul, which is nothing more than a return to the initiatory world — both cruel and reassuring — of fairy tales.

"*Forêt profonde*" comprises 13 sections, of which the 6 "Rooms" (sections 1, 3, 6, 8, 10 and 12) constitute transit periods/areas, secret passages of sort, between the seven thematic sections (sections 2, 4, 5, 7, 9, 11 and 13). These "Rooms" contain little or no text.

Each of the 13 sections borrows a brief element, a colour, an atmosphere, from the 13 "*Kinderszenen*" (Scenes from Childhood) op. 15 from Schumann, as a tribute to this pathetic composer, engulfed in the depth of his forest.

I wish to thank Inés Wickmann Jaramillo for offering me a poetic Colombian sound recording, and Beatriz Ferreyra for allowing me in such friendly manner to borrow a short but colourful excerpt from her "*Petit Poucet magazine*" (1985).

Francis Dhomont

Trained by Nadia Boulanger and Charles Koechlin, Francis Dhomont began his career composing instrumental music. But from 1947, before *musique concrète* was theorized by Pierre Schaeffer, he began experimenting with one of the first Webster wire recorder models. He would record sound objects, before this term existed, and compose with them.

Dhomont settled in Les Baux-de-Provence, where, to earn a living and raise his children, he became a woodworker. In his free time, he composed in a studio he built in Avignon. Away from the Parisian music scene, he started producing his music in a closed circuit and only composed acousmatic pieces. On discovering works by the Groupe de Recherche Musicale, he took a course with them from 1973 to 1974 and programmed their creations in Saint-Rémy-de-Provence at the Musiques Multiples festival, which he founded and was president of from 1975 until 1979. It was during one of these festivals that he met the soprano Marthe Forget, with whom he traveled to Canada, settling in Québec. He carried out a one-year residency at the Université de Montréal's Music Faculty and stayed twenty-six years on Canadian soil. During this time, he wrote, composed, and taught, mainly at the Université de Montréal from 1980 to 1996. Since 2004, Dhomont had been living in Avignon.

Apart from works written in his first few years of composing, Dhomont's catalog is strictly dedicated to acousmatic music. This form, by its nature, is devoid of any visual spectacle. Affected by eye problems in his youth, Dhomont was forced to remain in the dark to heal. These conditions, present during his formative years of making music, made his output a strictly sound affair.

These conditions are also the reason behind the recurrent theme of darkness and night in his catalog. Examples include *Figures de la nuit* (*Figures of the Night*, 1991), *Studio de nuit* (*Night Studio*, 1992), *Nocturne à Combray* (*Nocturne in Combray*, 1996), and *Forêt profonde* (*Deep Forest*, 1996). This last piece, inspired by Austrian-American psychoanalyst Bruno Bettelheim's *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* also attests to his sensitivity toward psychoanalysis as a subject of composition. He read and worked on psychiatrist R.D. Laing's writing, particularly *Knots*, a collection of poetic texts on confusions of the mind and difficulties in relationships. He later drew inspiration from Laing's book *The Divided Self* for his piece *Sous le regard d'un soleil noir* (*Under the Gaze of a Black Sun*, 1979-1981), which deals with schizophrenia. This piece is a good example of Dhomont's belief that electroacoustic music allows "sound compositions close to opera in their dramaturgy, but an opera without singers, without instruments, and completely free from the conventions of lyrical art."¹ Often bordering on texts, even when absent of lyrics, his pieces are figurative and develop an idea, as the different titles of his cycles testify: *Cycle de l'errance* (*Wandering Cycle*), *Cycle du son* (*Sound Cycle*), *Cycle des profondeurs* (*Deep Cycle*).

Dhomont was very active in contemporary music institutions. A founding member of the Canadian Electroacoustic Community, begun in 1986, he was also president of the Marseille collective *Les Acousmonautes* and the *Klang Projekte Weimar* organization's Ehrenpatron. In 2014, he became Honorary Member of the International Confederation of Electroacoustic Music (CIME). He was also a guest editor for the reviews *Musiques & Recherches* and *Circuit*, and directed several programs for Radio-Canada, such as *Voyage au bout de l'inouï* (*Journey to the End of the Incredible*) and Radio France, such as *L'Acousmathèque*.

Until his death in December 2023, he focused on composition and theory.

Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024

Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Kasey Pocius | Hollow Point | 7' | 2024 World Premiere

Is a fixed media composition exploring layered resynthesis techniques. Field recordings are split into individual layers using automated processes that aim to separate the original files into musically relevant parts. Each layer sounds “thin” or “hollow” due to the imprecise nature of these algorithms, with artifacts often remaining. However, when all layers are combined, these imperfections cancel out, recreating the original audio. By keeping the layers separated, they can be individually processed, resulting in new textures and spatial effects that are difficult to achieve with the source file alone. Exaggerating these artifacts can generate new musical motifs and materials. These layers also provide fresh input for musical agent software to rearrange, creating multichannel compositions that differ significantly from those based solely on the original recordings. The piece enhances micro gestures and inner structures, making them more detectable for machine listening systems.

Kasey Pocius

Originally from St. John's, Newfoundland, is a gender-fluid intermedia artist based in Montreal. With classical training in viola and piano, they explore multimedia, creating mixed-media performances and live electronics. Their work spans from Harvard to DIY galleries, with performances of their works at numerous international festivals, including ICMC, BEAST, and Burning Man. Pocius specializes in multichannel spatialization, holding a BFA from Concordia University and an MA from McGill University. An associate researcher at the GRMS, CIRMMT and IDMIL, their art bridges fixed and live electronic media, showcased in festivals across Europe, the Americas, Oceania, and Asia.

Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024
Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Beatriz Ferreyra | Senderos de luz y sombras (Paths of Light and Shadows) | 16 - channel | 30'13" | 2016/20

Commissioned by the French State for INA grm – 2016 - 2020

- Senderos abismales | 16' 07"
- Senderos del olvido | 14' 06"

In memoriam Bernard Baschet, Bernard Parmegiani and Carlos Pellegrino.

A 16 - channel piece inspired by astrophysics, the mystery of the pre-Big Bang era and some of the uncanny motions of the unconscious mind, where strangeness meets the ordinary.

The themes that permeate Senderos de luz y sombras simultaneously engage the overwhelming, unyielding immensity of the beginnings of the universe and the forces at work in the unconscious mind. What connects these themes are the dark energies operating outside our knowledge, far beyond the conceptual scope of our limited thinking. How to convey all this and build music from these concealed forces? What Beatriz Ferreyra achieves, thanks to her trademark virtuosity, is precisely to summon energies, to bring in the raw forces that govern the laws of Acoustics, so as to trigger sonic storms as one would call the rain, to transform all sound matters into the core of a ritual. Indeed, Beatriz Ferreyra addresses the mind-body reconciliation, for in providing this unique sound and musical experience, with a rare sensitive intensity, the great composer simultaneously invites us to engage in a personal experience.

François Bonnet, Paris, 2021

Beatriz Ferreyra

She studied in Paris with Nadia Boulanger, Edgardo Cantón (GRM France - RAI Italy in 1963). She worked with the Groupe de recherches musicales (GRM of the Service de la recherche of the ORTF under the direction of Pierre Schaeffer (1963-70) where she collaborated on the realization of the Solfège de l'objet sonore albums. While there she completed research and ran the interdisciplinary seminars. In 1975, she joined the Composers College of the Institut international de musique électroacoustique de Bourges (IMEB). She created the experimental concerts series Les rendez-vous de la musique concrète (1998-99) at the Centre d'études et de recherche Pierre Schaeffer. She has performed at many international festivals, electroacoustic conferences and music seminars. As an independent composer, she has received commissions from the government and musical associations (GRM, IMEB, ACIC, etc) both in France and abroad, for performance at festivals and concerts. She also composes for public celebrations and events, films and ballets. Beatriz Ferreyra has also worked in the area of music therapy and served on numerous juries for international competitions adjudicating experimental musics.

Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024
Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Jaime Reis | **Corpos Sonoros I: reencarnação (Sound Bodies I: Reincarnation) | Stereo** **| 5'31" | 2023-24**

Commissioned by Projecto DME (supported in this project by DGARTES / Min. of Culture, Gulbenkian Foundation, Câmara Municipal de Lisboa) & Festival Primavera / Conservatório Regional de Música Dr. José de Azeredo Perdigão de Viseu.

Is the first piece of a cycle inspired by P. Schaeffer, F. Bayle, and others, focusing on sound, sculptural objects, and gesture. Commissioned by Projecto DME and Festival Primavera, the project began with a collaboration between the Passa Sabi Association and Lisboa Incomum. Community members, including children, built musical instruments from recycled materials, guided by Pierre Schaeffer's sound principles. The resulting sculptural instruments were used in a performance-installation at the Calouste Gulbenkian Foundation on February 11, 2024. The piece captures thousands of sound objects, evoking gestures, energy, and images like sound corpuscles and deformations.

Jaime Reis

Is a Portuguese composer who studied with Karlheinz Stockhausen and with Emmanuel Nunes, after studying Composition and Electronic Music with J.P.Oliveira. He is the founder and artistic director of Projecto DME (since 2003) and of Lisboa Incomum (since 2017). His music, both instrumental and electroacoustic, has been performed in over 20 countries. He has worked with institutions/ensembles such as ZKM, IRCAM, Musik Fabrik, The Vienna Acousmatic Project, Aleph Guitar Quartet, Musiques & Recherches. He is a Professor of composition and electronic music at the Lisbon College of Music (ESML).

Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024

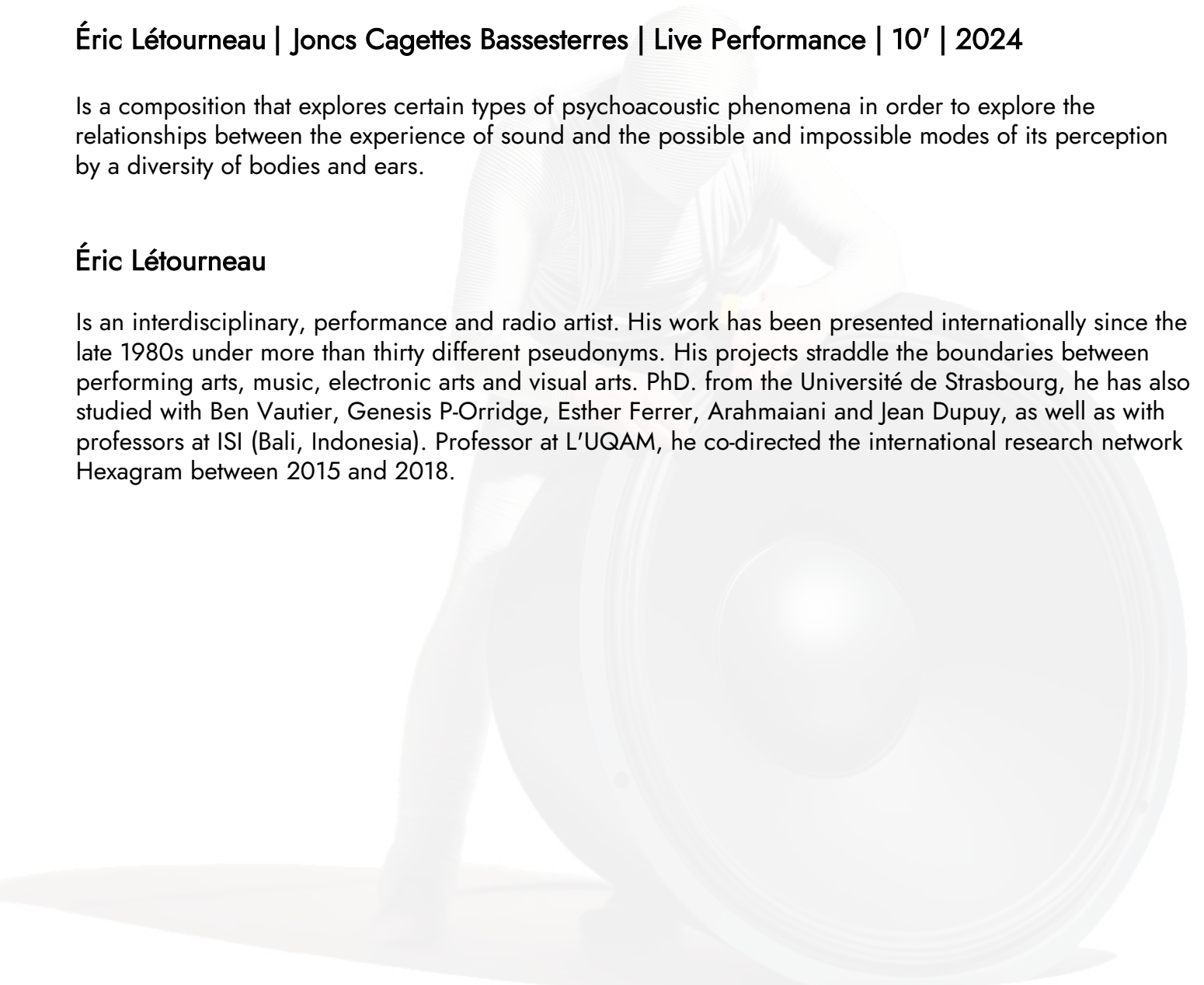
Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Éric Létourneau | Joncs Cagettes Bassesterres | Live Performance | 10' | 2024

Is a composition that explores certain types of psychoacoustic phenomena in order to explore the relationships between the experience of sound and the possible and impossible modes of its perception by a diversity of bodies and ears.

Éric Létourneau

Is an interdisciplinary, performance and radio artist. His work has been presented internationally since the late 1980s under more than thirty different pseudonyms. His projects straddle the boundaries between performing arts, music, electronic arts and visual arts. PhD. from the Université de Strasbourg, he has also studied with Ben Vautier, Genesis P-Orridge, Esther Ferrer, Arahmaiani and Jean Dupuy, as well as with professors at ISI (Bali, Indonesia). Professor at L'UQAM, he co-directed the international research network Hexagram between 2015 and 2018.



Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024

Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Elisabeth Schimana | **Borderline** | 6-kanal | ~20 - 30' | 2024

Ein Stück gedacht als polymediale live Performance für analoge (Sherman Filterbank) und digital generierte Elektronik, sowie analoge, bewegte Grossbildprojektion (Film-Scroller Projektoren) von starsky, wird Borderlines nun als Teil 1 (border ohne lines) realisiert, da die Projektionen wie Linien, Striche, Punkte, Kreise, die dann im Raum durch die Architektur gebrochen werden, derzeit nicht zur Aufführung kommen können.

Eine Raum - Ton - Arbeit, die sich einerseits durch die ausschließliche Verwendung von Grundelementen der elektronischen Musik, wie Sinus- oder Sägezahnschwingungen begrenzt und andererseits in der Unvorhersehbarkeit der analogen Filterbank und der Verwendung instabiler physikalischer Modelle von Röhren und Membranen ausufert.

Elisabeth Schimana

Arbeitet als Komponistin, Performerin und Radio Künstlerin seit 1983. Sie studierte Elektroakustische und Experimentelle Musik an der Hochschule für Musik und darstellende Kunst in Wien, Computermusik - Komposition am IEM, Graz und Musikwissenschaften und Ethnologie an der Universität Wien.

In ihren Arbeiten beschäftigt sie sich seit vielen Jahren mit Raum / Körper / Elektronik. Sie kooperiert laufend mit dem ORF Kunstradio und forscht im Bereich Frauen Kunst und Technologie. Elisabeth Schimana hält international Vorträge und Kompositionsworkshops.

Sie gründete [IMA Institut für Medienarchäologie](<https://ima.or.at/de/>), das sie seither leitet.

Echoes Around Me 2024

AI Future Sounds Festival (All—In—Future—Sounds)

17. October - 19. October 2024

Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

GRMS (Groupe de Recherche sur la Médiatisation du Son)

THE GRMS (Groupe de Recherche sur la Médiatisation du son / Research Group on the Mediatization of sound) - whose members are also mostly members of Hexagram (<https://hexagram.ca/>) brings together researchers whose practices and/or research practices and/or research on sound as a creative medium. It aims to grasp in the most global way possible the sound reality under its different aspects.

Mission

To study the heuristic value and functions of sound in different contexts, in social media, artistic or utilitarian manifestations. The GRMS explores the relationships between the production of sound, the context of its transmission and its phenomenological aspects. The GRMS enables its members to develop research, creative research and creation projects. It also allows (graduate) students to have access to internships, advanced training and research teams. It also introduces undergraduate students to research. Finally, the GRMS creates ties and partnerships with the creative community here and elsewhere.

Partners & Support



Schauspielhaus



Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport

LISBOA INCOMUM



ESCUELA
NACIONAL
de ESTUDIOS
SUPERIORES
UNIDAD MORELIA



akm
austromechana®