

# Echoes Around Me 2024

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

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

### Chantal Dumas | Oscillations planétaires | 14' | 2019

Spatialisation: Simon-Pierre Gourd

Oscillations planétaires evokes geology.

In all the layers that make it, from its core to its surface areas, Planet Earth is inhabited by undulatory motions of extremely varied temporal scales. Some are inscribed in a geological timeframe while others follow a daily cycle. This oscillatory ensemble contributes to the mechanisms that rule the Earth's dynamics.

These are the phenomena evoked in the work : Earthquakes; Antarctic Plate; Oceanic Trench; Subduction; Mountain Building and Geyser.

### Chantal Dumas

In her productions, Dumas approaches various themes, some of them more often: time, space, territory, the elsewhere, listening. Cartography inserts itself naturally as a subtext in her compositions, acting as a structural element (for instance: the Mid-Atlantic Ridge a movement of Oscillations planétaires (2017-18, 19), or 86400 Seconds — Time Zones (2015) or as a framework for improvisation (40° Nord — 73° West (2012)).

Chantal Dumas's works have earned her awards and distinctions Oscillations planétaires in nomination at Prix Opus (2019), and from Prix Opus (Québec, 2009-10), Prix Bohemia Radio (Czech Republic, 2010), Concours international Phonurgia Nova (France, 1997, 2001). She has received grants from the Conseil des arts et des lettres du Québec (CALQ) and the Canada Council for the Arts (CCA), and was invited for residencies at the Studio du Québec in New York City (USA, 2011) and Les Récollets in Paris (France, 2016). She presided the jury of the Concours international Phonurgia Nova (France, 2016, 17). In 2017, she was the keynote speaker at the Toronto International Electroacoustic Symposium (TIES).

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## Katharina Klement | Brandung IV | Stereo | 15' | 2024

Mit Brandung I im Jahr 1992 habe ich eine meiner ersten Tape-Stücke komponiert, die drei weiteren folgten in großen Abständen und beziehen sich aufeinander. Einerseits liegt dem Zyklus ein Sonnett von F.G. Lorca zugrunde, jeder Strophe ist atmosphärisch eine „Brandung“ zugeordnet. Andererseits werden Raum-Bewegungen und ihre Entwicklungen zum musikalischen Hauptthema. Klang und Rauschen werden immer wieder aufs Neue in Verbindung gebracht, gegenüber gestellt oder im Prozess abgelöst und durchdrungen.

Esta luz, este fuego que devora.  
Este paisaje gris que me rodea.  
Este dolor por una sola idea.  
Esta angustia de cielo, mundo y hora.

Este llanto de sangre, que decora  
lira sin pulso ya, lúbrica tea.  
Este peso del mar que me golpea.  
Este alacrán que por mi pecho mora.

Son guirnalda de amor, cama de herido,  
donde sin sueño, sueño tu presencia  
entre las ruinas de mi pecho hundido.

Y aunque busco la cumbre de prudencia  
me da tu corazón valle tendido  
con cicuta y pasión de amarga ciencia.

## Katharina Klement

Geboren 1963 in Graz/Österreich, lebt seit den späten 1980ern in Wien. Sie ist als Komponistin, Improvisatorin und Klangkünstlerin in der nationalen und internationalen Szene tätig. In ihrem Werk finden sich zahlreiche querverbindende Projekte innerhalb der Bereiche Musik, Sprache und Video. Besonderes Interesse gilt der elektroakustischen Musik und dem Instrument Klavier mit erweiterten Spieltechniken. Sie ist Gründerin und Mitglied mehrerer Formationen für improvisierte Musik.

Konzerte und Aufführungen zuletzt in Ljubljana/Festival SO.UND.ING, Dortmund/Festival Blaues Rauschen, St. Petersburg/Festival Acousmonium, Triest/Festival chaos-teatri del suono, Sao Paolo/BIMESP, Chicago/Festival sexing sounds, Wien Modern, musikprotokoll Graz, Ars Electronica Linz.

Ihre Arbeiten sind auf zahlreichen Tonträgern erschienen.

Sie unterrichtet am Lehrgang für elektroakustische und experimentelle Musik an der Universität für Musik und darstellende Musik Wien.

[www.katharinaklement.com](http://www.katharinaklement.com)



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## Simon-Pierre Gourd | Re\_Cycle 2020\_Pauline32 | 11' | 2020

Is a tribute to the voice of Pauline Vaillancourt. Based on natural, processed and synthesized voice, it proposes a path through the grain and different states of the voice. An immersive work based on circularity. Circularity and the recycling of elements of form, space and movement combine to create "auditory scenes". Paradoxical pitches and tones are cyclically injected and reinjected. Vocal synthesis and the voice, in constant transformation, are the main materials of the work, like so many cycles of identities participating in the creation of sonic places.

## Simon-Pierre Gourd

Composer and Professor in "création sonore et média expérimental à l'École des médias" at UQAM, Simon-Pierre Gourd is one of the founding members of the Institut Universitaire des Nouveaux Médias, now known as the Institut de Recherche et Création en Arts et Technologies Médiatiques (Hexagram). His research focuses on the development of interactive systems for new media, as well as the study of sound issues in a context of interactivity and the use of new technologies. He is particularly interested in the perception of sound language and the phenomena of representation emerging from new current practices. To his credit Gourd has creations in various fields: acousmatic music, sound creations for new media, cinema, radio, television, theatre, visual arts and dance. His works have been broadcast in Europe, the United States and Canada.

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## Gabrielle Couillard | Dispositif Espace-Corps-FRAGILE | Live Performance | 10' | 2024

Choreography of a noisy daily life stranding into time and space, where every steps is multiplied by the sound of the cane; at the center of this space, a simple tarot deck commands the hierarchy and direction of these resonant worlds that are calling for both tension and void, anticipation and emergency; and then a young women, with her cane, awaiting for a trajectory. Performance for altered body, immersive soundscape and (your) absence. This performance is a third chapter of a performance (in perpetual re-construction) built for a 32 speakers dome, revisited for a new territory/acousmonium.

## Gabrielle Couillard

With an eclectic background in creative writing, theatre and immersive audio, Gabrielle Couillard works both on the production and creative sides of various projects, harnessing wild sounds and voices to create rich soundscapes for precious words. Her work mixes various technical and artistic tools, such as poetic writing, field recording and the use of complex Fx chains, along with strong skills in sound design for live shows. Her main interest is for sound spatialisation and immersion, with which she explores the relation between the space and the body through sound, from her own experience of disability (Dispositif Espace-Corps, 2022-24, Territoires 2023).

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**Jakob Schauer | Live for Acousmonium | A Mix of Live Electronics & Tape Music | 2024**

At the Faders: Thomas Gorbach

## Jakob Schauer

Is a musician, performer and sound artist with an extensive CV of solo and collaborative performances featuring fixed media as well as audio-visual formats of pure electronics, both improvised and composed.

His visually and emotionally evocative sceneries are created by analog and synthetic sources in an attempt to build hyper-realistic atmospheres. Interested in sounds as objects and in sonic gestures, his approach to sound is visual, spatial and interdisciplinary.

He has performed at a wide range of city and festivals that include Unsafe&Sound, Klangmanifeste, Lichtfest Krems, Sonic Territories or Playground AV Festival and designed spatial sound installation, multi media installations and art works in virtual reality for various contexts.

His discography includes releases on ForWind, Smallforms, Moozak and Beachbuddiesrecords where his focus has been on music and sound that falls under the contemporary, electro-acoustic, ambient and noise umbrella.

He spends a considerable amount of time developing his music and ideas into a magnetic mix of deep drones, eerie atmospherics and blissful melancholy with a good dash of humour in his surreal and vibrant output.

He is the curator of the concert row „Wow! Signal“ and the annual “Wow Signal Festival“ for audiovisual arts.

Releases: “Antlitz“, November 2018, MOOZAK, “Gaia’s Birth“, December 2019 SMALLFORMS, “In Death I Am Caressing You“, September 2021, For/Wind, “Phantom Glade“, August 2022, Beachbuddiesrecords, “Chimera“, December 2022, Blue Spiral Records.

[jakobschauer.com](http://jakobschauer.com)

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Thomas Gorbach | Modulated Resonances | 16:1 Version | 8' 12" | 2021/22

**"We may not calm the tempest, but we can shape its ripples."**

Sound archetypes are guiding patterns within the listening consciousness, helping us navigate the realm of composition. By recognizing, describing, and transforming these archetypes, we uncover profound insights into the very essence of sound quality, gesture, and hearing.

In *Modulated Resonances*, I draw inspiration from a primal sonic archetype: the resonating echo of impact—a sound we all know from childhood, be it the bounce of a ball, the ring of a piano note, or the fading crackle of fireworks. Each reverberation is a symbol of action followed by consequence, a brief span of life leading to its inevitable quietus.

As the composition evolved, these resonances became transformed, layered with new sonic objects, much like a ball ricocheting through the chaotic mechanics of a pinball machine. The original clarity of impact became enmeshed in a complex interplay of paths, strikes, and collisions, where each sound, like the ball, is thrust into motion only to be caught in a web of machine-induced impulses.

After several beginnings, the piece unfurls into a rich, multi-layered tapestry of continuous sound, where new archetypal patterns are awakened. A delicate, intricate web of interwoven sonic textures emerges, as diverse sounds and their unique qualities blend, collide, and entwine. This amalgam of resonances expands, only to dissolve again, breaking apart into fragments—echoes of the complexity that once was, fading back into silence.

Thomas Gorbach | The Tensioactive Interlayer | Multichannel Media Message Format of the Vienna Acousmonium | 9' | 2023/24

Tensioactive substances seem inconspicuous, yet they are of crucial importance: They bridge what repels – liquids with seemingly insurmountable surface tensions come together through their intervention. In the same way, the composition penetrates tensions, dissolves them, and transforms them into new sonic landscapes. It reflects the fragmentation of our world, where contradictions can be guided into a delicate harmony through careful mediation.

Three distinct frictions lead the way: surfaces collide, friction ignites sparks, until a new soundscape opens up. Frequencies intertwine – sharp, crystalline – and unexpectedly reveal a shimmering beauty of their own. The transformation begins: what was once stretched horizontally tips over, pulled by the weight of recoil, where sound seeks its new form – and in the vertical, finds the moment of metamorphosis.

## Thomas Gorbach

... grew up in a little village in the mountains with the shimmering sounds from his brother's accordion, the natural sounds of the surroundings, the four bells of the local Catholic church and the changeable sounds of a synthesizer. Classical music studies in Switzerland and studies of electroacoustic music at the University of Music and Performing Arts in Vienna. In 2007 he founded the first concert series for Acousmatic music in Austria and established the first Austrian Acousmonium with the concert association THE ACOUSMATIC PROJECT. Various teaching activities, sound installations, PEEK research project, international concert activities and state scholarship for composition 2020 and 2024.

<https://theacousmaticproject.at/thomas-gorbach>



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### Rodrigo Sigal | Interlineal | 8 - channel | 10' 46" | 2017

Originally commissioned in 2017 by the Groupe de Recherche Musical (GRM) and supported by the Sistema Nacional de Creadores de Artes (SNCA) in Mexico, Interlineal is a multiphonic piece exploring the lines and connections among the materials, the space and the musical sources.

Interlineal is a multiphonic piece exploring lines and connections between materials, space and sound sources.

The human and instruments mutating and switching roles. Looping structures to generate a pulse that we can't grasp until the patterns are evident. Those evidences are subtle and useful to connect levels of information. The piece aims to work pulse within defined spectral areas by repetitions where elements are superimposed and therefore, musical functions can be shared.

### Rodrigo Jorge Sigal Sefchovich

(Mexico City - 1971) Composer, cultural manager and full time professor since 2017 at ENES, UNAM, Morelia, where he co-founded the Music and Artistic Technology undergraduate program ([www.enesmorelia.org](http://www.enesmorelia.org)). Interested in new technologies especially in the electroacoustic music field. Since 2006, Sigal has been the director of the Mexican Centre for Music and Sonic Arts ([www.cmmas.org](http://www.cmmas.org)) where he coordinates numerous initiatives of creation, education, research and cultural management in relation to sound and music. In 2024 he received the Bellas Artes Medal from INBAL. He earned a doctorate degree from the London City University and completed his postdoctoral studies at UNAM. He has a diploma in cultural management from the UAM-BID and has continued his studies and creative projects with the help from various scholarships and support from institutions like Fulbright, FONCA (SNCA member 2011-18), Pride C (UNAM) and the DeVos Foundation for cultural management, among others. He is a member of the National Researchers System Level 1 from Conacyt and for 20 years he has taken part in the Luminico project ([www.luminico.org](http://www.luminico.org)), he is the director of the "Visiones Sonoras" festival ([www.visionessonoras.org](http://www.visionessonoras.org)) and editor of "Sonic Ideas" journal ([www.sonicideas.org](http://www.sonicideas.org)).

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## Bihe Wen | Unfold | 8 - channel | 7' 50" | 2023

Premiered on November 29, 2023, Concert inaugural de la Fondation Annette Vande Gorne, Le Senghor, Brussels, Belgium.

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

## Bihe Wen

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

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### François Bayle | Déplacements | 15' 30" | 2011

- i. Horizontal -Vertical | 9' 11" | 2012 | To Christoph von Blumröder

What hat initially inspired me was the idea of movement, the thrust of a stream. A double thrust, since to that which slowly invades the listening area, this other is also added, the vertical one, which raises (us). Elevation, revelation. Through successive stanzas these two pressures will support each other, one in a smooth way and the other through impatience. Tablecloths and eddies, updrafts.

- ii. Spiral | 6' 05" | 2011 | To Annette Vande Gorne

Figures of flexibility, in several states: the momentum, the gliding flight, the volutes. Then their deployment as gathered bundles, or sheavesfloating... Floating lines, slippery; knotted, tight lines; frictions, blowouts, relapses. These déplacements (shifts) are the plastic ear.

- iii. Diagonal | 10' 30" | 2011 | To Serge de Laubier

... in space, movement, speeds...

### François Bayle

Born in 1932 in Tamatave, Madagascar, where he spent the first 14 years of his life, pursued an autodidactic musical education, later refining it through formal studies in Paris under Olivier Messiaen and in Darmstadt with Karlheinz Stockhausen from 1959 to 1962. He joined Pierre Schaeffer's Groupe de Recherches Musicales (GRM) in 1958 and became its director in 1967, a position he held until 1997. Under his leadership, the GRM was integrated into the Institut National de l'Audiovisuel (INA) in 1975.

Bayle is widely recognized for his groundbreaking contributions to electronic music. He initiated the INA/GRM record collection, organized concerts, and produced regular broadcasts on France Musique. His works are renowned for transforming acoustic images into metaphors, with compositions such as *Unbewohnbare Räume* (1966), *Jeita ou Murmures des Eaux* (1970), *L'Expérience Acoustique* (1969-72), *Purgatoire* (1971-72), *Vibrations Composées* (1973), *Erdbeben Très Doux* (1978), *Toupie Dans le Ciel* (1979), *Théâtre d'Ombres* (1987-88), *Fabulae* (1991), *La Main Vide* (1994), *Morceaux de Ciels* (1997), *La Forme du Temps est un Cercle* (1998-2001), and *La Forme de l'Esprit est un Papillon*.

Many of these compositions have been released under the Magison label as part of the "Bayle Cycle" series (Volumes 1–18).

In addition to his compositions, Bayle has published several important writings:

Musique Acousmatique, Propositions... Positions (Buchet/Chastel, Paris, 1993).

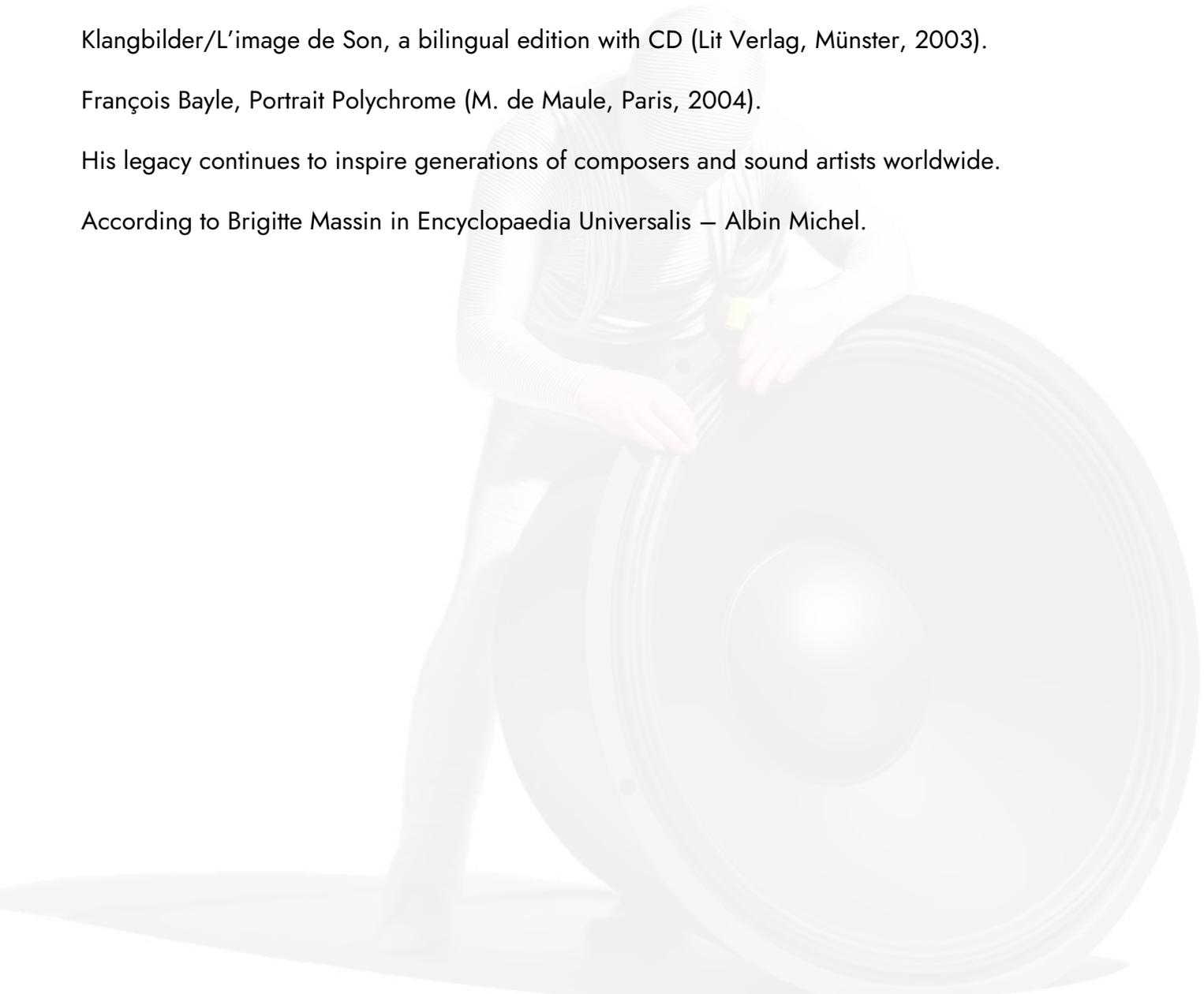
Parcours d'un Compositeur (M. Chion/Musiques et Recherches, Ohain, 1994).

Klangbilder/L'image de Son, a bilingual edition with CD (Lit Verlag, Münster, 2003).

François Bayle, Portrait Polychrome (M. de Maule, Paris, 2004).

His legacy continues to inspire generations of composers and sound artists worldwide.

According to Brigitte Massin in Encyclopaedia Universalis – Albin Michel.



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### 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



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