

Echoes Around Me 2024

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

17. October - 19. October 2024

Schauspielhaus Wien | Porzellangasse 19 | 1090 Wien

Sandeep Bhagwati | no body no cry | 21' | 1998

The phrase "no body no cry" [1998] came to me one morning: a koan. I interviewed ten friends: 'I want to make a new piece entitled "no body no cry". What does this koan mean?' The interviews waxed quite poetic and sounded interesting. So I decided to turn these recordings into an audio piece: I had a residence scheduled anyway at IEM Graz. In addition, I wrote three texts. Each spoke about an existing work of art, and ended with: "no body no cry". The text in German was on a painting by Juliao Sarmiento. The one in English on a George Simenon story. The one in French on a symphony by Alan Pettersson. The basic gesture of the piece is a threefold refusal: 1) Made of language, it refuses discourse. 2) Using musical excerpts, it refuses musical logic 3) Despite using recorded sound, it rejects all anecdote. The title "no body no cry" evokes an inner meaning even before you have heard the piece. Although the piece obsessed about this title, pronounces it, explains it etc. – when it is over, "no body no cry" still remains a koan.

Sandeep Bhagwati

Is composer, theatre maker and researcher [studies in Salzburg, Munich & Paris]. His compositions/comprovisations are performed worldwide. He has curated festivals and trans-traditional projects with Asian musicians. As Canada Research Chair for Inter-X Art at Concordia University Montréal since 2006, he founded matralab, a research/creation node for live arts. Since 2013, he leads trans-traditional ensembles in Berlin & Pune. He directs TENOR, an international network for notation technologies and co-edits TURBA - The Journal for Global Practices in Live Arts Curation. His work was the focus of a "Homage Season" 2023/24 initiated by the Quebec New Music Society (SMCQ) matralab.hexagram.ca

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Volkmar Klien | In Erwartung von | ~13' | Komposition elektronische Klänge

Ist eine jener Zuspelungen zur Beschallung der Wartesäle im Großen Seelenlazarets, an denen Volkmar Klien seit Jahren arbeitet. Die Komposition basiert in Teilen auf Aufnahmen von Michael Grigoni's Spiel an der Slide-Gitarre.

So durchzogen ist unser Alltag mittlerweile von geisterhafter, partieller Anwesenheit in Bild und Ton, dass im Vollzug kaum je bedacht wird, was dies mit unserem Da-sein im Hier und Jetzt macht. Alles ist verfügbar, alles potenziell hörbar. Medientechnisch vermittelt reichen wir weit über unseren Ort in Raum und Zeit hinaus, bzw. alle möglichen Orte und Zeiten in unsere Gegenwart herein.

Komponierend arbeiten wir nun an der Verflüssigung von Grenzen, an Neu-Verkabelungen der Wirklichkeit, an der Amalgamierung von Welten. In Transiträumen stehen wir, in Transiträumen warten wir.

Auf eingeübten Bahnen bewegen wir uns durch den Alltag und aus Lautsprechern dringen Zuspelungen. Sie hüllen ein und kitten. Sie helfen, den leicht fadenscheinig gewordenen Horizont dicht zu halten; auf dass uns das Hier und Jetzt nicht entgleiten. Die Zuspelungen sind das Psychopharmakon, das alle, wenn schon nicht glücklich, so doch fraglos hält.

Volkmar Klien

(*1971) Verbrachte seine Kindheit und Jugend in Wien und war fasziniert vom Musikleben dieser Stadt mit seinen gloriosen Traditionen und Ritualen. Ausgehend von diesem Hintergrund versucht er heute, die Möglichkeiten von Komponieren, Musizieren und Hören weit über klassische Konzertsituationen hinaus zu erweitern. Er ist Professor für Komposition an der Anton Bruckner Privatuniversität in Linz.

www.volkmarklien.com

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Martina Claussen | Mosaik | 15' | 2024 | Uraufführung

- I. Aschgrau | 6'
- II. Silbergrau | 2'
- III. Weißgrau | 7'

Akusmatische Komposition zur Aufführung mit Akusmonium

Die Komposition `Mosaik´ wird mit dem einzigartigen 64-Kanalsystem des Wiener Akusmoniums präsentiert werden, das die Schaffung dreidimensionaler Klangskulpturen ermöglicht. Raum und Klang werden in ihrer Wechselbeziehung erforscht, wobei das kleinste Klangteilchen sich zu einem großen Ganzen zusammenfügt.

Stimmmaterial aus dem Archiv des Instituts für Volksmusikforschung und Ethnomusikologie der Universität für Musik und darstellende Kunst Wien wird durchleuchtet und Beachtung findet hier vor allem der rein klangliche Aspekt des Materials.

Die Vielfalt der Stimmaufnahmen spiegelt sich in ihren unterschiedlichen musikalischen Ansätzen und Stimmlagen wider.

Die verschiedenen abstrahierten Stimmen und weitere Klänge vereinen sich zu einem reichhaltigen Klangteppich, der das Publikum in eine immersive Reise entführt.

Vokalsamples:

Fieldrecordings aus Bosnien und Herzegowina

- *Bosiok je rano cv'jece* (Basil is an early flower)

Source: Archive of the Academy of Music, University of Sarajevo.

- Italy, Sardinia, Santulussurgiu, Mass at the Church of "Carmine

Recorded by Ignazio Macchiarella

Universität für Musik und darstellende Kunst Wien, Institut für Volksmusikforschung und Ethnomusikologie.

Dank für die Unterstützung an das Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport, Stadt Wien MA7 und SKE/AUSTRO MECHANA.

Martina Claussen | Flashback | 6' 49" | 2016

Das Stück Flashback spielt mit unterschiedlichen zeitlichen Ebenen und Perspektiven. Erinnerungen tauchen auf, die nicht die ganze Wahrheit der Vergangenheit spiegeln.

Die Klangquellen Stimme, Objekte und ein analoger Synthesizer, bei beinahe völligem Ausschluss von Effekten zur Klangbearbeitung, betonen den Versuch, dem Vergangenen nahe zu kommen. Vielleicht erscheint die Erinnerung poesievoller, als die Wirklichkeit jemals war.

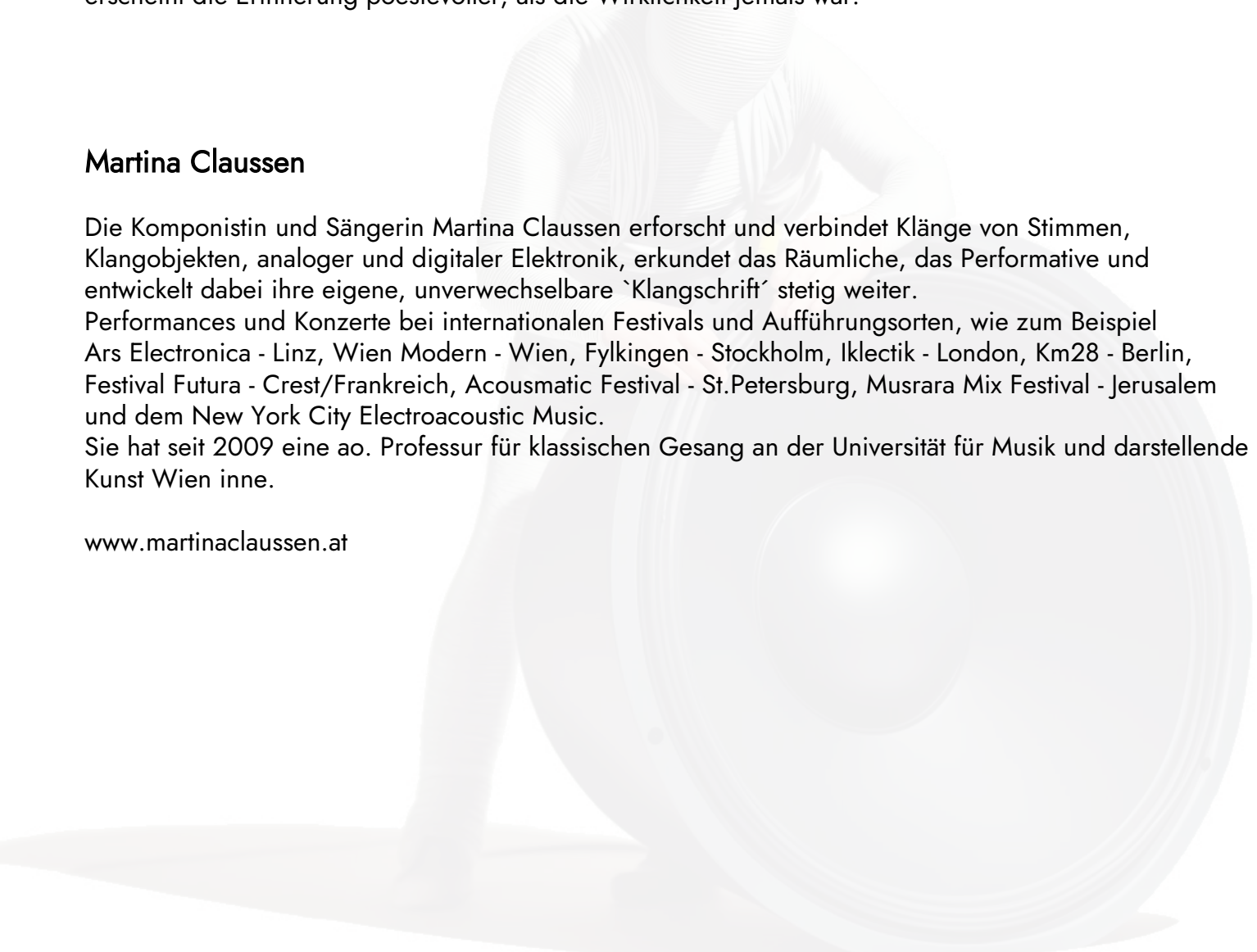
Martina Claussen

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.

Performances und Konzerte bei internationalen Festivals und Aufführungsorten, wie zum Beispiel Ars Electronica - Linz, Wien Modern - Wien, Fylkingen - Stockholm, Iklektik - London, Km28 - Berlin, Festival Futura - Crest/Frankreich, Acousmatic Festival - St.Petersburg, Musrara Mix Festival - Jerusalem und dem New York City Electroacoustic Music.

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

www.martinaclaussen.at



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Ricardo Dal Farra | Ashram | 9' 25" | 1991

Is a mixed piece for Mukha Veena (an Indian Doublereed instrument) and tape.

The work was commissioned by American composer, multimedia artist and virtuoso instrumentalist Joseph Celli, who performed the acoustic instrument on this version, recorded on 1996 (with Russell Frehling as recording engineer). All sounds on tape were produced processing acoustic Mukha Veena sounds.

The word "ashram" means rural refuge, and makes reference to the Guru's (master) house where the disciple or student, lives, works and learns.

Ricardo Dal Farra

Dr. Dal Farra is professor of computer music and media arts at Concordia University, Canada. He is Founder of the international symposia Balance-Unbalance (BunB) and Understanding Visual Music (UVM). Dal Farra has been director of Hexagram in Canada, coordinator of the Multimedia Communication national program of the Federal Ministry of Education in Argentina, and researcher of UNESCO, France, for its project Digi-Arts. He designed university and high school programs on art-science. Ricardo created the Latin American Electroacoustic Music Collection hosted by the Daniel Langlois Foundation, Canada. He is a board member of ISEA International. Dal Farra is a composer and artist who specializes in transdisciplinary actions with science and emergent technologies.

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Alexandre St-Onge | Le Hoquet Des Tranches | 8' 56" | 2024 | World Premiere

Spatialisation: **Éric Létourneau**

Le Hoquet Des Tranches is the spectral embodiment of performative and sonic rituals realized in relation to constructive knocks on the roof of a Psychedelic House-Laboratory which is located five minutes away from a speculative entity named Ricky Valos.

Alexandre St-Onge

Is an intermedia artist and sonic performer, exploring the mutation of the performative body through its sonic, textual, and visual mediations. Holding a PhD in Art (UQAM, 2015) and a professor at l'École d'art of Laval University, he is fascinated by creativity as a pragmatic approach to the ungraspable. He has published over twenty works and has presented his work both nationally and internationally. He co-founded éditions|squin|press with Christof Migone and has collaborated with collectives and artists such as Marie Brassard, Simon Brown, Karine Denault, K.A.N.T.N.A.G.A.N.O., Lynda Gaudreau, Klaxon Gueule, kondition pluriel, Suzanne Leblanc, mineminemine, Line Nault, Jocelyn Robert, Second Regard, Shalabi Effect, undo, and Unzip Violence, among others.

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Philippe-Aubert Gauthier | La corde, le cristal, le cuir, le miroir | 19' | 2024

Sounds of plucked strings, crystals, leather and mirror, all imagined, all synthesized. Four timbres were played live as improvisations in the studio, layered in a melt of material, electroacoustic sounds, and movement. Arranged in a minimalistic and contemplative listening, with sparks of surprise. A work that focuses on a simple approach to spatial sound composition: multiple layers of tactile synthesizer improvisations are combined and spatially surrounding the listening space. Combined with electroacoustic punctuations, rhythmic spaces, tape recordings, minimal processing and multichannel time stretches with different stretching algorithms for each virtual source or loudspeakers. Hence spatializing the elongated stretches, the stretch of strings, crystals, leather and mirror.

Philippe-Aubert Gauthier

Is a professor at UQÀM (Montréal, Canada), École des arts visuels et médiatiques, a mechanical engineer, master of science and doctor of mechanical engineering (acoustics). He works at the crossroads of art, science and technology. His works take forms ranging from installation, sound and digital arts to performance and music. His work has been presented in Québec, Canada, the United States, Mexico, France, England, Germany and Japan. He is the associate director of artistic research at the Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT) at McGill University.

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Enrique Mendoza | Berserk | Live Performance | 2024

This spatial performance, "Berserk," expresses the intense and unpredictable nature suggested by its name. I aim to create sound masses that envelop the audience through improvisations utilising two semi-modular synthesisers and digital spectral processes. The live multichannel diffusion enhances the spatial dimension, allowing the sound to move dynamically through the performance space.

"Berserk" captures the essence of controlled chaos and raw power with different spatialisation techniques: a channel-based method akin to Acousmonium tradition and an Ambisonic digital interface. The interplay between these two techniques mirrors the duality of the berserk state: a balance of intense focus and wild, unrestrained motion.

Enrique Mendoza

Born in Mexico City and based in Vienna, Enrique Mendoza is an electroacoustic music artist specialising in composition, live electronics, and sound diffusion in Spatial Audio. His work integrates analog synthesisers, 3D immersive music technology, and multi-channel systems to create expanded sonic experiences.

Since 2019, he has been a professor at the National School of Cinematographic Arts, UNAM, MX. Enrique holds a Master's degree from the Conservatory of Amsterdam. He is pursuing a Doctor of Arts degree at the Anton Bruckner Private University in Linz, Austria, where he also lectures in Digital Music Techniques. His research is at the forefront of electroacoustic music composition for Hybrid Audio Diffusion Systems.

www.enriquemendoza.net

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Xavier Tremblay | Convergence | Live Performance | 10' | 2022

Is a sound performance aiming to make the act of sound spatialization more intuitive, emotional, and performative. The project uses a custom musical instrument made of an elastic cable and a 3D tracking system, allowing each movement of the performer to be precisely translated into spatialized sound. The performer uses his body to stretch, twist, orient, and agitate the elastic cord to generate a heavily synthesized and reactive soundscape. The integrated light at the base of the elastic cable serves as both an interface for the instrument and a source of illumination for the performer. The work explores new reflections on the concepts of expression and expressivity in a context of sound interactivity. It raises questions about the role of gesture and the technology that enables its recognition in the act of composition and performance, making the experience immersive and sensory for both the performer and the audience.

Xavier Tremblay

A Montreal-based sound artist, specializes in sound programming for interactive installations and custom digital instruments. Passionate about sound synthesis, he also draws inspiration from unusual daily sounds, incorporating them into his compositions. Do not be surprised if Xavier is late for an appointment, as he might have encountered a wood chipper on his way and stopped to listen to it. His sound aesthetic is characterized by noisy and intense building atmospheres. Distortion, saturation and compression are his preferred methods of sound transformation. Xavier seeks, through the sounds he creates, to make his listener feel unexpected physical sensations.

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Francis Dhomont | Points de fuite | Stereo | 12' 29" | 1982

To Jean-Louis Ostrowski

Term of perspective. The point of convergence of parallel lines.

Audition/reading on many levels:

- i. technical (kinetic study: glides in tessitura, mutations of masses, of densities; modifications of timbre; energetic eruption/dispersion; spatial mobility);
- ii. impressionistic (encounters, crossings, fusion of heterogeneous events which carry similar connotations; trajectories, velocities, displacements; the near and the distant; the passage);
- iii. symbolic (flight: running away; departure, wandering, lapse, obliteration. The horizon, Kafka: Disappearing — America);
- iv. ad libitum...

“Points de fuite” [Vanishing Points] was realized at the composer’s studio in Montréal in 1981-82 and premiered on June 13, 1982, at the 12th Bourges International Experimental Music Festival (France).

“Points de fuite” was awarded 2nd Prize at the 12th Bourges International Electroacoustic Music Competition (France, 1984), 1st Prize at the Brock University Tape Music Competition (St Catharines, Ontario, 1985), and was selected by the international jury of the International Society for Contemporary Music (ISCM) for the 1984 World Music Days in Montréal.

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.

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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.

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