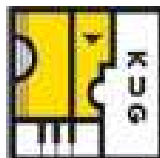


impuls 2009



UNIVERSITÄT
FÜR MUSIK UND
DARSTELLEND KUNST
GRAZ - AUSTRIA

February 22nd, 2009, 19.30

IEM, Institut für Elektronische Musik und Akustik (Inffeldgasse 10, 3rd floor, 8010 Graz) and Live-Stream to the MedienKunstLabor at Kunsthhaus Graz (Lendkai 1, 8020 Graz) as well as to other locations in Europa (a. o. IRCAM / Centre Georges Pompidou, Paris)

Enacted Electronics. Presentation of the impuls-Workshops with MELE. Motion Enabled Live Electronics

Program:

Gerriet K. Sharma:

cornerghostaxis #1, electroacoustic composition for solo bassoon (2009, world-première)

Dana Jessen, bassoon + Gerriet K. Sharma, live electronics

Stefan Prins:

A Short Walk Through Time, for violin, bass clarinet and live electronics (2009, world-première)

Marieke Berendsen, violin + Jason Alder, bass clarinet + Stefan Prins, live electronics

Jesse Broekman:

Langs Rafels, for clarinet, viola, bassoon and live electronics (2009, world-première)

Annegret Mayer-Lindenberg, viola + Jason Alder, clarinet + Dana Jessen, bassoon + Jesse Broekman, live electronics

Shiori Usui:

Tuning into paranoia, for double-bell trumpet, bass clarinet, and live electronics (2009, world-première)

Jason Alder, bass clarinet + Paul Hübner, trumpet + Shiori Usui, live electronics

Carlo Ciceri:

Violata, for viola, flute and live electronics (2009, world-première)

Annegret Mayer-Lindenberg, viola + Marie-Noëlle Choquette, flute + Carlo Ciceri, live electronics

David Pirrò:

TBall, for trumpet and live electronics (2009, world-première)

Paul Hübner, trumpet + David Pirrò, live electronics

Workshop Team

Rémi Desmonet, audio and video streaming (IRCAM, Paris) + Gerhard Eckel, idea, coaching and coordination
+ Wolfgang Jäger, sound projection (MKL, Graz) + Dieter Kovacic, camera and video mixing
+ Thomas Musil, live electronics and sound projection + Olga Neuwirth, composition coaching
+ Markus Noisternig, sound projection (IRCAM, Paris) + David Pirrò, live electronics and motion tracking
+ Winfried Ritsch, sound projection, audio and video streaming (MKL, Graz) + Billy Roiz, camera and video mixing
+ Stephan Warum, sound engineering + IOhannes Zmölnig, audio and video streaming

Enacted Electronics

Results of the Motion-Enabled Live Electronics workshop

In the context of *impuls 2009*, the 6th International Ensemble- and Composers-Academy for Contemporary Music, composers and instrumentalists were invited to participate in a workshop on Motion-Enabled Live Electronics (MELE) held at the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz. The MELE system installed at IEM's CUBE offers unique possibilities for instrumentalists and composers for controlling live electronics directly through bodily movement. The live processing and spatialization of the instrument sounds are controlled by the spatial positions and orientations of the musicians on stage. The whole stage space and the spatial relationships between the performers turn into an interface for embodied sound control. MELE radically improves the conditions for the performers' bodies not only to extend into their instrument but also into the live sound processing. Six composers and six instrumentalists were chosen to participate in the workshop. Coached by Olga Neuwirth and Gerhard Eckel, they worked on six pieces especially conceived for experimenting with the MELE system. This concert presents the results of the one-week workshop process – each of the pieces displaying different aspects of the MELE approach towards live electronics control.

In his trio *Langs Rafels* for clarinet, alto, and bassoon, Jesse Broekman explores hidden layers of instrumental timbre revealed by his sound treatment. The musicians navigate each others' timbre spaces by moving about the stage, their spatial orientation shaping the sound spatialization.

In Carlo Ciceri's duo *Violata* for alto and flute, the spatialization of the processed sound is related to the positions of the musicians on stage as they revolve around the centrally placed music stands. The movements of the musicians' right arms induce subtle and organic micro-variations in the spatialization keeping the projected sound alive.

For his piece *TBall* for trumpet, David Pirrò created a virtual object with which the performer plays by participating in a real-time physical simulation. Through listening to the sound resulting from the interaction and watching the behaviour of the instrumentalist, the object appears in our imagination.

For his violin and bass clarinet improvisation duo *A Short Walk Through Time*, Stephan Prins built a granulation-based virtual instrument which is played collectively by the performers' head positions and orientations. The composer is performing as well by controlling certain aspects of the instrument with a fader box.

In Gerriet K. Sharma's piece *cornerghostaxis #1* the bassoonist is accompanied by a fixed four-channel electroacoustic composition. The spatial behaviour of the performer very subtly controls the spatialization of the piece, thus allowing for an intimate relationship between the unprocessed instrument and the electronic sounds.

Tuning into paranoia by Shiori Usui is a piece for a trumpet and a bass clarinet player engaging in a dramatic situation on stage. The expression of their musically enacted state of mind is enhanced by the live electronics processing and its control through their socio-spatial relationship.

This concert is realized as a distributed event connecting with two other locations via video and audio streaming: the MedienKunstLabor (MKL) at the Kunsthhaus in Graz and the Institut de Recherche et Coordination Acoustique/Music (IRCAM) in Paris. The streaming is realized in the context of the European Culture 2007 project CO-ME-DI-A. The location data of the musicians and the spatialization data for the live electronics are used to render the concert at the remote locations using their local Ambisonics sound projection systems in conjunction with IEM's CUBEmixer application.

Head of Workshop: Gerhard Eckel

Jesse Broekman

Jesse Broekman has been studying composition and music technology with Barbara Woof and Jorrit Tamminga at the Utrecht school of arts since 2005. His music can be described as musical geofiction, in which both acoustic and electronic means are employed to explore new sound worlds. He is active as a composer, live electronics technician and bass player, and has worked with gamelan ensemble Gending, the Insomnio ensemble, tapdancer Marije Nie, percussion trio Triatu and composer/performer David Dramm.

Langs Rafels for clarinet, viola, bassoon and live electronics

Langs Rafels (along the fraying) involves an unravelling of instrumental sounds, an exploration of the jagged edges of timbre. As the musicians move about the stage, they descend into regions of their timbre, which are normally masked by the loudest overtones of each instrument.

Carlo Ciceri

Carlo Ciceri was born in La Spezia, Italy, in 1980. He graduated in Piano, Musicology and "Conducting for contemporary music" with G. Bernasconi in Lugano. After a long period of studies as an autodidact, he started to follow various composition master classes (Ircam, Acanthes, impuls-Akademie, Irrmus) during which he met, among the others, B. Furrer, S. Gervasoni, K. Huber, and H. Lachenmann. Then he started to study composition with J. Baboni Schilingi, N. Vassena and G. Verrando. He has been awarded at several competitions, such as "Ensemble Maderna Kompositionspreis", "G. Bergamo Award", "Zeitklang 2008", "Camillo Togni", "Detmold Kompositionswettbewerb". His works have been performed by, among the others, ensemble recherche, dédalo ensemble, Ex-novo Ensemble and Zürcher Kammerorchester.

Violata for viola, flute and live electronics

Violata is the musical translation of an imaginary monologue. The viola is the leading voice and the flute is a sort of shadow, or double, which amplifies and constructs different musical spaces: in other words, the flute is the "double" of the viola and it creates different rooms in which the narration resonates. In this way *Violata* is also a music for a stage, or better, the music of a particularly scene performed on the stage. I could evocate this imaginary scenario with this few words: *Violata* is in a white and metallic light; is the panic of the vivid memories; is the echoes of the empty rooms; is the intimacy which withdraws into itself, just before the figure burns.

David Pirrò

David Pirrò, born 1978 in Udine (Italy), began his musical education at an early age studying piano at the Conservatory J. Tomadini and then jazz piano with Mo. Glauco Venier. Studying at the University of Trieste he obtained the Master degree in Theoretical Physics. Advancing in his musical education at the Conservatory G. Tartini he obtained a Master degree in Computer Music audio-visual composition branch. He worked also at the Center of Computational Sonology in Padua and collaborated in various electroacoustic and audio-visual projects with Prof. Paolo Pachini. Currently he is working at the IEM in Graz and he is PhD student with tutor Prof. Gerhard Eckel.

TBall for trumpet and live electronics

In this piece an environment is presented, which is inhabited by two agents: the trumpet player and a sound object, the *TBall*. These two actors interact with each other through the sound and through their movement. The spatial movement of the *TBall* has been modelled according to a simple spring-mass physical model in a way that its dynamics and behaviour are easy to follow for the instrumentalist accounting for a more direct, intuitive and embodied interaction. In order to achieve these features, the work with the instrumentalist and his input during the development has been of great importance. His role is central in this performance not only musically: as his actions are continuously tracked and are used to drive the physical model, the way he uses the space and produces gestures are crucial. The trumpet player can now engage in a play, a game in which he will learn to know better his partner, the *TBall*, which has still some surprises in stock for him.

Stefan Prins

Performing free improvised music and composing are the two main directions in Stefan Prins's recent musical evolution. The motor behind this is a constant questioning of existing mechanisms, structures and ways of thinking, searching for contemporary relations between composer, score, performer, technology, audience and society through the medium of music. After graduating as an engineer-physicist in 2002, he studied piano and composition at the Royal Flemish Conservatory (Antwerp), Music Technology at the Royal Brussels Conservatory and Sonology at the Royal Conservatory of The Hague (2004-2005). His music has been performed in Belgium and abroad, by ensembles such as Champ d'Action, Nadar Ensemble, Prometheus Ensemble, Agartha, Ensor String Quartet.

A Short Walk Through Time for violin, bass clarinet and live electronics

For this project I wanted to design a kind of labyrinth in which the two musicians would be able to move freely and in which not only their individual physicality, but also the relationship between both, would influence the resulting sound.

By using the motion-tracking system, the position of the performers can be determined with extreme precision. This then is used to control the sound processing in several ways. First of all, the sounds played by both musicians are recorded into individual "buffers" in the computer memory. The position in this buffer, where the sound processing starts, is directly related to the physical position of the musicians in space. Therefore, they literally walk through the memory, through time. Next to these "individual" parameters, several "social" parameters are used to control the electronic sounds, such as the distance between both and how much they face each other. All this results in the musicians having two instruments at their disposal: a "real" instrument and a "virtual" one, which they can "play" interacting with the space and each other. Finally, an external "operator" has the power to influence the "acoustical space" by controlling some other parameters of the sound processing, as if changing the brick walls of the labyrinth into dust or marble.

Gerriet K. Sharma

Born on 5 March 1974 in Bonn. Lives in Cologne and Graz. Postgraduate Studies (MFA) in Soundart, Computermusic and Performance at the Academy of Media Arts (KHM) in Cologne. Currently Master Studies in Electroacoustic Composition at the Institute of Electronic Music and Acoustics (IEM), University of Music and Performing Arts in Graz. Since 1990 member of various ensembles for experimental music and sound art. Concerts, workshops, installations and performances at several festivals for electroacoustic music and sound art in Europe and abroad. Key aspects of activity are spatialization of electroacoustic compositions in Ambisonics and transformation into 3D-Soundsculptures. Sight specific sound installations in public places and buildings. Composition, production and performance of radiophonic 'Hörstücke' (ars acustica) with focus on the equitable combination of speech, text and sound. Artistic research in the field of sound-picture relations in audio-visual installations film, TV and theatre.

cornerghostaxis #1 electroacoustic composition for solo bassoon

The piece tries to establish a gestural relationship between the soloist's sounds, rhythms and movements and four Ambisonics sources which can be moved, lifted, placed, turned around the audience and varied in volume. While the electronic sounds are played back with a fixed time line in the tradition of analogue tape compositions, the architecture of the composition within the listening room changes in relation to the moves and turns of the players body.

Shiori Usui

Originally from Japan, Shiori was described as a composer with an 'individual ear' (the Times) when her piano quintet *Liya-pyuwa* was world-premiered in the Wigmore Hall, London in 2006. The work was also broadcasted in Hear and Now programme on BBC Radio3 in the following year. Her music has been widely performed in the U.K., Germany, Austria and Czech Republic by a diverse range of soloists, ensembles and orchestras. Future projects include work involving motion capturing sensors, the premiere of a work for organ and flute at the Edinburgh Festival Fringe 2009 and in the Netherlands, a CD launching project with her fellow composers at the University of Edinburgh, and a performance of her trio at the Kings Place, London in October 2009. She is currently studying at the University of Edinburgh with Nigel Osborne and Peter Nelson. She is a co-founder of Edinburgh Contemporary Music Ensemble which dedicates to the performance of works written for large ensemble or orchestra. Her string orchestra piece, *Frozen Blast* is published from Europa Edition.

Tuning into paranoia for double-bell trumpet, bass clarinet, and live electronics

The piece is based on the idea of psychological and physical aspects of human paranoia, and I wanted to explore this in terms of sounds, locations and movements of the body in space. The two players are always back-to-back, not face-to-face most of the time in the piece. The electronic sound transformations are used to help stimulating the feeling of paranoia, worrying and insecurity. The players try to get closer to each other in terms of physical distance and sounds but every time something discourages them to do so. These 'discouragements' often relate to their own paranoia towards each other and also the sense of insecurity in themselves. This is expressed with things such as a sound wall which appears in between the players from time to time, and live transformation of the sound colours originally played by the two players.

Weitere impuls 2009-Programmpunkte:

23. Februar 2009, KUG, Aula, Brandhofg. 21, 8010 Graz + **19.30: EnsembleConcert I Instrumentalists and Composers of the impuls 2009-Academy + Lucas Vis**, Conductor
Works of Carlo Ciceri, Fausto Romitelli, Niklas Seidl, Nicolas Tzortzis a. m. o.
Admission: € 8.- / € 5.- (reduced) / music-students with identity-card: free admission

25. Februar 2009, Großer und Kleiner Minoritensaal, Mariahilferplatz 3, 8020 Graz
+ **11.00-23.00: STEINWAY&SONS presents: Fakten hinter schwarzem Glanz!**
+ 11.00-23.00: **Piano-Exhibition**
+ 17.00: **AUCTION**
+ 13.00-18.00: **Piano-Construction-Workshops** for Kids
+ 18.00-19.00: Workshop **Autopsy of a piano** with Stefan Knüpfer
+ **20.00: impuls-Final-Concert EnsembleConcert II Instrumentalists of the impuls 2009-Academy + Lucas Vis**, Conductor
Works of Franco Donatoni, Beat Furrer, Gérard Grisey, Roman Haubenstock-Ramati, Anton Schönberg, Iannis Xenakis a.o.
Admission EnsembleConcert II: € 12.- / € 8.- (reduced) / music-students with identity-card € 5.-
Free admission during the day. Registration for Workshops necessary. For further information have a look at www.steinwayaustria.at or contact Mag. Sonja Höchfurtner: 0662-84 12 06 / hoechfurtner@steinwayaustria.at.

www.impuls.cc

