

institut für elektronische musik und akustik



22nd Sound and Music Computing Conference & Summer School



Thursday, 10.07.2025, 19:30

MUMUTH, Lichtenfelsgasse 14, 8010 Graz

Program

Benedikt Alphart – off the rails / 10'30" - fixed media

off the rails is an acousmatic composition based around a recording of the “nostalgia steam railway” running in the rural “Waldviertel” area in Austria. Its conceptual backdrop is the idea of using composition as a tool to evoke personal observations, the focus of my attention and sensations beyond pure sound (e.g. deep vibrations in the ground). These aspects are often inaccessible to listeners, creating a divide between (recording-)artist and their audience. While hearing the captured sound re-evokes feelings, experienced in that moment for the artist, these fail to enter the recording itself.

Composing allows me to perform a scan of the recorded material, shifting the listeners’ attention from one detail to another. In the case of off the rails, my source is a single take of a steam train passing through a rocky canyon in the middle of a dense forest in rural Austria.

The interpretation of this sound already started with the equipment choice: spaced omnidirectional microphones were used to capture the lowest rumbles. Their frequency range extended far into the ultrasonic range, resulting in what I like to call spectral headroom.

This simple technique is integral to my way of working, as I’m interested in recorded sound mainly as forms of complex systems, a collection of small parts interacting with each other, forming an intricate sonic meta structure. Shifting the playback speed of a recording with high degrees of spectral headroom allows me to highlight various sonic behaviors. It also uncovers parts of the spectrum that can’t be heard in situ.

Next to this, I use various spectral and time-based processes and layer parts of the original recording to form gestures and textures, creating abstract sound objects. The processing thereby stays referential to the source. An example of this is the use of frequency shifters throughout the piece, but most notably at the end. The “spectral amplitude modulation” created by mixing a frequency shifted layer (just by a few hertz) with its original are reminiscent of a train’s wheels spinning.

Formally, I’m interested in the idea of flow, referencing the rushing-by of the train, but also a smooth transition between observational states. Pacing thus became integral to the compositional structure of this work, with an extended section of near-pure bird song, halting its development in the beginning and thus setting the audience’s listening mode for the remainder of the piece.

Benedikt Alphart is a Composer, Sound Artist and Curator based in Graz, Austria. His work deal with recorded sounds, which he likes to explore as dynamic systems, zooming in on their microsonic behaviours. With regards to this, he often makes use of ultrasonic materials.

Benedikt Alpharts studied Computermusic and Komposition/Musictheory at the University of Music and Performing Arts Graz with Gerhard Eckel and Richard Dünser respectively. He is currently pursuing a Masters Degree in Computermusic and Sound Arts with Marko Ciciliani at the same university. Since 2023, he has been curtating the contemporary music series “KULTUM – Neue Musik” at the Kulturzentrum bei den Minoriten in Graz.

Orestis Karamanlis – Hypno / 8'00'' - electronics, voice

In this piece a human heart is amplified and sent to a computer running a programming language; this delicate "instrument" is responsible for triggering the audio processes in real-time and for controlling the musical flow. The vocalist becomes a listener to her own internal rhythm and attempts to adjust the unfolding of the music psychosomatically, thus engaging in a constant loop between her own sounding body and mental state.

Orestis Karamanlis is currently an Assistant Professor at the University of Athens with an interest in electroacoustic composition, especially real-time computer music involving instruments and multi-speaker systems. orestiskaramanlis.net

Daniel Dundus - live electronics performance

Ellen Rose Kelly - voice

Nicola Frattegiani – Hybris / 7'07'' - fixed media

The work presents itself as an allegory of the concept of conflict, understood in its most intimate sense. A descent into the abyss of discord, where acoustic entities battle for supremacy. There is no redemption, only blind fury, untamed and unyielding, that moves toward the destruction of the other. What remains is pure silence.

The entire composition employs concrete samples of percussion, metal objects, and sine wave frequencies. Signal processing techniques include time-stretching and granular synthesis. The concrete samples processed with granular synthesis were broken down into tiny fragments through

manual editing and then reassembled with a new temporal order through a kind of micro-editing.

Nicola Fumo Frattegiani is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals, among the most important and prestigious of electroacoustic music and experimental arts.

Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances.

He was Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music in Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music in Messina and he was professor of Sound design at the Academy of Fine Arts in Macerata. He is currently professor of Electroacoustic Music Composition at the Conservatory of Music in Palermo and professor of Audio & Mixing and Sound Space Design at the Academy of Fine Arts in Perugia.

Dariusz Mazurowski and Remigiusz Wojaczek – VIVA L'autunno / 5'00" –
fixed media, video

VIVA L'autunno was composed between December 2017 and February 2018. This piece was commissioned by the Screen&Sound Festival for the 2018 edition. Tape part was recorded at the De eM Studio, between December 2017 / January 2018. String orchestra (conducted by Maciej Koczur) was recorded in March 15, 2018, at the S-5 studio of Radio Krakow, then edited, mixed and produced at the De eM Studio in March – April 2018. According to festival commission, this piece is inspired by Vivaldi's The Four Seasons (Le quattro stagioni), especially third movement, Concerto No. 3 in F major, Op. 8, RV 293, "Autumn" (L'autunno). The Four Seasons was a pretty revolutionary piece and way behind its time. With lots of onomatopoeic effects, Vivaldi recreates with the use of traditional instruments several natural sonorities, like flowing creeks, singing birds, a shepherd and his barking dog, buzzing flies, storms, drunken dancers, hunting parties from both the hunters' and the prey's point of view, frozen landscapes, and warm winter fires. The same idea was a starting point in case of VIVA L'autunno. I focused on sounds typical for European autumn (fall). Like cold wind, rain (sometimes combined with early snow), creaking tree branches, decreasing temperature. Also some animal sounds, like migrating birds (esp. wild geese), wild boars and deers running across forests and meadows in search of food. Autumn is a very special season, colorful, but as time progresses also fading to gray and finally white. Season with quiet, silent periods and short, but very dynamic changes of weather.

It's also a time, when a lot of species have to prepare themselves for a winter time. I tried to translate all these aspects into musical language. To avoid simple, direct allusions, I decided to express everything using processed and transformed instrumental sounds – only various strings were used, mainly violin, viola, cello and double bass. These concrete textures were also processed through phase vocoder algorithms and used for additive resynthesis, to gain pure electronic tones, also very prominent in case of this piece. Since spatial diffusion and 3D audio imaging are very important factors for me, the tape part is multichannel. Premiered on October 13, 2018 during the Screen & Sound festival, where a film made for VIVA L'autunno, directed by Remigiusz Wojacek won the Grand Prix.

Dariusz Mazurowski - composer

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics, audio installations, radiophonic collages, soundscapes, field recording and improvised electroacoustic music. His works combine analog instruments, digital technology, computers with processed microphone recordings (concrete sounds) and samples. Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. He is an active member of The Polish Society of Electroacoustic Music (PSeME). Also a co-author and co-producer of the concert series New Music in the Old Town at the Baltic Sea Cultural Center in Gdansk. On Radio UAP he hosts his own program, Encounters in the Audiosphere. His compositions have been released on numerous discs (CD and DVD). He has also designed and built numerous custom analog experimental instruments (including synthesizers) and has collected various, often strange, sound objects such as stones, pieces of wood, old mechanisms, etc., to use as acoustic source material for further transformations.

Remigiusz Wojacek - filmmaker

In 2005 he graduated with distinction from the Faculty of Graphics and Painting at the Władysław Strzemiński Academy of Fine Arts in Łódź. He also graduated from the Faculty of Cinematography and Television Production at the Leon Schiller National Film, Television and Theatre School in Łódź. He is a member of the Łódź group HUMAN-EX. In 2007 he won the YACH award in the animation category at the 16th Yach Film Polish Music Video Festival. He creates drawings, graphics, posters, photographs, videos and animations.

Lidia Zielinska – 53 Breaths / 12'59'' - electronics, flute

"53 Breaths" are 53 cycles that appear in various forms of canons. The work was created in 2012-13, lasts 13 minutes, and was commissioned and co-funded under the program of the Polish Minister of Culture and National Heritage "Collections" - the priority "Composers' Commissions" implemented by the Institute of Music and Dance.

The composition is available in variants of 1 or 3 flutes (glissando or not) and 1 or 2 performers of electronic components. Electronic production requires 1-2 computers, 1-2 microphones and 8-10 speakers.

The work was premiered by Erik Drescher (glissando flute), Lidia Zielińska and Rafał Zapała (electronics) at the concert on 12.04.2013 in Poznań during the 42nd International Festival of Contemporary Music "Poznań Musical Spring".

The score was revised and transcribed for flute by Gianni Trovalusci. The new flute version was premiered by Gianni Trovalusci during my monographic concert at the international festival ArteScienza in Rome on 22.07.2017.

Lidia Zielinska studied composition with Andrzej Koszewski at the State High School of Music in Poznań (Poland). She has worked at the electronic music studios in Cracow, Stuttgart, Swedish Radio Malmö, Experimental Studio of Polish Radio in Warsaw, IPEM/BRT in Ghent, EMS in Stockholm, ZKM in Karlsruhe and Experimentalstudio des SWR Freiburg.

Lidia Zielinska currently holds the post of professor of composition and head of the SMEAMuz Studio of Electroacoustic Music at Poznań's Music Academy; she also was a professor in sonology at the Academy of Fine Arts in Poznań (1989-92 and 2001-10).

She has conducted summer courses, workshops and seminars, published and lectured extensively on contemporary Polish music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Americas, Asia, Australia and New Zealand.

Lidia Zielinska is the Vice-President of the Polish Association for Electroacoustic Music, former Vice-President of the Board of the Polish Composers' Union, member of the programme committee of the Warsaw Autumn Festival (1989–92 and 1996–2005), of the ISCM World Music Days in Warsaw, of the Musica Electronica Nova in Wrocław.

<http://lidiazielinska.wordpress.com>

https://soundcloud.com/lidia_zielinska

Daniel Dundus - live electronics performance

Jun Nakamura - flute

Born in Saitama, Japan, Jun Nakamura begins studying piano at the age of four and starts playing the flute at thirteen. He holds a bachelor's degree from Tokyo University of the Arts and is currently pursuing his master's degrees at the same university and at the Kunstunigraz (PPCM), where he studies with Vera Fischer and Wendy Vo Cong Tri. He performs with composers such as H. Lachenmann, B. Furrer, K. Lang, and C. Gadenstätter. Appears at Musikprotokoll2023 and 2024, Impuls2025 in Graz and Suena Fest in Wien.

Michael Ryan – Machine Topographies / 7'45'' - fixed media

'Every machine, in the first place, is related to a continual material flow that it cuts into. It functions like a "bricoleur"; it is an agency of selection, of detachment, and reassembly or cutting.'

— Deleuze and Guattari

'Machines are not mechanisms. They evolve, mutate, and reconnect with different machines, which are themselves in evolution and mutation'

— Gilles Deleuze

In the piece Machine Topographies, machines are represented as short sonic gestures which interrupt, transform and destabilise the flow of the sonic terrain.

These 'sonic machines' serve as a reconciliation between the philosophical grounding—or 'difference' in Deleuzian terms—of abstract Deleuzian ontologies and the realised immanences of noumenal landscapes.

The topographic elements do not begin as a physical landscape; rather, they align with what the French continental philosopher Henri Bergson describes as 'one of duration spatially over time.' Instead of an assemblage, they form a system of mechanistic processes that evolve and mutate in relation to one another.

Michael Ryan is an active composer and performer in a range of fields, with primary interests including electroacoustic composition, performance and improvisation. A former graduate of Creative Music Technology at De Montfort University, Leicester, and MA in Electroacoustic composition/sonic art, at the University of Birmingham. He is a former member of the Dirty Electronics Ensemble, Leicester, and current member of The Spectral Karaoke Collective, Birmingham.

Timothy Moyers – Strahlung / 10'30'' – fixed media, video

Strahlung explores our negative impact on the earth and ultimate extinction because of it. The view the piece presents is an earth changed, alien and devoid of human life. The video explores the calm, stark, desolate, and unfamiliar landscapes of this changed earth in the aftermath of negative human influence and nuclear fallout. Stark, synthetic sound worlds created using modular synthesizers and electromagnetic field recordings are juxtaposed with desolate environmental sound recordings.

Timothy Moyers Jr. is a composer and audiovisual artist originally from Chicago. He is currently an Associate Professor of Music Theory and Composition at the University of Kentucky. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIIT-D (Indraprastha Institute of Information Technology), Delhi, India, where he founded and directed ILIAD, the Interdisciplinary Lab for Interactive Audiovisual Development, and initiated the GDD Lab (Game Design and Development Lab). He completed his Ph.D. in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), and BAs in Jazz Performance and Philosophy from North Central College (USA).

Instrumental and voice performers of SMC 2025 are students of KUG's post-graduate PPCM course (Performance Practice in Contemporary Music)

PPCM professors: Gan-ya Ben-gur Akselrod, Holger Falk, Dimitrios Polisoidis

Rehearsals and production: David Pirrò

Sound Direction: Lukas Gölles, David Pirrò, Stefan Warum

Technical Assistance: Roman Sorokin