

institut für elektronische musik und akustik



## **22nd Sound and Music Computing Conference & Summer School**



**Friday, 11.07.2025, 20:00**

**MUMUTH, Lichtenfelsgasse 14, 8010 Graz**

# Program

## **Alberto de Campo and Bruno Gola - Entangling Shifting Sonic Spaces**

/ 12'00'' - live electronics

This performance is about activating a longterm repertoire of experimental sound synthesis processes as fluidly as possible. The approach to playing with these processes is based on exerting complex influences on them: by using a wide range of cross-connected interfaces whose control dimensions are intentionally entangled, they always lead to complex changes in the sounds. Sequencers, or multidimensional control tables, running at varying timescales are also part of the game.

Every change in parameter space is relative, so the combination of influences from different sources result in a continuous flow of change, instead of overriding each other. While many of the sounds are based on audio feedback, recent experiments include using audio and machine listening signals as additional control influences, which we dynamically tune, process and repatch as part of the performance, in order to create a more vibrant sense of agency and autonomy in the interconnected environment of sounds.

The research agenda for this project is unfolding the sonic complexity in space: By keeping every process at a low number of native channels, they can be spread across the spatial sound system dynamically, and cross-influence routing between processes remains manageable. This allows following by ear how specific events travel along the pathways between processes.

**Alberto de Campo** is a computational artist, researcher and educator based in Berlin. His central interest lies in systems with nontrivial behaviour (as in second-order cybernetics). Such systems encompass relatively simple feedback systems producing complex sonic behavior autonomously. Opening them to performers influence leads to a fascinating paradox: as even simple changes introduce complex behavioural changes, suggesting designing interfaces for non-analytic influence on the generative processes, thus focusing performers on playing by intuition. In his working group, the Society for Nontrivial Pursuits, they extend this approach by building networks of agents that communicate with each other, often in processes that show forms of collaboration at different levels.

**Bruno Gola** is a Brazilian artist, programmer and computer musician based in Berlin. He studied Computer Science and worked as sysadmin and programmer for many years before shifting his research to Art and Media and focusing on artistic output. His practice is built around developing DIY

open source systems for live audio-visual improvisation and interactive installations, playing around concepts of agency, interaction and liveness and including elements of live coding, free improvisation and live electronics. Apart from making his own instruments and software, he develops tools for other artists and regularly collaborates with code for open source projects. Since 2023 he works as assistant professor in the Computational Arts class at the Berlin University of the Arts and often teaches seminars and workshops in the context of computational and sound art.

### **Clemens von Reusner – Ideale Landschaft Nr. 6 / 11'12'' - fixed media**

The manifold real (sound)-landscapes have been themes in the arts again and again over the course of time. Special approaches can be found in so-called "ideal landscapes", namely in European landscape painting of the 17th and 18th centuries.

The 8-channel electroacoustic composition "Ideal Landscape No. 6" (2020) is inspired by these constructed, calm and non-real landscapes of European landscape painting as well as by an etching by the German artist Ernst von Hopffgarten. It is the 6th sheet of his cycle "Variations in G", which has no title of its own.

Although the composition is not about the "setting to music" of a graphic model, there are structural similarities between the two works.

The sound material is abstract sounds produced with the synthesiser or calculated with Csound, a programming language for sound synthesis, which were created through additive and subtractive sound synthesis.

The works of composer Clemens von Reusner are characterized by purely electronically generated sounds and those found in special places and processed in the studio.

His compositions have been awarded national and international prizes and are performed at renowned international conferences and festivals for contemporary music in Asia, Europe, North and South America.

Clemens von Reusner received invitations to the World Music Days for New Music 2011 in Zagreb, 2017 in Vancouver and 2019 in Tallinn. He is a member of the Academy of German Music Authors. In 2023 he was nominated for the German Music Authors Award. In 2024 he received the Thomas Seelig Fixed Media Prize for his entire oeuvre from the German Society for Electroacoustic Music (DEGEM). [www.cvr-net.de](http://www.cvr-net.de)

**Talia Amar – A Single Whole / 10'00'' - electronics, percussion**

A Single Whole, is a piece for percussion and electronics written for percussionist Thierry Miroglio.

The piece has different sections with different characters, just as the human being, who is "A Single Whole", has different layers of character.

The electronics merge with the acoustic percussion, creating a unified sound. The result is hearing an orchestra instead of just one performer, combining into a cohesive single sound.

**Dr. Talia Amar** is the recipient of many international awards including the Prime Minister prestigious award 2018, The Acum prize for "best piece of the year" 2022, The Acum award 2019, the Rosenblum Prize for Promising Young Artist 2016 by the Tel Aviv Municipality, the Klon Award for young composers granted by the Israeli Composers League.

Recently, she was selected by the famous violinist Renaud Capucon to participate in the Festival New Horizons d'Aix en Provence 2022 where her piece, commissioned especially for the festival, will be performed. In 2022 her piece "Labyrinth" was commissioned and performed at Festival Présences by Radio France in Paris. Her string quartet "Obsession" was featured in Castleton Festival USA after being hand selected by Maestro Lorin Maazel. She was selected to be the Composer Fellow of Collage New Music for 2015-2016 in Boston. She has participated in the IRCAM ManiFeste workshop and the Royaumont composition course in France.

She was selected to represent Israel in different festivals such as ISCM World New Music in Vancouver, ECCO Festival in Brussels, and Asian Composers League Festival in Taiwan. Her compositions have been performed in France, Canada, Belgium, Norway, Australia, Philippines, Taiwan, Germany, USA, England, Greece, Italy and Israel.

She earned her PhD at Brandeis University, where she was awarded the Sandy Fisher Prize for Exceptional Achievement in the Creative Arts at Brandeis University.

Since 2017, Talia joined the composition faculty at the Jerusalem Academy of Music and Dance in Israel where she is also the Head of Technology and Innovation. She is also a council member of the Israeli Composers League and the performer of electronics music of Meitar Ensemble.

**Daniel Dundus - live electronics performance**

**Daichi Kutsuna - percussion**

Daichi began playing percussion at 13 and completed both undergraduate and graduate studies at Tokyo University of the Arts. He performed the Japanese premiere of Boulez's Dérive 2, and has premiered many contemporary works. 1st prize, 4th Tokyo International Marimba

Competition. Member of Ensemble Toneseek. Currently in the PPCM program in Graz.

### **Savannah Agger – Landschaften II / 7'20'' - fixed media**

Dedicated to William "Bill" Brunson.

The journey starts somewhere in a purple haze, where you might hear the wind cry, Mary. If you listen carefully you can hear that little wing flying through strawberry fields, forever...

The eminent geographer, Yi-Fu Tuan, writes in *Space and Place* (1977) how space and place need each other for definition. Tuan suggests that space is undifferentiated openness and freedom, and maybe even scary. Place, on the other hand, is stability and security. Tuan says, 'what begins as undifferentiated space becomes place as we get to know it better and endow it with value'.

*Landschaften II* is the second composition concerned with the notion of sound as a multi-dimensional object which contains space within itself. This space is defined by its spectral components and the musical composition as a journey through spectral spaces, places, aural landscapes, auditory scenes or, as Andean defines it, a spatial narrative in which sound and space have a symbiotic relationship and a composition can be considered as a series of sound events, or as a series of spaces.(Andean 2016).

Many thanks to The Electronic Music Studio at the Technische Universität, Berlin, George Kafka and ddslash/ddrapids.

Savannah Agger, 2019

**Savannah Agger** (\*1971) is a Swedish composer based in Berlin. She is an electroacoustic composer working mainly with acousmatic composition, live diffusion, 3D spatialisation techniques and electroacoustic works with instruments and live electronics.

Her work also includes music for rock bands, orchestra, choir, chamber ensembles, sound installations and radio plays. She has written concert works as well as music for theatre and modern dance.

She holds a PhD in Music Composition from the University of Birmingham (UK), where she studied with Professor Emeritus Jonty Harrison. She holds MA and BA degrees from the Royal College of Music in Stockholm (SE). She has also studied at Ircam (FR) and Udk (DE).

Her music has been performed in Festivals and concerts, such as:

BEaST FEAST (UK) // San Fransisco Tapemusic Festival (US) // Svensk Musik Vår (SE) // BRRRRZK Festival (DE) // Pulsar Festival (DK) // Espace Sengor, Bruxelles (BE) // Shortcut -Experiment und Begnung.(DE) // Saarbrücker Tage für elektroakustische und visuelle Musik. (DE) // FST 100 år /KMH // inSonic: Immersive future festival. @ ZKM (DE) // Seoul International

Computer Music Festival (representerade EMS) // Audiorama (SE) // Sound and Music Computing Conference, (DE) // Festival TRANSISTOR/Malmö. // Totem Electrique VIII. (CA) // Sentralen (NO // Orienteatern (SE), Delian Academy for Contemporary Music (GR), Next generation @ ZKM (DE).  
// [www.savannahagger.com](http://www.savannahagger.com) //

**Konstantinos Karathanasis – Medusa in Somno / 11'05'' - electronics, cello**

Medusa, the sublimely beautiful monster of antiquity. Mysterious, seductive, apotropaic and lethal. Ambiguity personified. Femme fatale, or the tragic victim of the desire and wrath of two gods? Living in exile in a desolate place after her purge, turning anything alive to stone with her gaze of death. Bearing in her belly the seed of her rape, the winged horse Pegasus, the lofty symbol of poetic inspiration. Killed while sleeping by Perseus. What she was dreaming?

Almost all of the electronic sounds are produced live via custom made algorithms in Cycling74 Max. This piece is commissioned from and dedicated to Madeleine Shapiro. Many thanks to Ioannis Andriotis for sharing with me his SANDBox~ frame for the realization of this piece. Medusa received the First Prize in Category B (works for instrument and live electronics) of the Musica Nova International Competition of Sonic Art in Prague, Czech Republic.

**Konstantinos Karathanasis** as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Musica Nova, SIME, SEAMUS/ASCAP, Música Viva and Bourges. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Innova, Equilibrium and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo. A Stavros Niarchos Foundation Fellow for Spring 2020, he is Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://karathanasis.org>

**Mina Zakić - cello**

Mina Zakić started her music career as a cello player in Serbia, Belgrade in the class of Nada Jovanović and later in Novi Sad in class of Imre Kalman. She completed Music College affiliated to the Tchaikovsky Conservatory in Moscow and in 2010 became a student at the "Tchaikovsky State Conservatory" in Moscow in the class of Alexey Seleznyov. In 2021 she finished Master studies with Professor Xenia Jankovic in "Hochschule für Musik" in Detmold, Germany. As of 2023 she is a student of PPCM studies in

Graz. As a soloist, Mina Zakić performed with the Belgrade Philharmonic Orchestra, the RTS Symphony Orchestra, Kremlin, RTV, Orquestra do Algarve, Aalborg symphony orchestra, Kammerphilharmonie Westfalen, I Solisti Veneti, etc.. Mina is very passionate about contemporary field, with a focus on exploring the performative nuances of the instrument, while dedicating herself to the art of chamber music. She is currently playing on the instrument made by Riccardo Bergonzi, Cremona.

### **Yongbing Dai – New Day / 6’52’’ - fixed media**

The creation of this musical piece stems from the depths of my passionate heart, forged through the arduous journey of pursuing my goals. There have been countless moments where I've felt lost, devoid of hope, and plagued by self-doubt. However, a resilient spirit has always enveloped me, urging me to persevere relentlessly.

There is an indescribable force that surrounds me, at times making me feel insignificantly small. It is through the sampling of percussion instruments that the essence of this work unfolds. The soundscape undergoes a captivating metamorphosis, constantly evolving, splitting, and rebirthing, mirroring the ongoing cycle of renewal and transcendence experienced on the journey of life.

This musical composition encapsulates the raw emotions and transformative experiences encountered on the path of self-discovery. It embodies the resilience, passion, and unwavering determination required to overcome obstacles and emerge stronger. Each note, rhythm, and crescendo serves as a testament to the perpetual cycle of growth, rebirth, and enlightenment.

Through the captivating progression of this piece, listeners are invited to embark on their own personal odyssey, resonating with the universal human experience of triumphing over adversity. It is my sincerest hope that this work ignites a fire within the hearts of those who encounter it, inspiring them to embrace challenges head-on and embrace the transformative power of music.

**Yongbing Dai** completed his studies in electronic music at the Shanghai Conservatory of Music under Prof. Chen Qiangbin, and holds a master's degree in composition from the Royal Danish Academy of Music in Copenhagen. He is currently studying at the University of Music and Performing Arts Munich. His piece The Youth of Dream-seeking won a Top Ten Original Song Award at the 2014 Nanjing Youth Olympics. Zuihuayin was selected for ICMC 2022. Deeply Vibrate from Inside won first prize at the 7th Huichuang Youth Art Exhibition. Two Worlds of Monks won first prize at the 2022 UPISketch Competition in Rouen. Fei Dao was performed by the

Suzhou Symphony Orchestra in March 2023. Road to Madness was featured at the IRCAM Forum in New York and won silver at the 2023 European Student 3D Audio Production Competition.

---

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