

## Listening Room Programme 1

### Surround 1 (ambisonic works, 8 pieces, duration 80mins)

#### **Eduardo Patricio – Daydreaming in Hel (5'46")**

Daydreaming in Hel is a field-recording based immersive piece that mirrors the dynamics of a mind that cannot settle. Racing thoughts, associations and inner talk, constantly compete with the need to relax, stirring up brain fog and agitation. It is a dance of known and unknown elements competing for attention. The environmental sounds that structure the work were captured in the peninsular town of Hel (Poland), by the Baltic Sea. The piece spatial sound is delivered in 3rd order Ambisonics format.

#### **Hector Bravo Bernard – In the Fog (10'58")**

This work is built up of noisy material produced using chaotic generators, which is then put through a signal processing patch made up of inter-modulated devices with audio and control signal feedback. This results in slowly changing sounds with ringing high frequencies and a dense spectrum. Multiple versions of these processed sounds are layered and arranged in space, resulting in static atmospheres that develop gradually and produce different micro-rhythms and interference patterns, with special emphasis on spatial and timbral counterpoint. There are also synthetic grain clouds that punctuate some of the gestures, as well as spatialized clouds into which the original material is scattered. The piece is rendered in higher-order ambisonics, and space plays an important role in the composition.

#### **Timothy Roy – Brompton & Braeswood (11')**

"Brompton & Braeswood" is an acousmatic piece inspired by my personal experience living through Hurricane Harvey. The title derives from the street intersection where my wife and I were living at the time, along Brays Bayou in Houston. Central to my piece is a library of field recordings I captured at that intersection and along the bayou in the days immediately prior to Harvey making landfall. Some of these recordings were made with a Soundfield SPS-200 microphone; others were made with a matched pair of DPA miniature omni microphones clipped to the brim of a baseball cap, which allowed me to capture a quasi-binaural stereo image.

In composing "Brompton & Braeswood," I sought to present a series of vignettes of contrasting mood and representation. The piece's opening presents the imagery and emotion of a violent storm. The storm is initially heard directly, then — after a door slams shut — from the perspective of someone taking shelter. The remainder of the piece depicts the gentle but unrelenting, oppressive rainfall that accompanied the hurricane, and there is a marked shift in the music which draws the listener inward toward a place of introspection.

#### **Kasey Pocius - eTu{d,b}e de Labo #1 (5'57")**

eTu{d,b}e de Labo #1 is the first in a series of fixed media works, exploring the possibilities of the eTube outside of the real-time context. The source material consists of improvisations of Tommy Davis on eTube with the SpireMuse software. The entirety of these improvisations is presented as a kaleidoscopic montage at the beginning of the piece, which is then used to feed the processing which slowly builds before eventually overtaking the acoustic sound of the tube, leaving nothing but a digital trace of the initial improvisation...

**Giuseppe Pisano, Paolo Montella and Andrea Laudante - Non è un compendio di etologia numerico-digitale (9'23")**

As the title suggests, this piece does not want to appear like a compendium of behaviors, rather the experience of careful observation of chaotically organized beast-like mechanisms. We move among digital creatures of iron and code in their natural habitats of plasmatic volcanoes, razor-sharp deserts, and diaphane lagoons, composing a sonic documentary of the impossible nature of imaginary cartographies. In this work we wanted to challenge the idea that acousmatic music composition is an individual activity. We decided to act collectively, to share practices and tools, to let our respective works and sounds influence each other, and to find solutions that would otherwise be unexpected. The work was carried out first remotely then the final composition and spatial mixing process was done in a multichannel studio with a 24-loudspeaker dome.

**Nicola Cappelletti and Nicola Fumo Frattegiani – PNX (8'39")**

PNX is an ambisonic acousmatic composition made using only accordion samples. No signal manipulation or synthesis techniques have been used to modify the concrete starting material, except for sound editing techniques. The sampling process and the organization of the material were based on an equal relationship between the traditional sound of the accordion and the noisy components of the instrument mechanics, investigating the very first timbral expression on the borderline between breath and the exact origin of the sound, uniting them in a single sound stream. A process of osmosis, a breath that originates from a central space and develops tension towards an external one, defining a listening perspective inside the acoustic instrument as a living space. PNX is the acronym of "pneumothorax", a traumatic lung compression that distorts the relationship between the inner and outer pressure, and suggests a parallel with a mechanical investigation, a form of diagnostic examination, exploring all the potential of the instrument. The acoustic space is then defined through the alteration of the mechanical principle underlying the breath of the accordion bellows, building a new dimension according to the assumption of a very close listening point of view to reconstruct an ideal space of timbral exploration.

**Clayton Davidson – Venom Thief (17')**

Venom Thief is a fixed media, acousmatic, imagined soundscape. The idea for this piece comes from a sea creature with the scientific name *Glaucus atlanticus*. It is a variety of shell-less mollusk which is pelagic (it floats on the ocean surface, carried by the winds and currents), and has various poetic nicknames such as the sea swallow, blue angel, blue glaucus and blue dragon. *Atlanticus* feeds on other larger pelagic creatures like the Portuguese man o' war, being immune to their venom. It can move toward prey using the thin feather-like "fingers" on its body (*cerata*) to make slow swimming movements, then consume the entire organism, storing the venom for its own use. Concentrating the captured venom, *Atlanticus* produces a sting more deadly than the Man o' War it feeds upon.

**Enrico Dorigatti – Cryoconite (8'22")**

Cryoconite aims to provide a sonic artistic representation of the homonymous phenomenon that sees snow and ice-covered melting faster due to the windblown dust covering the frozen layer and, as a result, getting covered by holes. The structure of the piece reflects such phenomenon as, over the whole duration, sonic events of different lengths (the holes) superimpose over more static layers (the virgin frozen surface). The material used to compose the piece comes from the category of found sounds—sounds from everyday life, often overlooked, or interpreted as noises, and here field recorded and valorised, repurposed, as musical material. The sound design techniques used to manipulate the samples were the simplest ones, mostly stretching and shifting, and applied iteratively.

## Listening Room Programme 1

### Surround 2 (audiovisual works, 7 pieces, duration 75mins)

#### **Rodrigo Romero-Flores – Travel (8'52")**

Travel (2023) for solo digital media, is a drone, synth and vocal journey that connects with themes such as memory, the passage of time and the impermanent. The voice, in particular is the activator of a presence/absence that transcends time and, like the cycles of the tides, travels through our memories.

This composition emerged in the winter of 2023 when the composer develop a research and creative residency in Reikiavik, Iceland, project who was funded thanks to a grant from the Arts Council of Northern Ireland.

#### **Julie Herndon and Sylvia Hinz – Brushes (5')**

"Brushes" is part of an ongoing audiovisual collaboration, Corresponding, between Sylvia Hinz (double bass, voice, eagle alto recorder & effects) and Julie Herndon (synthesizer). These collaborative works take the form of postcards, letters, photos and videos exchanged over the course of several weeks as part of a Virtual Residency with the Goethe-Institut. In this piece, sound and moving image are corresponding, as well as the two sound producers, Sylvia and Julie. The relation has been built through layers, inspired by the movement of both the chalk and the brush: camera sound, instrumental sounds, voice, synthesizer.

#### **Maxwell Franko – Outtakes from a Film (13')**

"Outtakes from a Film" is an experiment in audiovisual non-linearity, breaking down the impression of linearity in narrative, using sounds outside of what is typically interpreted as an element of "story." As an independent film sound designer, I have found some of the greatest joy in listening to sounds typically removed from films during the sound design and editing process — the smacking of lips, background noises, camera hiss, and even cast and crew moments where the illusion of the story is broken. These sounds, though originating from the same filmed material, tell the story from a different perspective as what is normally experienced by the audience. Outside the context of the film, they leave room for different interpretations of the linear nature of film. Fixed-media composition, like film, favors linearity in the way works are presented. Linearity helps us follow a sound through transformation of its themes or a film through development of its characters. Through the randomization of these sounds and visuals, the film is reconstructed in a way that the story is reimagined — if there is one at all.

#### **Catherine Lee - Flutterings: an interspecies collaboration with the Bombyx mori (domestic silk worm moth) (9'48")**

Catherine Lee oboe with the Scuffed Computer Improviser (SCI) programmed by Taylor Brook. Recorded Live 2022 (Portland, Oregon). Photos and Video by Catherine Lee

I have spent the past four summers raising Bombyx mori (domestic silkworm moths), and they have been a profound source of inspiration. I recorded Flutterings using a single microphone placed directly in the box with the adult silkworm moths. This microphone captured both the buzzing of the male silk worm moth wings and my improvisation on oboe in response to them. These sounds were sent directly into the Scuffed Computer Improviser (SCI), programmed by Taylor Brook, which listens, learns, and improvises with the sounds that it has heard. I continued improvising with the sounds produced by the SCI and the silk moths in real-time. Throughout, I was guided by the experience of the male silk moths buzzing their wings. The photos in the video were taken through different types of microscopes, they show perspectives and aspects of the silkworm moth that are often overlooked.

### **Joao Pedro Oliveira – Coalescence (11’30”)**

Coalescence (2021) Coalescence is the process of joining or merging of elements to form one mass or whole. In this visual music piece, both visual materials and music join and separate themselves in distinct units, forming shapes and sounds that are the combination of elements joined together.

### **Lisa Conway and Emma Ongman - Limestone I (6’31”)**

“Limestone I” is sonic material that was a part of SOUNDMILL - a multi-channel sound and light installation Lisa Conway (L CON) mounted in an old mill ruin in Guelph, Ontario, several years ago as part of the Guelph Jazz Festival, and co-presented by the International Institute for Critical Studies in Improvisation. Taking inspiration from the repetitive rhythmic patterns involved in the milling process, the ever-shifting generative soundscape, featuring analog synth, and grain and hydrophone recordings, was shaped and manipulated by both river and light data, and spatialized through twelve speakers throughout the two rooms of Goldie Mill, the “limestone room” and the “plant room”. Lights were installed throughout the mill, including an accompanying bespoke light tangle, incorporating programmed LEDs. In 2023, Lisa released SOUNDMILL improvisations - a collection of select stereo reductions from the installation - on limited edition tape via Toronto label Halocline Trance (myst milano., Stefana Fratila, Casey MQ). This iteration of “Limestone I” is a further re-working for octophonic playback, presented with an accompanying visual by Montreal-based multi-disciplinary artist Emma Ongman, created using an analog video synth.

### **Mattia Benedetti – drifting (17’30”)**

...not clearly a narrative piece, not abstract enough though. Three scenes are set: a lazy character recall and deform his past. Half dozing, brimming with an unexplained sadness, his mind drift away from the pool he’s floating in - it’s Ron Mueck’s Drift. I have a grainy, shitty printing of that sculpture: it’s hanging on the corridor. It’s been there for seven or eight years now. I tried to imagine the lives of that characters many times, but I’m still not sure what he’s thinking. This is an attempt to catch a feeling I don’t think he could catch either.

## Listening Room Programme 2

### **Surround 1 (multichannel works, 10 pieces, duration 118 mins)**

#### **Jorge Martínez Valderrama - Saa Ñu'ú (8'15")**

Saa Ñu'ú (Clay Birds) combines natural sounds from the landscape, traditional instruments, poetry and computer generated sounds to create an electroacoustic soundscape composition of the Mixtec region in México (Oaxaca, Guerrero, Puebla) through his experimental art practice.

This artwork was commissioned by the Santo Domingo Centre of Excellence for Latin American Research at the British Museum for a digital residency program, as part of the research project "Ancient Writing, Contemporary Voices: Decolonising the Mesoamerican Quincentenary".

Martínez Valderrama worked alongside Indigenous archaeologists from different cultural and linguistic areas in Mesoamerica who are using Indigenous knowledge and languages to reinterpret items that contain written and pictographic narratives such as the Tonindeye Codex and the Xihpohualli of Tenochtitlán. The electroacoustic soundscape nudges the listener to experience a sound-art work through a Mesoamerican means of expression, chiefly extrapolated from the narratives in the Tonindeye Codex and the perspectives of the Indigenous archaeologists involved in its decipherment. An immersive experience, this electroacoustic soundscape challenges us to engage with a local sound universe and provides an avenue to explore the interweaving patterns that define Martínez Valderrama's artistic practice.

#### **VacuaMoenia – Plasma (11'08")**

Plasma is without original structures, homogeneous in principle, shapeless, semi-liquid. It has the ability to adapt to all possible conditions and it is a generator that maintains itself and feeds everything that is born and conquered a shape.

In 2015 VacuaMoenia conducted a series of recordings inside the "Italkali" mine in Raffo (Palermo) and in 2018 Delia Russo and Massimiliano Cecconi (a.k.a. Gentilgesto), artists of the matter, took us to their laboratory in Bagheria (Palermo). Plasma blends the two recordings throughout space. In the first case, life is inside the cave, the miners who work in the extraction, and the form is the place. In the second case, life is that which arises from the hands of the artists, and therefore its place is form. Cave and clay become reverberation rooms where the creation of the salt and the artifact resonate in an environment.

The composition reveals itself as a third space, where this time the source is sound. Sound is born from silence, a precarious seed. Then follows unpredictable developments, it mixes with itself. Finally, the sounds first show themselves in the simple gestures, then they sublimate in an articulated, multiform, thunderous celebration of gestures.

#### **Domenico De Simone – CHANCE (7'10")**

CHANCE draws inspiration from the profound words of Friedrich Wilhelm Nietzsche: "In this world only play, play as artists and children engage in it, exhibits coming-to-be and passing away, structuring and destroying, without any moral additive, in forever equal innocence."

This piece aims to capture the essence of life's cyclic nature, exploring the delicate balance between creation and destruction, birth and demise.

The composition starts from recorded sounds, reminiscent of a child's playful imagination. As the music unfolds, contrasting elements gradually emerge, symbolizing the destructive forces that shape our existence. These opposing elements interweave, evoking a sense of tension and unpredictability.

Through intricate "harmonies", shifting rhythms, and dynamic contrasts, CHANCE represents the ever-present duality of existence. The artist's role is to navigate the delicate dance between creation and destruction, finding harmony within the chaos. It invites the listener to reflect on the interplay of opposing forces in their own lives and embrace the uncertainty with a childlike curiosity.

### **Jean Voguet - « gê » (21'45" )**

In the face of the thermodynamic laws of the universe, life appears as a temporary yet miraculous anomaly.

Everywhen there is negentropy \*1 , evolution and biological development manage to swim upstream in the thermodynamic current, creating complexity, cohesion, organization, resilience and endurance.

Life's rare ability to resist and adapt leads all cycles - like autopoietic machines \*2 - to repeat themselves.

Everywhen a biosphere collapses, a new symbiosphere is reborn.

His two philosophical considerations thus led me to compose the work I wish to present as part of

Sonorities Festival 2024 : « gê »

\*1 - According to philosopher Bernard Stiegler, negentropy is the capacity of living organisms to build organization and accumulate energy, contrary to the law of entropy, which asserts the principle of a general dissipation of energy leading the universe to disorganization and death.

\*2 - As with negentropy, it's a question of celebrating the originality of certain systems - living systems - which tend towards complexity and organization in a universe marked by fluidity, dispersion and dissolution. For Félix Guattari, autopoiesis refers to the phenomenon of sui generis emergence of an object capable of both maintaining and perpetuating itself in its being, while bringing a new point of view and contribution to its environment.

### **Michele Del Prete - Contrafacta Doppelrohr 2' (9'29" )**

This work is a radical timbral and spatial interpretation of the originally monophonic acousmatic Doppelrohr 2' (1955), a piece composed in the Cologne Studio by the Swede Bengt Hambraeus after the acoustic properties of the eponymous organ stop. For my reshaping of Doppelrohr 2' I worked in Csound considering the sonic identity of two different types of historical organs of the 16th century: the Italian Antegnati organ at the Duomo Vecchio in Brescia and the Niehoff organ of the Oude Kerk in Amsterdam. In the first versus of my piece I moved from the absolute analytical character of the Antegnati one-manual organ. In this instrument every aliquote stop of the plenum can be individually activated or deactivated. I considered this detached articulation of the aliquote stops together with the spatial conditions of the polychoral practice, according to which more sound sources are not assembled in one single place but are located in a plurality of distinct spots. In the second versus I moved from Niehoff's 3-manual organ, which asks for different sonic identity more based on timbral contrasts than on sheer aliquote grading. Accordingly, I enriched some lines via ring modulations in order to enlarge the sonic palette. Spatially I aimed at creating a system of height differences inside one large sound organism (such as a 3-manual organ).

### **Stefano Catena - Travelling without moving (8'10" )**

"Travelling Without Moving" is a journey in acousmatic composed spaces and environments, from granular rainy textures, to sonic trajectories circling around the listener. The concepts of "journey" and "motion" are investigated musically: the experience "moves" between soundscapes, leading to always-changing sonic worlds, both from the spectral and spatial perspectives. I believe the listening event of each person to be crucial in acousmatic music, and everybody should interpret the piece and its components individually and personally, through their own intimate experiences. Only in this way can there be a link between listener, composer and music: I encourage whoever listens to "Travelling Without Moving" to interpret sounds, space and placement, and to imagine things that even the composer may not have heard from the music before.

The piece was composed during a residency at the Royal College of Music in Stockholm, and most of the atmospheres are inspired by the acoustic experiences I had during my stay in the city. More importantly, the spatial component of the music is paramount, as the piece was composed for the 29.4 partial dome system hosted in Lilla Salen.

### **Joseph Potter – Root Note (16'20")**

Conceptually, Root Note is a juxtaposition and a merging of the natural and the human world. The 8-channel acousmatic composition examines the frayed seams that bind the 'natural' and 'industrial' worlds together. By sharpening the focus on certain sounds, it is possible to highlight similarities between the two. Perhaps a reminder that these two spheres occupy one world. Presenting the work in an immersive format affords the listener an objective perspective of these two sound worlds.

Two main movements can be distinguished within the piece, one being centred around bird song and the other around train sounds. Although quite distinct settings, there are overlaps within the two movements, some obvious, some fleeting. Root Note, as a title, aims to give a sense of a sound coming from nature, no matter how 'human-made' it seems at first. Hidden elements of nature are layered with sounds of trains, and are removed of their context. The listener may hear a robin song implanted in the screech of train brakes or door alarm, exemplifying the similarities of two sounds usually listened to with distinctly different attitudes.

### **Lidia Zielinska – The Eighth Island (9'05")**

Inspired by the music from Southeast Asia "The Eighth Island" is an impression of some islands on Pacific Sea and their cultures getting lost during our times – by our desistance, lack of interest, disrespect, hypocrisy of political correctness, global warming.

The immediate inspiration was the ouvrage of Joseph Conrad, Polish-English writer from the XIX/XX century. Conrad's complete works in Polish may be downloaded from the Internet. Electronic Conrad for the people, and the people fly to exotic vacations. Conrad: timeless and old-fashioned. He was a great writer, final stop: thousands and thousands of pages on moral dilemmas and choices, thousands of suggestive depictions on the anxious beauty of the oceans. But also a shocking lack of proportion, at least for me as a reader, when Conrad's ships approach the coast, a terrible lack of political correctness, and a total lack of curiosity of the world. Europocentric criteria and judgments. The twilight of 'drawing room anthropology'.

I have switched off the potentiometers of Conrad's ships and crew, and tried to hear what Conrad himself deemed uninteresting, although it must have been audible then – and is lost today. The traces of this hearing are included in my 9-minute nocturne "The Eighth Island".

### **Ian Whillock - Alchemy: Iron and Bronze (13'20")**

This work is a sonic and spiritual study on two materials of Alchemy: Iron and Bronze. Throughout the piece, both instruments and non-instrumental objects constructed with these metals are used as sound sources. All synthesized sounds are developed from the spectra and waveforms of these objects. These materials are organized in contrasting structures of singular objects to complex layered meta-objects. The polarizing listening experience of complete focus and identification of sources contrasted with complete overstimulation is an essential component of the piece.

Not only is the work a sonic study, but also a study on the spirituality and symbology of the materials. Iron and Bronze have been used as symbols of wealth, power, violence, and beauty, and mysticism across civilizations. Both materials, however, also decay through time with rust and patina.

By connecting these structures and symbols through space and time, a hyperreal experience of the base materials is created.

### **Daniel Mayer - Matters 9 (9'15")**

Materia (lat., substance, cause) – what other, than sound, could be the matter of music? Of course much more: rhythmic, harmonic and melodic structures, every kind of music, even rests. Possible, but I wouldn't like to premise that as given, whose novel malleability, owed to the computer, opens so many spaces as hardly anything else in the history of music. Moreover: no imaginations and ideas that detract from the essence.

G rard Grisey: " ... our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture."

Sound as mutual matter, it shall determine everything else: constellation and process, they ought to emerge from it, equitable, because without unfolding in time even the most sounding remains silent.

How do I find what I like?

Not at all, as I like what I find and I'm searching without knowing for what. It appears and queries me wordlessly, the talk develops within the experiment, the algorithms of transformation and organisation. Whatever in the end maybe – only just – can pass or, simpler then, can't pass in the face of that, what already exists and whereby the new scratches along trundling – that is determined by another matter: me – and in turn not; contingent and only seemingly private are memory and decision.

## **Listening Room Programme 2**

### **Surround 2 (stereo works, 10 pieces, duration 108 mins)**

#### **Gerard Gormley –  ta (11'12")**

 ta is a stereo composition for modular synth and urban field recordings. The piece explores noise territories and the natural rhythm and harmony contained within the field recordings, which are isolated, magnified, distorted, and reassembled to create a textural and evolving soundscape.

#### **Georgios Varoutsos - Pieces of Covid Memories (15')**

Pieces of Covid Memories is a reflective exploration of Covid-19's impacts in Belfast and Montreal. By modifying part of the Sounding Covid-19 Repository soundscape compositions in a musique concr te style, the piece emphasises perception and emotional reactions to covid lockdowns. It uses a linear chronology to highlight phenomenological shifts. Isolation and social distance produced a personal awareness to balance the Covid-19 condition and link the acoustic changes during this time. The work is a creative extension of the documentative repository and a tool to examine self-assessment and Covid-19's effects. This imaginative sound composition represents one person's journey through the Covid-19 reforms and worldwide connectedness as we individually face these issues.

#### **Paolo Montella - Cairo backwards (10'24")**

Perched atop Muqattam hills, we found an ideal spot for hearing the Fajr prayer call at dawn. The Arab Digital Expression Foundation's rooftop provided a stunning view of the city, and its acoustics seemed promising.

Ascending the rooftop, we discovered a favorable perspective, hindered only by the intermittent rumble of an air conditioner's compressor. Silence was hard to come by, especially when Cairo's 300 minarets were about to begin their call to prayer.

Backed by the drone of an air conditioner, a distant, distorted wave, reminiscent of echoing countryside seas, reminds all that God is great and prayer surpasses sleep. This captivating scene was captured on February 9, 2023, at 5:28 AM from ADEF's Muqattam rooftop.

Our gaze delimits the field of art. Field recording, as an operation determined by rituals, times, and techniques, qualifies for its non-exhaustive character by releasing the need to be artistically varied. Thus escaping the source into the source itself. In this perspective, the world seems to arrange itself as a true musical paradigm that dictates its syntax, its connections, and its structural functions.

This composition consists almost exclusively of recordings captured in Cairo during the month of February 2023, utilizing solely the Zoom H2n recorder.



### **Andrea Laudante - 12th perception of Prakṛti (9'06")**

This piece is the 12th piece of the series "Perceptions of Prakṛti", a work in which I explore repetition and randomness. In Samkyha philosophy, Prakṛti is the first cause of the manifest material universe and it accounts for whatever is physical, both mind and matter-cum-energy or force. Prakṛti is also described as "that nature which evolves", and asserts to be the material cause of the empirically observed world. Randomness and repetition are two fundamental dynamics that are present in many aspects of life, in the micro- and macrocosm: our breath, the perfect trajectories of the planets, our heartbeat, the alternation of the seasons, circadian rhythms, millions of cells in our body that are born and die every second, millions of stars that are born and die every second. Everything is in constant evolution, and constantly repeating in a new, different way.

Repetition and randomness manifest through interdependence. Everything is strictly intricate and interconnected, creating infinite possibilities with each contact. In my work, this happens with sounds, in which random repetitions of musical events influence each other, creating micro-variations and radical changes.

The piece was composed using samples from the instruments of Productions Totem Contemporain in Montréal, Quebec. It was also awarded the first prize of Totem Electroacoustic competition.

### **Bihe Wen - Atmo- (9'28")**

'Atmo-' is a fixed media work that uses air-generated sound to bridge personal and collective auditory experiences. It incorporates various sound sources like air tools, balloons, vocals, and ambient sound, each bearing a similar timbre reflective of their common air-based origin. These sounds, intrinsically linked with our physical world and daily routines, trigger unique associations and memories within the listener. Atmo- was awarded the Prize at the Ars Electronica Forum Wallis 2022-23 in Leuk, Switzerland.

### **Leo Cicala - "VOCI SOTTOVUOTO" a stereophonic electroacoustic piece (7'20")**

Ulysses, in the canto of the Odyssey dedicated to the Sirens, decides to plug his companions' ears with wax and to have himself tied to the ship's mast, without any protection against the Sirens' song. The desire to know and to know, the desire to try new things that no other man has ever tried overcomes all conditioning, all fear. It is not from the Sirens that Ulysses must defend himself, but from himself, from his strongest desires and passions. Vocisottovuoto (vacuum voices) represents the anti-hero, the one who renounces exposing himself to the voices of the Sirens, who silences any inner drive that impels to travel, discovery and action. Vocisottovuoto represents the one who stops and sees his life pass before him, paralysed by starvation and fear. I used recorded sequences variously treated with Csound.

### **Kyle Vanderburg – Tape Piece (10'00")**

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

### **Berk Yagli - Hypnagogic Hallucination Machinery (11'40")**

Hypnagogic Hallucination Machinery is about the 21st-century condition. Living in a hyper-consumer-based world, where everyone happily becomes a commodity to take part in society, the concepts of individuality, freedom, privacy, and humanity once again become crucial to be questioned and discussed. The sea of endless escapism, simultaneously fractured and monotonous people and ideas, we are now a part of the systematic hallucination machine more than ever. This piece aims to reflect these topics in an auditory way.

### **Francesco Santagata - Overthinking - listening to music and not talking is the best, I think (6'46")**

The piece is a reflection on the incessant spirals of thought, the existential anxiety typical of our time, and the intrusive ideas that manifest repetitively. Similarly, the composition is characterized by obsessively assembled micro-fragments in a form that, while seeking stability, suddenly explodes into gestural behaviours that unravel the sound in a schizophrenic manner. The materials used are, on the one hand, concrete albeit decomposed and heavily manipulated, and on the other hand, synthetic. At its core is the fragmentation typical of granular synthesis and a characteristic 'beyond feeling' of machine aesthetics.

### **Marco Ferazza – Relative Present (12'08")**

The piece, halfway between soundscape, field recording and acousmatic music, is inspired by the idea of the extended present, here declined in a real possibility of simultaneously proposing "soundscapes" distant from each other in space-time. The illusion of being able to cancel temporal and physical distances is made possible by the compositional practice, which starts from a research and selection of materials present in the author's personal sound archive. The sound events are not resolved only in a naturalistic approach, but also involve other aspects, perhaps typical, of contemporary Western society (coexistence of different natural languages, recurring festivals and related celebrations, "technophonies" etc.) They take shape accompanied by original sound objects that represent the "voice", the personal "timbre" of the author, and which act as a counterpoint to the sounds organized in the montage. The heterogeneous influences of this work have the task of making audible above all those cultural relationships that permeate the everyday life in which we experience sound.