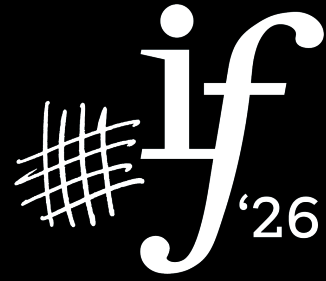


SONORITIES  
FESTIVAL  
BELFAST



## IF Festival Stream Programme

15-18 April 2026

Featuring 35 Acts from Around the World

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[Google Calendar \(full stream schedule\)](#)

**Set A: 10:30 Wed 15th, 04:45 Thu 16th, 00:30 & 15:00 Fri 17th (GMT+1)**

### [Eve Egoyan and Mauricio Pauly: Height \(09:09\)](#)

Height is one of ten tracks on the disc *Hopeful Monster*, a partnership between acclaimed Armenian-Canadian pianist/composer Eve Egoyan and Costa Rican born, Canadian composer/musician Mauricio Pauly.

Height is propelled by their spontaneous interaction: Eve on acoustic and augmented piano (manipulation of a modelled piano) and Mauricio on live samplers, live processing, and dekeyed chromaharp. The music is grounded in a distinctive joint vision, one that imparts cohesion, intricacy and exerts evocative weight, directly springing from their close-knit dynamic.

### [Intangible \(20:17\)](#)

gamin - piri & saenghwang  
Robert Reigle - tenor saxophone  
Jeff Schwartz - bass  
Tim Feeney - percussion

This performance was recorded April 25, 2025 at UCLA's Mo Austin Music Center as part of a workshop in cross-cultural improvisation presented by the ethnomusicology department for students and interested community members.

Intangible is a boundary-pushing ensemble that explores sound through overtones, sustained tones, extremes of register, density, and unconventional instrumental techniques. The group's name reflects the expertise of reed player gamin, a master of Korean traditional music and an official bearer of an Intangible Cultural Asset, as designated by the Korean government. Beyond traditional music, gamin has collaborated with improvisers and performed as a soloist with Western orchestras, premiering concerti for Korean reeds. gamin is also the director of two world music ensembles in the UCLA Department of Ethnomusicology: the Music of Korea Ensemble and the Cultures in Musical Dialogue Ensemble, the ensemble that inspired this workshop. Saxophonist Robert Reigle, bassist Jeff Schwartz, and percussionist Tim Feeney have each also studied and performed with master musicians from Africa, Asia, and the Middle East, enriching the ensemble's multicultural sound. Together, Intangible creates a unique, immersive experience that blends global traditions and contemporary experimental practices, reimagining boundaries and crafting music that is both innovative and rooted in cultural depth.

**Set B: 12:30 Wed 15th, 05:15 & 14:30 Thu 16th, 09:30 Fri 17th (GMT+1)****Juice Cui: *Klein Bottle* (11:13)**

Everything in Klein Bottle is improvised.

As a multidisciplinary artist, my creative work spans multiple dimensions of artistic expression, beginning with two-dimensional classical paintings and illustrations, advancing into the realm of three-dimensional contemporary short films and sculptures, and ultimately reaching into the fourth dimension characterised by spatial sound design and digital media manipulation. My recent sound-based work delves into the equilibrium and collision of pleasurable, disorganised, and structured sounds and noises within compositions. I value craftsmanship over rapid, mechanical production. I firmly believe in the power of my voice: "I always believe: I have a voice. In the future, someone can hear you."

**Gayle Young and James Hanley: *Lithophonica* (08:47)**

INSTRUCTIONS:

Line up the stones on the lap steel, play them with bells, bounce them on the strings with fingers or rolling hex bolt heads.

Drag washers across the row of stones, slide the stones sideways along the strings, rock them back and forth.

**BEDROCK RESONANCE**

Stones, the instruments featured on this album, are joined by sounds of bells, sticks and Young's stringed instruments as Harley expands their resonance, shaping sounds through granulation, layering, trans- position, delays, and spatialization. Bells resonate with stones, stones rock on strings, and resonant sticks bounce on strings.

Young's collection of resonant stones from the shores of Newfoundland, resonant sticks from abandoned beaver lodges in Ontario, played with bells and assorted hardware, are combined with stringed instruments she designed and built.

As hex-bolts are rolled over stones resting on strings, their vibrations cause the strings to sound. Signal processing simultaneously expands the depth and frequency range, adding complexity through layering and subtle shifts over time.

**Lorenzo Berretti: *Human error in a digital world* (09:57)**

Nabir (in the registry office Lorenzo Berretti), is a project that responds to the need to express abstractly personal experiences through images and harmonies, conceived one as an extension of the other. Melodies are watercolors, glimpses of bittersweet suggestions.

His greatest source of inspiration are the memories of his childhood. Though they are discolored, dusty, yellowed by time. Other influences come directly by the Rome underground scene, where the liveness and aggregation are often characterized by a taste for self-irony weirdness and a punk DIY attitude.

The songs start to sort of go beyond improvisation, and grow with the help of codes and errors. They are conceived as a warm and welcoming hug, a flood of memories that passes through the lenses of digital and computer manipulation. A merging of the old and the new, where the boundaries between these dimensions are blurred through the recontextualisation of live coding, cassettes, vhs, sampling, field recording and looping.

**Set C: 17:30 Wed 15th, 12:30 & 21:15 Thu 16th, 14:30 Sat 18th (GMT+1)****Ed Williams and Anouck Genthon: *Decomposition: BWV 1017* (15:32)**

The original duet's part of the Largo has been discarded and the continuo part allowed to flourish to become a different kind of duet in itself, involving the original instrumental pair of Harpsichord and Violin. Acting like enzymes breaking down organic matter, the performers (Anouck Genthon, violin, and Ed Williams, Harpsichord) collaboratively weave an improvised tissue of timbres, intervals and silences that emerge from the diffraction, repetition and savoring of the original score's notes. This calls to mind the image of string figures described by Isabelle Stengers: "...but knowing that what you take has been held out entails a particular thinking "in-between"... with the demand that you not proceed with 'mechanical confidence'... two pairs of hands are needed, and in each successive step, one is 'passive', offering the result of its previous operation, a string entanglement, for the other to operate..." (Stengers, 2011).

**Pantelis Lykoudis and Errikos Sidiropoulos-Velidis: *E1 GATE* (14:46)**

Pantelis Lykoudis and Errikos Sidiropoulos-Velidis met at the 2021 Darmstädter Ferienkurse. While they were both active improvisers and performers of New Music, Errikos' interest soon turned to composition and, more recently, to noise music with feedback loops. Pantelis learned about the bodhrán through his brother, who lives in Belfast for the last decade. Their improvisational encounter at Dudu Loft studio centers around the themes of arrival and departure. Visual artist Apostolos Zarris provides footage of ships in the vicinity of Piraeus, the busy port of Athens. Their collaboration takes place amidst summer's end, a bittersweet time for passengers who gaze upon the sign 'E1 Gate'.

**Set D: 19:30 Wed 15th, 00:45 Thu 16th, 17:00 Fri 17th, 08:00 Sat 18th (GMT+1)****Lauren Sarah Hayes: *The Accusations That Are Confessions* (16:01)**

Exploring instability, vulnerability, and unpredictability, this performance is the latest in a series of improvisations formed out of playful and tactile explorations of my most recent hybrid analogue-digital live electronics performance system, which comprises self-built software, voice processing, drum machines, and repurposed controllers. An excessive number of components, of which the space, audience, and performer are all part, mutually affect each other through a network of sound analysis and digital signal processes. Improvisation with the system, and as a practice, is experienced as a dynamical system, an embodied machine-intelligence, a sensuous and sensorial way of being in the world. As part of the selection representing the USA, *The Accusations That Are Confessions* was premiered at the 2024 World New Music Days, Faroe Islands.

**Kirby/Ward: *Warehouse Drone #1* (10:05)**

This performance documents the final night of weekly improvisations that lasted for a 6 month period at a warehouse in the industrial suburb of Glenorchy in the Northern suburbs of Hobart, Australia. The duo Kirby/Ward were given the keys to the building to jam and work on a number of projects thanks to the generosity of the owner who was, week by week, removing the vast (tonnes) of equipment to a new location. Each week when the duo arrived the space had dramatically changed as the 'stock' shrunk and the space got bigger - the sound got bigger too! They recorded each weeks session (for a soon to be released album) playing with the new sound of the building. Experiments with projections were part of the fun there as well and form the visual background for this live improvisation.

**Sippapas Thienwiwat: *Voltage Controlled Atmospheres* (20:26)**

*Voltage Controlled Atmospheres* is an improvisatory study suite in five parts for modular synthesiser, with each section exploring different arrangements and organisations of microsonic sonorities within various atmospheric levels, including points, lines, and clouds.

### **Qiaosheng Lyu: Noisy Flesh: Maternal Reverb (13:46)**

Maternal Reverb is a Noisy Flesh series performance exploring the plasticity and elasticity of the pregnant maternal body through movement-generated sound. Using audification and a custom e-textile PMSon system with embedded knit stretch sensors, every sound emerges directly from the performer's bodily tensions and gestures.

The work unfolds in two stages: first, the "child" as a living whole inside the womb, connected yet separate from the mother; second, the child attaching itself across the mother's body, entering a deeper state of symbiosis. Here, the mother's own movements increasingly shape and influence the child's presence, a relationship revealed through the evolving textures of sound and the shifting forms and movement of the body on stage.

The garment functions simultaneously as costume and prosthetic instrument—an extension of the performer's body that not only adorns but also generates and modulates sound, blurring the line between wearable form and sonic organ. Noisy Flesh is an ongoing project exploring somaesthetics, embodiment, and new interface for musical expressions.

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**Set E: 20:30 Wed 15th, 05:45 Thu 16th, 08:30 Fri 17th, 00:30 Sat 18th (GMT+1)**

### **Liberté Anne: D'après «Sans Titre 1960» de Armand Vaillancourt (02:46)**

This improvisatory structure score is intended to be a game or an imaginary narrative. This graphic score is based on an image of Armand Vaillancourt's sculpture "Sans Titre 1960," on display at the Montreal Museum of Fine Arts. The idea is simple to create a sound journey through the relief of Vaillancourt's sculpture. The choreography of the scenography of this video is a rather literal rendition of the score. The work was presented to the artist Armand Vaillancourt, who had a very positive reaction to it and included a copy of the score to his personal archive.

### **Sylvia Hinz: Skizzen, Dialog in Ahrenshoop (08:42)**

In these filmic sketches, Sylvia Hinz combines nature observation with electronic sound research to create a contemplative, atmospheric hybrid. Shot in Ahrenshoop, she presents a series of quiet, almost detached landscape images: coasts, trees, veils of fog – nature in a state of slowing down and withdrawal. The sonic layer, generated through modular synthesizers, acts as both commentary and transformation. Noise, oscillation, pulse – the sounds shift the viewer's perception of the landscape, rendering it ambivalent, artificial, or even unsettling. Supported by Künstlerhaus Lukas.

### **Jeanne Artemis: Mass In Iron And Ash (11:26)**

Mass In Iron And Ash is an electronic composition situated between drone, ritual music, and contemporary classical traditions. The piece unfolds through dense, layered soundscapes, sustained by slowly shifting tensions and deep, resonant frequencies. It evokes a mass in a post-industrial landscape—a sonic ceremony for iron, dust, and silence.

The entire work was created exclusively with modular synthesis—no computers, no devices, no samples—and recorded in a fully live, continuous structure. Every tension, noise, and oscillation reflects a physical system in constant motion. The textures are raw and tactile, combining metallic resonances, pulsating lows, and unstable modulations. Micro-processes—bubbling, steaming, eruptive—permeate the composition like geological breaths, giving it a tectonic presence that transcends traditional narrative form.

Through its immersive layering and spectral depth, Mass In Iron And Ash transforms minimal electronic gestures into a ritualistic sonic environment. It emphasizes the materiality of sound itself, creating a ritual space where the listener experiences both physical vibration and conceptual resonance. The work is a meditation on the elemental forces of sound, matter, and silence, presenting a stark, corporeal, and meditative encounter with electronic music as a living, breathing system.

### **Stokesflow (23:23)**

Stokesflow is a duo formed by Giuseppe Torre and Jürgen Simpson exploring live-coding paradigms across computer and hybrid synthesis performance contexts. The contrasting nature of each performer's process results in a distinctive interplay of algorithm and voltage. Stokesflow takes its name from a type of fluid flow named after Irish mathematician/physicist George Stokes. Stokesflow's performances unfold through a hybrid interface of live-coded scripts, patch cables, and physical controls. The result is an evolving soundscape where machine logic and human intuition converge in real time.

In this iteration, the flow of events extends serially from ORCA (a two-dimensional live coding language used for sequencing) feeding a modular system which serves as a further layer of generative manipulation and the resulting sound synthesis. The modular system is not simply reactive but integrated into the compositional process. It is shaped and animated by ORCA's algorithmic patterns, which generate control voltage signals that are further manipulated by a monome Teletype, a scriptable module that enables complex interactions via CV/i2c communication and two Orthogonal Devices ER-301 Sound Computers. Together these each act as programmable logic layers, allowing for generative structures, conditional behaviors, and real-time manipulation and resulting in a network of code and circuitry.

### **Zhanlan Wang: Synthe∞Real (13:58)**

"Synthe∞Real" is a live coding performance that moves from the raw intensity of post-punk to the relentless drive of high-BPM techno. Using Strudel for music and Hydra for visuals, Zhanlan Wang writes and rewrites code in real time, turning the act of composition into a visible and performative gesture. The performance begins with fractured basslines and irregular rhythms, echoing the energy and instability of post-punk. Gradually, the tempo accelerates, patterns become denser, and the sound transforms into layers of pounding techno. This transition is not only sonic but also conceptual: from the rough textures of human resistance to the hypnotic acceleration of collective trance. By projecting the live code alongside sound and visuals, the work invites the audience into the process of creation itself. Code becomes both score and performance, balancing structure and improvisation. Each show is unique, as every line typed or rewritten reshapes the musical trajectory.

"Synthe∞Real" explores the boundaries between chaos and control, composition and performance, asking how raw energy can be algorithmically transformed into rhythm, how rebellion can become ecstasy, and how music, code, and visuals can merge into a single immersive experience.

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**Set F: 21:30 Wed 15th, 09:00 & 21:45 Thu 16th, 01:00 Fri 17th (GMT+1)**

### **Katherine Lee: Heaven in Spiritual Darkness (10:30)**

Heaven in Spiritual Darkness (Stereo) is an electronicacoustic that immerses audiences in a spatial sonic environment, exploring spiritual reflection, belief, and the interplay between darkness and light. Drawing inspiration from Buddhist Dedicatory Verses, traditionally recited to offer blessings and radiate positivity, this work examines what happens "when we pray in the dark." It contrasts delicate textures and subtle sonic interactions with moments of intensity, exploring emotional dualities such as hope and despair, pursuit and loss, breaking and healing, belief and betrayal, presence and absence. Performed with improvised guzheng and fixed electronics, the piece blends acoustic resonance with electronic processing to create a continuously evolving soundscape. The layering of instruments, spatialised audio, and subtle electronic manipulations allows the listener to engage with sound both intellectually and emotionally, highlighting the transient and cyclical nature of spiritual and human experiences. Audiences are invited to "rest in the dark and the light," experiencing the complex nuances of reflection, renewal, and emotional transformation. By integrating cross-cultural musical traditions with contemporary electronic practices, Heaven in Spiritual Darkness creates an immersive environment where sound, space, and human perception converge, offering both introspection and sensory engagement.

### **Sveið: AI-powered free jazz set (17:48)**

Sveið blur the boundaries between free jazz, electronic music, improvisation, and artificial intelligence. Their music unfolds in the space where human and machine creativity meet, generating sounds that are “predictably unpredictable”. At the core of their performance are neural audio synthesis models that learn from sound recordings, abstracting significant features and patterns into a “latent space.” This space is neither fixed nor static—it is a field of potential, where hidden sonic possibilities wait to be uncovered.

During the performance, Sveið navigate and manipulate these latent spaces through interactive improvisational strategies: timbres are transferred between sounds, latent dimensions are explored with sounds and gestures, new sonic textures emerge autonomously. The result is an energetic, high-stakes performance: an entangled dialogue between musicians and machines, between the physical actions of improvisers and the virtual sounds of AI.

The AI models themselves are filled with virtual potential—silent archives of possibility that require exploration and activation. Sveið treat them as collaborators in their own right, subjecting them to playful interrogation and discovery. What emerges is music charged with intensity, where latent potential becomes sound. Listening, we are drawn into a same sense of exploration, fun, and risk that drives their improvisational practice.

### **Maria Lihuen Sirvent and Matias Homar: Also Bonds on Plastic! (rebranded) (07:12)**

Blurring the line between instrument, object, and technology, *Also Bonds on Plastic!* unfolds as a living improvisation. What began in 2021 at the University at Buffalo’s Slee Concert Hall has since become an evolving performance practice, reshaped each time new sounds and ideas enter the dialogue.

For this performance, the flute—with a gliding mouthpiece—meets the GEP Contraption, an interactive MIDI controller designed by Matias Homar. Together with electronic cowbells and e-bow on piano crafted by Maria Lihuen Sirvent, the instruments create shifting layers of acoustic resonance, feedback, and electronic transformation. The result is a sonic environment where improvisation is not only performance, but also invention.

Performers/Composers:

Maria Lihuen Sirvent (Mendoza, Argentina) — Flute, Electronic Cowbells, E-bow on Piano  
Matias Homar (Salta, Argentina) — GEP Contraption, Live Sound Processing

### **Matt Rogerson: Dromos/Autos: The Autistic Ontology as Performance (20:26)**

\*\*\**Strobe Warning*\*\*\*

This performance-project explores the interdisciplinary convergence and technical development of a hybrid sound art/audiovisual art/live art performance. The rationale of this performance is to implement generative and 'provocative' audiovisual systems—constituting of visual-reactive audio, chaos synthesis and corpus-based concatenative synthesis—as components of a heterogeneous performance assemblage; producing emergent auditory and visual stimuli tailored to trigger and overpower the sensorium of my autistic cognition and 'provoke' it into sensory overload. The curation of stimuli is informed by practice-based and autoethnographic research, with primacy assigned towards my ontology as an autistic/neurodiverse individual.

The cognitive-emotional affect of these qualia are physiologically measured by a consumer-grade brain-computer interface, which are then mediated back into the system and mapped to parameters that modulate its audiovisual output in real-time. This human-machine interface establishes a hybrid feedback loop, predicated on a recursive process of neurofeedback and systemic feedback output as data-sonification/visualisation.

The motivation behind this is to evocatively present the quotidian, socio-structural discourses that bracket my autistic ontology, and to reveal the alienating and disabling affect of these discourses by embedding said ontology as a cybernetic component within them; an act of self-representation through the presentation of ones' neurocognitive incongruity with the system.

### **Kreis: Mia moglie/mio marito è chitarrista (04:59)**

Francesca Naibo and Simone Massaron form Kreis, a duo based on composition and improvisation, sound and noise, placed on the same level to draw on a wide and rich expressive spectrum. Kreis lets itself go to creation in the moment to capture the freshness and spontaneity of energetic and deep sounds, thus creating sincere, risky, and experimental music. In the duo, the guitar transcends its most familiar function, becoming a sound box at the service of creativity.

“Mia moglie/mio marito è chitarrista” (“My wife/husband is a guitarist”) is a work created in 2020 during the pandemic. On the occasion of Frank Zappa's 80th birthday anniversary and inspired by his ideas, we questioned the role of art in our lives as musicians and in society, but also the everyday reality of a life dedicated to music. Not being able to express ourselves in our work and feeling isolated in our activity pushed us to create an eloquent and provocative work, using contemporary sounds in contrast to a reassuring, everyday scene. We therefore improvised sounds individually, then processed them by working on each other's material. This music was juxtaposed with a video of a meal eaten on our instruments, polemicalizing the famous statement by a former minister of the Italian Republic: “Culture alone doesn't feed you.”

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**Set G: 22:30 Wed 15th, 08:00 & 18:30 Thu 16th, 09:00 Sat 18th (GMT+1)**

### **Catenation: Venice. Stillness. (15:34)**

Catenation is the duo of Jeanne Artemis and Sylvia Hinz, creating intricate sonic textures with raw, electrifying energy for a profoundly physical sound experience. Their instruments include recorders (from soprano to sub double bass), modular systems, analog and digital synthesizers, electric bass, found-object percussion, and broken retro equipment.

“Venice. Stillness.” is a live performance recorded at the Cavana Dei Miracoli in Venice. The piece unfolds as a meditative sonic journey, weaving resonant bass tones with ghostly overtones and shifting harmonic layers. Drawing on the acoustic character of the venue, the performance uses the space as an instrument, allowing sound to swell, resonate, and dissolve in the air like mist over water. Slow, sustained drones create a sense of suspended time, immersing listeners in an atmosphere that feels both archaic and otherworldly. The work moves like a tide—fluid, unpredictable, and deeply introspective.

### **Zoe Jordan: Cosmoposite (19:33)**

Cosmoposite is an amalgam: ‘compose’ and ‘composite’ and ‘compost’ and ‘cosmos’ and ‘cosmopolitan’. A thing and its opposite: the old and the new that is the nurse log that is the stump-platform upon which I am dancing, surrounded by the younger growth, nourished by the old. The city person in the forest, the city person out of town in the forest out back of the local school, thinking I was alone in nature but ‘interrupted’ mid-improvisation by school children on their recess break, who know this nurse log well. “It is great for climbing,” they told me, and I agreed. Compost of repurposing, organic material and moves, composing in the moment-to-moment, in the rain, with the rain, in the microcosm of this happy, wet, dark wood. The temperate rainforest, my (second generation settler) home and home to the indigenous people who were here before, this composite place and composite time, meeting the moment, hats off to you, cosmos.

### **Jean Paul Devin-Roux: White Hole-Performance (08:13)**

“It's the story of an ongoing adventure like at the beginning of every journey, we don't really know where it will take us. We approach the edge of the horizon, we enter, we go down to the bottom. We cross the bottom - like “Alice and the mirror” - We reappear in the white hole, we wonder what would happen if Time flowed backwards... and then finally we come out to see the stars, the same stars after a time that is both a few moments and millions of years.”

-Carlo Rovelli, Physicist (extract from his book “White Holes” 2023)

### **Revolting Robots: Selected Drone Box (16:48)**

Revolting Robots is a virtual, semi-organic electro-acoustic ensemble. Modular synths, keyboards, computers, and other sonic tech are used in their tracks, vids, and live performances.

This A/V stream captures a live and unedited electro-acoustic performance, featuring a detuned clavichord with processed accompaniment from a modular synthesizer array. Experimental electro-acoustic improvisations of this sort are one of Revolting Robots' specialities.

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**Set H: 17:00 Wed 15th, 10:30 & 20:45 Thu 16th, 07:30 Sat 18th (GMT+1)**

### **Magda Lampropoulou: TWIST (02:19)**

This is a video of a free solo improvisation performance with sound sculptures of "Twist" installation at the Arts Lounge of the Athens Conservatoire by Athens based artist Magda Lampropoulou.

Twist is a commissioned in-situ sound installation- especially designed for the Subset Festival and the Athens Epidaurus Festival which took place from 10 to 14 June 2024. The Subset Festival, curated by Gasparatos Stavros, includes mainly new commissions to contemporary artists with a focus on the contemporary experimental music and hosts visual and sound installations and performances.

### **Adam Denton: Elemental Breaks (08:08)**

Environmental improvisation recorded live on the Belfast lough shore at Downshire, N. Ireland on August 29th 2025, featuring home-spoiled electric guitar, dying Roland Cube amplifier, Adin vibration speaker with micro SD card of pre-recorded tracks, shore stones, seaweed, wind-damaged sound file.

### **Noah Smith: Presses (05:00)**

Presses is a dynamic work for tracker action organ and live reactive electronics. The piece is activated by the delicate sound of the organ's keys being lightly pressed and the palette opening over the airflow—a percussive but soft action that becomes a trigger for microtonal bends and subtle electronic textures. The 'pressure' of the finger on the key is the primary input, transforming a traditional instrument into a new kind of transducer. These moans cue a digital counter-voice. As the organ's volume gradually swells, it cues fragmented, highly-processed samples of soprano Mary DiRoberts, her voice becoming a phantom echo, a ghost in the machine. This aural landscape is a meditation on the unseen forces that shape sound, on the pressure of intent before the pressure of air, and on the transformation of tactile gesture into a digital, microtonal responsorial.

### **Nadene Thériault-Copeland: Sounding the Piano (13:50)**

Sounding the Piano is an improvisation on the Decomposing Piano at the NAISA North Media Arts Centre in South River, Ontario, Canada.

When I approach a piano that has been left outdoors for a long period of time, I look for what the piano has to offer me on that day. What language is it speaking? Is it melodic? Atonal? Rhythmic? I sound the piano to uncover what its language is on that particular day. On this summer day in August, the piano had been outdoors for 2 ½ years. As parts of the piano were coming off as I played, I decided to use them to further explore what sound potentials there were, yielding some very interesting results. I used a piece of ivory from one of the keys to play the strings; most of the ebony keys had completely come off, providing some interesting textures; and some of the keys themselves had completely come lose from their housing. All of these piano parts expanded the sound palette that the piano offered me on that day.

**Set J: 23:30 Wed 15th, 06:45 & 19:30 Thu 16th, 07:15 Fri 17th (GMT+1)****Tolimieri Wong duo (19:09)**

The music of Tolimieri/Wong is a music of erasure. Specifically, they are attempting to remove various syntactical structures from their work, for example melody, harmony, gesture, and formal development. The impetus for this removal is a desire to evade the historical models that these syntactical structures force upon the listener and that serve, in a sense, to obscure the »sound-in-and-of-itself« (if such a thing exists) of the sonic object. The result of this removal is a music that is extremely minimal and reduced, closer to a kind of sound sculpture than to traditional concert music.

**Jorge Ramos: Song of Happiness #1 (12:00)**

Song of Happiness # is a work with a strong passage in the form of a song in which I put together two of the activities that make me happier, writing music and making music. It is a live performance with a degree of freedom of interpretation so it is likely to sound different each time it is presented. The composition itself is rewritten every time I interpret it, that is, the interpretation is by itself the final act of the composition of this work. This piece is dedicated to the director Alfred Hitchcock (1899-1990).

**Luam Clarindo: Hyperfriction-Drum (12:23)**

The Hyperfriction-Drum has a mobile phone attached to it, which sends sensor data to Max for Live for the real-time modulation of audio synthesis parameters. Lifting the instrument adds distortion, reverb, and a lo-fi texture to the sound. When the cuíca reaches a 90-degree vertical position, it freezes the reverb. Tilting the cuíca downward introduces delay to the signal. Rotating the cuíca alters the amount of the envelope follower in the pitch-shifting effect, making the sound resemble a voice-like tone, evoking emotions such as anger or laughter. This embodied interaction results in an innovative and expressive performance, blending elements of theatre, dance, and experimental music. This performance pushes the boundaries of artistic research by blending a traditional acoustic instrument with digital technology. This work invites us to rethink how tradition and technology can coalesce to enlighten new audiences, cultivate new intellectual paradigms, and advance the discourse on musical hybridity.

**Turnsōl Tapes (10:41)**

Turnsōl Tapes is a collective dedicated to improvisation and experimentation. "With Style" is a track from their first album. Recorded in Kansas City during a blizzard Kwan Leung LING and Austin Engelhardt use the backdrop of their environment to craft improvisations that blend their different cultural upbringings. LING uses a traditional Chinese instrument (the suona) to compliment and contrast the textures created by Engelhardt on the electric guitar.

**Two-Options Trio: Short-Form Memory: Blending one-bar compositions with the writing of Susan Sontag (11:50)**

"4a/C5" is an improvisation based on one measure of music precomposed by the ensemble. The musicians develop such "micro compositions" collectively and combine them with the text of Susan Sontag, whose writing reflects the nature of the music: fragmented, episodic, and non-linear.

**Phivos-Angelos Kollias: EPHEMERON: COOKING MUSIC ALGORITHMS (07:17)**

A series of sonic-gustatory experiences of electroacoustic ASMR video performances. The combination of a seemingly mundane cooking performance interacting with an intelligent music algorithm of a self-organising feedback network. A celebration of the mundane, a festival of insignificance, contrasted by a carefully crafted video production of a complex-sounding sound-art performance. A short-circuit of the gustatory experience with the acousmatic experience. A set of microphones is set up to listen closely and record every micro-movement of the performer's cooking actions. From preparing the ingredients, kneading the dough or beating eggs, to cutting vegetables and herbs or tasting the resulting meal – all sounds of the cooking process are fed in real time into a naively intelligent algorithm, which sonically analyses and reinterprets every sound into a new extended sonic reality. The performer's movements tend to be gently slow and meditative, while the interactive sound results in a complex reflection. Every sound and gesture is interconnected into a complete sonic-gustatory performance, tickling and teasing the senses of the auditor. Meanwhile, the spectator-listener can comfortably sit back, observe, and listen to the evolution of the sonic-nutritional process while letting it influence her autonomous sensory response.