



SONORITIES FESTIVAL BELFAST

LISTENING ROOMS SCHEDULE

Listening Room 1

SARC, Lower Ground Floor, Surround Studio 1
Programme runs daily. Times are approximate.

Start	Artist(s)	Work title	Duration
10:00	Georgios Varoutsos	Divided Spaces	22'14"
10:22	Paolo Pastorino	Tempus Fugit	07'06"
10:29	Marta Domingues	Yliathim	06'57"
10:36	Friendly Boots	Tangenterines	08'20"
10:45	Evidence	The Way In	12'52"
10:58	Mark Ferguson	The Sunlit Thawing	04'06"
11:02	Juhani Silvola	Machines of loving Grace	13'43"
11:16	Elsa Justel	MARELLE	12'10"
11:28	Didem Coskunseven	Education in Remembering	09'52"
11:38	Noiseborder Ensemble	Immaterial Los Angeles	09'10"
11:48	Elissa Goodrich	Beneath_Above - Playing with listening	07'33"
11:55	Claire Fitch	Tale Of A Great Sham(e)Text	09'58"
12:06	Tom Williams	Pakefield - at the Edge	12'54"
12:19	Rocío CANO VALIÑO	Asterion	08'22"
12:27	Nicola Giannini	Eyes Draw Circles of Light	09'21"
12:37	Jim Reeve-Baker	Red White Blue Pink	09'04"
12:46	Gene Gort, Megumi Masaki, Ken Steen	ICE IS WATER IS ICE IS	23'18"
13:09	Seth Ayyaz	On the Admissibility of Sound as Art and Music: the bird ghost at the zaouia	30'09"
13:40	Seth Ayyaz	On the Admissibility of Sound as Art and Music: Makharej	23'56"
14:04	Seth Ayyaz	On the Admissibility of Sound as Art and Music: The Remainder	13'20"
14:17	Georgios Varoutsos	Divided Spaces	22'14"
14:40	Paolo Pastorino	Tempus Fugit	07'06"
14:47	Marta Domingues	Yliathim	06'57"
14:54	Friendly Boots	Tangenterines	08'20"
15:03	Evidence	The Way In	12'52"
15:16	Mark Ferguson	The Sunlit Thawing	04'06"
15:20	Juhani Silvola	Machines of loving Grace	13'43"
15:34	Elsa Justel	MARELLE	12'10"
15:46	Didem Coskunseven	Education in Remembering	09'52"
15:56	Noiseborder Ensemble	Immaterial Los Angeles	09'10"
16:05	Elissa Goodrich	Beneath_Above - Playing with listening	07'33"
16:13	Claire Fitch	Tale Of A Great Sham(e)Text	09'58"
16:23	Tom Williams	Pakefield - at the Edge	12'54"
16:36	Rocío CANO VALIÑO	Asterion	08'22"
16:45	Nicola Giannini	Eyes Draw Circles of Light	09'21"
16:54	Jim Reeve-Baker	Red White Blue Pink	09'04"
17:04	End		

Listening Room 2

SARC, Lower Ground Floor, Surround Studio 2
Programme runs daily. Times are approximate.

Start	Artist(s)	Work title	Duration
10:00	Robert Scott Thompson	Of Natural Magic and the Breathing of Trees	30'51"
10:31	Clemens von Reusner	Anamorphosis	07'19"
10:38	Zuriñe F Gerenabarrena	Lyse	08'05"
10:46	Jullian Hoff	Machine in the Shell	20'43"
11:07	Marcel Zaes & Robert Black	Moments of Doubt	25'41"
11:33	Elizabeth Anderson	L'Heure Bleue : renaître du silence	16'38"
11:50	Michele Del Prete	Spycher	09'03"
11:59	Evidence	Meridonal Transitive	11'30"
12:11	John D'Arcy	Blackbird	07'37"
12:18	Ambrose Seddon	Traces of Play	11'09"
12:30	Jaime Reis	Fluxus, pas trop haut dans le ciel	09'39"
12:40	Joel Rust	Coruscation	10'48"
12:51	Seth Ayyaz	apophenic studies stochastic iqaat	15'31"
13:06	Jules Rawlinson	Interval and Instance	45'21"
13:52	Robert Scott Thompson	Of Natural Magic and the Breathing of Trees	30'51"
14:23	Clemens von Reusner	Anamorphosis	07'19"
14:30	Zuriñe F Gerenabarrena	Lyse	08'05"
14:39	Jullian Hoff	Machine in the Shell	20'43"
14:59	Marcel Zaes & Robert Black	Moments of Doubt	25'41"
15:25	Elizabeth Anderson	L'Heure Bleue : renaître du silence	16'38"
15:42	Michele Del Prete	Spycher	09'03"
15:51	Evidence	Meridonal Transitive	11'30"
16:03	John D'Arcy	Blackbird	07'37"
16:11	Ambrose Seddon	Traces of Play	11'09"
16:22	Jaime Reis	Fluxus, pas trop haut dans le ciel	09'39"
16:32	Joel Rust	Coruscation	10'48"
16:43	Seth Ayyaz	apophenic studies stochastic iqaat	15'31"
16:59	End		



LISTENING ROOMS PROGRAMME NOTES

Listening Room 1

***Divided Spaces* - Georgios Varoutsos**

As part of a two-piece artistic research project, *Divided Spaces* is an audio immersive piece focusing on the Peace Wall between the Falls and Shankill road in Belfast, Northern Ireland. Representing connectivity of spaces and experiences through sound to highlight Past, Present, and Future relations with the Peace Wall(s). It hosts an immersive sonic round-table discussion on controversial issues concerned with the history of the 'Troubles' and the status of Peace Wall(s) around the country. Demonstrating the separation and isolation from either side's community spaces.

Georgios Varoutsos is a sonic artist from Montreal, Canada. He is currently completing his PhD studies in Music - Focus on Sonic Arts at SARC, Queen's University Belfast. He has graduated with a Master's in Research, Pass with Distinction, in Arts & Humanities with a focus in Sonic Arts at Queen's University Belfast. He has also completed a BFA with Distinction in Electroacoustic Studies and a BA in Anthropology, both from Concordia University in Montreal. As an artist, he explores the field of sound through an extensive range of projects which have been presented globally forms of concerts, installations, exhibitions, and presentations. His audio creations derive from different inspirations such as field recordings, digital recordings, amplified sound materials, audio processing, synthesis, and experimental techniques. He is working on research projects consisting of urban arts, sonic studies, sonic arts, and socially engaged arts.

***Tempus Fugit* - Paolo Pastorino**

Tempus fugit comes from a series of personal reflections on the perception of time. A time that escapes and devours all the things it has created. A time as a state of consciousness and perception that expands and contracts itself. A time observed on the faces of others, on my city, on my nearests and dearests. That time which influences us in our choices and which constantly fills our present in imagining the future and remembering the past.

Paolo Pastorino (1983) is an acousmatic composer and professor of electroacoustic composition in Conservatory of Music of Brescia (IT). He studied and graduated in computer music and sound technologies at the Conservatory of Sassari and he is specialized in new music technologies at the Conservatory of Cagliari. His compositions have been presented in several contemporary and electroacoustic music festivals in different countries of the world. Currently his field of musical and expressive research regards in particular concrete music and field recording.

***Yliathim* - Marta Domingues**

Yliathim (in its original Arabic hilyah) can be translated by condition, form, matter or the shape of a body. This piece tries to be a world in which people feel like they could touch what they hear.

Marta Domingues (2000) is a composer, having studied at the Lisbon Superior School of Music. She is a member of the Production of the Festival DME and the Artistic Director of SYN-ARS. Her works have been presented at events such as: Festival DME / Lisboa Incomum, Música Viva / Oculito d'Ajuda,

Aveiro Síntese, BoCA – Biennial of Contemporary Arts / São Carlos Theater, Monaco Electroacoustique (2017 and 2019) and L’Espace du Son Festival (Brussels). Her acousmatic piece Yliathim was awarded an honorable mention in the Métamorphoses contest by Influx / Musiques et Recherches, being edited in the CD Métamorphoses 2020. About the same piece, she publishes an article in the book Investigation and Teaching in Design and Music Vol. II, co-authored by José António Domingues. Marta is currently doing a Masters in Composition with Jaime Reis and Annette Vande Gorne.

***tangenterines* feat. Beth Park – Friendly Boots**

Manufactured and samples created after a big night out. Friendly Boots likes making stuff with friends.

The Way In – Evidence (Stephan Moore + Scott Smallwood)

The Way In will use a library of musical passages, recorded with various multichannel microphone configurations, to construct a fluid recreation of the volume within the Tank Center for Sonic Arts in Rangely, Colorado, USA. In this cylindrical reverberation chamber, time is non-linear and space is squeezed, stretched, rotated and scrambled freely, as if by the shimmering heat waves rising through the desert air in the Rangely afternoon. Somewhere among the endlessly rippling sounds, the echoes of another mysterious place can be heard.

Evidence is a collaboration between sound artists Stephan Moore and Scott Smallwood, currently based in Chicago, USA, and Edmonton, Canada, respectively. Since 2001, they have developed a distinctive language of deeply layered sound, using field recordings of natural and industrial sounds as a primary source of inspiration and sonic material. Their activities range from studio compositions and live improvisations to sound installations, street performances, academic publications and talks, and numerous collaborations with other musicians, choreographers, and video artists.

The Sunlit Thawing – Mark Ferguson

An abstract response to the composer’s mid-Ulster homeland, *The Sunlit Thawing* articulates memories and experiences evoked by the gentle creaking of an ancient hazel tree, recorded at Drumnaph Wood, Northern Ireland in April 2019.

Mark Ferguson is a wildlife sound recordist and sound artist, best known for his work on UK and European bat, bird and bumblebee species. His award-winning work has been broadcast by the BBC, mentioned by the Guardian, and selected for performance in leading arts and cultural venues around the world.

Machines of loving Grace – Juhani Silvola

Despite borrowing its title from a cyber-optimistic (at least on the surface) Richard Brautigan poem, *Machines of Loving Grace* presents scenes from the digital wastelands, where the bright colours of the 60s have most definitely faded. This at times abrasive piece explores themes of post-humanism, mediated nature and virtual reality, without exclusively condemning nor glorifying the techno-futuristic visions it presents. Sonically it draws from the rich history of electronic and experimental music, resounding with traces of French electro-acoustic music, Japanese harsh-noise, Finnish minimal techno and C20th chamber music.

Juhani Silvola is a Finnish/Norwegian composer and musician with a masters degree in electroacoustic composition from the Norwegian Music Academy, where he studied with Natasha Barrett. Highly regarded as a guitarist playing jazz-, folk- and experimental music, Juhani is also an uncompromising composer creating contemporary works disregarding the traditional performer. Silvola's music often explores themes of post-humanism and (mediated) nature, and is inspired and informed by a large variety of musics from around the world and across history. He has released four solo albums, three albums with the violinist Sarah-Jane Summers, and produced/mixed albums for bands like Highasakite. He plays/has played with, among others, Nils Petter Molvær, Frode Haltli's Avant Folk, Susanna Wallumrød and Splashgirl.

MARELLE - Elsa Justel

Life is an elapse of small moments. Like the game of hopscotch (marelle), we move forward in life by leaps and jumps, going through each station in various moods. It is a way of comings and goings. Happiness, uncertainty, dreams, fear, absurdity, anguish, joy, they alternated in that path to build the spider web that makes us to be. Realized at the studios of Musiques et Recherches-Belgium in 2017.

(Argentine-France) Doctor in Aesthetics, Science and Technology of the Arts at the University of Paris, Justel currently works as an independent composer and video artist. Her works have received numerous awards in international competitions, such as : Prix Ton Bruynel (The Netherlands-2005), International competition of electroacoustic music (Bourges, France-1989-2001), Stipendienpreiss (Darmstadt, Germany-1990) and were commissioned by the French government and different European studios. She has developed a pedagogical and research activity at the Universities of Marne La Vallée (France) and Pompeu Fabra (Spain) and several European schools of music. [Recordings](#) by Empreintes Digitales - Canada (imed-0785 / imed 9837 / imed19161), and other publishers.

Education in Remembering - Didem Coskunseven

Education in Remembering is inspired by sculptor D.R.Piqtokun's words on his art and life. As a child, Piqtokun was sent to a boarding school where he was not allowed to speak his mother tongue. He calls this as 'education in forgetting'. Later, he learns stone carving from his brother, and describes this as 'education in remembering'. Piqtokun's words, in a more personal level, made me think of 'what I forgot' and 'how to find ways to remember' and turned into an inspiration for the piece.

Didem Coskunseven is a composer, electronic musician and sound designer trained at Ircam, based in Paris. Her works range from the compositions for acoustic instruments with or without electronics and electronic pieces in which she combines her personal taste rooted in modal jazz with experimental electronics; to sound designs for various projects with choreographers and video artists. Besides her work as an independent artist, Didem is a ph.d candidate in music composition at UC Berkeley.

Immaterial Los Angeles - Brent Lee, Megumi Masaki, and Chris McNamara (Noiseborder Ensemble)

Immaterial Los Angeles is a nine-minute work for piano and video. While the focus of the audience remains on the 3D video projection of LA scenes, the pianist takes the role of the thoughtful viewer and commenter. What emerges is a counterpoint between the various elements: piano sound, diageitic sound, and video projection; each element is heard or seen by itself or in combination with one or both of the other elements.

The musical score (Brent Lee) and video (Chris McNamara) piece were written at the request of pianist and longtime Noiseborder Ensemble collaborator Megumi Masaki.

Brent Lee, Megumi Masaki, and Chris McNamara are members of the Noiseborder Ensemble, a group of musicians and visual artists whose work explores the relationship between sound and image in multimedia performances and fixed media works. Founded in 2008 in Windsor, Ontario, Canada, the ensemble has created and performed more than thirty pieces and performed in many countries. Brent Lee is a composer whose work ranges from orchestral music to jazz to interactive media pieces. Megumi Masaki is a pianist, multimedia artist, and conductor who most recent recording entitled *Music 4 Eyes & Ears* features recently commissioned works for piano and video. Chris McNamara is a film and video artist whose work includes single channel video, 3D video, installations, and electronic music.

Beneath_Above - Playing with listening - Elissa Goodrich

Sound-art work featuring Antarctica hydro-phonic field recordings of Weddell Seals from below the ice. And accompanying sound (vibraphone and percussion) from 'above' the ice.

Music composition, sound art by Elissa Goodrich
Hydrophonic and Field recordings - Gabby O'Connor
Percussion (vibraphone & drums) - Elissa Goodrich

Elissa Goodrich is a composer, sound-artist & percussionist with abiding interest in collaboration & cross-art forms, creating, recording & performing with musicians at the nexus between improvisation, contemporary classical, jazz & traditional musics. Elissa's soundart works have featured in festivals & cultural organisations across Europe & Australasia. Elissa's Gene Tree Project (2016 - current) is new music project inspired by climate science/DNA modelling. Gene Tree opened National Science Week @ the Parliament of Victoria for the RSV (2018). Elissa is composer-recipient APRAAMCOS Art Music Fund for Gene Tree:Listen.Now.Again (2018-2022), in partnership with St Martin's Youth Performing Arts Centre and Royal Botanical Gardens, Victoria. Elissa's newest music composition project - The Waves Project is supported by Australia Council for the Arts & Creative Victoria, and is, by invitation, in partnership with Professor Richard Manasseh's "Surf Sounds" climate science project (Swinburne University, Australia) (2020-2023).

Tale Of A Great Sham(e)Text - Claire Fitch

Tale of a Great Sham(e)Text is an electronic text inspired by the work of Anna Parnell, who led the Ladies' Land League between 1881-1882. After the arrest of thirteen women in 1881, the Irish female political organisation held a simultaneous meeting of between 400 and 500 branches of the Ladies' Land League on 1st Jan 1882. The transmedia presentation includes a Twitterbot: @TaleOfAGreatSha; [a blog](#); a [Soundcloud](#) site which is the host for a *Tale Of A Great Sham(e)Text* Podcast, and an [itch.io upload](#).

Claire Fitch is a composer of electroacoustic music. She studied composition with Professor Michael Alcorn at Queen's University Belfast and completed a Ph.D. in Music in 2019. Many works are inspired by electronic literature and game design, with performances on RTE Lyric FM and RTE Radio One; at conferences such as Electronic Literature Organisation and Kylie: The Symposium; and at festivals such as Music Current, HearSay, Hilltown, First Fortnight and SPIKE. Claire is also a cellist and a lecturer. She was a member of the RTE National Symphony Orchestra from 1995-2012, and is Programme Director, MA/MSc in Music Technology at Dundalk Institute of Technology.

***Pakefield - at the Edge* - Tom Williams**

Pakefield - on the Edge, is an acousmatic composition that was conceived in response to the invitation to present an 'immersive sound' concert in the 'Mapping Places: Geographies of Sound' Symposium, Cremona, 2019. All the recordings used were taken from one summer's evening in a small, English seaside town that has a sandy beach, a church, a fish and chip shop and gentle cliff-paths.

Since the 1980s Tom Williams has been composing for both acoustic and electroacoustic media. Recordings of his music are available on the Kitchenware, TEM and Albany Record labels and been widely performed at international festivals e.g. : International Computer Music Conferences, Australasian Computer Music Conferences, SEAMUS (USA), NYCEMF (New York). Recent performances include: SABRE, Zurich; CMMR, Sao Paulo; Music+Sound, Hull; and EMAS2019 at Greenwich and broadcast on the BBC Radio 3, New Music Show. He has received awards from ALEA III, Italian music medal 'Città di Udine', IMEB, France; and has been nominated for a British Composer Award. Recent work includes for the New York cellist, Madeleine Shapiro; the soprano Juliana Yaffé; the contrabass clarinetist Sarah Watts; percussionist Thierry Miroglio, and Dance Umbrella. Tom Williams has a doctorate in music composition from Boston University and is an Associate Professor at Coventry University.

***Astérion* - Rocío CANO VALIÑO**

Astérion (2018) is an acousmatic piece inspired by the story "The House of Asterion" by Borges. The story describes the life of the Minotaur named Asterion who lives in an immense labyrinth. Every nine years, nine men enter his house so he may deliver them from evil. One of them prophesied that one day his redeemer would arrive (Theseus). The work leads the auditor through the labyrinth. In the last part, the musical concentration is accentuated linking this moment to the confrontation of Theseus.

Rocío CANO VALIÑO [Argentina] - Composer and Interior designer - is currently pursuing her Bachelor's degree in contemporary composition at the CNSMD of Lyon [FR], where she studies with François ROUX et Martin MATALON. In Argentina, she studied composition with Demian RUDEL REY. She dedicates her production to instrumental, mixed and electroacoustic music. In addition, she has received various commissions and writing aids: Commande de l'État [France]; Grant for Creation 2018 awarded by the FNArtes [ARG]; piece commission by France Musique and made at the studio of the GRM, its public premiere took place at the Festival Présences 2020 at the Maison de la Radio [FR]; also, a commission by the Césaré Studio - CNCM [Reims]; Ibermúsicas [Latin-America]. Her compositions have been selected and performed in various festivals around the world. In 2017, the label Resterecords published his first monographic album "Tâches". Rocío's music is published by Babel Scores, Score Follower...

***Eyes Draw Circles of Light* - Nicola Giannini**

Eyes Draw Circles of Light explores specific aspects of the human unconscious, characterizing that brief moment when we are about to fall sleep. Through sound spatialization, a multidimensional unconscious representation was created that evokes the relationship between mind and body. The fast and involuntary body movements, hypnic jerks, that may occur at that time have been underlined. The work is a collaboration with the artists Elisabetta Porcinai and Alice Nardi, who wrote a poem for it. The text was interpreted by Porcinai.

Nicola Giannini is a Sound Artist and an Electroacoustic Music Composer based in Montreal, Canada. His practice focuses on immersive music, both acousmatic and performed. His works have been presented in North America, South America, and Europe. His piece “Eyes Draw Circles of Light” obtained the first prize at the Jeux de Temps / Times Play (JTTP) 2019 competition organized by the Canadian Electroacoustic Community, and an Honorable Mention at the XII° Fundación Destellos (Argentina) Electroacoustic Competition 2019. His piece “For Hannah” was chosen as finalist at the International composition competition Città di Udine 2018. Originally from Italy, Nicola has a master's degree in Electroacoustic Composition from the Conservatory of Florence. Nicola is a doctoral student at the Université de Montréal, under the supervision of Robert Normandeau, and is presently a research assistant with the Groupe de recherche en immersion spatiale.

***Red White Blue Pink* - Jim Reeve-Baker**

Discrete, sporadic gestures at micro and sound object timescales; time-stretched and time-compressed artefacts; and unencoded pink noise cascading into rapid movements of artefacts. The electroacoustic piece of music is made of compression artefacts produced by cascading red, white, blue, and pink noise at very low bitrates and sample rates. The artefacts used include birdies, signal gaps, bandwidth limitation, and amplitude fluctuations. These have been processed using time-stretching, time-compressing, and panning, and arranged into forms that explore shifting densities, layer of drones, sporadic gestures, and moments of contrast.

Jim Reeve-Baker is a fourth year PhD student at the University of Edinburgh. His research is concerned with the production and aesthetic of data compressed audio, using compression artefacts and effects as the material for creating musical compositions. Jim's work seeks to contribute to an artistic practice that considers media as not only a transmitter or archiver but also a generator of sound, and to introduce these compression artefacts to the post-digital palette of 21st century composition. In 2020, he was accepted to contribute the Sonorities Festival in Belfast and the Trading Zone exhibition at the Talbot Rice Gallery in Edinburgh. Additionally, he performed at the 2020 Dialogues Festival in Edinburgh, took part in the PhD symposium at the xCoAx conference in 2020, and participated as an artist at xCoAx in 2021.

***ICE IS WATER IS ICE IS* - Gene Gort, Megumi Masaki, Ken Steen**

ICE IS WATER IS ICE IS for piano, multichannel processed sound and interactive video. The work, in 3 continuous movements, stems from an idea concerning changing states of being, in this case of water. The title is a play on words for “ice”, in English, Icelandic, and Swedish. The imagery displays the transformation of water from a liquid to a frozen state as documentary and abstract imagery, including animated representations of the actual behavior of water molecules in various states of agitation and repose.

Gene Gort is a visual artist, video producer, and media programmer. Primarily working in moving image media, he incorporates video, digital imaging, and sound in installations, fixed media and new media performances. Megumi Masaki has been active as a pianist, multimedia artist, educator, conductor and curator. Her innovative performances have earned her a reputation as a leading interpreter of new music and multimedia works. Megumi specializes in exploring how sound, image, text and movement can be integrated and interactive in multimedia works. Ken Steen's music and sound art are recognized internationally for their authentic vitality, remarkable range, and distinctive personal vision. Whether acoustic, electronic or some multimedia combination, Steen's multifarious works feature sumptuous textures of gradual yet unpredictable evolution. Together, they create and perform as multimedia chamber ensemble: *Slingshot Trio*, with featured performances and installations in such diverse locations as Reykjavík, Iceland; Brandon, Manitoba, Canada; and NYC, USA.

On the Admissibility of Sound as Art and Music - Seth Ayyaz

On the Admissibility of Sound as Art and Music comprises three pieces addressing the problematics of power in the Islamic sonic-social. *The bird ghost at the zaouia* concerns the permissibility of music as halal (permissible) or haram (forbidden) within Shariah, based on field recordings made across the MENASA. *Makharej* deals with breath and the symbolic, by disassembling the pronunciation (and divine authority) of the Arabic letters, drawing from the traditions of Qur'anic recitations (tilawa and tajwid), Islamic occultism and sound poetry. *The Remainder* starts from mediaeval Islamic mathematical and theological debates, investigating number, algorithmic structure, and form.

the bird ghost at the zaouia

The piece engages debates concerning 'world music', the ethics of field recording and the aesthetic appropriation of Islamic sonic practices. No "musical" material has been used which has roots within vying Shariah. Music maybe halal (permitted) or haram (blasphemous), virtue or poison. By resecting out 'music' I found birds, resonant tails, breathes, overheard conversations, adhan and extraneous sounds not framed as part of "music". Further: Bhunnoo, S.A. (2011) Reconfiguring the Islamic Sonic-Social in the Bird Ghost at the Zaouia by Seth Ayyaz. *Organised Sound*. [Online] 16 (3), 220-229.

Makharej - vocal by Amira Ghazalla

"Then in the emptiness, I disassembled a letter from one of the ancient alphabets, and I leaned on absence" (In Her Absence I Created Her Image, Mahmoud Darwish 2008). *Makharej* (places of articulation) electroacoustically investigates the physical production of the sounding alphabet and its deformation. Qur'anic tradition emphasises 'correct' articulation, but there exist places of articulation in the plural. Compositionally I move in two directions at once creating parallel worlds. One is somatic and proximate to the voice as the symbol of embodiment, the other is remote, composed of elemental and disincarnate materials.

The Remainder

"Allah's remainder (is) best for you if you were believing ..." (Qur'an 11:86). In medieval mathematics, the remainder is the number left over after all operations of division are completed, potentially challenges the Unicity of God. In Qur'an, specific letter combinations stand apart as remainders (Al-Muqattaat), portals into transcendental experience. *The Remainder* investigates the division of number, the hidden and algorithmic form using a matrix to structure the division of time, frequency and other parameters according to exponents of the number seven, reducing over successive sections to the final single daf stroke.

Seth Ayyaz is a composer-performer, sound artist and transdisciplinary theorist based in London. He makes exploratory musics with listening machines, human or otherwise. He holds a PhD in electroacoustic composition (City University London) and researches the biological, psychological, and social conditions of listening. His sonic thinking spans spatial & algorithmic composition, live electronics &, improvisation, installation, diasporic Islamic musics, neurosciences, computer technologies, and materialist philosophy. Of Mauritian heritage, he studied Islamic traditions across the MENASA. His work offers counter-narratives to metaphors of cultural exchange and hybridity, instead foregrounding areas of friction, displacement, and translation. He has published and spoken widely (including *The Wire*, *Organised Sound* and *Afterall*) and presented work internationally (including at Cafe Oto and ICA (London), Maerz Music and Frankfurt Opera House (Germany), Sharjah Biennale (UAE), Irtijal (Lebanon), Sibelius Academy (Helsinki)).

Listening Room 2

***Of Natural Magic and the Breathing of Trees* - Robert Scott Thompson**

Natural Magic and the Breathing of Trees is a composition that has no specific technical agenda, though from a musical point of view there are some focal sound materials and sectional outworking of transformations of these sounds. Rather, the work is a poetic meditation on the increasingly dire realization of a rapidly dwindling natural environment as human activity encroaches upon once virgin lands the world over. The unceasing infiltration of "civilization" removes the original soundscape and erases areas of silence in the natural world.

Robert Scott Thompson is a composer of instrumental and electroacoustic music and is Professor of Music Composition at Georgia State University in Atlanta. He is the recipient of several prizes and distinctions for his music including the First Prize in the 2003 Musica Nova Competition, the First Prize in the 2001 Pierre Schaeffer Competition, and awards in the Concorso Internazionale "Luigi Russolo", Irino Prize Foundation Competition for Chamber Music, and Concours International de Musique Electroacoustique de Bourges - including the Commande Commission 2007.

***Anamorphosis* - Clemens von Reusner**

Anamorphosis involves the processing of two contrasting structures, which are emphasized in the first part of the composition. Both are based on the brief sound of a wooden door which, however, does not appear in its original form in the work. The structural nature of this sound, a rapid sequence of short repetitions varying in length, leads to the spectral and temporal variations of these structures, which are tonally developed in the second and third, more reprise-like sections.

Clemens von Reusner (b. 1957) is a composer and sound artist based in Germany, whose work is focused on electroacoustic music. He studied musicology and music-education - drums with Abbey Rader and Peter Giger. Since the end of the 1970s he has been engaged in electroacoustic music, radio plays and soundscape compositions. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. Clemens von Reusner is a member of the German Composers' Society (DKV), the German Society for New Music (GNM) and of the German Society For Electroacoustic Music (DEGEM). He also served as a curator and as a jury member at international electroacoustic music festivals. He has been commissioned to compose works for radio and for festivals and his compositions have received numerous international broadcasts and performances in Americas, Asia, Europe.

***Lyse* - Zuriñe F Gerenabarrena**

Lyse, Norwegian Word that means "bright", uses the voice as a point of departure and return, in which it is incised as memory and reflexion. The high sounds in different textures interrelate and embrace the listener to immerse him in the sound and expand his listening. Multi-channel work composed in Studio NOTAM (Sweden), Spring 2019.

Zuriñe F. Gerenabarrena studied composition with C. Bernaola and Franco Donatoni. International forums: Contemporary Music FBBV, Quincena Musical, Bernaola Festival, PHONOS, Festival Synthèse, Sonoimágenes, Visiones Sonoras, EMU Festival, Elektrophonie, Musica Viva, Borealis, Musiques & Recherches, eviMus, "Down the Dori" (TWSTokyo), ICMC 2015, 7º Musica Electric Nova, MUSLAB, NYCEMF2017, BIFEM 2017, TONBAND, DME55, Noh X Contemporary Music, SICMF 2018(Seoul), sonorities.net

Matera/Intermedia 2018 (Prize Acousmatic), Musica Nova 2018 (Honorary Mention), San Francisco Tape Music Festival, Mise-En Music Festival 2019 (NY), ICMC/NYCEM 2019 (NY), Atemporánea Festival (Buenos Aires), Ecos Urbanos (2019), UACH (Chile), arteScienza (Rome), MUSICA (Strasbourg)... Works edited by Avantus and Tritó Edition. Artist in residence: LEC (Lisbon), USF/Verfet (Norway), VICC (Sweden), Tokyo Wonder Site (Japan), ZHdk/ICST (Zurich), EMS (Stockholm), NOTAM (Oslo). Professor of Counterpoint, Harmony, Electronic at MUSIKENE.

***Machine in the Shell* - Jullian Hoff**

Machine in the Shell is inspired by Apollo program astronauts who have dedicated their lives to exploring the unknown, realizing their dreams through a totally experimental machine. The work is questioning the interactions between an autonomous generative device that produces the musical material with the hyperactivity of a computer system and the composer in his role of formatting the syntax. Sound materials used explores different kind of machine's sounds archetypes with perfect parametric control on every aspect as well as some anthropomorphism of the machine as imagined by popular and sci-fi culture. Some on-board conversations of the Apollo 11 crew were used (NASA, public domain).

My creations are divided between performative works (mixed music & generative audiovisual) and fixed supports (acousmatic & video music). I am inspired by themes such as lyrical abstraction, the place of humans in front of technology, technoculture and posthumanism. My music has been awarded twice at the Canadian Electroacoustic Community's Jeu de Temps / Times Play Competition, at the Beijing Musicacoustica Competition and for the Luigi Russolo Award. I hold a master's degree in electroacoustic composition from the University of Montreal where I worked on human-machine interactions in the digital arts. I also collaborate with different artists on projects involving immersing visuals and live electronics. Apart from my contemporary creations, I work as a sound designer and composer for games.

***Moments of Doubt* - Marcel Zaes & Robert Black**

Moments of Doubt is made of algorithmically generated metronomes at different subdivisions of the main temporal unit. The double bassist is asked to play along these metronomes with fragile double stops somewhere between noise and tone - in a timbral realm that is inspired by electronic music practices. The deviations occurring between the performed rhythms and the inaudible grids, and between the double stop harmonies, result in an overly fragile sound world that is simultaneously reminiscent of some hidden mechanical forces and of the human traces reenacting them.

Robert Black tours the world creating unheard of music for the double bass, collaborating with artists in all disciplines. He has been the Bang on a Can All-Stars bassist since their inception. Current projects include First Fridays with Robert Black - a monthly series of streamed bass recitals, a 10-channel audio/video bass installation reflecting on the Anthropocene with sound-artists Brian House and Sue Huang, and an outdoor environmental work for 24 basses with composer Eve Beglarian.

Marcel Zaes is a researcher and an artist working in digital sound. Currently, he is Assistant Professor at SUSTech School of Design in Shenzhen. In research and creative practice, Marcel investigates sound technologies with an interdisciplinary framework to rethink the gap between what is commonly conceived of as "human" versus "mechanical." He received his PhD in Computer Music and Multimedia from Brown University.

***L'Heure Bleue : renaître du silence* - Elizabeth Anderson**

To my mother

L'Heure Bleue : renaître du silence addresses the re-awakening of the human being and its environments which are illustrated through acousmatic sound. The barely audible beginning represents the human perception of the re-awakening of the senses and the recognition of surrounding life and civilization as it also comes to life at *l'heure bleue*. The re-awakening of the physical body takes place through the simplicity and happiness of solitary play, and this joyous energy later expands to a societal level. Following, is the perception of the larval stages of nature which unfold to herald the re-awakening of nature. The work concludes with the psychological and, finally, spiritual re-awakening of the human being.

Years of experience in modern dance informed the compositional process.

Initial sound material for the work was recorded in the countryside and seaside in Wissant, France, in the Cathedral of Saints-Michel-and-Gudule and at the Foire de Midi in Brussels as well as in Istanbul.

L'Heure Bleue : renaître du silence is a commission from the Groupe de Recherches Musicales. The work was realized in 2015-2016 in the multiphonic studio at the Groupe de Recherches Musicales in Paris and at the Métamorphoses d'Orphée studio at Musiques & Recherches in Ohain (Belgium). I am grateful to Xavier Deprez, Daniel Teruggi and Annette Vande Gorne for their assistance.

Elizabeth Anderson's artistic production comprises acousmatic, mixed, and radiophonic works as well as works for multimedia and sound installations. Her music has won international awards and has been performed in international venues for over twenty-five years. It is the fascination with space and the expression of this realm through sound that is among her primary motivations for choosing to compose with electroacoustic techniques. Elizabeth Anderson developed a complete curriculum for electroacoustic composition at the Académie de Soignies (Academy of Soignies, Belgium) from 1994 to 2002. In 2003, she joined the department of electroacoustic composition at the Conservatoire royal de Mons. She earned a doctorate in electroacoustic composition with Denis Smalley at City University London (England, UK) in 2011. Underlying her creative and pedagogical approach is her research on the perception of electroacoustic music from a poietic and esthetic perspective. She has published several articles about her research.

***Spycher* - Michele Del Prete**

Spycher is the name of the place where the barn of the Walser village of Ager is located. Ager, the highest permanent settlement of the Ossola Valley (1561 meters above mean sea level, at the border between Switzerland and Italy), has been destroyed in 1938 as notwithstanding some remarkable oppositions it has been completely flooded to build a dam. Some places/buildings satellites to Ager - as Spycher - were not totally annihilated in this process. The word Spycher in Highest Alemannic means barn, i.e. the place/the building wherein goods are store. This electroacoustic work has been entirely synthesized in Csound.

Michele Del Prete received his PhD in Philosophy from the Freie Universität Berlin and studied composition in Graz with Beat Furrer and electronic music in Venice with Alvis Vidolin. He has played his own electronic works with complex spatialisation settings in Graz (IEM Cube), Chatham (Historic Dockyards), Madrid (Auditorium Museo Reina Sofía) and Manchester (MANTIS, University of Manchester). Performance and conferences in Europe and in the Americas. His organ music has been programmed at San Giorgio Maggiore

in Venice, at the International Composition Award Six Historic Organs of Mafra 2019, and at Wien Modern 2020. He is currently working on his artistic PhD on the theme Composing for organ and electronics: spaces and practices at the Orpheus Institute Gent- ACPA Leiden University. He is professor of Aesthetics at the Venice Academy of Fine Arts.

Meridonal Transitive - Evidence (Stephan Moore + Scott Smallwood)

A fixed-media realization of a generative sound installation work first created in 2016 for Balance-Unbalance in Manizales, Colombia. Over the course of a week, the artists undertook a daily practice of collecting new sounds via field recording. Traffic, weather, insects, birds, and the accidental music of the street folded into a growing library, gradually forming a kaleidoscopic portrait of a city. The soundscapes of Manizales's urban parks, botanical gardens and shopping centers merge with the sounds of travel, recorded in cars, trains, gondolas, airports and while exploring on foot. These materials, woven together in a nightly series of performances, are further remixed using a generative playback algorithm to create a continuous sonic journey.

Evidence is a collaboration between sound artists Stephan Moore and Scott Smallwood, currently based in Chicago, USA, and Edmonton, Canada, respectively. Since 2001, they have developed a distinctive language of deeply layered sound, using field recordings of natural and industrial sounds as a primary source of inspiration and sonic material. Their activities range from studio compositions and live improvisations to sound installations, street performances, academic publications and talks, and numerous collaborations with other musicians, choreographers, and video artists.

Blackbird - John D'Arcy

There's a bird's nest up there. A large untidy nest
with sticks and twigs.
Will they come back? *

Jacobite era song 'The Blackbird' is reworked in ignorance of its original metaphor to wartime romance. Instead, it considers the blackbird (and Belfast's other birds) quite literally - lamenting the effects that environmental change is having on their habitats, migration trends and mating patterns.

* from Robert Scott's 'Walk 1 Urban Nature', in *City Supplements: An Alternative Urban Survey*. Published by PS2, Belfast (2009).

John D'Arcy is an artist based in Belfast working with technologically mediated live performance, voice-based intermedia artwork, and site-specific storytelling and song-making. John directs HIVE Choir, a vocal ensemble working with improvised melody and found text. John's work has been broadcast on BBC Radio Ulster and Resonance FM; and featured at The Science Museum, London; Belfast International Festival; Being Human Festival; and Happy International Samuel Beckett Festival, Enniskillen.

Traces of Play - Ambrose Seddon

After completing a BMus in Music (1996) at Goldsmiths College, University of London (England, UK), Ambrose Seddon composed, produced, and performed electronic music, which was released through a number of independent record labels. During this period, sonic experimentations with field recording,

hardware processing, and computer audio led him to discover the extensive possibilities of electroacoustic music. As a result, he pursued an MA in Electroacoustic Composition (2004) followed by a PhD in Music (electroacoustic composition, 2013) both at City, University of London, and both supervised by Denis Smalley. Since 2002 he has focused primarily on acousmatic music composition, although he also creates interactive multichannel sound installations, collaborates on immersive audiovisual projects, and performs improvised live electronic music.

Fluxus, pas trop haut dans le ciel - Jaime Reis

Commissioned within the frame of the project “The Soundscape we live in”, an European Project organized in collaboration with GMVL, Tempo Reale, Amici della musica de Cagliari, AFEA and Ionian University. The main electronic realization was made in a residency at the Studios of Musiques & Recherches (Belgium, Brussels, Ohain). Selected as finalist work for the 10th biennial acousmatic composition competition Métamorphoses (Belgium) and Prix Russolo 2018 (France/Italy). This piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements related to physical phenomena on fluid mechanics are developed. This particular piece is centered in ideas related to what I have called "aerial" soundscapes. The formal development is based on 3 pillars that were inspired Bernie Krause's concepts geophony, biophony, and anthropophony (géophonie, biophonie, anthropophonie). The sections are interconnected through specific spacial movements that show our hide their own paths, recognition of sound sources and other events in order to create moments that are more or less clear in the perception of themselves.

Jaime Reis is a Portuguese composer who studied with Karlheinz Stockhausen and with Emmanuel Nunes (his Ph.D. co-advisor), after studying Composition and Electronic Music with J.P.Oliveira. He is the founder and artistic director of Festival DME and of Lisboa Incomum. His music, both instrumental and electroacoustic, has been performed in over 20 countries. He has worked with institutions/ensembles such as ZKM, IRCAM, Musik Fabrik, The Vienna Acousmatic Project, Aleph Guitar Quartet, Musiques & Recherches. He is a Professor of composition and electronic music at the Lisbon College of Music (ESML).

Coruscation - Joel Rust

Coruscation was created as the final part of *Florida, Farewell* — a text and sound performance by myself and J. Martin Daughtry, about his father's cremation. This section focuses on the text's final image — driving away from the crematorium's chimney with its “shimmering dance of heat escaping into the humid midday air” into the capricious storms of a Florida afternoon.

Joel Rust is a composer and sound artist, and is currently a Postdoctoral Fellow at New York University. His main ongoing project is *The Conifers*, a sci-fi chamber opera about the meaning of family and home in a time of environmental crisis, developed with poet David Troupes. He recently completed a PhD at NYU which investigated Edgard Varèse's works in the context of the New York City soundscape, and his works feature on recordings by Discantus, The Hermes Experiment, and the Choir of King's College, London.

apophenic studies | stochastic iqaat - Seth Ayyaz

hQi.live is an evolving system. Programmed in supercollider, it uses machine-listening to extract perceptual features from live instruments (daf, tonbak, objects) to drive (re)synthesis processes back into the instruments and out to multiple loudspeakers. It forms a semi-autonomous cybernetic self-organising

system sensitised to the performance context and acoustics in which it finds itself. Sharing a concern with hybrid materialities, cybernetics and hallucinatory phenomena, Chloé Delarue invited me to respond to her “The Century of the Snitch” installation at La Villa du Parc, France 2020. The digital/vinyl release on the Chinabot label is presented here.

Seth Ayyaz is a composer-performer, sound artist and transdisciplinary theorist based in London (UK). He makes exploratory musics with listening machines, human or otherwise. Ayyaz holds a PhD in electroacoustic composition (City University London) and researches the biological, psychological, and social conditions of listening. His sonic thinking spans spatial & algorithmic composition, live electronics &, improvisation, installation, diasporic Islamic musics, neurosciences, computer technologies, and materialist philosophy. Of Mauritian heritage, he studied Islamic traditions across the MENASA. His work offers counter-narratives to metaphors of cultural exchange and hybridity, instead foregrounding areas of friction, displacement, and translation. He has published and spoken widely (including *The Wire*, *Organised Sound and Afterall*) and presented work internationally including at Cafe Oto and ICA (London), Maerz Music, Frankfurt Opera House (Germany), Sharjah Biennale (UAE), Irtijal (Lebanon) and Alte Schmiede (Austria).

***Interval and Instance* - Jules Rawlinson**

Interval and Instance (2018-19) is an audio-visual work exploring speed, motion and scale in archival films from pioneering scientific filmmaker Eric Lucey. Structured, extemporised live electronics are added to a fixed soundtrack that reflects and responds to Lucey’s time-lapse and high-speed films and microphotography. The work makes use of extensive layering, time manipulation, pitch-shifting, physical modelling and frequency carving to create unexpected points of audition and a detailed, expressive and immersive audiovisual experience that incorporates spectralism, repetition and granular detail. The work presented here is documentation of a performance for Cryptic Nights at CCA Glasgow.

Jules Rawlinson is a composer and performer that works with electronic sounds and digital visuals in solo and collaborative settings. His work is characterised by fast-moving gestures and filigree details and textures and includes *Please Use The Tramps Provided*, *SKR1BL*, *Interval and Instance*, *w[i]nd* and *Pulsar Retcon*. Jules’ collaborative output includes *A Requiem for Edward Snowden* with Matthew Collings, and *Lie Still My Sleepy Fortunes* with Raymond MacDonald, both of which were presented as part of Creative Scotland’s *Made in Scotland* selection for the Edinburgh Festival. Jules is a founding member of the LLEAPP network exploring performance practice with live electronics and is one third of improvising laptop trio *Raw Green Rust*. He is Programme Director for Design and Digital Media at The University of Edinburgh.