

Train Song - Dave Gedosh

Train Song, an acousmatic work, was awarded first prize in the Greater Denton Arts Council Composition Competition 2008, and Finalist in the Bourges International Composition Competition Electroacoustic Music 2009, residency category. The majority of the sound sources were recorded in Denton TX, and range from the ubiquitous sound of the train, the industrial sound wash of the factories near the railroad tracks, to power tools, traffic, concerts, and weather. The sounds are removed from their original context, processed in various ways, and re-contextualized, moving the listener through various locations, and creating an abstraction of the sound of the city.

Dave Gedosh is a composer, and sound artist on the faculty at Rose State College, where directs the Music Engineering and Industry program, and adjunct faculty at the University of Central Oklahoma, Academy of Contemporary Music, where he taught courses in music production, composition, and sound design, and developed curriculum for the Bachelor of Applied Technology degree in sound design. David's compositions include acousmatic music, electroacoustic music with live performance, interactive computer music, video, and dance. His work has been performed throughout North and Central America, and in Europe, at festivals and conferences including Bourges Festival Synthèse (IMEB), Ecuentros de Esquina Musica Electroacoustica, Florida Electroacoustic Music Festival, Holophon.ca., ICMC, IMMArts, LaTex Festival, Morely Gallery, Oklahoma Composers Association, SEAMUS, RTVE.es, and Zepplend Festival. He has curated new music concerts, and presented papers and lectures on musical aesthetics, sound design, electroacoustic music, and spatialization at the OK Electric Music Festival and New Genre Music Festival (Tulsa, OK), and the International Jean Gebser International Society Conference (NYU, Rice). He has received awards from ASCAP, Bourges, and the Greater Denton Arts Council.

frostbYte - redsound - Daniel Blinkhorn

In the Arctic region of Raudfjorden, on a pebble strewn beach stands a small, crude wooden cabin. It's said that on the same site stood an earlier cabin once inhabited by a lone trapper seeking refuge in the fjord after a terrible mining accident left him disfigured. As I stood in the hut, peering out through one of the many cracks that made-up a wall, I wondered what it must have been like, both for the trapper and others like him who chose to live in such climatically extreme isolation. I tried to imagine living in concert with such an unrelenting, yet singularly wondrous place; a home amidst the striking duality of extreme elements, harsh winds and frozen ice, and the many fragile, delicate and captivating sounds produced therein. Within this reactive terrain of sound and light was a world so finely tuned it responded to every nuance in temperature, no matter how slight. As the sun arced across the mountain tops, ice fragments in the fjord dissolved, gently hissing and cracking. Occasionally, two fragments collided, producing strangely resonant harmonies refracting off the pebble strewn shore, creating a prismatic soundscape of colour and motion. The majority of recordings found in *frostbYte - red sound* are taken from a day at the hut and its surrounds. The two exceptions are a triangle, which is introduced to provide resonance within the piece (augmenting the resonance that was unexpectedly found within the ice and stones that populated the shoreline so prolifically) and a small dinghy as it slews through an icefield. This second recording occurs toward the end of the composition, and is used to express the rugged motions of the boats rise and fall as it pounded through the frozen fields of ice collecting in dense masses around glaciers. The omni present glissandi throughout the work represents the vertical nature of the surrounding mountains, glaciers and cliffs that form the contours of the fjord enveloping the cabin. The title itself refers to the name given to the region in the early 17th Century by the English explorer and whaler Robert Fotherby, who referred to the fjord as 'Red-cliff Sound'. *frostbYte - red sound* is a work from the *frostbYte cycle*, a collection of ongoing pieces central to which are location-based field recordings I made whilst on expedition throughout the Arctic region of Svalbard (Spitsbergen). Positioned at 79° north, 10° East (situated above Norway) the archipelago of Spitsbergen is a truly remarkable part of the world that continues to inspire awe and fascination, and is often at the heart of our collective consciousness for its ecological and climatic sensitivity. It's renowned for its visual and cinematic beauty, yet it's also no surprise to find that sound plays an integral role in the uniqueness of its appeal. There's a great deal of sonic activity within the archipelago, both animal and aqueous and the *frostbYte* cycle of works seeks to portray some of these sonorities in a highly abstracted, yet clearly discernible way.

Daniel Blinkhorn is an Australian composer and digital media artist currently residing in Sydney. His music and audiovisual works are increasingly performed/ screened/ exhibited and cited at numerous international festivals, competitions, events and other loci. His compositions have received over 20 international and national composition awards, with recent activities (2009 – 2012) including 1st Prize at the 'International Composition Competition Città di Udine – 9th Edition, Italy, 1st Prize at the '12th as well as the 9th (2011 - 2009) International Electroacoustic Composition Competitions, 'Música Viva', Portugal, 1st Prize at the Luc Ferrari – 8th International Competition d'art Radiophonique Pour Sons Fixés et Instrument - La Muse en Circuit, Centre National de Création Musicale, Paris, 2 nominations at the Australian Art Music Awards (nomination 'best composition by an Australian Composer' – 2009 and nomination 'Award for Excellence in Experimental Music' – 2012) and an Honourable Mention at the 'Prix Presque Rien', a special award in honour of composer Luc Ferrari, Paris, France. He has worked in a variety of creative, academic, research and teaching contexts, and he was a 2011 Winston Churchill Fellow. He has undertaken numerous composition residencies internationally, and is an ardent location field recordist, where he has embarked upon a growing number of recording expeditions throughout the Amazon, West Indies, Northern Europe, Middle East, Australia, Alaska and throughout the high Arctic/ northern polar region of Svalbard. Whilst entirely autodidactic in electroacoustic music and digital media, he has formally studied at a number of Australian universities including, COFA - UNSW and the University of Wollongong where his doctoral degree in composition (2007) was recommended for special commendation. Other degrees include a BMus (hons), MMus, and a MA(r). More information about Blinkhorn, as well as samples of his work can be found at www.bookofsand.com.au, field recordings activities at www.bookofsand.com.au/frostbYte

for Pi - Andreas Weixler

for Pi (2005) is an 8-channel electroacoustic composition produced at the Electronic Studio of the Technical University Berlin in 2004/05. *for Pi* is about an original topic of music, about expression, relief and arousal of emotion. The title shows a personal involvement of the composer by an experience, a desire to express feeling where words cease - "the baby has no heart beat." All sounds are create from instrumental sound of percussion instruments (among these a huge plate in *c#*), a marimba and the sound of the sea at Croma /UK. The used pluggins are GRM (doubler effect, shuffle and freeze) and Wave (bass enhancing, phase modulation). For the dynamic sound file player for the algorithmic movements of the sounds in the 8-channel spacializaion, the composer created an programme routine in Max msp.

Andreas Weixler born 1963 in Graz, Austria, is a composer and media artist for contemporary instrumental composition, computer music and interactivity with an special emphasis on audiovisual realtime processes and most recent interactive score. Andreas Weixler is currently an associate university professor at Bruckner-University Linz, Austria and a lecturer at InterfaceCulture of the University of Arts in Linz and is also giving numerous international lectures in Austria, Germany, England, Northern-Ireland, USA, Japan, Taiwan, South-Corea, Australia a.o. He founded intermedia concert series as electronic access (Graz, Linz, Vienna and London), Sonic Intermedia (ars electronic center Linz) and Sound & Vision (Bruckner University Linz). In 1981 Andreas Weixler founded Atelier Avant Austria for contemporary composition and media arts and is running it since 1996 together with his partner Se-Lien Chuang in numerous international cooperations. He studied contemporary composition at the University of Arts in Graz, Austria with Andrzej Dobrowolski, Youngi Pagh-Paan and diploma by Beat Furrer. His specialisation in computer music and his concepts of composition, improvisation and audiovisual interactivity, which includes writing software for these artistic work, lead to concerts, performances and lectures in Europe, Asia, North and South America. His concepts got selected for performances at the International Computer Music Conference ICMC (2013 Perth, 2011 Ljubljana, 2010 New York, 2008 Belfast, 2007 Copenhagen) NIME 2007 New York, selected research paper presentation at the International Symposium of Electronic Arts ISEA 2008 – Singapore, ICMC 2013 Perth.

Tom Erbe - "Sweet Thunder Listening Room" curator

Tom Erbe has had an important role in American experimental and electronic music of the last 20 years. In addition to his pioneering and widely used program SoundHack, he has become one of the most sought after and respected sound engineers for contemporary music. He studied computer science and music at the University of Illinois, Urbana-Champaign, and got his initial audio engineering experiences by volunteering at WEFT, WPGU, and Faithful Sound Studios. After graduating Tom became the Technical Manager of the Computer Audio Research Laboratory at the University of California, San Diego. There he was involved in the development of an electronic violin, a DSP based sound processor and an early computer music production workstation.

As the Technical Director of the Center for Contemporary Music at Mills College, he worked with composers Robert Ashley, David Rosenboom, Larry Polansky, James Tenney and Alvin Curran, as computer music and recording engineer. His research work at CCM included the program SoundHack, and the design of a DSP based sound processor for use with the language HMSL. During this time he also developed a 4-channel spatial audio processor for the NASA Ames Research Center. Joining the faculty of the California Institute of the Arts as Technical Director of the computer music studios in 1993, he continued his work with SoundHack and spectral techniques, teaching courses in computer music, programming and audio engineering. Tom also directed the design and construction of CalArts' Dizzy Gillespie Recording Studios. He rejoined the faculty of UCSD in 2004 in its Department of Music and serves as Studio Director. Most recently Tom has released SoundHack Spectral Shapers, the first of a planned set of three plugin bundles to bring extreme spectral processing to the VST, AU and RTAS formats. He has recently been named the President of the International Computer Music Association.

ACKNOWLEDGMENTS

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow - Curators
Steven Schick and Rand Steiger, Co-Curators

SWEET THUNDER SCHEDULE

April 24- 27, 2014

Ongoing Free Installations:

Katharina Rosenberger's Viva Voce (2012) - Firehouse, FMC
Sweet Thunder Listening Room - Fleet Room, FMC

Thursday, April 24

6:00 pm - Festival Kick-Off/Reception - FMC Festival Pavilion
7:30 pm - JACK Quartet - FMC Festival Pavilion

Friday, April 25

7:30 pm - International Contemporary Ensemble ICE - FMC Festival Pavilion
10:00 pm – Morton Subotnick - FMC Festival Pavilion

Saturday, April 26

2:00 pm - Solos - FMC Festival Pavilion
7:30 pm - San Francisco Contemporary Music Players (and Friends) - FMC Festival Pavilion

Sunday, April 27

12:30 - Compose Yourself - FMC Festival Pavilion
2:00 pm - red fish blue fish/George Lewis/Jaime Oliver - FMC Festival Pavilion

SWEET THUNDER Listening Room

CONCERT: F
Friday 12noon | Sunday 10am)

Ghosts of Cluny (0:05:12)
Timothy Roy

Micro Montage (0:03:48)
Martin Jaroszewicz

Missa Aquae (0:09:59)
Luca De Siena

Putt'n Around (0:05:33)
Jason Bolte

Mirage (0:05:43)
Hoyong Lee

Coruscation and Dissolution (0:13:52)
Howie Kenty

the calling (0:07:39)
Jane Rigler

Catabolisms (0:12:14)
Erik Nyström

Roxanne 'n'm dönüşümü (0:06:00)
Elisabet Curbelo

Train Song (0:08:58)
Dave Gedosh

frostbYte - redsound (0:14:35)
Daniel Blinkhorn

for Pi (0:06:03)
Andreas Weixler

APRIL 24-27, 2014

Fort Mason Center, SF

Ghosts of Cluny - Timothy Roy

The Benedictine Abbey of Cluny, established in 910 by William I of Aquitaine, was the leading center of monasticism in the Middle Ages and boasted the largest church in Christendom prior to the 16th-century reconstruction of St. Peter’s Basilica in Rome. Today only the bell tower of the church and a fraction of the great abbey remain, having been devastated by plundering during the French Revolution. Otherworldly echoes of the millennium-old ruins resound in *Ghosts of Cluny*, a piece which evokes both the sacredness and the immense acoustic space of the former monastery. The work was realized in the IMPACT Center at the University of Missouri-Kansas City, and was named a Finalist in the International Composition Competition “Città di Udine,” ninth edition.

Timothy Roy (b. 1987) is a graduate of Southern Methodist University, where he was both a President’s Scholar and Theodore Presser Scholar. His music has been selected for performance by Denison University’s “Tutti” New Music Festival, the Toronto Electroacoustic Symposium, Bowling Green State University’s New Music Festival, the Center of Cypriot Composers, the Society for Electro-Acoustic Music in the United States (SEAMUS), Heidelberg University’s New Music Festival, Electronic Music Midwest, Helianthus Ensemble (University of Kansas), Opensound (Boston), the Electronic Music Studios Concert Series at the University of Iowa, the Kansas City Electronic Music & Arts Alliance (KcEMA), Stacey Barelós’ Missouri Piano Project, radioCona (Slovenia), the Studio 300 Digital Art & Music Festival, and the International Electroacoustic Music Festival of Chile, “Ai-maako.” He has been First Prize winner in the Prix Destellos, First Prize winner in the 9th International Musicacoustica-Beijing Composition Competition, and Finalist in the Ninth Edition of the International Composition Competition “Città di Udine.” Timothy teaches undergraduate courses in music theory at MidAmerica Nazarene University in Olathe, Kansas, while completing a master’s degree in composition at the University of Missouri-Kansas City, studying with James Mobberley, Paul Rudy, and Chen Yi.

Micro Montage - Martin Jaroszewicz

Quadraphonic *Micro Montage* was created from various “concrete” sounds that were processed using granular synthesis and spatialization techniques.

Martin Jaroszewicz is an Argentine composer active in the Americas. A composer of acoustic and electro-acoustic music, his work ranges from solo pieces to chamber orchestra including sound installations, video, improvisation and custom built electronic instruments. He studied at the Conservatory of music Manuel de Falla in Argentina, California State University Northridge and the University of California Irvine. Martin currently teaches composition, technology and theory at California State University Northridge and a computer science course at the University of California Irvine. As a developer, he is the author of OSC Physics for the iPad, and other tools for spectral manipulation of sounds. Martin is currently a Phd candidate in Digital Composition at the University of California Riverside focusing on spectral-domain spatialization and synthesis techniques for music.

Missa Aquae - Luca De Siena

Missa Aquae is a reinterpretation of the five parts of the Ordinarium Missae in an electroacoustic way. It is a “Cyclic Mass” where the cantus firmus is represented by water, developed along its hydrological cycle. The water, the primary symbol of the Christian religion from baptism to the washing of feet, is here presented as a metaphor for life itself, a cycle that is perpetuated uninterruptedly ever since. This element goes through the Ordinarium parts changing its physical state, evaporating from liquid to gas to ascend to the Credo, a limbo where there is an atmosphere halfway between the artificial and natural, and then it re-condenses into rain and falls down to earth again thus starting a new cycle. *Missa Aquae* is therefore also a geographical journey that describes a triangular trajectory, another geometric symbol dear to the religious tradition. The points of contact between the dramaturgy of the sacred text and the natural cycle appear several times: in the Kyrie, to the motion of the waves is given the task of washing away sin as signs in the sand. The vertical thrust of the voice and the sounds of water in the Gloria tend to move the discourse “in excelsis” (upward). In the Credo the natural element becomes more ethereal, evanescent, leaving room for a more invasive and clearly technological type of processing (man’s faith in today’s science and technology). At the end of this section the words “Descendit de Caelis, et incarnatus est” (“descended from heaven and reincarnated”) let the meaning of the speech condense again, incarnated into a drop of rain that will project back to the earth. In Sanctus the contact between the two dramaturgies becomes onomatopoeic. The hissing “s” will create a harbinger of storm winds. At the end of the storm the peace returns in the Agnus Dei, with the water finally returned to earth as a stream that flows to the sea to begin a new cycle. The voices sing an Amen on a dominant chord which has the function to re-open towards a new cycle.

Luca De Siena graduated cum laude in Electronic Music at the Conservatory “L. Refice” of Frosinone under the guidance of prof. Alessandro Cipriani. The questions underlying his research are about the relationship between tradition and innovation and between art’s functionality and rituality in modern society. He attended workshops and master classes with Alvisé Vidolin, Leigh Landy, Mary Castro. He studied intermedial art with Alba D’Urbano at the HGB Leipzig (Germany). His acousmatic pieces have been selected in several festivals and concerts in Italy (Sassari, Bari, Salerno) and abroad (Poland, Denmark, England, South Korea). His audiovisual work *Concrezione* (video by Antonello Belgrano) has been selected for many international festivals including the International Computer Music Festival 2012 of Ljubljana (Slovenia) and the WOC-MAT of Taiwan. Together with five other composers, he is a founding member of HEKA whose electroacoustic soundtrack for the silent film *Kinoglaz* by D. Vertov was presented during the 47th Festival of Nuova Consonanza in Rome and performed in many festivals abroad. Together with HEKA he is also the author of electroacoustic soundtrack for the silent film *Il Piccolo Garibaldino* commissioned by Nuova Consonanza as a part of the celebrations for the 150th anniversary of the unification of Italy, and which was premiered at the 48th festival of music of Nuova Consonanza.

Putt’n Around - Jason Bolte

Putt’n Around was composed in response to David McIntire and Irritable Hedgehog’s Putney Project. The work uses material derived from David’s early exposure to the EMS VCS-3, also known as the “Putney.”

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also coordinates the Music Technology program.

Mirage - Hoyong Lee

This work *Mirage* focuses on the auditory realization of fragmentary images of mirage on the bleak desert. Its basic idea was inspired by Saint Exupery’s novel *Citadelle* which contains omnibus stories to encourage the heroine’s soldiers on the desert. Chasing traces of the journey in this story, tiny grains of sound components express the shaking images of mirage on desolate synesthesia. This piece consist of 6 parts which are linked in a mixed form of fragmented components and played with the ground voice modulated by using ASAnnotation & Paulstretch. Especially the 4th and 6th parts of the piece are in a symmetrical form with respect to phase triangle sounds. All sounds gradually converge into the variation form of Gayageum (Korean traditional string instrument) through panning. At last, the listeners can feel a variety of whispering sounds.

Hoyong Lee (b.1985) studied electronic music & digital media storytelling at Hanyang University in Korea. His audio-visual work was presented in ICMC 2012 (Slovenia) with attending the conference as a ICMA Scholarship member. Two composition pieces selected by Vox Novus 60x60 (2012) Voice Mix and PianoForte Mix were played as a World Premiere at the International Sound Art Festival in Berlin, Texas State University in San Marcos and Chicago PianoForte Foundation Fine Arts Concert. His other audio-visual piece was selected in fest-M festival (2012) hosted by KEAMS(Korean Electro Acoustic Music Society). Currently he’s studying new media music composition at Graduate School of Hanyang University. As a sound/media artist, he works with combinations of electroacoustic sound and video, including soundscape. His practice explores ways of deepening the electric musical relationship with digital storytelling.

Coruscation and Dissolution - Howie Kenty

Coruscation and Dissolution explores the tension between consonance and dissonance, harsh and shimmering textures, differing frequency of event occurrences, and varying levels of dynamics through juxtaposition and layering of elements. The piece is very much an aural environment, moving from crescendos of chaos to valleys of sparse, consonant, simple tones, expanding and contracting in and out of more complex timbres, tonally disparate textures, and slowly shifting dynamic levels. It finally reconciles some of the diverse elements in a way that is both slightly discordant and strangely compelling, suffused with oscillators and mirrored ambiances sighing mournfully and transforming as they decay into extended silences. *Coruscation and Dissolution* was constructed from a wide range of elements using a few key processing and manipulation techniques to connect them. Sound sources included a simple three-oscillator analog-modeling synthesizer, scratchy and droning violin recordings, white noise, crashing and exploding sound effects, handbell samples, piano improvisations processed through MAX/MSP, and audio generated using CSound ‘buzz’ command files. Processing and manipulation techniques included FM synthesis, playback speed (pitch/time) alterations, acoustic mirroring (convolution using sound sources as impulse waves with one another), random pitch shifting implemented via realtime LFO, reversing, ring modulation, delay and reverb spacialization, spectral accumulation and exaggeration, equalization, and high frequencyexcitation. Almost invariably, these techniques were used in repeated serial and/or parallel procedures, fed back into each other through tools like impulse convolution, and processed with light layers of controlled random pitch shifting and spacialization, resulting in nicely blended yet interesting and dynamic textures. These processes allowed me to create a wide gradient of sounds that could be fused together fairly seamlessly or made to fit incongruously as appropriate.

Howie Kenty is a Brooklyn-based composer and sound designer. Occasionally known by his musical alter-ego, Hwarg, his music is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, and everything in between, occasionally making use of visual and theatrical elements. Throughout all of his creations runs the idea that the experience of a piece is more than just listening to the music; there is a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works. Howie’s pieces have been presented at numerous national and international festivals and venues and appear on the Bohn Media composers’ compilation CDs *Clairaudience and Questions: Compositions on Cage and Ives*. As part of the sound art collective EVACI, he composed music and sound for the University of Minnesota’s productions of *Die Hamletmaschine* (2006) and *Outlying Islands* (2007). Notably, his composition *Scherzo; Dance*. He received an Honorary Mention in the Digital Musics category of the 2008 Prix Ars Electronica. Born in 1980, Howie received his Bachelor’s degree from Northeastern University in the Music Technology/Multimedia Studies dual major, with a concentration in Music Composition, and minors in Philosophy and Music Industry, studying under Professors Dennis Miller, Anthony De Ritis, and Apostolos Paraskevas. He earned his MA in Music Composition at the Aaron Copland School of Music, studying under Professors Jeff Nichols, Hubert Howe, and Bruce Saylor. He is an Event Coordinator and Steering Committee member for the NYC Electroacoustic Music Festival, and serves as one of the composer/advisors to the InnoVox Contemporary Ensemble. Formerly one half of the experimental Grandpo project, he currently plays guitar and composes in the group The Benzene Ring.

the calling - Jane Rigler

This work offers an eclectic performance where the flute, the voice, pre-recorded sounds and live sound processing of these worlds are threaded together seamlessly to create a dense texture of multiple sonic stories. Recordings of street vendors in Kyoto, an ancient On-Matsuri festival in Nara, construction sites, coffee shops, the humpback whales of Alaska as well as glaciers calving are manipulated by the flutist in real-time. Each sample was captured by the composer during her travels to many parts of the world. Despite the diversity of all the sounds, this piece aspires to show the connection between all of them: within each sound is the other. Although there are many unique stories, this sonic journey shows the intertwined realities of sounds. The audio example provided (on soundcloud) is recording of a live performance and shows the dexterity of the performer as an improviser and composer simultaneously. The duration of this open structured piece can be adjusted for any concert format. The performer uses Ableton/Max for Live so that in real-time she can perform with the recordings and manipulate them.

Flutist, composer, educator and producer **Jane Rigler** performs as a soloist with contemporary and improvisation ensembles premiering new music worldwide. Her research and performance involves interdisciplinary collaborations, interactive electronics and the study of the environment, language and movement. She has presented and performed in festivals, conferences and radios such as in Brisbane, Seoul, Paris, Munich, Buenos Aires, Tokyo, Barcelona, Madrid and many other places. Jane is deeply committed to the process of collaboration with composers, dancers, visual artists and theater artists. Her Japan/US Friendship Commission award in 2009-10 led to diverse performances with artists throughout Japan, evolving into her 2013 sound installation/performance *While you sleep* located at the “Chihan house”, a designated National Treasure of Japan. She is currently Assistant Professor in the Music Program at the University of Colorado (UCCS) where she continues to organize events, compose and perform.. <http://www.janerigler.com>

Catabolisms - Erik Nyström

Catabolic processes, in art theorist Rudolf Arnheim’s words, comprise “all sorts of agents and events that act in an unpredictable, disorderly fashion and have in common the fact that they all grind things into pieces” (Entropy and Art, 1971). The present composition is an eight-channel acousmatic work, ordered from processes occurring among fragmented and disintegrating textures. Lumpy, powdery, sticky, porous aggregations of particles are strung up into spatial shapes as an interaction among forces take place in time. As in our physical world, critical phases occur where creation and decay are in synergy: entropic byproducts become a fertile terrain for a self-propagating universe of sound.

Erik Nyström is a London-based composer specialised in acousmatic computer music. His works seek to engage audiences’ visual and physical listening imagination through exploration of textural and spatial qualities in sound. Topography, physics, spatial orientation, and the temporality of space and matter are important concepts present in his music. Erik’s works are performed internationally and have been recognised with prizes and mentions. He was recently awarded a PhD from City University London in 2013 for his work entitled Topology of Spatial Texture in the Acousmatic Medium. The research was supervised by Denis Smalley, and approaches acousmatic music entirely as an elastic and mutable spatiotemporal fabric, presenting a theory along with a closely associated set of compositions. His educational experience also includes studies in computer music composition with Gerard Pape at CCMIX, Paris – where he also attended courses with Jean-Claude Risset, Trevor Wishart, Agostino Di Scipio, and Curtis Roads, amongst others. He teaches at SAE London and works as a freelance audio engineer specialised in contemporary music.

Roxanne ’nın dönüşümü - Elisabet Curbelo

Roxanne ’nın dönüşümü is an electronic noise piece for standard two-channel stereo that I composed in 2010 while pursuing graduate studies in Istanbul at MIAM. The piece, inspired by Musique Concrete, was composed using sounds recorded from acoustic sources. The sound world of this piece was driven by motor sounds such as laundry machines and ventilation systems. Living in Istanbul, I was exposed to a great deal of these sounds and my perception, awareness, and appreciation of them has changed, having been constantly drowned in them while falling asleep.

Elisabet Curbelo González was born in Las Palmas de Gran Canaria (Spain) in 1984. She graduated in Piano Pedagogy at Canary Islands Conservatory and Music Theory at the Royal Conservatory of Madrid. She studied Composition in 2006 under Juan Medina and Zulema de la Cruz. In 2009 she moved to Istanbul where she studied a Master in Composition under the advisory of Pieter Snapper at MIAM (Centre for Advanced Studies in Music of Istanbul Technical University). At the present Elisabet lives in San Diego (USA) where she pursues a PhD in Composition under Roger Reynolds at University of California, San Diego. Elisabet is a classically-trained, versatile soprano soloist. She trained with Mario Guerra (Canary Islands Conservatory), Juan Lomba (Teresa Berganza Conservatory), Lynn Trepel Çağlar (Istanbul Technical University) and Susan Narucki (UC San Diego). Her music has been premiered in music festivals as Klasik Keyifler 2011 (Cappadocia, Turkey), and Sesin Yolyuluğu 2010 (Istanbul, Turkey). Since 2007 she is member of the association PROMUSCAN in the Canary Islands where her music is often being premiered. In 2011 her piece *Desde Estambul a Gran Canaria* for children choir and electronics was commissioned by Federación Coral de Canarias. Her piece *Oasis* for experimental dance and electronics was released in 2010 in the CD *Music of the Hammam* and was awarded in the Music of the Hammam International Competition.