Moreover Her piece “Oasis” for experimental dance and electronics was released in 2010 in the CD Music of the Hammam. At 13 years old Elisabet was awarded in a National TV Children Competition called Voo Voo. She has received scholarship from MEC (Spanish Ministry of Education) to study her undergraduate in Piano Pedagogy and to study english during two summers in USA. Also she was awarded a scholarship from the Turkish Government to study Turkish language. Moreover MAPFRE Guatamare Foundation awarded her a fellowship to study her master in Composition in Istanbul. Recently one of her electronic pieces “Oasis” was awarded in the I Music of the Hammam International Competition.

Christopher Burns - jacquard (4m 24s) 8 channel
Jacquard integrates elements of several eras in the history of computation. The layered patterns of the music speak to nineteenth-century precursors of computing, especially the mechanical Jacquard looms which used punched cards to control the complex weaving patterns for textiles such as brocade and damask. The vacuum-tube era of computing manifests in the sound of overdriven tube distortion, shaping the electric guitar sounds which supply the primary sonic material of the work. And our current era is reflected in the emphasis on audio fragmentation and glitchy digital aesthetics.

Trevor Wishart - encounters (80m 0a) 8 channel
The piece is constructed in 4 Acts of approximately 20 minutes each, combining portraits of individual speakers (accompanied by sounds and imaginary instruments derived from the voices themselves) with computer animation of the entire community of voices - speech that waltzes, speech that speaks in harmony, clouds of speech that circle the audience, culminating with speech that transforms into song. The piece was finally completed on January 1st 2011. Recordings are available.

Trevor Wishart has begun his active career as a composer of orchestral and electro-acoustic music, but his interests soon diverge to the computer and the human voice. Every aspect of his works has earned him prestigious prizes. Wishart will also be remembered for his important advancement in computer-based sound processing technology and his implication in community arts and music education. The late '90s saw his popularity rise among avant-garde circles, leading to the release of part of his discography and the recording of new works. Wishart was born 1946 in Leeds, England. He grew up there and would spend most of his working life in Northern England. Little is known about his musical upbringing, but he started to work with recorded sounds in 1969, in reaction to the death of his father. Abandoning traditional composition, he began collecting machines of the industry. The 1970s saw him very active, splitting his time between electro-acoustic composition, site specific projects (“Beach Singularity,” 1977), work with amateur and community groups (he collaborated with Interplay, a team of music street performers), and the development of new workshop techniques. This fertile period yielded “Red Bird,” a compelling tape work five years in the making (1973-1977) that first expressed his fascination with sound transformation. The piece was awarded a Étoile d’Or by the Bourges Festival. During the 1980s, Wishart focused on developing composing tools for the computer. Begun during a passage at the IRCAM he designed his own software, a Euphonic d’Or by the Bourges. During the 1970s, Wishart focused on developing composing tools for the computer. Begun during a passage at the IRCAM he designed his own software, a Euphonic d’Or by the Bourges. During the 1970s, Wishart focused on developing composing tools for the computer. Begun during a passage at the IRCAM he designed his own software, a Euphonic d’Or by the Bourges.
Louise Rossiter - Mordicum (6m 55s) 8 channel

Mordicum is in Latin Mundum. The piece is written with expectation for a listener through ambiguity. Throughout the piece it is intended that only mere hints of a real world are given as the listener is hurled through various sound worlds both expected and unexpected. This piece is derived from research undertaken during a recent trip to Brussels in October 2012 for the l’Espace du Sons context. Mordicum was realised in the studios of the Music, Technology and Innovation Research Centre at De Montfort University between November 2012 and January 2013. Mordicum received its premiere at Birmingham ElectroAcoustic Sound Theatre (BEAST) in May 2013.

Louise Rossiter (born 1986) is a Scottish electroacoustic composer based in Leicester, UK. Her research sound, acoustic ecology and expectations within Electroacoustic Music. She completed her undergraduate music degree at the University of Aberdeen, specialising in Acoustical composition under the supervision of Pete Stollery, and collected her MMus in Composition with distinction within the University of Edinburgh under the supervision of Robert Dow. She is currently read-
ing towards a PhD under the supervision of John Young and Simon Emmerson at the Music, Technology and Innovation Research Centre at De Montfort University, UK. With the support of an AHRC studentship, Louise's music is performed and broadcast around the world, and in the Composition/Improvisation in 2010, her acoustic work, Black Velvet was announced as a finalist in the compe-
tition. Recently she has been selected as a finalist in the Franz Liszt Stipendium für Akustische Komposition and, in 2012, Louise secured, just 1st place in the prestigious concours d’interprétation spatiale de l’Espace du Sons in Brussels. http://www.louiserossiter.com

Junya Oikawa - Growing Verse (4m 33s) 8 channel

This work is made up of organic combination of acoustic, phenomenon structure, which consists of a number of parts triggered by composer’s voice. Sound materials were taken from the my installation work “Body of Forest” (2010) and were composed anew as electro-acoustic work for concert. Sound and words (voice materials), acous-
tic motion in space and images generated from it have something in common with imagining spatial balance of character gap, fragmented segments and sentence syntax in the context of character poetry. Sound and texture in this work were derived from activities by Henri Chopin(1922-2006), Isidore Isou(1925-2007), Brion Gysin(1916-1986), Joseph Beuys(1920-1986) and is developed in many ways in the field of music: Sarah O’Hara; electronica, interactivity, video and experimental music. Margaret Schedel is a composer and cellist specializing in the creation/performance of ferociously interactive media. She is an Assistant Profes-
sor of Music at Stony Brook University, she holds a PhD in Composition and Computer Technology at the University of Virginia. She is particu-arily interested in avant garde combinations of music and language. Most recently, they wrote a Viola Concerto premiered by PLOrk in 2011. kite*string’s work has been performed at ICMC, NIME, CMS Mid-Atlantic Conference, At-

tic Center for the Arts, Issue Project Room, the Harold Cohen Gallery, Louisiana State University, University of Virginia, and Stony Brook University.

Elainie Lillios - Listening Beyond (8m 19s) 8 channel

Listening Beyond... was realized in 2007 at the Electroacoustic Studio of the Center for Computation & Technology, Louisiana State University in Baton Rouge (LA, USA), and premiered on December 3, 2007 during the High Voltage concert in the Recital Hall at Louisiana State University. The piece was commissioned by Louisiana State University's Center for Computation & Technology. Thanks to Stephen David Beck, Michael Thompson, Corey Knoll, Megan Bell, and Elizabeth Hanson for tech-

ical assistance and support.

Elainie Lillios’s music reflects her fascination with listening, sound, space, time, immersion and anodyne. Her music explores many sound worlds; sometimes refer-
ting to natural ones such as the human voice, water, trees, or water. Other times her materials are less obvious, like crunching branches, walking through snow or pebbles shuffling in water. Her compositional output includes electroacoustic and acoustic wor-
ks, music for instruments with live interactive electroacoustics, and collaborative immersive multimedia audio/video installation environments. Her research interests include sound diffusion as the performance practice of electroacoustic music, audio spatialization employing Ambisonic and/or audio-visual listening as a creative aid and Deep Listening. “Listening Beyond... explores the relationship between sound and silence and their intersection in space while simultaneously merging my interests in Deep Listening, Ambisonic, and electroacoustics.”

Hoyong Lee - Mirage (5m 43s) 2 channel

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 “Cirrus” which contains omnibus stories to encourage heroines’ sons on desert. Chasing the traces of my journey in this story, tiny grains of sound components express the shak-
ing images of mirage on desolate synthesis. 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 Gagum( Korean traditional string instrument) through the panning. At last, the listeners can feel a variety of whispering sounds.