

Andrea Agostini (b. 1975) studied composition and electronic music in Bologna, his hometown. Later he participated in masterclasses with Ivan Fedele, Brian Ferneyhough, Michael Jarrell, François Paris. From 2008 to 2010 he attended the two-year course in composition and musical informatics at IRCAM, in Paris. His catalogue includes several works of instrumental, electro-acoustic and mixed music. He has won several prizes and awards and received commissions from several of the most important European institutions, including the French Ministry of Culture in 2007 and the Louvre Museum in 2011. His music is regularly performed in the major European festivals, including Agora, Musica, MiTo, REC, Rondò and the Venice Biennale. His curiosity for the totality of musical languages brought him to work in the domains of rock and improvisation, and to study non-Western musical traditions. He is an active Computer Music researcher: he is one of the developers of the computer-assisted composition system bach: automated composer's helper, he has been a research assistant at the Haute Ecole de Musique in Geneva as well as a composer in research at IRCAM and he teaches electronic music at the Cuneo Conservatory.

***luminesant TRAJECTORIES* - Christopher Jette**

Luminescent Trajectories - an 8 channel fixed media work in 2 movements - is a series of variations on a theme. The theme is exposed most explicitly as a series of short transient sounds in the closing twenty seconds. The variations explore different layers of the theme by extending and processing the material, Moving among the different components and laying them, a counterpoint of color and texture is developed. The movement of the different streams of material through the 8 channel space is controlled on different meso and micro time scales. The different strategies of moving sound through and presenting it within this space are meant to reinforce the sound objects as they unfold. The aesthetic and spatial trajectories of sound sources is varied and paired with different processing techniques to create the variations of the material. The aesthetic impulse for the work is the result of the view of the studio in which it was created. Studio E at CCRMA on the Stanford campus is on the top floor and affords a view south by south west. Mixing the various components of the piece at night, an occasional glance out the window into the sky revealed that one of the main approaches to the San Francisco International Airport (SFO) was in clear view. The airplanes begin their final approach at the base of the bay and head north to SFO. The different angles of approach implied by all of the planes collecting in this one area suggested trajectories, which seemed to coincide with the movement of the sounds through space. Hence the title Luminescent Trajectories refers to the lights in the various weather conditions tracing space as airplanes begin their final approach. Again and again, night after night, with slightly different angles as a result of wind, point of departure, the well worn airspace provided a backdrop to my thoughts around and about movement in space. Speaker Layout:

FRONT
1 2
3 4
5 6
7 8
BACK

Christopher Jette is a curator of lovely sounds; a composer, performer, educator and concert organizer. He holds a PhD from the University of California Santa Barbara. His compositions and research address the intersection of technology and human interaction in the creative and performative arenas. Christopher has created a large range of acoustic and electronic compositions and frequently collaborates with artists of various disciplines. An intuitive inquiry, composition serves as a venue for the exploration and consideration of issues important to the modern situation. His music has been performed in England, Italy, New Zealand, France and throughout the United States.

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.

Curators:

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow

Co-Curators:

Steven Schick and Rand Steiger

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: E

Friday 10am | Saturday 4pm

Narval (0:05:44)

Sang Mi Ahn

Lucid dream (0:07:30)

Ricardo de Armas

Crossing (0:16:29)

Massimiliano Viel

impressions | expressions (0:07:30)

Kite•String

Gainesville Soundscape (0:14:52)

Joo Won Park

Maledetta (0:06:48)

James Andean

Fretwork (0:04:48)

Nichola Scrutton

Radial Transference (0:08:43)

Hugo Paquete

Musica per il chioistro di Royaumont (0:25:53)

Andrea Agostini

luminesant TRAJECTORIES (0:06:52)

Christopher Jette

APRIL 24-27, 2014
Fort Mason Center, SF

Narval - Sang Mi Ahn

“Narval” is the name of a French steam and electric submarine built in 1900. In this piece, I wanted to evoke the image of a primitive submarine hovering over the ocean floor. As submarines operate underwater, they adjust their depth by filling themselves with or releasing seawater in the ballast tanks. Through the piece, I explore the varying density of water pressure and the amount of compressed air inside the submarine through its travels under the sea.

Sang Mi Ahn’s music encompasses a wide range of styles including tonal, contemplative, jazz-influenced, atmospheric, miniaturist and electronic styles. Ahn believes that music is capable of affecting the listener directly, regardless of whether it is written in a simple or complex musical language. In her recent experiments with electronic music, she has become more interested in the interaction between the intrinsic qualities of electronic and acoustic music and using their unique aspects to express the intricacies of mixed emotions. Her recent awards include winner of the 31st Republic of Korea Composition Prize, Judith Lang Zaimont Prize at the 2013 Competitions of The International Alliance for Women in Music (IAWM), the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize at the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport. Her acoustic works and electronic music compositions have been performed and featured in festivals and conferences across the United States as well as in Europe. Ahn is a doctoral candidate in composition with a minor in electronic music at Indiana University, where she also earned her Master of Music in Composition and served as an Associate Instructor in Music Theory. She received her Bachelor of Music in Composition from Yonsei University (Seoul, Korea) with top distinction in her class. She is currently studying with Dr. Claude Baker.

Lucid dream - Ricardo de Armas

A lucid dream is that in which the person is aware of the fact of dreaming. In this incredible oniric practice, nothing is impossible since we, the dreamers, have participation and responsibility in the plot of the dream. This composition presents short textual quotes at fragments of “Ma mère l’Oye” by Ravel and to the “Gymnopedie N°1” by Erik Satie.

Ricardo de Armas is a composer of electroacoustic music, a sound artist, and a cellist, who frequently interacts in his creative work with other means of aesthetic communication like performance, dance, musical drama, video, photography and interventions in public places. He studied in Argentina and he got his degree in 1987 at the Provincial Conservatory of Music J.J.Castro (La Lucila, Buenos Aires Province). In this setting, he had the opportunity of studying with the great composer Enrique Belloe. Argentina (Facultad de Artes y Ciencias Musicales de la UCA- Conservatorio Nacional de Música “Carlos Lopez Buchardo”). Brazil (Escola de Música de Brasília – Universidade Federal do Paraná) Spain (Curs Internacional de Vic . L’Escola de Música de Barcelona – Universitat Autònoma de Barcelona, España). Ricardo de Armas has been cellist in the Provincial Symphonic Orchestra of Bahía Blanca since 1988 until now, in parallel with his activity as electroacoustic composer and sound artist. He also performed numerous concerts of chamber music and he has released plays for cello of several current composers. Ricardo de Armas was on a jury or evaluator of his specialty at ICMC 2012, Universidad Nacional de Lanús, Conservatorio Provincial de Bahía Blanca, Universidad Nacional del Sur, Alianza Francesa and Museo de Arte Contemporáneo de Bahía Blanca. Currently, he is the creator and general coordinator of the festival “Bahía in Sonora”.

Crossing - Massimiliano Viel

Crossing in a study around “crowded” polyphony. This is here present as the idea of a star cluster, a sort of a spheric mini-galaxy made by hundreds thousand stars. In this work the listener is surrounded by 36 voices each one representing a star located in its right ascension. Each star/voice emits a signal (a chomskian structure that encodes some physical property of the star) that joins the other signals interacting with them in a conversation as a sort of a rite coming from a world that is very ancient and very far from us. The starting sound material of *Crossing* is realized with the Italian analog synthesizer Lelloop. The work is available on request in a variety of formats from stereo to 36 channels, depending on the loudspeakers setup.

Massimiliano Viel is a composer, musician and researcher. His manifold activities as a composer, a keyboard player and a sound designer brought him to realize performances in close contact with theatre, visual art, dance, to collaborate with festivals, ensembles, orchestras and with composers such as L.Berio and K.Stockhausen. He has written books and articles in the field of musicology and music education. He is PhD candidate at the Planetary Collegium M-Node, University of Plymouth, UK.

impressions | expressions - Kite•String

impressions|expressions is a collaboratively composed piece by kite•string. The piece features sonifications of data collected by psychologist Matthew Lerner of the University of Virginia on recognition of facial expressions by people with and without Autism Spectrum Disorder. Each of the three sections is based on data related to the recognition of a different facial expression (sad, happy, angry), various streams of data control parameters including pitch, rhythm, and amplitude.

kite•string is a composing and performing duo formed in 2009. The members, Margaret Schedel and Sarah O’Halloran, first met at a Deep Listening Retreat in 2007, and found a shared interest in collaborative composition, 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 Professor of Music at Stony Brook University. Sarah O’Halloran is a graduate student in Composition and Computer Technology at the University of Virginia. She is particularly interested in avant garde combinations of music and language. Most recently, they wrote a Viola Concerto for Laptop Orchestra premiered by PLOrk. kite•string’s work has been performed at ICMC, NIME, CMS Mid-Atlantic Conference, Atlantic Center for the Arts, Issue Project Room, the Harold Golen Gallery, Louisiana State University, University of Virginia, and Stony Brook University.

Gainesville Soundscape - Joo Won Park

Gainesville Soundscape is an homage to a city that I love both for its people and its natural environment. The composition was created using signature sounds recorded at locations whose soundscapes I find most aesthetically compelling—namely, the swamp and the university. It uses field recordings of a small pond taken between March and May of 2007 as well as the sound of carillon at the University of Florida. As the time passed from spring to summer in northern Florida, I captured the variations in the sonic environment of the pond and its surrounding forest. The result of recombining and compressing many weeks of recordings into this 15-minute section is a “greatest hits” of the pond and the university featuring an interview with crickets, a frog choir’s concert, resonance of the carillon bells, and the inevitable intervention of cars and water sprinklers.

Joo Won Park (www.joowonpark.net) wants to make everyday sound beautiful and strange so that everyday becomes beautiful and strange. He performs live with toys, kitchenware, vegetables, umbrellas, and other nonmusical objects by digitally processing their sounds. He also makes compositions using field recordings, sine waves, and any other sources that he can record or synthesize. Joo Won draws inspirations from listening to Maryland swamps, Philadelphia skyscrapers, his 4-year-old son’s play, and other soundscapes surrounding him. Joo Won received degrees from Berklee College of Music (BM) and University of Florida (MM and PhD). He has been an assistant professor of music at the Community College of Philadelphia since 2008. He also taught at Temple University and Rutgers University Camden as an adjunct professor. Joo Won’s music and writings are available on ICMC DVD, Spectrum Press, MIT Press, and PARMA recording.

Maledetta - James Andean

The idea for this piece began with my work on a contemporary reimagining of Cherubini’s opera *Medea*, which was presented at the Helsinki Design Museum in August 2011 as part of the Helsinki Night of the Arts. The sound material for *Maledetta* is built primarily from treatments of Callas’ performance, and from my recording of the piano reduction, as well as additional sound material which had originally been prepared for the Design Museum performance. *Maledetta* intends to present a portrait of the title character, Medea, primarily through a portrayal of her psychological state – shifting back and forth between calm and maternal, and vengeful, violent and disturbed. This is most clearly achieved through the processing and treatment of the sound material, but also through the dislocated formal structure: while certain sound materials act as both themes and structural markers, the work proceeds in a series of alternating states, with the sense of formal development regularly frustrated and ruptured, although the work regularly makes reference to the C minor chord of the opening and closing phrases. *Maledetta* was presented at the 2012 International Computer Music Conference, Ljubljana, Slovenia, and at the Lightworks 2012 new media festival, Grimsby, UK.

James Andean is a musician and sound artist. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a founding member of improvisation and new music quartet Rank Ensemble and interdisciplinary improvisation ensemble The Tuesday Group, and one half of audiovisual performance art duo Plucié/DesAndes. He has performed throughout Europe and North America, and his works have been performed around the world. He is currently completing a doctorate in acousmatic composition at the Centre for Music & Technology of the Sibelius Academy, in Helsinki, Finland.

Fretwork - Nichola Scrutton

Fretwork was inspired by two distinct aspects of its title: instrumental – guitar as sound source, and architectural – the ornamental carved or inlaid wood decoration traditionally associated with eaves and balustrades, a decorative detail also applied, on a much smaller scale, to the guitar. *Fretwork* draws its compositional language from the intimate physical gestures associated with playing the guitar – the act of plucking becomes transformed metaphorically into a range of percussive attacks, pops and clicks. While the piece unfolds as an abstract sound collage, fragments of recognizable guitar sounds emerge and recede amidst more decorative falsely extended vibrations and resonances.

I am a Glasgow-based composer, sound artist and performer. My practice ranges from acousmatic compositions to live vocal performance work, from interdisciplinary collaborations to education/outreach projects. I received my PhD in electroacoustic composition from University of Glasgow in 2009 and then worked there for 2 years as a Teaching Fellow in Music. I have received funding awards from Creative Scotland and recently won the 2013 IAWM Pauline Oliveros Prize. Current projects include: electroacoustic composition for Sarah Tripp’s radio artwork 24 Stops; composing the HearAfter sound installation for Final Fling’s Day of the Dead festival; and, vocal performance with Hanna Tuulikki’s Away with the Birds. Other recent events include: Undae! Concert + Thrmnphone Net Label, Spain; NYCEMF; Interzone, Glasgow; Música Viva Sound Garden, Portugal; Composition Marathon (SMC); Lifeguard (National Theatre of Scotland/The Arches); ICMC, Slovenia; Lateral for High-Slack-Low-Slack-High, GI Festival of Visual Art; Songs for a Stranger, Arches Live!; Panic Patterns, Citizen’s Theatre, Glasgow.

Radial Transference - Hugo Paquete

Hugo Paquete (b 1979) is an intermedia and sound artist, which in his research uses concepts about space and microtonality as a visual and audible ecosystem according to spatial and psychological characteristics, (acoustic, architectonic, sculptural, perspective, communicative, evocative and environmental). The result is an audible interaction, open and indeterminate to the present time scales nano and macro. Territories of hyper-sensation, experimentation, and observation enclose the body in the listening act, turning it active and exploring referential and resonator propulsions on a psycho-acoustic level. In his works he uses technical elements and practices from field recordings to computer generated sound synthesizing and audio spacialization. He was a resident artist in the ZKM | Zentrum für Kunst und Medientechnologie Karlsruhe, IMA | Institute for Music & Acoustics. Received a ZKM grant for the development of different compositions, multimedia projects focused in sound spacialization and interaction between sound and psycho-acoustic in multichannel configuring systems and free software uses. He received a commissioned compositional work from Chris Ziegler to develop an interactive composition system for iphones, integrated in a dance media pieces presented as premier in the ZKM | Zentrum für Kunst und Medientechnologie 2011, Karlsruhe with the name Pygmalion. He has actively presented his research in solo and collaborative art activities, nationally and internationally. He is developing other project with the name SSTFM and Quadrivium project focus in electroacustica and acousmatic music. He collaborated with the Lithuanian Artist Julijonas Urbonas to the development of the sound composition to the Talking Doors project that earned the price Prix Ars Electronica 2010, and recommendation jury 14th Japan Media Arts Festival, Tokyo, Japan 2010 and honorary mention in the Media, Live 2011 Grand Prix, Turku, Finland.

Radial Transference pretends to understand the possible relationship between two distinct spaces. These spaces, recorded using a field recording technique, with transfers and contamination between them on an atomic scale, reflect conflict, causality and turbulence. Making reference to the spaces’ characters and with an atomistic approach to the proliferation of frequencies that could resemble an electrical activity that crosses the entire space, Radial Transference articulates as a transitive reality in a multi-time scale.

The piece generates a compositional sound universe as an entropic dynamic locus of a new ontology. Hugo Paquete explores granular projections of sound in order to build small phrases that articulate and turn over the piece with rhythmic variations and noise. These variations are sometimes operated until a threshold signal that is processing the sound is lost and turns into another sound form that apparently does not associate with reality. Processes of multiple pitch variations, amplitudes, and frequencies of sound build the idea of atomistic electricity and the activity of small scales that relate geometrically and recreate frequencies that cover the nexus in entropic chaos.

Musica per il chioistro di Royaumont - Andrea Agostini

Towards the end of 2006 I was asked to produce an electroacoustic sound installation, meant to run 20 to 30 minutes each day, for the cloister of Royaumont - a beautiful abbey in Northern France, now converted in a center for the arts, where I had spent some weeks during the summer. For some reason, I rejected at once the idea of setting up a generative, interactive sonic environment and I immediately focused on composing an actual work of fixed-media electronic music – maybe just somewhat looser, and slower in its unfolding, than the archetypical concert piece. At 5pm, each day, a bell would ring in the cloister, and from that bell sound the music would stem in a quasi- stream-of-consciousness path, going from the bell itself, through noisy, glitch-like synthetic sounds, long, textural soundscapes and dramatic shifts, to an explicit quotation from Mahler, its combustion and transfigured resurgence.