

In the inside - Daniel Cabanzo

Be in, inside a machine? be unable to move by yourself, images that slip, changing situations, feelings? perhaps, but still want to go out and not power. Breathe!

Born in 1979 in Bogota, Colombia, **Daniel Cabanzo** studied cello with Kathryn Schutmaat and finished his bachelor degree in music at the University of Valle in Cali (Colombia). He decides to go to France to continue his studies, in 2008 initiates the instrumental composition at the ENM of Villeurbanne with David WOOD, in 2009 obtained a master's degree in "Applied Music Visual Arts" at the University Lyon 2 and that year, is at the regional conservatory of Lyon to take courses in electroacoustic composition with Stéphane Borrel and instrumental composition with Christopher Maudot. In late 2009, he moved to Paris and was admitted to the CRR of Paris in the classes of instrumental composition with Edith Canat Chizy and electroacoustic composition with Denis Dufour. In 2010 he joined the Masters' course and acousmatic sound art "University Marne-la-Vallee in partnership with the INA / GRM. In March 2011, he won the 10th International Meeting of the composition of Cergy-Pontoise getting prizes as the composition of a work for the 2012 season for the Festival of Auvers-sur-Oise. Since January 2012 he does an internship at INA / GRM and he finished his Master in Acousmatic and sound arts. His works have been played in many festivals as SIMC Paris - France in 2011, Foliephonies in Marseille – France 2012, Hilltown new music festival in Irland 2012.

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: A
Thursday 10am | Friday 4pm

AfricanHorns (0:07:09)

Simone Conforti

Il n'y a que blanc / Only White (0:08:25)

Guillaume Cote

Verzweigung (0:10:17)

Florian Hartlieb

WhirlingNothingness (0:04:56)

Elizabeth Hoffman

Tempo e Barbarie (0:14:34)

Danilo Rossetti

Beneath the River (0:15:00)

Ed Herrmann

Memoir of a Daydream (0:12:10)

David Ikard

In the inside (0:10:10)

Daniel Cabanzo

APRIL 24-27, 2014

Fort Mason Center, SF

AfricanHorns - Simone Conforti

AfricanHorns is a new version of a piece commissioned by Venice Biennale Musica 2012, which is inspired from a couple of travels in Eritrea. It is developed around an approach which combines the structured electroacoustic music writing with the soundscaping approach, and this depends from the fact that in the piece are living two main sound entities: soundfield recordings and a traditional acousmatic sounddesign. The main stimulus for the composition is the perception of the sound spaces in the highlands of the Horn of Africa and the relationship between the name of the region, and the fact that the Horn can be considered as an extended instrument in which resonate ancient melodies, sounds and voices of Africa. In fact at the beginning we can clearly hear a poetry translated and acted in Tygrinian (the main language of Eritrea) which I wrote in Italian, which describes the impression of this sound spaces:

Horn of Africa that resonate from the highlands to the sea through the gorges of the mountains which were born from the ancient fractures of the earth / Horn of Africa which extend your echoes trough the deep and arid valleys brings to life old legends of men and their songs / amplifies, spread and leaves vibrate, the voices and the sounds of lands of intense colors / the luminous green, blinds me, and sounds of the wind, / the scorched earth that smells of the sun is quiet and rests since millions of years. / everything is silence, everything is life while everything dies / and shouts from too far away, / in the time, in the space, the voices and those sounds, which will always be a song, / that will remain forgotten.

The two souls of the composition live together giving the impression that sometimes we're in a musical piece and sometimes we're in a sound documentary of a personal experience. Even if these two approaches seem to be in contrast, they're chosen as a way to give to the piece a multilayered understanding and fruition, and can be also considered a research for finding a way to establish a contact with a wider public, not used to contemporary music, without loosing a serious approach to the compositional process.

Simone Conforti born in Switzerland 1979. He Graduated in Flute and Electronic Music. He works as professor in the Electronic Music department of the Florence Music Conservatory since 2004, and as a researcher at the Lausanne Haute Ecole de Musique since 2011. His profound experience in the development and realization of performative softwares for Live Electronics and of interactive systems for art installations, has taken him to develop technologies and works for some of the greatest contemporary composers and artists (e.g. I. Fedele, M. Nannucci, A. Guarneri), as well as to an intense activity as composer, sound designer and sound engineer. Specialized in the field of research related to noise masking systems, developed through the sound masking approach, the virtualization of the sound spaces, and in the multisensory approach for sound design and sound spaces. He has worked for the company Architettura Sonora as sound designer and software developer and as a researcher for the MARTLab. In 2003 he won the International Flute competition "Severino Gazzelloni". He published for AIB (Italian Lybrary Association), ISTI Institute (part of the National Research Council CNR), Biennale Musica (Venice), Suvini Zerboni, Mudima Music, die Schachtel, Cramps, Artestampa and A14.

Il n'y a que blanc / Only White - Guillaume Côté

Abstract representation - using synthesis as his prime material - of a major feature of North America studies: the nordicity. The first piece of a cycle dedicated to this theme, the musical discourse of *Only White* is based on the blurriness of the visual status caused by the white wintry.

Guillaume Côté (1987) is a young sound artist with a marked preference for a musical discourse based on contrasts, leaving full liberty to noisy sounds and acoustic instruments. His artistic process essentially rests in the search for beauty in things' imperfections. He is presently a master's student and teaching assistant in the electroacoustic composition program at Université de Montréal. His works have been chosen and broadcasted in numerous festivals worldwide, including Musica Viva Festival (2010, Portugal), Electronic Music Midwest Festival (2010, Chicago), Festival Longueur d'ondes (2010, Brest, France), Noisefloor Festival (2011, Stafford, UK) and SEAMUS (2011, Miani, USA), EMUfest (2011, 2012, Roma, Italy).

Verzweigung - Florian Hartlieb

The piece *Verzweigung* uses algorithmic structures and transformed fieldrecordings to create an experience of a permanent aural metamorphosis inside a dense sound field. It was composed for a special multichannel sound-installation system for Public Spaces.

Florian Hartlieb (1982) is a German composer and multimedia artist, based in Vienna/Austria and Bochum/Germany. He studied composition at the Folkwang University of the Arts in Essen, Germany and at the University of Music and Performing Arts Vienna, where he currently is a PhD-researcher. Hartlieb holds a diploma in electronic composition. He received a scholarship for excellence from the Folkwang University and was awarded with first prizes at the international composition competitions Jeu de Temps/Times Play (JTTP 2009) and European Erasmus Composition Competition (2013). His works has been played in Europe, Asia, South- and North-America.

WhirlingNothingness - Elizabeth Hoffman

After the chapter "Snow," in the novel *The Magic Mountain* by T. Mann.

Elizabeth Hoffman's electroacoustic music appears on empreintes DIGITALes, NEUMA, Centaur, and Everglade. Prizes have come from Bourges, Prix Ars, and Pierre Schaeffer International Competitions, the Seattle Arts Commission, and the Jerome Foundation. Hoffman joined the faculty of New York University in 1998 where she created the Washington Square Computer Music Studio. She also writes on analysis, aesthetics, and representation in electroacoustic and avant-garde musics, with recent articles in The Computer Music Journal, Organized Sound Journal, and Perspectives of New Music. Live electronics projects include recent collaborations with numerous NYC artists. Hoffman is interested in spatialization as an expressive signifier, in particular spatialized timbre and temporally spatialized texture; the integration of sampled and synthetic materials; and micro-rhythmic and microtonal structures.

Tempo e Barbarie - Danilo Rossetti

Tempo e Barbárie is largely a verbal electroacoustic composition based on recorded voices reading excerpts of the Dialectic of Enlightenment from Theodor Adorno and Max Horkheimer. In the composition, we used, besides sounds of voices, FM synthesis and sounds from a recorded piano. Procedures like filters, time-stretching and granulation were applied several times to the original materials until they become unrecognizable, suggesting an abstract listening. The formal structure of the work has five sections, and the duration of the sections (in seconds) were determined according the golden ratio.

Danilo Rossetti is a music researcher and composer. He earned a Master Degree in Music (Theory and Composition, 2012) at the São Paulo State University under the supervision of Flo Menezes, researching the time conceptions applied in the works of Iannis Xenakis. Currently he is a PhD student at the University of Campinas with Silvio Ferraz's supervision, focusing his research in granular synthesis. His compositions have been played in South America and Europe. He has been finalist of the 4th Destellos Electroacoustic Competition (2011, Mar del Plata) with the work A Distensão dos Grãos, and Glaciares integrates the CD Maximal Music v. 13 (Studio PANaroma, 2009).

Beneath the River - Ed Herrmann

Beneath the River is a ritual sonic immersion created from the sounds of metal. It was inspired by the Rockefeller Chapel carillon - one of the largest musical instruments in the world, comprising 72 bronze bells spanning six octaves with a total weight of over 100 tons. The piece uses the sounds of the carillon along with gongs, tam-tams, bowls, bells, and other metal objects, while tracing a journey from the familiar to the unknown, from the tangible to the transcendent. The complete piece is in five movements and includes lyrics adapted from poetry by Don Share, editor of Poetry magazine. The premiere performance was presented in four channel surround sound at Experimental Sound Studio in Chicago on April 20, 2013, and featured vocalist Laurie Amat along with live percussion, electronics and signal processing by Ed Herrmann. This presentation is for a pre-recorded four channel version of only the fifth movement, with no vocals. The soundcloud link is to a five minute stereo version of this section of the piece.

Composer/performer **Ed Herrmann** is equally at home with free improvisation, analog electronics, composing instrumental music, and playing the carillon at Rockefeller Chapel. Herrmann has composed music for dance, theater, and broadcast; created audio tours for museums throughout the country; and produced radio features on a variety of subjects. He performs with analog modular systems and invented instruments in solo and ensemble settings. After spending much of his life in San Francisco where he was active in improvisation and electronics, Ed currently lives in Chicago and produces podcasts for the Poetry Foundation. His sound design for the Chicago History Museum's "Lincoln Transformed" exhibit won the American Association of Museums Gold Award for best audio tour in the country for 2009, and his online audio guides are part of Openlands Lakeshore Preserve.

Memoir of a Daydream - David Ikard

Memoir of a Daydream is a stereo, fixed media piece that illustrates the course of a daydream. The piece is basically a continuous stream of thought in which various sounds remind the listener of different situations. The piece explores concepts of sonic connectivity as well as physical connectivity (meaning that specific places can trigger specific sonic memories of past events.) Additional concepts explored are the relationship between perception and reality. By this I mean that people can share similar experiences, but perceive them differently and thus live in both the present (shared) reality and simultaneously experience their individual perception of that reality. Thus, creating overlapping, simultaneous realities. Once the daydream is over, the listener is transported back to the starting location of the piece and simply walks away.

Composer and conductor **David Ikard** is currently pursuing a DMA in composition from the University of Oklahoma. Recent and upcoming performances include the Toronto Electroacoustic Symposium, Sound Travels sponsored by NAISA, ICMC, the Sonorities music festival at the Sonic Arts Research Center in Belfast, the Global Composition conference in Darmstadt, the Music Since 1900 conference at Hope University in Liverpool, the Symposium on "Water Memories and Tomorrow's Landscapes" with a live broadcast in Tunis, Brisbane, Byron Bay, Hong Kong, Northampton, Keene and Buenos Aires, NAISA in Toronto, Canada, SEAMUS, Electronic Music Midwest, as well as national and regional conferences of the Society of Composers Inc. Composition teachers include Marvin Lamb, Konstantinos Karathanasis, Kim Archer and David Maslanka among others. Mr. Ikard's work is published by Media Press Inc. out of Chicago Illinois.