

**XIVth INTERNATIONAL FESTIVAL OF ELECTROACOUSTIC
AND ELECTRONIC MUSIC "SPRING IN HABANA"
JUAN BLANCO IN MEMORIAM
Celebrating the Centennial of Maestro Juan Blanco**

**-JUAN BLANCO IN MEMORIAM-
(Tuesday, March 10th to Sunday March 15th of 2020)**

CONCERT PROGRAM

Tuesday March 10, 2020, 7:00 p.m.

a)Opening.

1st Part

Sala Manuel Galich

Suite de los Niños by Juan Blanco. Sound Installation by visual artist **Milton Raggi**.

2nd Part

Patio Casa Tomada de Casa de las Américas

Cirkus Toccatta by Juan Blanco. Electroacoustics and percussion by **Juan Carlos Vento de Armas** and **Manuel Jiménez**.

Homage to Maestro Juan Blanco by founders of Electronic music in Cuba.

D'Joy de Cuba, **Kike Wolf** and **Electrozona**

Casa de las Américas

Address: Calle 3era esquina a G, Vedado

b)Electronic Music March 10, 2020, 10:00 p.m.

El Bolo, Yamsán, Tony's Scream

Entre Dos, Boulevard San Rafael

Address: San Rafael Boulevard e/ Galiano and San Nicolás, Habana Center

Wednesday March 11, 2020, 3:30 p.m.

a)Concert

1st Part

Zurich University of Arts, ICST - Institute for Computer Music and sound Technology

Director: Germán Toro Pérez

The Dream of Time (2018) *

Eric Larrieux (United States)

Snake oil (2019) audiovisual composition **

Micha Seidenberg (Switzerland)

(Valentina Pini, video and Loris Ciresa, camera (Switzerland)

Concrete (2016) *

Ken Gubler (Switzerland)

_ImEdge (2018) audiovisual composition **

José Yépez-Pino (Ecuador)

(Xiaowen Huang, image (China)

Metall-Holz-Fell (2013) *

Carlos Hidalgo (Colombia)

2nd Part

Homage to Jesús Ortega

Prólogo (1970) (his first electroacoustic work)

Jesús Ortega (Cuba)

Banlieue cuivrée *

Nicola Fumo Frattegiani (Italy)

Sueño lúcido (2011) *

Ricardo de Armas (Argentina)

Schizo à 120 (2002) *

Sébastien BÉRANGER (France)

Fracciones de una realidad *

Sebastian Ernesto Pafundo (Argentina)

Ludwig Foundation Terrace

Address: Calle 13 No. 509, 5to piso, entre E y D, Vedado

b) Concert. March 11, 2020, 7:00 p.m.

1st Part

Group INFLUX at the studios Musiques Recherches "metamorphoses d'Orphée"

Director: **Annette Vande Gorne.**

Voyage-Mirages (2018) *

Marie-Jeanne Wyckmans (Belgium)

Metroïd (2018) *

Jean-Baptiste Zellal (France)

Toucher (2016) *

Daniel Pérez Hajdu (Cuba/ Belgium)

...And beyond (2014) Four-channel version *

Elizabeth Anderson (United States)

Beyond reality (2014) Four-channel version *

Annette VANDE GORNE (Belgium)

2nd parte

Prótesis (2019) Female choir and electronics *

Santiago Barbosa (Colombia)

Performers: **Ensemble Vocal Luna** (Cuba)

Electronic intervention: **Esteban Bruzón** (Cuba)

Theater Hall National Museum of Fine Arts

Address: Trocadero Street e/ Zulueta y Monserrate, Old Havana

c) Electronic Music: March 11, 2020, 10:00 p.m.

Tony DJ, Havana Sweet House y Step in Bass

Entre Dos, Boulevard San Rafael

Address: San Rafael Boulevard e/ Galiano and San Nicolás, Habana Center

d) Welcome Party: 10:30 p.m.

Presentation with DJs Producers that works electronic Music with folklor rhythm and cuban popular music **Reitt y Shanara, DJ Jigüe, Joc y DJ Ryan.**

Piano Bar Convergencia, Casa de la Música Plaza (Event by invitation)

Address: 31 Street, corner to 2 Street, Plaza de la Revolución

Thursday March 12, 2020, 3:30 p.m.

a) Concert.

1st Part

British ElectroAcoustic Network

Claustro (for HuwMcgregor) (2019) *

Nikos Stavropoulos (Greece)

Teraz (2019) *

Jacek Laaser (England)

Residual Motion (2019) *

Chris Bevan (England)

2nd Part

Homage to Juan Blanco

Música Para Danza 2019 (2019) *

Neil Leonard (United States)

Cuban lawyer, Juan Blanco (2000)

Vivian Adelberg Rudow (United States)

Epitafio de un Juglar (2020) **

Documentary poem (Dedicated to Juan Blanco)

René Rodríguez (Cuba)

Presentation of Rezak (electronics)

Oliver Ortíz Cride (Cuba)

Armando Quintana Castro (Cuba)

Manuel Galich Hall, Casa de las Américas

Address: Calle 3era esquina a G, Vedado

b) Concert. March 12, 2020, 7:00 p.m.

1st Part

Anamorphosis (2018) Four-channel version *

Clemens von Reusner (Germany)

Havana Soundscapes II - Street Parade **

Kristi Allik (Canada)

guitar and electroacoustic music

performer: **Angel Blanco** (Guitar) (Mexico)

Der Taumel *

Ludger Kisters (Germany)

2da parte

Concert with Works by Female Composers by Lih-Wen Ting (viola) (United States)

Marshall Wilson (narrator and tech support) (United States)

Intrepidation (2019) for viola and live signal processing **

Martha Mooke (United States)

Hojas (leaves) (2020) for viola and electronics **

Mari Kimura (United States)

Vent Nocturne (2006) for viola and electronics*

Kaija Saariaho (Finland)

The Book of Roses and Memory (2008) *

Frances White (United States)

for viola, narrator and electronic sounds

Theater Hall National Museum of Fine Arts

Address: Trocadero Street e/ Zulueta y Monserrate, Old Havana

c) Electronic Music March 12, 2020, 9:00 p.m.

Luis Santana, Richie Castro y Frank Joel

Nave 1, Fábrica de Arte

Address: 26 Street, Corner to 11 Street, Vedado

d) Electronic Music March 12, 2020, 10:00 p.m.

Roger Escalante, Eddy Clash y Dennis Ever

Entre Dos, San Rafael Boulevard

Address: San Rafael Boulevard e/ Galiano and San Nicolás, Havana Center

e) Audiovisual Concert March 12, 2020, 10:30 p.m.

OLEOS, Live electronic performance with image.

Yarei Molina (Spain)

Yarei Molina (Spain)

Nave 3, Fábrica de Arte Cubano,

Address: 26 Street, Corner to 11 Street, Vedado

f) Electronic Music March 12, 2020, 11:00 p.m.

Tribute to Alain Dark

Vioelectro, Kike Wolf, D'Joy de Cuba, Xander Black e IA

Café Teatro Centro Cultural Bertolt Brecht

Address: 13 Street Corner to i Street, Vedado

Friday March 13, 2020, 1:00p.m.

a) Workshop electroacoustic composition

Hanna Hartman (Suecia/Alemania)

Sala Humberto Solas, Fábrica de Arte.

Address: 26 Street, Corner to 11 Street, Vedado

b) Concert. March 13, 2020, 3:30 p.m.

1st Part

Concert of Polish Electroacoustic Music curated by **Anna Zielińska**

The right bank (2016) *	Wojciech Błazejczyk (Poland)
Artificial Cathedral (2017) *	Katarzyna Taborowska (Poland)
Topic: music of pressures (2009) *	Martyna Kosecka (Poland)
Bird (2011) *	Mateusz Ryczek (Poland)
Vaporous Spirits (2012) *	Krzysztof Gawlas (Poland)
Just Too Many Words (2001) *	Lidia Zielińska (Poland)

2nd Part

Metallurgic *	Adam Stanovic (England)
Fricción II guitar and electroacoustics *	Mauricio Fonseca López (Costa Rica)
Performer: Mauricio Fonseca López	
NPFAI.4 (2008 – 2015) *	Dimitri Voudouris (Greece/ South Africa)
For Xigoviya (globular flutes), Ring modulator, artificial environments (computer)	
Disputed Artifacts (2019) *	Philip Mantione (United States)
Marcha Contra la Mediana *	Cristóbal Hernán García Belmont (Peru)/
(Modular synthesizers and singer duet)	Delfina Cheb (Argentina)

Manuel Galich Hall, Casa de las Américas

Address: 3era Street. Corner to G Street, Vedado

c) Concert. March 13, 2020, 7:00 p.m.

1era parte

CONCERT 25 YEARS OF LEA

Director: **Gregorio Jiménez**

Etude de sons (2009) Four channels*	Gregorio Jiménez (Spain)
Plastic Bourrée *	Carlos D. Perales Four channels (Spain)
Lostonstyle (2020) Four channels **	Pere Vicalet (Spain)

2nd Part

Cuando el aura es áurea, o la muy triste historia de los 8 minutos con 38 segundos (1989), electroacoustics and saxophone	Juan Piñera (Cuba)
Performer: Aliet González (saxophone) (Cuba)	
Tree Blossoms IV (2018) audiovisual *	Christian Banasik (Germany)
Digits piano and computer*	Neil Rolnick (United States)
Performer: Sunlay Almeida (piano) (Cuba)	
Mirages live electronics *	Neil Rolnick (United States)
O Brother! live electronics*	Neil Rolnick (United States)

Theater Hall National Museum of Fine Arts

Address: Calle Trocadero e/ Zulueta y Monserrate, Habana Vieja

d) Electronic Music. March 13, 2020, 8:00 p.m.

Presentation of **Kill the Party, Danstep, Jimmi Fox** and guests

Maxim Rock

Address: Bruzón Street e/ Ayesterán y Almendares, Plaza de la Revolución

e) Electronic Music. March 13, 2020, 9:00 p.m.

Da Le, DJ Ryan y Different Age

Nave 1, Fábrica de Arte

Address: 26 Street, Corner to 11 Street, Vedado

f) Electronic Music. Wichy D'Vegado Concert with the musicians. 10:00 p.m.

Yassek Manzano (Trompetis) y Los Niches

Callejón de Hamel

Address: Aramburu e/ Concordia and San Lazaro, Havana Center

g) Electronic Music. March 13, 2020, 10:00 p.m.

DJ Mayxer, ADroiD y Energie

Entre Dos, Boulevard San Rafael

Address: San Rafael Boulevard e/ Galiano and San Nicolás, Havana Center

h) Electronic Music. March 13, 2020, 10:00 p.m.

DJs Presentation **Dj Martt & F.O.X, Kill Van Roff y Havana Sweet House.**

Guest Artists: **DJ Dronx**

Bar Fellini

Address: Calle 20 e/ 7ma y 9na, Miramar

i) Electronic Music. March 13, 2020, 11:00 p.m.

CD Presentation "Deja la bobería" of Reitt and Shanara

Café Teatro, Centro Cultural Bertolt Brecht

Address: 13 Street Corner to i Street, Vedado

Saturday March 14, 2020, 1:00p.m.

a) 10:00 a.m. Workshop for children Las Cuatro Estaciones de Vivaldi:

Project of the composer **Sunlay Almeida Rodríguez** in collaboration with the DJs

Landeep, D'Joy de Cuba y Kike Wolf

Centro A+ Espacios Adolescentes, Centro Histórico

Address: Compostela Street e/ Teniente Rey and Muralla, Old Havana

b) Concert. March 14, 2020, 7:00 p.m.

1st Part

...lilac shrieks and scarlet bellowings... (2010)

visual music with artist **Jean Detheux ***

Mikel Kuehn (United States)

Chiaroscuro (2007) for cello and electroacoustic music *

Mikel Kuehn (United States)

Performer: **Darío Leonardo Pozo Álvarez** (cello) (Cuba)

La Nave (2020) for electroacoustics, piano and voice **

Diana Pérez Custodio (Spain)

Performer: **Ivette Betancourt** (soprano) (Cuba)

Performer: **Sonia Carillo** (pianist) (Spain)

Ensayo Visual para dos ejecutantes sonoros **

René Rodríguez (Cuba)

Electrocumental (2020)

SILHOUETTES audiovisual

Ailem Carvajal (Cuba)

René Rodríguez (visual artist) (Cuba)

2nd Part

Particles and Fractals 1 & 2 violin and live electronics* Jessica Moss (Canada)
Performer: **Jessica Moss** (violinist) (Canada)

Theater Hall National Museum of Fine Arts

Address: Calle Trocadero e/ Zulueta y Monserrate, Habana Vieja

c) Electronic Music. March 14, 2020, 6:00 p.m.

Dark Ghost, Jimmy Fox, Hollow Fate, Danstep, House Republic y ADroid.

Villalón Park

Address: Calzada Street / C y D Vedado

d) Electronic Music. March 14, 2020, 9:00 p.m.

Sharllot, Electrozona e Iván Lejardi

Nave 1, Fábrica de Arte

Address: 26 Street. Corner to 11 Street, Vedado

e) Electronic Music. March 14, 2020, 10:00 p.m.

Charlie Zuma, Riversound, Richie Castro y Leo Milano

Piano Bar Convergencia, Casa de la Música Plaza

Address: 31 Street, corner to 2 Street, Plaza de la Revolución

f) Electronic Music. March 14, 2020, 10:00 p.m.

Alex del Real, X-Acox y Are Gone

Entre Dos, Boulevard San Rafael

Address: San Rafael Boulevard e/ Galiano and San Nicolás, Havana Center

Sunday March 15, 2020, 4:00 p.m.

a) Concert.

1st Part

Electroacoustic **Music Studio, Academy of Arts of Berlin.**

Presented by composer **Hanna Hartman.**

Director: **Gregorio García Karman**

Nailed Shut and Roped (2019) Four channels *

Hanna Hartman (Sweden/Germany)

Dialectics (1969) Four-channel version

and three instruments *

Erhard Grosskopf (Germany)

Lecture about myself musical-dramatic audiovisual event with four-channel sound and video *

Kaj Duncan David (Denmark/Germany)

Crush (2016) *

Hanna Hartman (Sweden/Germany)

2nd Part

Mosaicing (2016) for flute and electronics *

Panayiotis Kokoras (Greece)

Performer: **Luna Catalina Tinoco Alarcón** (flute) (Cuba)

Yemayá en Cojímar (2016)

Jorge Denis Molina (Cuba)

EON electroacoustics and saxophone **

Ailem Carvajal (Cuba)

Performer: **Aliet González** (saxophone) (Cuba)

Quasi chitarra, (2017) electroacoustics and guitar *

Orlando Jacinto García (Cuba/United States)

Performer: **Jonathan Formell** (guitar) (Cuba)

Casa Víctor Hugo del Centro Histórico

Address: O'Reilly Street e/ Habana and Aguiar, Old Havana

b) Sunday March 15, 2020, 7:30 p.m.

Suite Yoruba Concert with Edesio Alejandro, Iván Lejardi y Harold:

Invited: **Obini Batá** and Students from the **Conservatorio Amadeo Roldán.**

Video Mapping: **Colectivo MIA**
Artistic Direction, **Mauricio Abad**
Plaza de San Francisco, Centro Histórico
Address: Avenida del Puerto

c) Electronic Music. March 15, 2020, 9:00 p.m.

Rezak, S.A.L.L.Y y Joan Coffigny

Nave 1, Fábrica de Arte

Address: 26 Street. Corner to 11 Street, Vedado

d) Electronic Music. March 15, 2020, 9:00 p.m.

Leo Rielo, Xander Black, Accordo, DJ Ryan y Different Age

Anfiteatro de La Habana Vieja, Centro Histórico

Address: Peña Pobre Street e/ Cuba and Avenida del Puerto, Old Havana

e) Electronic Music. March 15, 2020, 10:00 p.m.

Adam Font, Andy Loti y House Republic

Entre Dos, Boulevard San Rafael

Address: San Rafael Boulevard e/ Galiano and San Nicolás, Havana Center

f) Electronic Music. March 15, 2020, 11:00 p.m.

Daniela Vázquez, D'Vazz Brothers y Thellus

Café Teatro Centro Cultural Bertolt Brecht

Address: 13 Street Corner to i Street, Vedado

CATÁLOGO COMPOSITORES DE MÚSICA ELECTROACÚSTICA

Ailem Carvajal

Composer and Pianist (Cuba/Italy)



Winner of CINTAS fellowship Award (2012), CUBADISCO 2013, International Contest Women Composers of Venece (2004), she has been commissioned by: Teatro alla Scala de Milano; Centro de Arte Contemporánea Reina Sofía de Madrid; New Music Miami Festival; Williams Ensemble (U.S.A) and Ensemble Insomnio, Amsterdam. Her works appear in Periferia Music (Barcelona); Tutto Musik (Berlin) and Pizzicato Verlag Helvetia (Switzerland), recorded by Sello Autor (Madrid); Rey Rodriguez Productions (Hamburg); Verso (Madrid) and RYCY Productions (Los Angeles). She founded the project MUSICALIA Children, winner of the SPECIAL GUEST award of the international contest #faigirarelacultura 2015, of Ananse Communication Suisse; the Children's Orchestra Orff of the project Mus-e and the pianoFORTE Studio. Carvajal has composed various works for instrumental and vocal teaching and is a member of UNEAC.

Piece:

SILHOUETTES

SILHOUETTES Winner of CINTAS fellowship Award (2012)

It is a homage to Ana Mendieta, (La Habana, 1948- USA, 1985). It explores the process of disattachment, making music and video reunite in a space while creating connecting bridges. Recreated in symbols of Afro-Cuban culture, electroacoustic sounds, images and body movements, it uses elements and sounds from nature, human body, ritual chants and percussion rhythms of Yoruba and Bantu origin representatives –according to Fernando Ortíz- of vegetal, animal and mineral reigns.

ANGEL BLANCO

guitarist/composer (Mexico)



Formerly known as Angelos Quetzalcoatl, Angel Blanco is a largely self-taught guitarist/composer, impresario, teacher and recording-artist born in Monterrey, Mexico. Currently working on his 2020 comeback productions, to include Nicolo Paganini's 24 Capricci for guitar, Blanco also devotes his time to conclude various Graduate studies at the prestigious McGill University in Montreal, Canada. His virtuosic selection of pieces, flamboyant style and stage presence has been described as "Just like following Jimi Hendrix!!!" (Prof. Oren Fader, Manhattan School of Music), "Blanco is not just another guitarist, he is a brand!" (Carlos Reyes, CERT Producciones). Guitarist extraordinaire Kazuhito Yamashita was so interested in Blanco's style that he encouraged him to keep on pushing himself to the limits. Angel Blanco started learning guitar in 1989. By 1993 he moved to Germany where he was introduced to the Yngwie-style of electric guitar playing which he followed thoroughly. Back in Mexico while studying Computer Technology in Community College, he enrolled at Coahuila State University to study music, devoting most of his time to study the music of Leo Brouwer and Karlheinz Stockhausen. Soon after graduating from Bishop's University in Canada, Angel recorded his 2008 album debut RARAS in Monterrey and

later immersed himself obsessively to study the music/system of Julian Carrillo -SONIDO 13- producing his second album of mostly world-premieres of Carrillo's microintervallic guitar music. This was to open many doors for him as he has been invited to lecture, perform and collaborate around the world by different artists such as Halim El-Dabh, Kristi Allik, Johnny Reinhard, Eduardo Caballero etc. In 2015 he was invited to perform the OCTAVINA in the Julian Carrillo's Concertino with Michoacan and San Luis Potosi Orchestras, playing at the prestigious Palacio de Bellas Artes in Mexico with a chamber ensemble. That same year he organized the Summer of the 13th Sound in Monterrey, an international event, and was invited to lecture and perform in Peru. It was after this very busy 2015 that Angel decided to devote him self to learn the Carlos Reyes' PLECTRODEDO style of guitar playing and to further his knowledge with graduate studies. Calling himself a "child of the 1980s", his musical influences are as diverse as Kazuhito Yamashita and Yngwie Malmsteen to Luis Miguel and Michael Jackson.

Annette Vande Gorne
(1946) (Belgium)



Founder of the electroacoustic section in Mons, Royal conservatory/Arts2 and of the Influx group. Classical music studies (Piano, Musical history, harmony, practical harmony, Choir direction, counterpoint etc.) at the Royal Conservatory of Mons and Brussels and with Jean Absil (Fuga, instrumental composition). Musicology at the free university of Brussels. Electroacoustic composition with G. Reibel and P. Schaeffer at the Paris National Superior Conservatory. Organises as Artistic Director the International Acousmatic Festival of Brussels: L'Espace du Son (1984) and since 2000, the Electroacoustical Festival "2 visages de la musique électroacoustique", the internationals competitions "Espace du Son" (spatialization) and "Metamorphoses" (Acousmatic composition) Creates and leads the association "Musiques & Recherches" and the "Métamorphoses d'Orphée" studio (1982). Publish the revue "Lien" and the Electrodoc repertory. (www.musiques-recherches.be) Wins the SABAM "Music's Year" prize in 1985 and "Fuga prize" in 1995 She teaches electroacoustic composition at the Liège (1986), Brussels (1987) and Mons (1993) Conservatories where she create a complete electroacoustic section in 2002. Professor emeriti us since July 2016. She give many concerts in many countries of Europe, Canada, China, USA and South America, about the acousmatic repertory and her own works on her acousmonium (more than 70 loudspeakers) Presently, her music studies various types of sound energies of nature; she uses these as they are or transforms them in the studio to create an abstract and expressive non-anecdotic musical language. The relationship between Text and Music is an other dome in of research. She also produced an acousmatic opera "yawar fiesta" which completely renews the genre while creating a link with the past.

http://www.electrocd.com/en/bio/vandegorne_an/

<http://be.linkedin.com/in/vandegorne>

<http://electrodoc.musiques-recherches.be/fr/c/340/vande-gorne-annette>

Piece:

Beyond reality

To Arsène Souffriau and Bernard Parmegiani,

In memoriam of two pioneers of electroacoustic music in Europe.

Gesture and writing Matter of a sounding body has its own life, its temporality aroused, maintained by the gesture of the musician. Studio listening focuses on the gesture and respects amplifies the energy offered by the characters sound body beyond its material. The progression is organized here by the succession and transitions from one energy / movement to another, regardless of the material: Percussion - resonance (spectral color), accumulation of particles, swing, rotation, friction, percussion and resonance (speed). Sonorous bodies are exclusively selected from the huge collection that Arsene Souffriau had gathered since 1959. He had built, organized by matter, register and frequencies. I adapted my listening to his own, used some of his register of frequencies and families of materials: metal, wood, glass, wind, skin ... and I accentuated or modified the spectral

colors of resonances. Then polyphonic writing of spatial movements adds complexity, quickens the intrinsic energies of sounding bodies and especially highlights the human presence, the generator gesture of the musician. A second shorter section draws on writing techniques on tape performed at the Groupe de Recherches Musicales, among other Parmegiani Bernard in his " De Natura Sonorum " whose first movement is a model here the delta , the substitution attack, the true and false resonance , the vibrato speeds. Thanks to Sylvie Bouteiller and Marie-Jeanne Wyckmans: they were the musicians who gave much of their time to explore this collection. Realised in the « metamorphoses of Orfeo » studio, Musiques & Recherches, Belgium

Carlos D. Perales
(Spain)



Pianist and composer. He teaches Sonology and Electroacoustic Composition at Conservatorio Superior de Música de Valencia. He studied Composition and Conduction at the Conservatorio Superior de Música de Sevilla and Wien Music and Drama University with Michael Jarrell and Leopold Hager. Perales has been granted awards such as the one from the Instituto Andaluz de la Juventud in 2003, Miniaturas Electroacústicas- Confluencias (Huelva, 2008), XXII Premio Jóvenes Compositores SGAE Fundación Autor-CNDM (Madrid, 2011), Musica Nova (Prague, Check Republic, 2012), Luigi Russolo (Annecy, France, 2012), Fundación Destellos (Argentina, 2013). He has been commissioned by the Ministry of Culture of Spain, CulturArts Generalitat Valenciana, Amores, A. Rosado, I. Alberdi, J. Elvira, D. Kientzy, etc.

Piece:

Plastic Bourrée

In a modern world, old habits are free and willingly forgotten though we reproduce million years old learning patterns. The essence of binary metrics and the syncopated pulse of this medieval dance are durst beyond the aesthetic transcendence granted by digital art though the modernity of the language allows seeing the details, filigrees, cycles and structures building this pastiche on an ancient dance.

Carlos Hidalgo
(Colombia)



He studied traverse flute in Colombia and composition under Claus-Steffen Mahnkopf in Leipzig (Germany) with a scholarship of Foundation Heinrich Boell. He obtained a Master degree in electroacoustic composition with Germán Toro Pérez in Zurich (Switzerland) with a scholarship of Canton Schwyz. He attended master classes by Helmut Lachenmann, Beat Furrer, Brian Ferneyhough, Georg Aperghis and courses in IRCAM, Paris. By means of a IBERMUSICAS scholarship he worked in CMMAS, Morelia, México. He co-founded *Ensemble Polywerk* in Zürich, 2017. He works in music research at the *Institute for Computer Music and Sound Technology* (ICST) in Zrich where he was part of the project *Performance Practice of electronic Music* and since 2018 integrates the project *Performing Live Electronic Music*. His music has been played in festivals such as *New York City Electroacoustic Music Festival*, *Archipel Geneva Festival de*, *Monaco Electroacoustique* and *ZKM New Generation* en Karlsruhe.

Piece:

Metall-Holz-Fell (2013)

Sound material developed from different percussion instruments and metal objects. Hence the title: Metal/Wood/Membrane. Materials resonances and their combinations in search for new timbers are explored, as well as the combination of parameters transformations such as duration, width and frequency. Premiered in ZKM, Karlsruhe (Germany), June 2013.

Chris Bevan
(England)



Chris Bevan composes electronic music, which has been prized and presented in concerts around the world by organisations such as CIME, Festival Exhibitronic, Musica VIVA, and JIM, among others. He is a PhD candidate at the University of Sheffield, studying electroacoustic composition under the guidance of Adam Stanovic and Adrian Moore.

Piece:

Residual Motion (2019)

A million movements frozen in time.
Giants of industry now ghosts, unyielding.
Still life flickers.

Christian Banasick
(1963) (Germany)



Is a Dusseldorf (Germany) based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasick is lecturer for Audio Visual Design (media composition / sound) at the University for Applied Sciences / Peter Behrens School of Arts. He is a member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Beside live electronics and instrumental music he has produced fixed media works, radio plays, music theatre and film soundtracks.

Piece:

Tree Blossoms IV (2018)

Tree Blossoms IV is a kind of meta music - a composition about a film music with new generated elements on visual level. The idea based on my soundtrack for the documentary film "Baumbluetenzeit in Werder" (1929) by Wilfried Basse. This film describes an old folk festivity which took place every spring in Werder, a little town near

Berlin. My original music was composed for midi- controlled grand piano and sampler. This electroacoustic piece is based on that particular soundtrack but it spreads the possibilities of atmospheric, emotional and spatial expressions. The prepared and granulated piano sounds are mixed with original voices from recordings of the 1930s and represents an abstract reminiscence of the „Threepenny Opera“ by Kurt Weill - which was already premiered in 1928 - The video projection in turn supports the course of the current music and brings a whole new dimension in this work. It's about color gradients, rhythmical movements and atmosphere on an abstract level consisting of recordings of concrete motives, organic environments and real spaces. Actually this video represents the fourth consecutive generation in the series of these described production procedure.

Clemens von Reusner
(1957) (Germany)



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. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. He has been commissioned to compose works for radio and his compositions have received numerous international broadcasts and performances in Americas, Asia, Europe. Invitations to ISCM World New Music Days 2011, 2017, 2019. Clemens von Reusner is a member of the German Composers' Society, the German Society for New Music and of the German Society For Electroacoustic Music.

www.cvr-net.de

Piece:

Anamorphosis

Involves the processing of two contrasting structures, which are exposed in the first part of the composition. One has more gestural character, the other appears more textured. Both structures are based on a brief sound of a wooden door, which, however, does not appear in its original form during the course of the composition. Instead the structural nature of this basic material, especially the fast repetitions changing in time, leads to spectral and temporal variants of these structures, which are tonally developed in the second and third, more reprise-like sections of the composition. Spatialisation: 8-channels ambisonic.

www.cvr-net.de

Cristóbal Hernán García Belmont
(Peru)



Cristobal Hernan Garcia Belmont Is a percussionist and sound artist form Lima, Peru based in Boston. He studied percussion with Maestro Leonardo Parodi and Ruben Castillo and later was mentored by Neil Leonard and Dr.

Richard Boulanger at the Berklee College of Music. His compositions utilize electronics, folkloric music and field recordings. His work aims to explore South American folkloric art and bring cultural heritage to contemporary formats. His immersive sound piece The cutting of a Tree presented at the Fridman gallery (NYC) interpretes ceremonies from the Province of Ayacucho featuring Modular synthesizers, ambient recordings made in the forest in Massachussets.

Piece:
Marcha Contra la Mediana

Marcha Contra la Mediana is collaboration between Argentinian singer/songwriter Delfina Cheb and Peruvian sound artist Cristobal Garcia Belmont with the aim of bringing South American Folklore to modern formats by experimenting with poetry, voice and electronics. Based on a random selection of decimas inspired by Latin American authors Cheb and Garcia Belmont's performance focuses in setting a sonic space for improvisation and experimentation were electronics generate a musical interaction with the reciter..

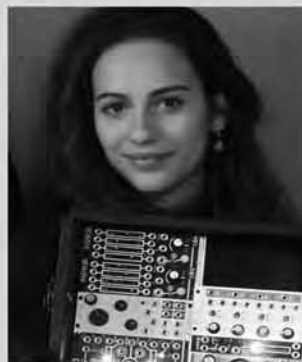
Daniel Pérez Hajdu
(1980) (Cuba/Belgium)



Professor of writing acousmatic music on media in the electroacoustics section of the Royal Conservatory of Mons/arts2, member of the Influx Group.

Piece:
Toucher (2016)

Delfina Cheb
(Argentina)



Delfina Cheb earned a bachelor degree in Jazz Composition and Voice Performance from Berklee College of Music and is currently doing a masters degree in contemporary Improvisation at the New England Conservatory. She explores both Jazz and Folklore from different regions of South America, North America and the Balkans. Originally from Argentina, she studied with the prestigious Kenny Werner, Kurt Elling, Dominique Eade and Toninho Horta. She is currently producing her debut album with acclaimed Spanish producer Javier Limon.

Piece:
Marcha Contra la Mediana

Marcha Contra la Mediana is collaboration between Argentinian singer/songwriter Delfina Cheb and Peruvian sound artist Cristobal Garcia Belmont with the aim of bringing South American Folklore to modern formats by experimenting with poetry, voice and electronics. Based on a random selection of decimas inspired by Latin American authors Cheb and Garcia Belmont's performance focuses in setting a sonic space for improvisation and experimentation were electronics generate a musical interaction with the reciter..

Diana Pérez Custodio
(1970) (Spain)



She is a graduate of solpheage, piano, chamber music, composition and oboe as well as Doctor in audiovisual communication. The CDMC, Radio Clásica, Junta de Andalucía, UIMP, Parlamento Andaluz, Centro Gallego de Arte Contemporáneo and Centro Andaluz de Arte Contemporáneo and groups and soloists such as Esperanza Abad, Jean Pierre Dupuy, Trino Zurita and Ensemble Neoars have commissioned her works which have been performed by Real Orquesta Sinfónica de Sevilla, Sinfónica de Bilbao, Filarmónica de Málaga and Sinfónica de Córdoba. Among the cycles and festivals that have presented her pieces can be mentioned: Festival Internacional des Musiques et Créations Electroniques of Bourges, Festival Internacional de Música y Danza de Granada, Festival de Música Española de Cádiz, Festival Aujourd'hui Musiques of Perpignan, Festival Música Viva of Portugal, Circuito Electrovisiones in Mexico DF and Festival Internacional de Música Contemporánea de Alicante. She premiered and published the trilogy Taxi, Fonía and Renacimiento and is interested in using live electronics in her large format shows, such as 12 piedras, Ritual o 4 ostinati amorosi and in composition with especial interest in human voice, new technologies and disciplines combination. She teaches composition at Conservatorio Superior de Música de Málaga, Musical Patrimony at UNIA and is resident composer of the Centro para la Difusión Musical del Mediterráneo. She has published book chapters, articles, her thesis on Paco de Lucía work and a book Paco de Lucía. La evolución del flamenco a través de sus rumbas. (Paco de Lucía. Evolution of flamenco through his rumbas).

Piece:

La nave (2020) Soprano, piano and tape
For Ivette Betancourt and Sonia Carillo

As I ingressed that deserted hall I couldn't help seeing it. Trapped in its rectangular frame, the vessel called my name in total silence. As I moved closer to its electric blue body, an intense sensation of joyful pain seeming to compress my life in an instant, invaded me. Thank you, Gracias Ángel Acosta, rest in peace in the bottom of your electric blue sea. (Based on the painting "La Nave" by Ángel Acosta, 1961).

Dimitri Voudouris
(1961) (Greece/ South Africa)



Born 1961 in Athens, Greece, a citizen of South Africa is clinical pharmacist and self taught composer who curated UNYAZI the first electro-acoustic music festival and symposium in Africa in 2005. He composes for acoustic instruments, electronics, multimedia, dance and theatre. His technical and theoretical approach researches cognitive psychoacoustic behavioral patterns in humans in an area of continued environmental changes. Biomechanical principles assist him in the construction of various building blocks that intern form the backbone of his compositions. Received a Palmares des 34e Concours Internationaux de Musique d'Art Sonore Electroacoustiques de Bourges award in 2007. Performances at ICMC 2005/2006/2008/2009/2014, ACMA 2007, CCRMA 2008, UNYAZI 2005/2012/2014/2016, HELMCA 2009/ 2011/2015/2018, PGM (Bremen) 2012, Brighton

Festival 2010, Neue Musik Lüneburg 2013, XV Biennale Sztuki Poznan 2005, Meridian International Festival 2016/2017/2018 Romania, Fenway Centre University Boston.

Piece:

NPFAI.4 (2008 – 2015)

For Xigoviya (globular flutes), Ring modulator, artificial environments (computer)

Xigoviya or globular flute used by the Chopi people is a wind instrument which occupies organic and executive characteristics, a primary role in the musical patrimony in Gaza a region of Mozambique. Exploring the instrument with electronic integration. My aim was to produce a work of natural origin gradually introducing electronics which slowly take over the natural elements of the flute, resulting in a futuristic battle ground of natural and artificial synthesized flute sounds transforming the local pseudo-environment into a synthetic mine field.

Erhard Grosskopf
(1934) (Germany)



Independent composer settled in Berlin whose pieces are published by Edition Peters, Ricordi and Boosey&Hawkes. And played in Osaka EXPO '70 (Dialectics) by the Berlin Philharmonics (Hörmusik), at the Deutsche Oper Berlin (Lichtknall), and other radio orchestras such (DSO/rbb, RSB/DLF, HR, SWR, BR), en Tokio (NHK), Canada (Radio Montreal) as well as by ensembles and soloists in contemporary music festivals in Germany and abroad. His catalogue includes "Pléyades – Seven similar pieces for piano and orchestra" (2002) and "Klang Werk 11" (2011). Presented and recorded during the festivals Maerz Musik and Ultraschall in Berlin, they were published by NEOS/harmoniamundi in 2018. The archives of Akademie der Künste, Berlin keep documents on his life and work. He is a member of the **Academy of Arts of Berlin**.

Piece:

Dialectics (1969/70)

For four-channel tape and three instruments (flute, viola and trombone version)

It was commissioned for the spheric auditorium of Eastern Germany's Pavillion during the Universal Exhibit in Osaka in 1970 where it was played through a 7-channel playback system with 50 groups of speakers. The sound material consists of electronically processed speech, instrumental and synthesized sounds together with recording of violin –clarinet or viola- trombone or bass. There are eight possible versions. The phrase from "Dialectics of Liberation" by Stokely Carmichael: "They give us freedom –it means nothing- waht they should do is to abstain from oppressing" Realized by Erhard Grosskopf in the Utrecht University's Sonology Institute, Holland, 1969. Originally played by Eberhard Blum (flute), Claude Lelong (viola), Vinko Globoar (trombone). The four channels mix was realized in February 2020 at the Electroacoustic Music Studio, Academy of Arts of Berlin for Spring in Havana Festival.

Eric Larrieux
(1982) (United States)



Is a composer, electrical engineer, and creative technologist. He earned his BS in Electrical Engineering from Boston University in 2004, MS in Electrical Engineering in 2009 from Northeastern University and CAS in computer music in 2018 from Zurich University of the Arts (ZHdK). He is currently a research associate at the Immersive Arts Space as well as the Institute for Computer Music and Sound Technology at ZHdK, where he is also pursuing his MA in Electroacoustic Composition. His professional background lies predominantly in signal processing R&D, sensor and system integration, and data analysis and visualization, including projects in the fields of robotics, aviation, and hyperspectral image processing. Other interests include audio/visual installations, physical computing, creative applications of machine learning, Music Information Retrieval, acoustics, carpentry, and metal working.

Piece:

The Dream of Time (2018)

This piece is inspired by Alan Lightman's novel, Einstein's Dreams. Through the lens of the dreams of Einstein during his work on the theory of relativity, Lightman guides the reader through many possible conceptions of time. Similarly, the goal of this piece is to invite the listener to consider their own perception of and relationship to time. Further inspiration is drawn from Curtis Road's Microsound, specifically his discussion of the interplay between and effects of different time scales. As the ticking of a clock can be thought of as the (physical) embodiment of time, the sound material for this piece was sourced from a recording of the timer on my toaster oven. In order to realize my vision, I focused primarily on processing the recorded sound with granular synthesis and delay lines using Celia 5, as they are both methods that truly enable one to explore the perception of sound at (and between) different scales of time. Additional processing and mixing work was performed with Adobe Audition at my home studio and the Institute for Computer Music and Sound Technology studios at the Zurich University of the Arts.

Frances White
(United States)



Is a composer of instrumental, vocal, and electronic music. Her music has been called "stunning" (American Record Guide) "moving" (Fanfare), "spectacularly beautiful", and "so atmospheric and sensuous it is almost fragrant" (Musicworks). Her music conveys intimacy and immediacy, with a tactile and deeply expressive approach which derives from a sincere belief in the transformative nature of sound. A 2004 Guggenheim fellow, Frances White has received awards, grants, residencies and commissions from organizations such as the the Fromm Foundation, the MAP Fund, the New Jersey State Council on the Arts, the Ditson Fund, Prix Ars

Electronica, the Copland Fund, the International Computer Music Association, the New Jersey Symphony Orchestra, the Bang On A Can Festival, and many others. Most recently, her music has been featured in the installation Tracing on the Farther Side at the 2020 Venice Biennale. White's music can be heard on CD on the Wergo, Centaur, Nonsequitur, Harmonia Mundi, Albany, Ravello, Mode, MSR Classics, and Bridge Records labels.

Piece:

**The Book of Roses and Memory (2008)
for viola, narrator and electronic sounds**

Gregorio Jiménez
(Spain)



He is a profesor at the Conservatorio Superior de Música de Valencia, founder of (LEA) Laboratory in 1995. He was a president of the Association of Electroacoustic Music of Spain (AMEE) and director of the International Festival Punto de Encuentro 2006 to 2014 and was active part of CIME/UNESCO. Institutions such as Spain's Ministry of Culture, Bourges Electroacoustic Music Institute, Valencia's Institute of Music have commissioned his works. Jimenez was guest composer at EMS and his piece Le secret des petits sons received a mention in Bourges 2019. He has taken part in festivals such as NWEAMO, San Diego (USA), CMMAS, Mexico, Spring in Havana, Ensems, Audio Art, Krakovia, Sete sois sete luas, Mostra Sonora, Sweden, XX Jornadas electroacústicas, Cordoba (Argentina), Electronic Music Days, Greece, Synthese, France, etc... In Greece Ionic University, Universidad Nacional de San José de Costa Rica, Universidad de los Andes in Bogotá and Universidad Politécnica de Valencia he has delivered courses on Music Applied New Technologies.

Piece:

Etude de sons

Short sounds, long sounds
Moving sounds ...
Concrete sounds, abstract sounds
Approaching sounds ...
Low sounds, Sharp sounds
Rhythmical sounds...
Bright sounds, dull sounds
ETUDE DE SONS....

Commissioned by Bourges Electroacoustic Music Institute IMEB in 2009 and composed in the Charibde studio, it was a finalist in the composition contest Destellos, Argentina.

Hanna Hartman
(1961) (Sweden/Germany)



Hanna Hartman is a composer, sound artist and performer living in Berlin. She studied literature and Theater history at the Universities of Uppsala and Stockholm, radio and interactive art at Dramatiska Institutet and

electroacoustic music at Elektronmusikstudio, EMS in Stockholm. Since the early 1990s she has composed works for radio, electroacoustic music, ensembles, sound installations and given numerous performances all over the world. Her many awards and grants includes the Karl-Sczuka-Preis (2005), the Phonurgia Nova Prize (2006 & 2016), a Villa Aurora grant (2010), the Rosenberg Prize (2011) and Palma Ars Acustica 2018. During 2007 and 2008 she was Composer-in- Residence at the Swedish Radio. Hanna Hartman is a member of the German Academy of the Arts. Her work has been presented in numerous concerts and festivals, among others Wittener Tage für neue Kammermusik, Darmstädter Ferienkurse, Ultima Oslo Contemporary Music Festival, Huddersfield Contemporary Music Festival, El Nicho Aural, Akousma, mikromusik Berlin, Eclat Festival and Cut & Splice Festival.

Piece:
NailedShut and Roped (2019) Cinta cuadrifónica

Commissioned by Electroacoustic **Music Studio, Academy of Arts for KONTAKTE '19** supported by Ernst von Siemens Music Foundation. Premiered in 9/29/2019. Created at the Elektronmusikstudio EMS Stockholm, the Electroacoustic **Music Studio, Academy of Arts of Berlin** and the Lighthouse Studio, Berlín.

Crush (2017/18)

Commissioned by Radio Sveriges, premiered in 1/17/2018. Created at the Elektronmusikstudio EMS, Stockholm and in the Lighthouse Studio, Berlín.

Jacek Laaser
(England)



Electroacoustic composer, based at DMU, UK.

Piece:
Teraz (2019)

The piece explores a concept of unrealness caused by observing present reality.

Jessica Moss
(Canada)



Jessica Moss has been flourishing as a solo artist since the release of her acclaimed debut album *Pools of Light* in spring 2017. The violinist, composer and singer best known for her fifteen-year tenure in political post-punk band Thee Silver Mt. Zion has been captivating audiences with gritty, warmly expressive electronic- and drone-inflected post-classical Minimalism (and sometimes Maximalism), accented by a distinctive melodic sensibility that channels Klezmer, Balkan and Middle Eastern tropes. A deeply talented collaborator, Moss is also a founding member of avant-klezmer group Black Ox Orkestar and has worked extensively with Vic Chesnutt, Carla Bozulich, and Big|Brave. Moss' solo work began in 2014 with a virtual collaboration alongside Kevin Doria (Total Life, Growing), resulting in longform pieces that tell exigent stories of troubled times. Her first solo recording was the self-released cassette *Under Plastic Island* (2015), recorded by Fugazi's Guy Picciotto, which was followed by the

acclaimed LP *Pools Of Light* in 2017. Moss' latest album *Entanglement* was released in 2018 and finds her channeling quantum theory as a metaphor for creating energetic connections through esoteric processes. Over the past few years Moss has toured extensively throughout North America and Europe, including festival appearances at Big Ears, Le Guess Who?, ATP, Basilica Hudson's 24-Hour Drone Fest, and a mix of headlining and support dates with GAS, Xylouris White, ZU, Julia Holter and Godspeed You! Black Emperor, among many others. Recent highlights from Moss' collaborative oeuvre include recordings with Sarah Davachi, Roy Montgomery, Oiseaux-Tempête & G. W. Sok, and Daniel O'Sullivan. In addition to her musical work, Moss is a talented visual artist and she creates all of the videos that accompany her solo recordings.

Piece:
Particles and Fractals 1 & 2 violin and live electronics

Jesús Ortega
 (1935) (Cuba)



He studied guitar under Isaac Nicola and Serafín Pro, Argeliers León and Harold Gramatges at the Conservatorio Municipal de Música de La Habana. From 1958 to 1995 he was an active guitarist in Cuba and abroad playing, along the world's musical literature such as works for lute and vihuela from XVI Century to contemporary pieces with advanced resources. He is the director and founder of the guitar orchestra "SONANTAS HABANERAS" since 1995. As a soloist and lecturer he has taken part in international festivals in Mexico, USA, Spain, France, Check Republic, Greece. Regarded among the creators of the Cuban Guitar School together with Isaac Nicola and Leo Brouwer, he heads the guitar faculty at the High Institute of Arts since 1980. He has delivered Master Classes in Cuba and abroad. As a composer Jesús Ortega's catalogue includes pieces for chamber, symphony, ballet, cinema, electroacoustics, etc., that have been presented in Cuba, USSR, Poland, Check Republic, Mexico, USA, Spain, France, Uruguay, Brazil, Holland. In Europe and America he has been presented with decorations and in 1966 he was granted the Honoris Causa Doctor Degree by ISA.

Piece:
Prólogo (his first electroacoustic work)

Jorge Denis Molina
 (1990) (Cuba)



He studied violin at the National School of Arts and composition at ISA. He was granted the JoJazz Award 2010, Uneac Award in 2010 and 2012, Musicalia in 2010, 2011 y 2012. He taught violin in the Vocational School of Arts in Pinar del Rio in 2009 and was a member of Charanga Havana All Star, mariachi Los Gavilanes and Flamenco Company Habanacompas. He is a member of the choir of Cabaret Tropicana, of the Composition Faculty at ISA and of LNME.

Piece:

Yemayá en Cojimar (2017)

Inspired by Nelson Domínguez's painting, it was premiered with choreography. Colors, magic and mystique present in the painting and the cultural burden it conveys are reflected through diverse elements.

José Pino
(1982) (Ecuador)



Was born 1982 in Quito, Ecuador, lives and works in Zurich, Switzerland. Pino's works take on multiple forms such as installation works, live electronic performances, musical improvisation, as well as singer-songwriter and concert pieces. He composes time sculptures with field recordings and digital generated structures and operates an architectural reconstruction of the audiovisual phenomenon. In recent years, his works have been shown across the world at international festivals, venues and museums including Annecy International Animation Film Festival (France), Zentrum für Kunst und Medien ZKM in Karlsruhe (Germany), Monaco Electroacoustique 2019, Ming Contemporary Art Museum in Shanghai (China), Baptist University Kai Tak Campus (Hong Kong), Casa de la Música, Umakantao, Casa Humboldt and Alianza Francesa (Ecuador), Zurich University of the Arts, Festival Jazz Lugano, Locarno Film Festival, Radiotelevisione Svizzera di lingua italiana RSI (Switzerland), Nakke festival Musiker and Christiania (Denmark).

Piece:

_ImEdge (2018)

_ImEdge takes over reference points of both the visual and the acoustic landscape. Animation techniques are used to draw the outlines of a landscape, which in turn inspires the sound design. The starting point and main material for the dramaturgical development of the piece is noise. The montage of image and sound expresses choreography of moments – some in contrast, others in harmony. Silhouettes emerge that lead our imagination behind the proposed pixels, fantastic shapes that could lead to a reflection on nature and the contemporary ecological concept. <https://www.josepino.org/imedge>

Juan Blanco
(1919 - 2008) (Cuba)



One Hundred Years of Youth

(Pedro de La Hoz, Grama Newspaper, Culturales, 28 de junio de 2019)

Juan Blanco's work is eternally young. One hundred years away from his birth in Mariel, in June 29th, 1919, each time one listens to the music he composed the imprint of an ahead-of-his-time creator will be alive, that of

someone who like only very few might claim the titles of innovator and pioneer. It is not enough to declare him the initiator of Electroacoustic music in Cuba. He produced the first piece, *Música para danza* in 1961 using an oscillator and three ancient tape recorders. It showed an intention beyond mere technological daring: Juan was developing a new aesthetics of sound and, at the same time, a new perspective of the listener. He reached the concept after a selective assimilation of available information from all over the world and of materials shared by Alejo Carpentier during long chats in the writer's house in Havana. Since long before he had been attracted by non-conventional sound sources. While studied at Conservatorio Musical de La Habana under José Ardévol –led by his vocation- and at the Law School of University of Havana–lead by economic need- he managed to design a device inspired by the famous Theremin, which he called *multiórgano*, registered in the Office of Patents and Marks of the Republic of Cuba in 1942. In the 1950's he premiered his first pieces for traditional instrumental ensembles, among which is remarkable the *Quinteto para maderas y violonchelo*. In times of discomfort with the political and social situation of the country, Juan ingressed the *Sociedad Cultural Nuestro Tiempo*, (*Nuestro Tiempo Cultural Society*), where he met progressive artists and intellectuals. He was so related to the production crew of the *El Mégano*, -censored by the dictatorship-, for which he used his transportation to move camera equipment and composed the soundtrack. As he said more that once, "the revolutionary victory changed everything and me too". He quit Law and wholly immersed in music. After discovering electroacoustic procedures, he devoted himself to widen and consolidate that path and to attract other composers into it. In February 5th, 1964, he presented his pieces *Estudios I y II* and *Ensamble V* in the first public concert of electroacoustic music held in Cuba. By then, he was commissioned to create sound environments for exhibits in the *Pabellón Cuba* and other public spaces. In 1979 ICAP supported his initiative to create the first electroacoustic music studio in Cuba which in 1990 became the *National Laboratory of Electroacoustic Music (LNME)*. The festivals "Spring in Varadero", unique in the continent, were organized by Juan there until they became "Spring in Havana" when they were move to the Capital. He was never wanted to impose his aesthetic ideas. He thought music in wide term though he defended formal rigor independently from stylistic tendencies. Under that principle Cuban composers of many generations including young DJ's worked and have continued to work at LNME now with his son and current director of the institution, Enmanuel Blanco. North American composer and saxophone player Neil Leonard defined Juan's work with these words: "Blanco's music is Cuban music. He can't be separated from Cuban music. Independently from the theme or instruments he has chosen. He can recreate an Asian theme in a piece, but it will continue to be Cuban music".

Juan Piñera
(1949) (Cuba)



Since early 1970's he worked with Juan Blanco and he was later one of the founding members of TIME, under his direction. He is the director of Artistic Project of the National Laboratory of Electroacoustic Music and electronic music advisor. His work has been granted national and international awards and his catalogue include electroacoustic music for ballet, film, theater and TV. His opera *Taza de Café* contains a fully electroacoustic scene with electronics and voice.

Piece:

Quando el aura es áurea, o la muy triste historia de los 8 minutos con 38 segundos (1989)

Second season, for saxophone and tape.

Created 1989 after the collapse of Berlin's Wall, when the composer decided to bid farewell to Orwo analogical tapes, and Vermona electronic equipment –a rhythm box and an elementary-timbers organ-, all products from

German Democratic Republic. Using that material and the only magnetophonic tape he had left at the moment, he created a piece of eight minutes and thirty eight seconds, just the duration of said tape. The title refers to maestro Juan Blanco, in his 70th birthday. It is the Second Season because Juan Blanco is reborn in his centennial.

Kaija Saariaho
(Finland)



Is a prominent member of a group of Finnish artists who are making a worldwide impact. At IRCAM, she has developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics, which influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Although much of her catalogue comprises chamber works, she has turned increasingly to larger forces and broader structures such as Orion (2004), Laterna Magica (2008), and Circle Map (2008). Her catalogue also includes Aile du Songe (2001), Notes on Light (2006), D’Om Le Vrai Sens (2010), and Maan Varjot (2014). In 2015, Gerald Finley and Los Angeles Philharmonic Orchestra, conducted by Gustavo Dudamel, premiered True Fire for baritone and orchestra. From later nineties, Saariaho has turned to opera writing, including L’Amour de Loin (2000), Adrian Mater(2006), Emilie (2010), the oratorio La Passion de Simone (2006), and Only the Sound Remains(2016). Saariaho has claimed the major composing awards: Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, Polar Music Prize.

Piece:
Vent Nocturne (2006) for viola and electronics

Kaj Duncan David
(1988) (Denmark/Germany)



Contemporary composition, electroacoustic music and audiovisual performance are his fields of work, in which the light as a musical voice plays a main role. He has pieces for soloist, ensemble, sound installations and interdisciplinary performances. Interrelated visual and sound materials become a musical gestalt musical with electronic and acoustic, computers, lights and video. Collaboration processes are important for him. Between 2006 and 2016 he studied music, electronic music, sound art and stage composition in London Goldsmiths College, Det Jyske Musik konservatorium Aarhus and Hochschule für Musik Dresden. In 2018 he was granted the Award Carl Nielsen Talent and in 2019 a scholarship for the Akademie der Künste, Berlin.

Piece:
Lecture About Myself (2019)

Musical-dramatic audiovisual event (four-channel sound and video excerpt). It’s a possible dialogue between two humans and artificial intelligence in which humans explore music material inspired by automatic learning such as “data mining” and speech recognition for which computers are trained to “understand” real data and then, during a lecture the artificial intelligence explains history and future development of intelligence. Inspired by

Golem XIV (1981), by Polish writer Stanisław Lem. Significant impact in this piece has been added by collaboration with musical theater director Thomas Fiedler. Commissioned by Commissioned by Electroacoustic Music Studio, Academy of Arts for KONTAKTE '19 supported by Musikfonds e. V., the Danish Foundation for Arts and KODA Culture. Thomas Fiedler (drama advisor), Carl-John Hoffmann (Video).

Katarzyna Taborowska
(Poland)



Composer and violinist, born in Cracow. She graduated from the State Musical High School in the violin class of Professor Zbigniew Szlezer. In the years 1993-1995, she studied composition under the direction of Professor Bogusław Schaeffer. In 2001, she graduated from the composing class of Professor Lidia Zielińska at the Academy of Music in Poznań. In 2011-2013, she was a student of Post-graduate Film, Theater and Audiovisual Studies at the Academy of Music in Łódź and doctoral studies at the Academy of Music in Cracow, where in 2015, at the Department of Creativity, Interpretation and Music Education, she received her PhD in music arts. The composer focuses on electroacoustic and electronic music, searching for new sounds, adding electronics to the output of acoustic instruments, as well as improvised music, live electronics and various combinations of music and video. Since 2011, Katarzyna Taborowska has been a teacher at the I. J. Paderewski Academy of Music in Poznań, where she leads, among others, the class of electroacoustic composition.

Piece:
Artificial Cathedral (2017)

Ken Gubler
(1972) (Switzerland)



Is a sound and computational artist and software developer born 1972 in Winterthur, Switzerland, to a Japanese Mother and a Swiss Father. He studied biology at the ETH Zurich, software engineering at the HSR Rapperswil and electroacoustic composition at the ZHdK Zurich. He is mainly interested in interactive generative audiovisual systems and is using such systems as a means of creating immersive spatial and social experiences.

Piece:
Concrete (2016)

Concrete deals with sounds from our environment. Specifically sounds of different rooms and electronic circuits. Sounds that aren't perceived consciously most of the time, but still influence us permanently. On the other hand, electromagnetic waves we can't hear at all but surround us nonetheless constantly. I tried to incorporate characteristic elements of electronica and minimal music, like loops, drones and bodily rhythms create a kind of hybrid between club and electroacoustic music.

Kristi Allik
(Canada)



Kristi A. Allik was born in Canada and has received degrees from University of Toronto, Princeton University, and University of Southern California. She has received numerous commissions and awards, including Canada Council and Ontario Arts Council grants, Chalmers Award, and has won prizes from the Bourges International Electroacoustic Music Competition and Ars Electronica. Allik's work synthesizes the stylistic and cultural resources of soundscape, atonality, jazz, and Estonian music. Her works, which include electroacoustic music, multimedia works, orchestral works, opera, and chamber music, have been performed in Europe, U.S.A., South America and Canada. Currently she is Professor Emeritus at Queen's University in Canada.

Piece:

Havana Soundscapes II - Street Parade (For solo guitar and electroacoustic music)

Is a lively and rather rambunctious composition that captures the heightened sense of awareness and sonic energy of a parade of local musicians walking along a cobblestone street in Old Havana. Technically, the guitar focuses on the dedillo technique, the same texture of which is echoed in the electroacoustic music portion. This composition will be performed by Mr. Angel Blanco on guitar.

Krzysztof Gawlas
(1968) (Poland)



The works of Krzysztof Gawlas are above all aimed at listeners for whom the colour of the sound and the specific approach to musical time have great significance. Krzysztof Gawlas is a versatile composer. His output includes both chamber music works with the interactive use of electronics, multimedia projects and music written for theatre performances. Ultramodern electronic music and jazz improvisation fall within the purview of his musical inspiration. Krzysztof Gawlas' artistic output has been presented at numerous prestigious festivals in Poland and abroad. Krzysztof Gawlas has recorded 8 CDs, which include very varied genres. The CD Rite of the Earth came about because of his fascination with natural music. It presents the sounds of ceramic instruments, while jazz improvisation and live electronics co-exist on the CD Jazz Bending.

Piece:

Vaporous Spirits (2012)

Lidia Zielińska
(Poland)



Is a Polish composer. She studied composition with Andrzej Koszewski at the State High School of Music in Poznan. She has worked at the electronic music studios in Cracow, Stuttgart, Swedish Radio Malmoe, Experimental Studio of Polish Radio in Warsaw, IPEM/BRT in Ghent, EMS in Stockholm, ZKM in Karlsruhe and Experimentalstudio des SWR Freiburg. Lidia Zielińska currently holds the post of professor of composition and head of the SMEAMuz Studio of Electroacoustic Music at Poznan's Music Academy; she also was a professor in sonology at the Academy of Fine Arts in Poznan (1989-92 and 2001-10). She has conducted summer courses, workshops and seminars, published and lectured extensively on contemporary Polish music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Americas, Asia, Australia and New Zealand. For many years, Lidia Zielińska has fulfilled many official functions; she is currently Vice-President of the Polish Association for Electroacoustic Music, former Vice-President of the Board of the Polish Composers' Union, member of the programme committee of the Warsaw Autumn Festival (1989-92 and 1996-2005), of the ISCM World Music Days in Warsaw, of the Musica Electronica Nova in Wroclaw.

Piece:
Just Too Many Words (2001)

Just Too Many Words was born from the excess of words in the TV news and comments. How and to such extent it is worth anaesthetizing yourself to keep away from the streams of words and at the same time not to miss anything important from the current moment? None of the events during the day I was recording the materials for my piece, had any importance for this world's fate, there were an ordinary journalist food, a matter to fill in an air time, thus, an empty talking only. I was not under any historical pressure, so I could handle unceremonious with the recorded materials. In this piece there is no place for a silence – from the 'ideological' (subject of the piece) but also technical reasons. The only moments of silence show that silence is also dirty, seems to be a second-hand product, which discloses an information noise pollution of each piece of environment. For me the only reasonable compositional procedure not to bore the audience was to build the whole piece from the planes of different textures, referring to different ways of speech perception.

Liuh-Wen Ting
(United States)



A dynamic and multi-faceted performer, Liuh-Wen Ting enjoys collaborating with artists from diverse genres and mediums. As an advocate of the contemporary music, she has premiered and recorded numerous solo and chamber music works, including music by AACM members George Lewis, Roscoe Mitchell, Muhal Richard Abraham and Leo Wadada Smith; as well as works by Frances White, Shih Hui Chen, Bun-Ching Lam, Elliott Sharp, George Walker, Mari Kimura, among many others. She has performed at international festivals such as The Prague Spring Music Festival, The Warsaw Autumn Music Festival, Primavera en la Habana international electroacoustic music festival, and the Ostrava New Music Days. Her performance of Morton Feldman's Viola in My Life IV with the Janacek Symphony Orchestra was praised by the Czech Music 2001 as "an extraordinary experience".

A member of the award-winning Meridian String Quartet (1997~2001) and founder of Ensemble Meme (2009), which debuted in Zankel Hall to critical acclaim, she has been on the staff of the Composers Conference at Wellesley and College and Brandeis University since 1993.

Ludger Kisters
(1975) (Germany)



Studied Composition with Michael Obst and Robin Minard at Weimar, Germany, with Jack Body at Wellington, New Zealand, and with Germán Toro-Pérez, Zurich. He participated in various composition courses (IRCAM, Royaumont, Acanthes, Ensemble Modern Nachwuchsforum) and worked as composer-in-residence at the ICST Zurich, at Künstlerhof Schreyahn and in the electronic studio of TU Berlin. His work has been awarded with various prizes and scholarships, e.g. Franz Liszt Prize Weimar, Wellington City Council Music Prize, Prix Residence Bourges, DAAD-scholarship. Ludger Kisters lives near Berlin, Germany.

Piece:

Der Taumel

Der Taumel, translated „The Stagger“, refers to a painting by Léon Spilliaert from 1908, which inspired me while composing the work. Excerpts from one of my compositions for orchestra were transformed with various computer programs and mixed with synthesized sounds. Der Taumel was created mainly at ICST (Institute for Computer Music and Sound Technology) Zurich and was finished at SeaM (Studio for Electroacoustic Music Weimar).

Mari Kimura
(United States)



As a performer, composer, and researcher, Mari Kimura is at the forefront of extending the technical and expressive capabilities of acoustic instruments. A Guggenheim Fellowship recipient, she was a Composer-in-Residence at IRCAM in 2010. Her 2010 CD release (The World Below G and Beyond) focused on the Subharmonic technique and interactive computer music, and Harmonic Constellations (New World, 2016) featuring works for violin and electronics by American composers; her latest recording, Voyage Apollonian (Innova, 2017) features her works for Subharmonics and interactive compositions using a motion sensor. In addition to her solo works, "I-Quadrifoglio" (2011), written for quartet and interactive computer, was commissioned by the Cassatt String Quartet. Since 1998, Mari has been teaching a graduate course in Interactive Computer Music Performance at Juilliard, and in 2013, she inaugurated a summer program as the Director of the Future Music Lab at the Atlantic Music Festival. In 2017, Mari Kimura was named Professor of Music at University of California, Irvine's "Integrated Composition, Improvisation and Technology" program. Since 2016, Mari has been developing MUGIC™, a prototype motion sensor extracting her bowing movement and musical expressions.

Piece:

Hojas (leaves), for viola and electronics (2020)

Hojas (leaves) is written for violist and my dear friend, Liuh-Wen Ting. In 2001, I wrote "Arboleda" for viola and electronics. Hojas, trees, green, in my mind, associate with string instruments. The various shapes and colors of the leaves of trees, always comfort, fascinate and awes us. I use electronic sound and a motion sensor system MUGIC™ to reflect and extend the sound world of trees, leaves and nature, which we live with, destroy, and must try to save.

Marie-Jeanne Wyckmans
(1954) (Rocourt , Belgium)



A professional film Foley artist, her passion for sound and listening led her to discover acousmatic music in 1984, during the 1st international acousmatic festival "L'Espace du Son" in Brussels. She obtained a first prize (1990), then the Superior Diploma of acousmatic composition (1993) in the class of Annette Vande Gorne at the Royal Conservatories of Brussels and Mons. While pursuing her profession in the world of cinema, she added sound creation: composition of acousmatic music, applied music for shows, dance, exhibitions and radio. She teaches the perceptive analysis of sound/image relationships in the electroacoustic section of Arts2/Conservatoire Royal de Mons, sound effects and sound design at INSAS (Brussels) and IAD (Louvain la Neuve).

Piece:

Voyage-Mirages

For the piece "Voyage-Mirages", I started from an excerpt from a poem that illustrates the relationship that acousmatics allows with reality and its multiple mirages.

"So, no stopping. The immortal matter
A single moment could not rest
Nature does, patient worker,
What to dissolve and recombine.
Everything changes in his active hands;
Everywhere the incessant and diverse movement,
In the eternal circle of fleeting forms,
Shaking the immense universe. »
"the cloud", Louise Ackermann

Work realized in 2018 in residence in the "Métamorphoses d'Orphée" studio of Musiques & Recherches, with the help of a grant granted by the Wallonia-Brussels Federation, culture administration, artistic creation department, music direction.

Marshall Wilson
(Narrator) (United States)



With a degree in Electrical Engineering from the University of Rochester, Marshall Wilson has led a varied career assisting others to realize the artistic and architectural visions with a keen eye towards aesthetics and practicality. His work has encompassed Theater (Blue Man Group, Big Apple Circus), Television (Cash Cab, What Would You Do, ABC News Dateline), and Fine Art (Public Art Fund, Whitney Museum). Maintaining a design and fabrication shop in NYC's Brooklyn Navy Yard, Marshall's work over the past 10 years has focused on CAD design & metal Machining for NYC-based Architectural Metal firms with projects all over NYC including the United Nation and Hudson Yards. He was the co-founder of Red Hook Ramblers, a dixieland jazz group based in Brooklyn.

Martha Mooke
(United States)



Acclaimed for her electrifying performances and compositions, Martha Mooke is a pioneering electric violist/composer who transcends musical boundaries, enhancing classical training with extended techniques, technology and improvisation. A Yamaha Artist and Eventide's first Artist in Residence, Mooke is a leading clinician on electric and progressive string playing. She has received the prestigious ASCAP Concert Music Award for creating and producing ASCAP's new music show case THRU THE WALLS featuring boundary defying composer/performers. She is on the Recording Academy's Grammy in the Schools and Advocacy Committees, serves on the Executive Committee of the Composer Diversity Project, and the Advisory Board of Composers Now.

Piece:
Intrepidation (2019) for viola and live signal processing

Martyna Kosecka
(1989) (Poland)



Composer, conductor, performer, experimentalist and researcher in new music. She obtained an MA degree in

the composition class of professor Krzysztof Meyer, BA degree in orchestral conducting in class of maestro Rafał Jacek Deleka in Music Academy in Kraków and MA in orchestral conducting in class of maestro Szymon Bywalec in Music Academy in Katowice. Currently she works as a freelance composer, conductor and essayist on new music. She holds a position of artistic co-director at Tehran Contemporary Music Festival. Her music uses spectral techniques of sound organization and experiments with scales, tuning, microtone and time perception. She often uses performative elements in composition, balancing towards the instrumental theater and improvisation techniques. She doesn't mind being called a post-spectralist or neo-sonorist...

Piece:

Topic: music of pressures (2009)

Mateusz Ryczek
(1986) (Poland)



Composer, in 2008 graduated with honors Bachelor's Degree in composition under the tuition of Grazyna Pstrokonska-Nawratil at the Music Academy in Wrocław. Then he continued to study at the same university under the direction of Grazyna Pstrokońska-Nawratil, Cezary Duchnowski (computer composition) and Zbigniew Karnecki (music theater and film) and he received final Master's Degree with honors in 2011. In 2019, he took the degree of Doctor of Musical Arts (doctoral dissertation entitled "Emergency of Frequential Algorithms Based on the Cello Concerto PHANTOMS"). Compositions of Mateusz Ryczek have frequently been performed in Poland and another countries. Ryczek also has participated in such workshops and courses as Ostrava Days and Composer Collider with Ensemble MusikFabrik. 2006-2011 Ryczek had been an active member Cycle of Young Polish Composers' Union and presently is member of Polish Composers' Union.

Piece:

Bird (2011)

Bird
wings
fluffy
air
breath
wind
flew away

Mauricio Fonseca López
(1972) (Costa Rica)



He studied in Costa Rica, Mexico and Brazil. His work has been played in Mexico, Argentina, Cuba, Chile, Spain, Stonia, China, France, Australia, Italy, Slovenia and has been supported by ICAT (Identidad, Cultural, Arte y Tecnología) of the Universidad Nacional, Universidad de Costa Rica, Ministerio de Cultura y Juventud, Fundación Teorética, Fundación Príncipe Claus de Holanda and the embassies of Mexico and Spain. It is published in: Primera Antología de Música Electroacústica Costarricense, realized with ICAT, Universidad Nacional, coordinated by composer Otto Castro; and volumes II, III and V of the Red de Arte Sonoro Latinoamericano (RedASLA) in collaboration with Centro Mexicano para la Música y las Artes Sonoras (CMMAS). In 2011 ACAM nominated him for the electroacoustic production "Ciudad Victoria". His piece "Calicanto" was awarded the prize to the best national work and that to the best international work called by MUCEVI (Museo Centroamericano de Video Arte) and the Embassy of Spain.

Piece:
Fricción II

Stereo piece for guitar and electroacoustics. From the series Fricciones.

The sounds of the friction of two bodies, one static, the other in movement. That constant, -or loop-, is formed by one sound that returns on itself, like in a mirror. The challenge was to maintain the listener's attention on spite of the repetition. The piece is based on a ritual idea trying to evade the idea of a divertimento. Granular synthesis is among the techniques used and the concept moves around Sisyphus's endless return: It is hard to be condemned to develop a useless work, but it's even harder to be aware of it. On the other hand, there is the hopeful idea, the stoicism of humans who abandon habits and start again, instead of repeating behaviors.

Micha Seidenberg
(1948) (Switzerland)



Was born 1984 in Zurich, Switzerland, where he currently lives. He teaches orchestration at the ZHDK (Zurich University of the Arts). His early musical childhood has been imprinted by traditional music (Klezmer and additional East European Music). He learnt by autodidact different instruments in order to play and sing traditional music before developing his interest in classical music. During his youth he found his way to classical music through singing lessons and started playing piano. In 2009 he studied Piano with Fabrizio Chiovetta at the Haute École de Musique de Genève (HEMGE) and Musicology at Université de Genève. In 2014 he received his Master in Music Theory at HEMGE and in 2017 A Master in Composition with Isabel Mundry and Germán Toro Pérez at Zurich University of the Arts. He has written instrumental works with and without electronics. In the last months his interest for pure synthesized computer music lead to a new research combining algorithmic-aleatoric strategies with a subjective-conceptual way related to musical senses and intuition.

Piece:

Snake oil (video, 2019)

Sangoma, the traditional healers from South Africa, employ a specific set of fetishes (tokens such as shells, stones, coins, bones, dominos, dices...) to diagnose the causes of the patient's ailment. This ritual, more commonly known as throwing bones, consist in throwing this sacred set as a way to reach out to the spirit world and ask advice, before recommending an appropriate muti –a traditional medicine based on plants, animal or mineral extracts. Each of these objects is endowed with a distinct significance which, in configuration with the position of the other thrown «bones», will allow the healer to interpret otherworldly messages. *Snake Oil* shows the functional ambiguity of these tokens beyond their explicit nature –an effect reinforced by the close up filming that somewhat hinders the identification of the individual pieces. The composition is resorting to an algorithmic program. It generates a sonic piece that responds to the narrative configuration of the video and transforms metaphorically the act of throwing bones. This brings aleatoric structures together with interpretation. As an interpreter, the composer acts, reads, deciphers the structures he inherited from of the thrown set.

Mikel Kuehn
(1967) (United States)



The music of American composer Mikel Kuehn (b. 1967) has been described as having “sensuous phrases... producing an effect of high abstraction turning into decadence,” by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP, BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), Eastman, the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell

Colony, the Ohio Arts Council, and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble (ICE), violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn is Professor of Creative Arts Excellence at Bowling Green State University and holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn's music.

...lilac shrieks and scarlet bellows... (2010, visual music with artist Jean Detheux)

Is a nine minute visual and sonic interpretation of six related texts of E. E. Cummings that focus on themes of nature and the cycle of life. The film is in six linked sections, each focusing on one of Cummings' texts enhanced with images by Jean Dethuex and electroacoustic music by Mikel Kuehn. The sonic material is derived from manipulated environmental sounds and the recitation of Cummings texts by soprano Deborah Norin-Kuehn. The images were created first by Detheux (in 2008) and were then set to music by Kuehn in 2009-10. The visual idea behind the work was to create a life in multiple parts, followed by a "recollection" of that life, as if at the moment of death.

Chiaroscuro (2007, for cello and electroacoustic music)

Was written in 2006-2007 for cellist Craig Hultgren. The title (from Italian meaning "bright/dark") comes from the technique of drawing that focuses extensively on the use of shading ("values") to create the illusion of depth. I was particularly interested in creating an intimate piece that would fully capture the resonance of the cello from percussive to pitched sounds. Like a pencil or charcoal drawing, I was intent on creating a palate stemming from one source (the cello) that would be further shaded, highlighted, and exaggerated by the electroacoustic music, which is generated entirely from recorded cello sounds. The formal structure of *Chiaroscuro* encompasses three large sections with the addition of an introduction and a coda. The introduction, percussive in nature, serves to conjure the sound at the opening of the piece, while the coda is a reflection of the piece as a whole. The middle section consists of a controlled improvisation using thematic elements found throughout the work.

Neil Leonard
(1959) (United States)



Is a sound artist, saxophonist and composer. Recent sound installations explore how global marketing impacts our listening, and were made in collaboration with bartenders, biologists, street criers and dock workers. His compositions were featured by *documenta 14* (Germany), in New York at Carnegie Hall, Whitney Museum of American Art, Guggenheim Museum, Roulette, Experimental Intermedia Foundation, Issue Project Room, Knitting Factory. Leonard performed and recorded with Terence Blanchard, Juan Blanco, Joanne Brackeen, Richard Devine, Vijay Iyer, Oriente Lopez, Phill Niblock, Rudresh Mahanthappa, Los Muñequitos de Matanzas, Scanner, Stephen Vitiello, Hall Wilner and Amnon Wolman. Leonard's created 32 multimedia works with Maria Magdalena Campos-Pons that were featured by *documenta 14*, 11 Bienal de Habana (Cuba), 49th and 55th Venice Biennale (Italy), Guggenheim Museum (USA), MoMA NYC (USA). Leonard's outdoor quadrophonic sound installation "*Sonance for the Precession*" is presently heard outside the Usdan Gallery at Bennington College, where it plays 30 minutes before sunset, daily from February 28-May 9. Leonard is the Artistic Director of the Interdisciplinary Arts Institute, at Berklee College of Music. For further information see neilleonard.com

Piece:

Música Para Danza 2019

Is an homage to Juan Blanco's ground breaking tape composition, Musica Para Danza (1961). This new composition uses the form and melodic material of Blanco's original to recreate a new companion rendered using digital synthesis and artist-made music software created in MaxMSP. Blanco's work as a composer, cultural ambassador and teacher deeply impacted my own work. His extraordinary generosity and example did much to help me launch my work in experimental music, electronic music and build lasting collaborations with artists inside and outside of Cuba.

Neil Rolnick
(United States)



Composer Neil Rolnick pioneered the use of computers in musical performance, beginning in the late 1970s. Based in New York City since 2002, his music has been performed world wide, including recent performances in France, China, Mexico and across the US. His string quartet Oceans Eat Cities was performed at the UN Global Climate Summit in Paris in 2015. In 2016 he was awarded an ArtsLink residency in Belgrade, Serbia. In 2017 he was a fellow at the Bogliasco Foundation in Italy, and received a New Music USA Project Grant. In 2019 he received a NYSCA Individual Artist Grant. He has released 20 CDs of his music. Rolnick's music has often included unexpected and unusual combinations of materials and media. His work ranges from digital sampling and interactive multimedia to acoustic vocal, chamber and orchestral works. Throughout the 1980s and '90s he was responsible for the development of the first integrated electronic arts graduate and undergraduate programs in the US, at Rensselaer Polytechnic Institute's iEAR Studios, in Troy, NY. Though much of his work connects music and technology, and is therefore considered in the realm of "experimental" music, it has always been highly melodic and accessible. Whether working with electronic sounds, acoustic ensembles, or combinations of the two, his music has been characterized by critics as "sophisticated," "hummable and engaging," and as having "good senses of showmanship and humor." Neil Rolnick was born in 1947, in Dallas, Texas. He earned a BA in English from Harvard in 1969. He studied composition with Darius Milhaud at the Aspen Music School, and with John Adams at the San Francisco Conservatory. He earned a PhD in musical composition in 1980 from UC Berkeley. He studied computer music at Stanford with John Chowning, and was a researcher at IRCAM in Paris, France, from 1977-79.

Pieces:

Digits piano and computer

Mirages Live electronic

O Brother! Live electronic

Nicola Fumo Frattegiani
(Italy)



Born in Perugia, Nicola Fumo Frattegiani graduated from D.A.M.S. (Academy of Arts Music and Show) at the University of Bologna, with a thesis on Luigi Nono's work "Intolleranza 1960". Later he has advanced Master's degree on "The musical cultures of 1900's" at the University of Tor Vergata in Rome, and a bachelor's degree on "Electronic Music and New Technologies" at the Conservatory of Music of Perugia. Currently Nicola Fumo Frattegiani is attending the Master's degree of "Electronic Music and New Technologies" at the Conservatory of Music of Frosinone. His works have been presented at various national and international festivals including ICMC (South Korea), NYCEMF, ICMC-NYCEMF (USA), SMC (Cyprus), Atemporánea Festival (Argentine), Festival Futura (France), Synchresis Festival (Spain), Evimus (Germany), MUSLAB (Brazil), Echofluxx (Czech Republic), Audio Mostly, BFE/RMA, Convergence, Noise floor Festival (United Kingdom), Diffrazioni Firenze Multimedia Festival, XXII CIM Colloquium of Musical Informatics, Venice Biennale of Architecture (Italy). Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibition and in particular compositions for theatrical performance. Nicola collaborates with many artist and performers in several productions of live electroacoustic music, with whom he experimented many types of generation and manipulation of sound dimension.

Piece:

Banlieue cuivrée

Banlieue cuivrée. Suburb brass. Crumbled concrete. The matter fragmentation, its chaos and energy, counterpoised to its implacable, pure and monolithic immobility. The cement shifted through the metal and the leather. The expression "banlieue cuivrée" comes from the will to represent the life of a cement magma with its morphed and dynamics fluctuations, its slackening and but also with its static poses sublimated in the urban architectonic context. Hence concrete. A specific matter. A "fact" surrounding our daily space. A rigid corporeality but that comes in liquid form. Concrete. Suburb. Banlieue. The colour grey. The composition has been built using exclusively concrete samples of metallophones and membranophones instruments. Brass is the dominant metal colour in the musical context, hence the second French term cuivrée. To this light a copper mass, alternating its breath in different ontological sound statuses, is the resulting terminological syntaxes.

Nikos Stavropoulos
(1975) (Athens, Greece)



Is a composer of predominantly acousmatic and mixed music. He read music at the University of Wales (Bangor, Wales, UK), where he studied composition with Andrew Lewis and completed a doctorate at the University of Sheffield (England, UK) under the supervision of Adrian Moore. His music is performed and broadcast regularly around the world and has been awarded internationally on several occasions. His practice is concerned with notions of tangibility and immersivity in acousmatic experiences and the articulation of acoustic space, in the pursuit of probable aural impossibilities. Since 2006, he has been a member of the Music, Sound & Performance Group at Leeds Beckett University (Leeds, England, UK), where he is a Reader in Composition and lectures on Electroacoustic Music. He is a founding member of the Echochroma New Music Research Group, a member of

the British ElectroAcoustic Network (BEAN) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

Piece:

Claustro (for HuwMcgregor)

Derived from the Latin, "claustrum," meaning "shut-in" or "enclosure." Claustro is the third composition in a series of works which explore aural micro-space. A sounding place of improved intelligibility through greater aural intimacy. The work is an invitation to come in and listen out for the thin line between philia and phobia that such places evoke. The discontinuous and non-homogenous nature of acoustic space inspires the arrangement of sound materials here. Recordings of original sound sources were conducted using a micro multichannel array designed and built in collaboration with HuwMcgregor.

Orlando Jacinto García
(1954) (Cuba/United States)



Through more than 200 works composed for a wide range of performance genres including interdisciplinary, site specific, and works with and without electronics for orchestra, choir, soloists, and a variety of chamber ensembles, **Orlando Jacinto Garcia** has established himself as an important figure in the new music world. The distinctive character of his music has often been described as "time suspended- haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others. Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer, he is the recipient of numerous honors and awards from a variety of organizations and cultural institutions including the Rockefeller, Fulbright, Knight, Dutka, Civitella Ranieri, Bogliasco, and Cintas Foundations, the State of Florida, the MacDowell and Millay Colony, and the Ariel, Noise International, Matiz Rangel, Nuevas Resonancias, Salvatore Martirano, and Bloch International Competitions. Most recently he has been the recipient of 4 Latin Grammy nominations in the best Contemporary Classical Composition Category (2009-11, 2015). With performances around the world at important venues by distinguished performers, his works are recorded on New Albion, O.O. Discs, CRI /New World, Albany, North/South, CRS, Rugginenti, VDM, Capstone, Innova, CNMAS, Opus One, Telos, and Toccata Classics. Garcia is the founder and director of the NODUS Ensemble, the Miami Chapter of the International Society for Contemporary Music, the New Music Miami ISCM Festival, and is a resident composer for the Miami Symphony Orchestra. A dedicated educator, he is Professor of Composition and Composer in Residence for the School of Music at Florida International University.

Piece:

Quasi chitarra (2017) guitar and electroacoustics

Quasi chitarra was written for guitarist Federico Bonacossa and the Miami International Guitart Festival for premiere in February 2017. The title refers to a type of strumming for orchestral strings in which they strum multiple strings in a similar fashion to how a guitar is strummed. In this work, several types of strumming are heard throughout in both the fixed media part as well as the "live" guitar part. In addition, the use of natural harmonics played at the 3rd, 4th, 5th, 7th, and 12th frets are a prominent feature. As with most of my music the slow evolution of material as well as the exploration of the counterpoint between density, register, and timbre are important aesthetic concerns.

Panayiotis Kokoras
(Greece)



Kokoras is an internationally award-winning composer and computer music innovator and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece he studied classical guitar and composition in Athens Greece and York England he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos) contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies Extended techniques Tactile sound Hyperidiomaticity Robotics Sound and Consciousne

Piece:

Mosaicing (2016) for flute and electronics.

Mosaicing is a sound composition for flute and electronics written for flutist Elizabeth McNutt. The piece establishes a sound ecosystem full of energetic gestures with accents and harmonic sweeps exploring both the intrinsic qualities but also the contextual potential of the sound material. There are moments where the heavy breathy flute sound evolves almost instantly into Gustav Holst's strings continuum to a lion's roar fast gestural flute passages are competing with zip sounds and angry dogs under the pulses of Stravinsky's Rite of Spring or Stockhausen's meditative vocals of Stimmung. The title Mosaicing refers to the process of recomposing the temporal evolution of the flute part from segments cut out of source audio materials.

Pere Vicalet
(1987) (Spain)



Pere Vicalet – Pedro Vicente Caselles Mulet (Alicante, 1987). "The baton of the future" he was called after his debut as a conductor in 2017 at Palau de les Arts Reina Sofía de Valencia with the electronic opera "La Mare dels Peixos" having obtained the Award Premio Joven Talento of the Bankia y Levante-EMV community. He was then promoted to Titular Director of the Band and Assistant Director of the FSMCV Orchestra. He has taken part in multidisciplinary projects and works and his focused on teaching and spreading current music, specifically electronic music, for all kinds of audiences. He teaches Music Technology at CSM of Valencia and is the sound artist of the Synergein Project as well as artistic and musical director of Ensemble Vertex Container #VLC.

Piece:

Lostonstyle

Is a sound history tour through the five principles stated by Roy Ascott: connectivity, immersion, interaction,

transformation and emergence through which it recreates and combines from tradition to innovation and reaches eclectic post-modernism as it keeps acousmatic and liquid conditions. It recalls Zygmunt Bauman's concept of the liquidity of life in uncertainty.

Philip Mantione
(United States)



Philip Mantione is a Los Angeles-based sound artist, composer, sound designer, guitarist, computer musician, educator, writer and multimedia artist whose career spans over two decades. His work includes music for orchestra, various mixed ensembles, computer, fixed media, interactive performance, multimedia and sound installation, and music and sound design for experimental video. He writes custom software to meld field recordings, samples, computer-generated sounds and analog electronics into unique sonic textures. He is the recipient of two Meet the Composer grants and a recent commission from New Music USA for *Riverside Whistles and Bells*, an extended site-specific piece for handbell choir, carillon and live electronics. Mantione's music has been performed at venues such as Merkin Concert Hall (NYC), LACMA (LA), CCCB (Spain), FILE Festival (Brazil) and Festival Futura (France). In 2018, he was selected as an Artist-in-Residence at the Djerassi Resident Artist Program. He currently teaches courses in audio software and technology, acoustics and sound design at the Los Angeles College of Music and Mt. San Antonio College, and is a contributing author of software reviews, articles, and video tutorials for *The Pro Audio Files*.

Piece:
Disputed Artifacts (2019)

For the last several years I have been grappling with the idea that truth has become nothing more than a myth. It is reinvented, manipulated, and bastardized on a daily basis by those controlling the means of dissemination. I have come to question whether it really was anything more than an illusion all along. Witnessing the repulsive political diatribes that regularly unfold on the world stage, the return of fascism, the intentional obfuscation of scientific fact, and the obliteration of basic respect for humanity and nature has imposed a clear and present malaise that seems overwhelming and relentless. These ideas have informed this piece and although I did not set out to impose any narrative in a musical sense, my mind-set seems to have instigated certain related sonic outcomes including: the reoccurrence of stubbornly persistent and obtrusive melodic lines that squawk with an insistent demand to be heard, periodic references to past work, heavily processed and mangled variations of repeated sonic gestures, and a hopeful return to the purity of the natural world via field recordings of wolves, heard through the lens of human perception.

René Rodríguez
(Cuba)



Composer /visual artist. Trinidad-Cuba

His esthetics combines electroacoustic music with photography and documentary video. He has taken part in personal and collective exhibits and has collaborated with composers such as Juan Piñera, Ailem Carvajal (Cuba), Neil Leonard y Vivian Adelberg (United States); Alberto Lescay, Manuel López Oliva, Javier Barreiro, among others. He has composed for the drama company "La isla secreta" and has collaborated with Stephen Baily and with children and Puppets Theater. His work for the cinema has accompanied realizers Mayra Zaldívar, Pablo Massip and Enrique Pineda Barnet. His audiovisual works have been exhibited in events such as "Cuerpos pintados", Santiago de Chile; Festival Internacional de documental Santiago Álvarez in memoriam in Santiago de Cuba; Festival Muestra Joven ICAIC in Havana, Festival Internacional del nuevo Cine Latinoamericano, El almacén de la imagen de Camagüey, Festival de La Habana de música contemporánea, Biennial for Electroacoustic Music and Sound Art KONTAKTE de Berlín, Festival "Broadcasting Caribbean" UNESCO, Bienal de la Habana de artes plásticas. Among his awards can be mentioned: UNEAC Composition Contest "Alejandro García Caturla" (2001); Best Original Music of the UNESCO Festival "Broadcasting Caribbean", (2005); UNEAC Festival Caracol (2015); Salón de Arte Contemporáneo de la ciudad de de la Habana (2018).

Pieces:

Epitafio de un Juglar (Dedicated to Juan Blanco),

documentary poem **A** homage to Juan Blanco, a corner stone of Cuban electroacoustic art.

Sound and visual elements taken from Tomás Piard's La memoria de los árboles and composer's archive pictures have been used, as well as Juan Blanco's voice electronically manipulated in its pitch, rhythm, depth. Music pulse and visual rhythm have been synchronized and silence is used as one more element together with harmonic tensions and distensions used to create and treat environments.

Notas: Evelyn García Hernández

Ensayo visual para dos ejecutantes sonoros

On the same rod, a female artisan and a street musician interact as symbols of sacrifice, patience and stubbornness. Intertwined as one, through electroacoustic manipulation and basic elements of the image, visual are organized independently from sound design.

ReZak
(Cuba)



Rezak (electronics)

Visual artists Oliver Ortiz and Armando Castro created Rezak in 2007 focusing in the production of electroacoustic and electronic music, video, mapping and visual arts through diverse artistic means and discourses. They use Tech House, Deep House, Techno y genres related to experimenting and sound designing, and collaborate with musicians and other disciplines. In 2017 and 2018 took part in residencies in Spain and worked with the "Artistas inflamables" in multimedia productions such as "Pointer". In 2019, as a result of a residency in Spain/ Brazil, they created with the Brazilian company Gira Danza the play "GOLDFISH", premiered in the hall Casa da Riveira, Natal, Brazil. Their discographic work and visual production show their evolution. They have taken part in festivals and events and have been widely awarded and acknowledged.

Ricardo de Armas
(Argentina)



Acousmatic composer and cellist. Director of the cycle Bahía[in]Sonora, he works with intervention, appropriation, quotation and re-signification procedures. He has been acknowledged and awarded by the Tribuna Nacional de Música Electroacústica 2005 of the Consejo Argentino de la Música; the Concurso Internacional Leonor Hirsch 2008 (Argentina). Bourges 2009 (France); "Prix Ton Bruynel 2010" (Holland); Miniaturas Electroacústicas Contest 2009 (Spain); First Prize of the "Tribuna Nacional de Música Electroacústica 2012" of the Consejo Argentino de la Música; SIME 2015 Lille III University, France; Octavo Festival SONOM 2016, México; Festival MAtera INtermedia 2016/18 (Italy); EVIMUS 2016/18 (Germany); Club Universitario de Bahía Blanca. Some of his acousmatic pieces have been released by the label CMMAS (Centro Mexicano para la Música y las Artes Sonoras).

Piece:

Sueño lúcido (2011)

Prize winner at TRIBUNA NACIONAL DE LA MÚSICA ELECTROACÚSTICA 2012, CONSEJO ARGENTINO DE LA MÚSICA. A lucid dream happens when a person is aware of being dreaming. In such state nothing is impossible since the dreamer takes part and responsibility in the dream's argument. The piece textually quotes fragments of Ravel's "Mi madre la Oca" and "Gymnopedie Na 1" by Erik Satie. I finished the piece in December 2011 and it is part of a series with dreaming as a conceptual center.

Santiago Barbosa
(1985) (Colombia/Cuba)



Artist/composer graduated of Composition from Cuba's University of Arts musical (ISA) and with a Master degree in Artistic Education. His concert music for orchestra, symphony, chamber and his soundtracks and original music for film-audiovisual bear aesthetics from classic, contemporary and experimental music. They show influences and sound resources from the aborigine sounds to electronic means.

Piece:

Prótesis

(Texts: Ramón Hondal)

Performers: **Ensemble Vocal Luna** (Cuba)

Electronic intervention: **Esteban Bruzón** (Cuba)

Random score composed in 2019 based on texts by Cuban poet Ramón Hondal that explores the timber possibilities of a female choir in a dialogue with electronic improvisation. In a counterpoint with electronic sounds, military style songs, vocal effects and real time composition create dissonant and very tense environments.

Sebastian Ernesto Pafundo
(Argentina)



Born in Buenos Aires, my first steps for the music were in the rock since very young, then i studied in a music articular form and later in the municipal institute of musica de Avellaneda, where i received from music teacher. Study composition in a self-didactic form, then with Luis Mihovicevic (master and friend) enter the diplomatura superior in contemporary music (Conservatorio Manuel de Falla) there i studied contemporary composition and with new technologies. Passionate experimental music execute the low in a trio of free jazz, also i compose music for solo tic instruments, camera, orchestra, etc.

Piece:

Fracciones de una realidad

The work tries to recreate a dark place of the unconscious.

For this, many archetypal, recognizable sounds are used, as well as processed sounds, musical instruments executed in different ways.

Sébastien Béranger
(France)



As a composer and performer, Sébastien Béranger explores the musical fields between writing instrumental scores and improvising live electronic music. His music develops through mathematics and generates its material by conceptualizing sound through graphic representation. Sébastien Béranger synthesizes, confronts and merges the idioms of spectral music, post-serialism, acousmatic techniques and post modal trends. Like a sculptor, he works on space as a metaphorical representation of the different musical scales. Whether improvising with Élise Dabrowski or writing more specifically for performers (Le Concert Impromptu, Erwan Keravec, Ensemble 2E2M, Accroche Note, Axone Saxophone Quartet), Sébastien Béranger is a multiform composer who multiplies musical approaches.

Piece:

Schizo à 120 (2002)

Sonia Carillo
(Pianist) (Spain)



She studied piano, violin, chamber music and soprano at Conservatorio Superior de Música de Málaga under José Felipe Díaz, Mariano Triviño, Juan Jesús Peralta and Javier Herreros. She obtained a Doctor degree in Communication and music from Malaga School of Communication. Since 1993 she is a teacher at the Conservatory and has attended courses in Spain and South America with V. Brodsky, S. Yerokin, Almudena Cano, Guillermo González, Luca Chiantore among others. Carrillo has been a member of the Grupo Vocal Instrumental Francisco Guerrero, Coral Cármina Nova, Orquesta de Cámara de la Universidad de Málaga, Orquesta Sinfónica Provincial de Málaga and of a duet with soprano Alicia Molina García. As a pianist, she has offered recitals in Europe and Latin America.

Sunlay Almeida Rodríguez
(Pianist) (Cuba)



Pianist, composer and transdisciplinary artist (MAS Music Pedagogy at the University of the Arts Zurich, 2010; Master in Transdisciplinarity in the Arts at the University of the Arts Zurich, 2013. In 2004 he graduated from the Instituto Superior del Arte (ISA) in Havana with Teresita Junco, specializing in Piano. Later he studied composition with Harold Gramatges, Alfredo Diez Nieto, Juan Piñera and Peter Ablinger. Since 2005 he is a member of the Union of Writers and Artists of Cuba (UNEAC), the Association of Writers and Artists of Cuba. He regularly performs as a soloist in concert halls in Havana, Zurich and Berlin. In 2012 he received a scholarship from the Akademie der Künste, Berlin and since then he has regularly participated in the "Kunstwelten" and "Agora Artes" programs.

Vivian Adelberg Rudow
(United States)



Vivian Adelberg Rudow, ASCAP award winner for 29 years, won First Prize in the 14th International Electroacoustic Music Competition, Bourges, France, Program Division, for WITH LOVE, cello and prepared tape. Her orchestral music, Force III, performed by the Baltimore Symphony Orchestra, Sergiu Comissiona conducting, was the first orchestral work by a Maryland composer performed in the Joseph Meyerhoff Symphony Hall. The London Philharmonic Orchestra recorded her music Spirit of America. Vivian received the Distinguished Alumna Award, Peabody Conservatory of Music, Johns Hopkins University 2018/19. Her music, published by Hollins and Park Music Company, is also included on seven CDs, including releases on the MSR Records as Sound Portraits, NACUSA, Leonarda, Electroshock, Le Chant Du Monde/Serie, and Living Artist labels. Adelberg Rudow has performed her Performance Art live electronic music technique she created, "The Vivian," in Havana, Cuba, Bourges, France, at the Kennedy Center, plus other USA sites. Adelberg Rudow, Bachelor and Master of Music Degrees from Peabody Conservatory of Music, Johns Hopkins University, former piano and musicianship faculty member of the Peabody Preparatory of Music, current voting member of the Grammys, producer of numerous concerts, has had performances in Australia, Austria, Canada, China, Cuba, Eastern Europe, France, Germany, Great Britain, Hong Kong, Israel, Italy, Puerto Rico, Spain, South Africa, Taiwan, The Netherlands, and throughout the United States of America. www.vivianadelbergudow.com

Piece:

Cuban lawyer, Juan Blanco (2000)

February 16, 2020, Program Notes By Vivian Adelberg Rudow

Cuban Lawyer, Juan Blanco was originally performed in year 2000 as a theme with nine variations in honor of Juan Blanco's 80th Birthday for a music festival in Havana, Cuba. All the music was composed by Vivian Adelberg Rudow. In 2000, I wrote to Juan and asked him to send me a tape with his talking about being a lawyer as I was composing a work, Portrait of Lawyers and wanted to include music for Juan as he had been a lawyer before a musician. After receiving his recording, I edited his 15 minutes of speaking down to five minutes and incorporated it into my music for this new work. I performed the music as a Performance Art piece by starting and stopping prerecorded fragments of CUBAN LAWYER music followed by the entire piece, first for the premiere in Havana, and later at the Kennedy Center Washington, D.C. during a Sonic Circuits concert and in other USA locations.

Wojciech Błazejczyk
(1981) (Poland)



He graduated in composition from Warsaw's Fryderyk Chopin University of Music in the class of Zygmunt Krauze, sound engineering from the class of Andrzej Lupa, as well as in journalism and political sciences from the University of Warsaw. He is a Head of Computer Music Studio lecturer at the Faculty of Composition, Conducting

and Theory of Music, and a Fryderyk Chopin University of Music. His works have been performed at many festivals in Poland and abroad. Wojciech Błażejczyk is also active as a guitarist. He performs new and improvised music on the electric guitar and using electronics as well as objectophones: musical instruments he constructs out of everyday objects, the sound of which is transformed live.

Piece:

The right bank (2016)

Is a sound etude, commissioned in 2016 by the Musica Electronica Nova festival as one of the elements of the "Pictures from Warsaw" sound cinema. The event's curator was Barbara Okoń-Makowska. The etude is based on field recordings made by myself in Warsaw, at Praga district, known by Warsaw citizens as the right bank of the Vistula. These are sounds recorded on the playground, backyards of old tenement houses, a block of flats area, in means of transport, etc. Part of these sounds appeared in my earlier piece Warsaw Music.

Yarei Molina
(Spain)



A multidisciplinary artist, he studied drum set, percussion and guitar and later industrial design while he improved his musical abilities at the L'Aula, Conservatori del Liceo. In Microfusa, Madrid, he studied electronic music production and videomapping with Ricardo Cançado (Vj Eletroiman). He is a member of Timpahn, Oleos, YM, Colectivo audiovisual Telenoika, Sitrama, Serac (with Javi Garrabella), colectivo **Eterea** of improvised music. He has performed with Krautrock Qa'a, Ordre Etern, Rockstock, Pink Funker, Infinite Pitón and others and has taken part in 200 concerts in Spain, among them Festival Sonar 2014, Festival LEM, Girona movies, Sala Apolo, Razzmatazz 2, Sidecar, as well as Incubate festival (Holland), Klangbad festival (Germany), Saint Guetto festival (Switzerland), Audioscope festival (UK), MS Stubnitz (Germany), Les Ateliers Claus (Belgiun), Zoro Fest (Germany), OCCII (Holland), Tapette Fest (France). His work has been published in 11 recordings.

Piece:

OLEOS

The catchy industrial sound combined with visual effects creates an electronic aura that manages to isolate the spectator creating climaxes along the journey. After its premiere in Barcelona in 2018 its been presented in Melona Fest, StripArt festival of Barcelona, together with mapping and in the Codex Club of El corzo, in Santiago de Compostela. Ayankoko (electronics, laptop) and Lúa Gándara (soprano and multidisciplinary artist) have contributed color to the project, taking it to more melodic and brighter landscapes.

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