

Sonic Intermedia: SARC

Intermediales Computermusik-Konzert

mit dem Sonic Arts Research Centre, Queen's University, Belfast



Visuals in Giga-Pixel Auflösung, Mehrkanal-Computermusik mit Instrumentalimprovisation und aktuelle zeitgenössische Medienkompositionen im Surround Sound

Werke von und mit

Pedro Rebelo, Franziska Schroeder, Se-Lien Chuang, Andreas Weixler, Imogene Newland, David Bird, Orestis Karamanlis und Brian Cullen

The Sonic Arts Research Centre

Vortrag Pedro Rebelo

director of research am SARC, Queen's University, Belfast

Mo 19.10.09, 19.30 Uhr - KONZERT
Deep Space im Ars Electronica Center Linz

Di 20.10.09, 11.00 Uhr - VORTRAG
Kleiner Saal der Anton Bruckner Privatuniversität

Sonic Intermedia: SARC - Konzert & Vortrag

Sonic Intermedia ist eine neue Konzertreihe initiiert von den KomponistInnen und MedienkünstlerInnen Andreas Weixler und Se-Lien Chuang mit dem künstlerischen Leiter des AEC Gerfried Stocker um zeitgenössischer intermedialer Computermusik ein Präsentationsformat in Linz zu geben.

Programm

Die Wege entstehen im Gehen - Se-Lien Chuang
8-channel electroacoustic & visual composition

Acqua Alta - Orestis Karamanlis
5.0 surround

TRYST - Imogene Newland/David Bird
A unique performance of choreography and manipulated sound

A Natural Balance - Brian Cullen
Audio-Visual

Over Hear - Pedro Rebelo/Franziska Schroeder
piano and saxophone

Netrooms: The Long Feedback - Pedro Rebelo
network performance

Absolut Athens - Orestis Karamanlis
Live electronics on SuperCollider

sarcastic momentum - Andreas Weixler/Se-Lien Chuang
audiovisual improvisation and sound diffusion concept

InterpretInnen

Pedro Rebelo, piano, pd, networking
Franziska Schroeder, saxophone

Orestis Karamanlis, audio realtime processing SuperCollider
Imogene Newland, dance

Andreas Weixler, audio realtime processing, multichannel spectral delay,
multichannel granular synthesis

Se-Lien Chuang, audiovisual realtime processing

Tontechnik:

Karl Schmiedinger (AEC) und Herwig Preiss (ABPU)

Network und Video-Technik:

Christian Gerber, Florian Bauböck, Gerold Hofstadler (AEC)



Se-Lien Chuang - Die Wege entstehen im Gehen - Semi Studie

8-channel electroacoustic & visual composition
- 9 min

Realisation:

2008, SARC-Sonic Arts Research Centre,
Queens University, Belfast

2009 Atelier Avant Austria

The Sonic Lab of SARC stimulated the multichannel electroacoustic composition of this piece because of the environment, which provides excellent accommodation for a huge amount of Semis (Japanese cicadas).

The recordings were made during the research visit to IAMAS (International Academy of Media Arts and Sciences) in Ogaki/Gifu, Japan in July 2008.

There are so many paddy fields and it is so hot by day and by night, all around behind the trees they just begin to sing these distinctive songs in choir or solo part ... The visual composition was especially created in 2009 at Atelier Avant Austria for the Deep Sapce.



Se-Lien Chuang

ist Komponistin, Pianistin und Medienkünstlerin,
1965 in Taiwan geb., lebt seit 1991 in
Österreich.

Studien in Komposition Studien Studien in
Komposition KUG/Graz 2005 (B. Furrer), in
Musik- und Medientechnologie ABPU/Linz
1999 (A. Roidinger, K. Essl), in
Klavierpädagogik MHS/Graz 1996 (W.

Groppenberger), Lehrgang für Elektroakustische Musik MHS/Wien 1996 (T. Ungvary, W. Musil). Zahlreiche nationale /inter-nationale Aufführungen von Kompositionen und Musikprojekten in Europa, Asien, Russland, Kanada, Süd- und Nordamerika in den Bereichen: Computermusik, audiovisuelle Interaktivität, elektronische Musik, Ausstellungen bildender Kunst und virtueller Realitäten, zeitgenössische Musik, algorithmische Komposition, zeitgenössisches Instrumentaltheater, Tanzperformance, Kunst-Video-Musik. Institutionelle Produktions- und Forschungsaufenthalte in Österreich, England, Nordirland, Deutschland, Frankreich und Japan. Workshops, Gastvorträge und Lehrauftrag in Österreich, Deutschland, USA, Japan, Süd-Korea, Taiwan. Publikationen in Deutsch, English und Japanisch.

2008 war Se-Lien Chuang Gastkünstlerin am SARC - Sonic Arts Research Centre. Gemeinsam mit Gerfried Stocker, künstlerischer Leiter des AEC, und dem Komponisten Andreas Weixler begründet sie Sonic Intermedia.



Orestis Karamanlis - *Acqua Alta* (2009) 5.0 surround

Imogene Newland/David Bird - *T r y s t*

A unique performance of choreography and manipulated sound
Imogene Newland- choreography - Dave Bird - sound

T R Y S T incorporates contemporary dance with live electronic composition. The piece stands as a commentary on the importance of gesture as a choreographic device in the context of western classical piano performance. It seeks to deconstruct the sociological strictures of classical culture while at the same time providing the philosophical stance of performance as a mode of seduction. Within this, the relationships humans form with objects are used as a metaphor for desire in which the inner conflicts of the performer are revealed.



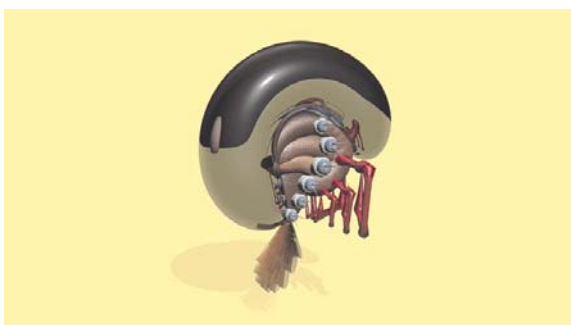
Imogene Newland

is a pianist and choreographer. Her work cuts across both artistic and philosophical boundaries, integrating improvised movement practices with contemporary piano and performance. It presents the hidden choreographic perspectives of piano performance, accentuating the importance of the body in musical practice and highlighting the possibility for giving instruments human characteristics. Imogene has an MA in Choreography with distinction from Dartington College of Arts, Devon and has been awarded a Licentiate of the Royal Schools of Music in piano (performance). In 2002 she was employed as principle oboist by Channel Four and latterly by RSI Icelandic State Television. She has presented works at – amongst others – the Arnolfini, Bristol, the Klankkleur Festival, Amsterdam, and The Royal College of Music, London.



David Bird

studied Creative Music Technology (undergraduate and Postgraduate) at the Royal Welsh College of Music and Drama. Current research and interests include Acousmatic Fixed Media Composition, Soundscape Composition, Diffusion, Ambisonics and exploring software programming in script based and Object orientated software. Presently David is working on a PhD portfolio in acousmatic/fix media composition at the Sonic arts and Research centre at the Queens University of Belfast.



Brian Cullen - A Natural Balance Audio-Visual (2006)

The title A Natural Balance refers to three different aspects of the composition. Firstly, it describes my aim to treat sound and image with equal importance, as in finding a natural balance between the two. Secondly, it suggests that one of the main influences of the

composition derives from the commercial world of computer generated imagery, shampoo adverts and the like. Thirdly, it describes the thematic content of the composition, in which the lives of the characters are dependent on both internal/external forces of nature.



Brian Cullen

graduated in Fine Art from the National College of Art and Design Dublin in 2000. He received an MPhil in Music and Media Technologies from Trinity College Dublin in 2004. His PhD research at SARC aims to explore the subtle boundaries between our daily exposure to technologically driven representations and the fusion they create with everyday experience.

compositions, A Natural Balance (2006), Pixel Parasites (2006) and Thrice Removed (2008) have been shown at festivals such as ICMC 2007, Florida Electroacoustic Music Festival 2007, Electroacoustic Wales at Bangor University 2007, Sonorities 06/07 Belfast, and played at venues such as CNMAT Berklee College of Music in Boston, CCRMA Stanford University California, and Casa Municipal

das Artes, Praça da República Portugal. His latest audiovisual composition Thrice Removed (2008) was shown at ICMC 2008 where it was mentioned by keynote speaker Trevor Wishart as a highlight of the event.

The decision for using a programming language to randomly select and schedule

the sonic events relates to the nature of the piece which imitates the behavior of an autonomous crowd, trying to convey the anger of the riots. Even though the piece incorporates significant amount of randomness, it's been composed in a way that its overall form is fixed. There are simply better or worse performances.

Pedro Rebelo/Franziska Schroeder - Over Hear

piano and saxophone

Over Hear is an improvisatory environment that manifests itself through responses to the hidden, the masked and the overheard.



Franziska Schroeder - Saxophonistin und Theoretikerin

studierte Saxophon in Berlin, dann in Australien und später am Conservatoire Supérieure in Bordeaux. In 2006 Franziska erhielt ihren PhD (Dokortitel) von der 'School of Arts, Culture and Environment, the University of Edinburgh'. Sie schreibt für internationale Herausgeber, wie z.B. Leonardo, Performance Research, Cambridge Publishing and Routledge. Ihr Buch *Re-situating Performance Within The Threshold: Performance Practice Understood Through Theories Of Embodiment* erschien in 2009 beim VDM Publishing House. Ihr neuestes Buch *Performing Technology: User Content and the*

New Digital Media wird am Ende dieses Jahres bei Cambridge Publishing Scholars erscheinen. Franziska hat bis heute zwei CDs auf dem Creative Source Recordings label herausgebracht.

In 2008 war sie künstlerische Leiterin für das 'Roots Ensemble', ein internationales Ensemble welches sie für die ICMC 2008 (International Computer Music Conference) zusammenstellte.

Seit 2007 ist Franziska ein Research Fellow am Sonic Arts Research Centre in Belfast wo sie Performance im Netzwerk erforscht. Im Dezember dieses Jahres wird sie eine neue Forschungs-/Lektorenstelle am Sonic Arts Research Centre in Belfast beginnen. Ihre Hauptaufgabe an der Universität ist es, Performance Studenten auf ihre Abschlusskonzerte vorzubereiten.

Pedro Rebelo - Netrooms: The Long Feedback

network performance

Netrooms: The Long Feedback is a participative network piece which invites the public to contribute to an extended feedback loop and delay line across the internet. The work explores the juxtaposition of multiple spaces as the acoustic, the social and the personal environment becomes permanently networked. The

performance consists of live manipulation of multiple real-time streams from different locations which receive a common sound source. Netrooms celebrates the private acoustic environment as defined by the space between one audio input (microphone) and output (loudspeaker). The performance of the piece consists of live mixing a feedback loop with the signals from each stream.

Pedro Rebelo



is a composer/digital artist working in electroacoustic music, digital media and installation. His approach to music making is informed by the use of improvisation and interdisciplinary structures. He has been involved in several collaborative projects with visual artists and has created a large body of work exploring the relationships between architecture and music in creating interactive performance and installation environments. This includes a series of commissioned pieces for soloists and live-electronics which take as a basis the interpretation of specific acoustic spaces.

In the duo *lout* with saxophonist Franziska Schroeder he investigates the extension of interfaces and control in interactive performance practices. His electroacoustic music is featured in various CD sets (*Sonic Circuits IV*, *Discontact III*, *Exploratory Music from Portugal*, *ARiADA*). His work as an improviser has been released by Creative Source Recordings. Pedro conducts research in the field of digital media, interactive sound and composition.

His writings reflect his approach to design and composition by articulating creative practice in a wider understanding of cultural theory. Pedro was Visiting Professor at Stanford University (2007) and was the Music Chair for the 2008 International Computer Music Conference. He has been Director of Research at the Sonic Arts Research Centre and is now Director of Education at the School of Music and Sonic Arts, Queen's University Belfast.

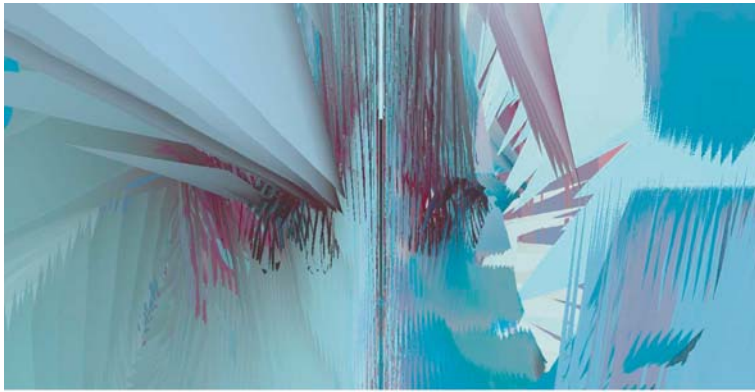
Orestis Karamanlis - Absolut Athens (2009)

Live electronics on SuperCollider

In a Saturday night in early December 2008 a Greek policeman shot dead a fifteen-year-old student in the centre of Athens. It was the spark for the riots that broke out throughout the country and shook Europe. The current piece was written within January shortly after the major events using real sounds from the demonstrations.

Orestis Karamanlis

born in Athens, Greece. Currently undertaking research in the field of electroacoustic composition at the Sonic Arts Research Centre and awaiting the summer which



is a long way.
Andreas Weixler/Se-Lien Chuang
- sarcastic momentum
audiovisual improvisation and sound
diffusion concept

Realisation:
2008 SARC-Sonic Arts Research Centre, Queens University, Belfast,
2009 DeepSpace, ars electronica centre, Linz

Andreas Weixler, audio realtime processing, multichannel spectral delay.
multichannel granular synthesis
Se-Lien Chuang, audiovisual realtime processing
Franziska Schroeder, saxophone
Pedro Rebelo, piano



Andreas Weixler

ist Komponist mit Spezialisierung in Computermusik. Seine Konzepte und künstlerische Arbeit fanden internationale Anerkennung in Festivals und mehrmalige Auswahlen zu bedeutenden Konferenzen der elektronischen Kunst und Computermusik wie NIME, ICMC und ISEA und zu einer regen Konzert- und Lehrtätigkeit in Europa, Asien, Nord- und Südamerika.

Seit 1997 betreut Andreas Weixler die Musik- und Medientechnologischen Fächer an der Anton-Bruckner-Privatuniversität und unterrichtet seit 2004 an der Kunstuniversität am Institut für Medien im

Studienzweig InterfaceCulture audiovisuelle interaktive Projekte.
2008 war Andreas Weixler Gastkünstler am SARC - Sonic Arts Research Centre. Gemeinsam mit Gerfried Stocker, künstlerischer Leiter des AEC, und der Komponistin Se-Lien Chuang begründet er Sonic Intermedia.