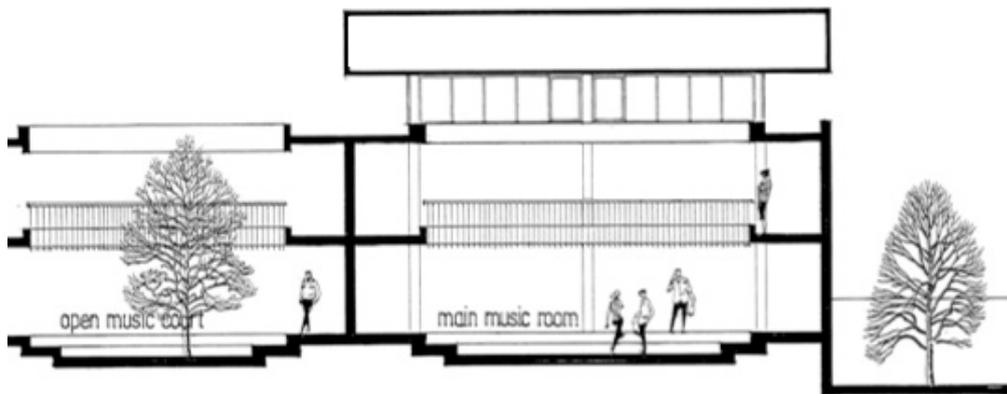


Thought Universe  
presents...

# SOUND AS BEING

A concert of multi-channel sound and live electronics



architectural drawing by bridgewater shephard & epstein, 1967.

JACK HYLTON MUSIC ROOM  
LANCASTER UNIVERSITY  
FRIDAY 20th MARCH 2015  
19hr00 - 22hr00



# SOUND AS BEING

Welcome to the first 'Sound as Being' a concert of electroacoustic music featuring compositions and performances from 18 UK and international composers and sound artists. The programme offers compelling and challenging music that embraces technology and digital media. The concert represents work from a number of UK and international institutions recognized for the creation of EA music and sound art.

You will experience a diverse range of pieces that reflect the myriad of multidisciplinary approaches at the forefront of EA music. Consisting of multi-channel, audio-visual and a live electronic performance, of which, there are five world premieres and two UK premieres. Each piece has been carefully selected to inspire, simulate and encourage a critical discourse in the dynamic world of EA music. The event provides a platform for both emerging and established composers to engage new audiences in experiencing electroacoustic music.

Thought Universe has collaborated with the following organizations: Lancaster university, Octopus collective, NOVARS the university of Manchester, Metanest the university of Salford, EMS Stockholm, university of Montreal, [CeReNeM](#) the university of Huddersfield, USSS the university of Sheffield, ICSRiM the university of Leeds, SEAMS Society for Electro Acoustic Music in Sweden and Live at LICA.

Enjoy the concert and see you at future events.

Yours,

Dr. Mark Pilkington

Thought Universe,  
Lancaster University.

# SOUND AS BEING

## **Concert 1** : 19'00

Lewis Williams:	<i>Crash</i> (2014)
Dimitris Savva:	<i>Balloon Thoeries</i> (2013)
Coryn Smethhurst:	<i>Fragments from Air</i> (2015)
Chris Rhodes:	<i>Aurality</i> (2015) world premiere
Glenn Boulter:	<i>.azk</i> (2014)
Hayley Lawson:	<i>The Hideout</i> (2015) world premiere
Jean Piché:	<i>Horizons</i> (2015) UK premiere

Interval

## **Concert 2** : 20'10

Sebastien Laviore:	<i>Basketball Glitch</i> (2013)
Matt Davies:	<i>Sentencing</i> (2015) world premiere
Danny Saul:	<i>Glitches / Trajectories</i> (2014)
Rosalia Soria:	<i>Time Paradox</i> (2015)
Mark Pilkington:	<i>Lens 7</i> (2014) world premiere
Vanessa Massera:	<i>Wrathful Vine</i> (2012)

Interval

## **Concert 3** : 21'10

Andrew Deakin:	<i>Ring!</i> (2014)
Lars Bröndum:	<i>Encircled</i> (2014) UK premiere
Yaxu:	<i>Live Code Improvisation</i> (2015)
Helene Hedsund:	<i>Under Eiffeltornet</i> (2014)
Manoli Moriaty:	<i>Unsound Connections</i>

## Concert 1

**Lewis Williams**

**Title: *Crash* (2014)**

**Duration: 5'00**

**Format: Audio-visual**

Taking thematic cues from the works of J.G. Ballard – *The Atrocity Exhibition* and *Crash* in particular – *C R A S H* explores the collision of nature and technology. Focusing on the fragmentary relationship between human and machine, the work examines aspects of displaced sexuality, simulation and alienation through technology. Using field-recording, processed instruments, original and found footage, *C R A S H* amalgamates these sources into an audio-visual exploration of abandoned and perverted information systems.

**Bio:** Lewis Williams is a Cumbrian artist, working primarily with audio-visual composition and field recording. He has completed a degree in BA Music Technology, studying at Lancaster University. In his spare time he enjoys photography, literature and watching cheap horror films.

**Dimitris Savva**

**Title: *Balloon Theories* (2013)**

**Duration: 14'03**

**Format: Fixed-media Stereo**

'I was always enjoying squeezing balloons, pressing them with my fingers until they pop... It has not been up until now that I realized why...'

**Bio:** Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University under the supervision of Adrian Moore. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Portugal, Brazil and USA. His acousmatic composition *Erevos* won the first prize ex aequo in the student category of acousmatic composition competition *Metamorphoses 2012* and his composition *Balloon Theories* has been awarded with the public prize at the composition competition *Metamorphoses 2014*.

**Coryn Smethurst****Title: *Fragments from Air* (2015)****Duration: 2'40****Format: Fixed-media 8-channel**

All the sounds in this piece originated from a recording of a song thrush.

**Bio:** Coryn Smethurst is a composer, improviser and multi-award winning wildlife sound recording engineer. His work has been released on both CD and DVD and has been performed in Europe, America, Australia, Canada and Asia. He has collaborated with other artists including Duncan Marshall and Dave Griffiths and various arts organisations including the Penthouse Gallery and Manchester Museum to produce work which both engages and challenges members of the public. He has also been a technical adviser to the Penthouse gallery and provided the sound material for Ewan Stefani's *Type-writer* installation at Leeds University. He is passionate about music and reaching out to the wider public having led open workshops on field recording and improvisation as well as being the lead facilitator at the in/from the out sound art conference in Manchester. He is the co-founder and organiser of the [Sonic Arts Forum](#) (SAF) which provides a platform for practitioners to introduce their works to their peers in an informal environment, in addition to staging concerts and promoting the work of composers and improvisers.

**Chris Rhodes****Title: *Aurality* (2015)****Duration: 4'34****Format: Fixed-media Stereo**

Drawing upon the works of both Pierre Schaeffer and Steve Reich, *Aurality* is a composition concerned with understanding our sensory perception of music. Incorporating the philosophical notions of both *gradual processes* and *sonorous objects*, as conceived by Reich (2011) and Schaeffer (1966), this composition ultimately aims to question our sensory perception of music through the application of philosophical concepts in to musical composition.

**Bio:** Chris Rhodes is an undergraduate at Lancaster University, working towards a degree in Music. Hailing from the West Midlands, Chris started out as a performer of popular music around the Birmingham music circuit

but now likes to engage with different musical platforms and potential technologies for new musical meanings. A prospective student of composition at Manchester University, Chris is about to embark on a MA in electroacoustic composition at [NOVARS](#) the university of Manchester investigating engaging technologies that re-define music.

**Glenn Boulter**

**Title:** *.azk* (2014)

**Duration:** 3'30

**Format:** 4 channel audio.

Work in progress. 4 channels, manipulated recordings of data processing work, originating from four test subjects being measured on their reading response times to single words.

**Bio:** [Glenn Boulter](#) is a co-founder of [Octopus](#) a Cumbrian-based producer of the *Full of Noises* event series and residency programme. His sound works: *An Unorthodox 1-2* (2009), *Mr Saturn* (2011) and *Daily Fears* (2012) have been performed at venues including the Royal Opera House 2, Sao Paulo Biennial and in the grounds of Oslo Opera House.

**Hayley Lawson**

**Title:** *The Hideout* (2015)

**Duration:** 5'00

**Format:** Audio-visual Installation

In a society that blames the victim, where can you go? "The Hideout" is a frank approach to audio-visual expression, exploring issues of abuse, media manipulation and mental entrapment.

**Bio:** Hayley Lawson is an audio-visual artist with key interests in postmodern sound and cyberfeminism. Influenced by the likes of Janet Cardiff, Steve Reich and Jacob Kirkegaard, her work seeks to question the accepted norms of modern society.

**Jean Piché*****Horizons* (2014-15)****Duration: 20'47****Format: Audio-visual**

*Horizons* is an audiovisual origami obtained by folding a flat plane into a complex object that very slowly reveals itself as a polymorphous sculpture. Both sonic and visual materials are generated with recursive feedback processes. The suspended pace of the work suggests a meditative aesthetic but is really a side effect of these methods. Whispering voices accentuate the sensation of an enclosed yet distant environment.

**Bio:** [Jean Piché](#) is a composer, video artist, software designer and professor at the Université de Montréal. His creative output over the past 40 years has explored the more exotic edges of high technologies applied to music and moving images, including visual music, live electronics, fixed electronic media and performance. He has received numerous international awards and his work has been presented worldwide. He now concentrates his practice on visual music, focusing on parallel compositional strategies for abstracted visuals and music, a new hybrid form he has helped define. He has been heavily involved in software design, notably with the program Cecilia and the TamTam suite on the celebrated One Laptop per Child computer from MIT. He presently directs the institut Arts, Cultures et Technologies (iACT), a new media research collective at the Université de Montréal.

**Interval : 10'00**

## Concert 2:

**Sebastien Lavoie**

**Title:** *Basketball Glitch* (2013)

**Duration:** 6'30

**Format:** Fixed media 8-channel

Basketball is one of the most played sports on the planet today. Its practice consists in throwing, dribbling and passing the ball, which produces lots of recognizable sounds. These sonorities are very rich and fertile in order to generate a "cinema for the ear". My sound recordings, done on the Basketball court, have been manipulated and denaturalized through excessive digital transformations, thus creating some glitches on the original sounds.

**Bio:** In 2007, [Sebastien](#) begins his electroacoustic music studies at the University of Montreal in Canada. Since 2013, he holds a Master's degree on "The integration of spatialization in acousmatic music as well as its performance in concert". This project on sound spatialization was achieved with the help of his professor [Robert Normandeau, at UofM](#). During the course of his Master's, he also benefited from an exchange program in order to study for one year in the United Kingdom, at De Montfort University, Leicester, with the composer John Young.

In 2014, Sebastien has started his PhD research and he is currently working on the hybridization of electroacoustic and electronic dance music with his research director Monty Adkins at the [University of Huddersfield](#), in the UK. Sebastien regards himself as belonging to a new generation of students in music who use the laptop as musical instrument. This compositional tool allows him to develop his musical skills as much on stage as in the studio. What totally gets him in electroacoustic music is the possibility, with technologies, to generate a multitude of hybrid musical forms.

Sound explorer, he travels through the diverse avenues of noise and music in order to capture and compose the novel sounds. Sebastien is a 2014 winner in the [CEC's annual JTTP project](#). This national association is supporting the work of Canadian-based young and emerging sound artists.

**Matt Davies**

**Title: *Sentencing* (2015)**

**Duration: 5'04**

**Format: Fixed media 8.1 channel**

*Sentencing* is a post-modern semiotic sound collage composed for a 5.1 surround sound format, exploring the timbre of the voice and the "Signifier/Signified" (Barthes, 1972) of words. This composition is based around the theme of crime, prison and the law, and the power the human voice holds in expressing opinions that can drastically change the lives of others, however with added themes of change, adaptation and captivity. The piece makes use of spoken samples by different individuals with a link in some way to the legal system in the UK, taken from North West England radio stations broadcasted throughout the late 20th century.

**Bio:** Matt Davies is a third year student from Lancaster University with an interest in audio-visual electroacoustic music, exploring semiotic and phenomenological theory.

**Danny Saul**

**Title: *Glitches / Trajectories* (2014)**

**Duration: 11'28**

**Format: Fixed media 8-channel**

This piece, as the title suggests, explores audio faults (digital 'glitches') and space (specifically trajectories of sound), as articulated through an 8-channel image. I chose to work with sequences of sound containing digital faults, which I achieved through subverting the use of several computer processes and transformation tools.

Denis Smalley's spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on *behavior* and *motion and growth processes*. Earlier sections contain a degree of imitative and reactionary behavior (*active / instability, emergence / disappearance and empty / fill*). Later, trajectorial sound materials explore *reaction, interaction*, and growth processes such as *agglomeration / dissipation*.

Many of the early sound materials developed were subdued and textural in nature (drone based), however as the piece grew, the materials became more abrasive, and I found the lines between texture and gesture were becoming increasingly blurred. I have attempted to emphasise this notion through the structuring of the final extended section which applies

behavioral variations to gestural sound materials (with a focus on perspectival space, changes in spectral resolution and spatial trajectories), and may be perceived as equal parts texture and gesture.

**Bio:** [Danny Saul](#) is an electroacoustic composer from Manchester, UK. His interests are acousmatic composition, space, sound diffusion, and improvisation.

As a performer his involvement in a variety of experimental projects over the past few years have included a number of collaborations, performances and recordings with notable contemporary experimental musicians including Ben Frost (performing *Music for 6 Guitars*, at Iceland Airwaves, Reykjavik), Machinefabriek, Greg Haines, Jasper TX, Xela (Type Recordings), and Simon Scott. Danny has played throughout the UK, Europe, U.S.A and Japan. He runs the experimental record label White Box Recordings, and has to date released two solo albums, *Harsh, Final*. (White Box, 2009), and *Kinison – Goldthwait* (Hibernata Recordings, 2010).

In 2012, Danny was awarded the Degree of Master of Music with Distinction in Electroacoustic Composition (University of Manchester). He is currently pursuing a PhD under the supervision of Professor David Berezan at the [NOVARS](#) Research Centre for Electroacoustic Composition, University of Manchester. Danny's research is funded by the Arts & Humanities Research Council, UK.

### **Rosalia Soria**

**Title:** *Time Paradox* (2015)

**Duration:** 10'22

**Format:** Fixed media 8 channel

Although time traveling seems to be impossible, nothing prevents our minds from transporting us to past or future places and events. *Time Paradox* combines synthetic sounds with the resonating nature of traditional singing bowls. They represent the contradiction between thoughts from the past, present and future, all real, living in our minds as if they were frozen in time. It is only because of our awareness of time that they can be seen as causes or effects, as old or new, or just as a feeling from our present.

**Bio:** [Rose](#) is a mexican composer currently studying a PhD in Electroacoustic Composition at [NOVARS](#) Research Centre at the University

of Manchester, supervised by Prof. Ricardo Climent. Her research is focused on multi-channel composition, using State Space Mathematical models applied in sonification and sound design. She also completed a MSc in Electronics Engineering at Michoacán State University UMSNH in Mexico in 2010.

**Mark Pilkington**

**Title: *Lens 7* (2014)**

**Duration: 7'33**

**Format: Audio-visual**

*Lens 7* investigates audio-visual synthesis through the multi-disciplinary practice of fabrication, analogue modular synthesis and generative digital image processing. The starting point was the fabrication of a 'bricolage', entitled *Texture 1* (2013) providing a physical framework. A single photographic image of *Texture 1* (2013) is digitally transformed using generative and animation processes to form a graphic score-in-motion. The sound material for *Lens 7* consists of improvised recordings made with a Buchla 200 modular synthesiser at Stockholm EMS, May 2014. The analogue sounds were left untreated and repositioned to correspond to inherent musical properties of the graphic score-in-motion. Realised at Stockholm EMS, Thought Universe, LICA Lancaster university and NOVARS the university of Manchester.

**Bio:** [Mark](#) is a performer and composer of electroacoustic music. Working in the areas of acousmatic music, screened works, installation and live performance. Research interest: audio-visual compositions over multi-channel systems to question concepts of art, music and technology. His work has been performed and screened at [ICMC](#), [ARS Electronica](#), [MANTIS festival](#) and [Open Circuit Festival](#).

**Vanessa Massera**

**Title: *Wrathful Vine* (2012)**

**Duration: 12'03**

**Format: Fixed-media Stereo**

The title comes from an ancient, apparently druidic text, titled *The Oracle of the Wrathful Vine*. The bit that really caught my attention is this one in particular:

We, the oracles, are called the 'sustainers,'  
as we sustain the whole world.  
Unmovable in our ordained power,  
our guardianship designs the cause and immobility of the worlds.  
The light of the moon is covered,  
The Earth stands not still...  
But all things appear Thunder!

**Bio:** [Vanessa](#) has just landed in the UK to research *performance in electroacoustic music*, with the intention of completing a PhD at the [University of Sheffield](#). Her supervisors are Adam Stansbie and Adrian Moore. Until recently based in Montréal, she has had the privilege of studying at the Conservatoire de musique de Montréal, receiving the teachings of Yves Daoust, Martin Bédard, and Louis Dufort, among others. As a composer, her musical style includes a good deal of poetry, sounds of the environment, themes of the North, travel, a great use of different space levels and a high aesthetic sensibility.

**Interval : 10'00**

## Concert 3:

**Andrew Deakin**

**Title: *Ring!* (2014)**

**Duration: 6'30**

**Format: Fixed-media Stereo**

Last year the bell ringers of St James' Church in Barrow played a Full Peal for the first time in a generation. I spent the whole of the peal on the spiral staircase outside the Bell Chamber. This was one of the most extraordinary sonic experiences I have ever had. *Ring!* is made from some of the recordings from that day. All my favorite sounds are here: bells, birds, muffled voices, creaking – we could discuss why these are my favorites later! The recordings are generally used 'raw', but once or twice they are gently processed and transformed.

**Bio:** Born 1958 in Oldham. Since graduating in 1988 he is working as a composer/sonic artist particularly with choreographers and dancers as well as producing music/sound for installations, films and animations.

From 1993- 2003 he led the BA and MA Sonic Arts courses at Middlesex University and undertook research in various aspects of sound, performance and technology at the Lansdown Centre for Electronic Arts.

Since 2005 he has lived near Barrow in Furness where [Andrew](#) is a Director of [Octopus](#): an organization committed to the development and dissemination of exciting music and sonic art activity in the region.

**Lars Bröndum**

**Title: *Encircled* (2014)**

**Duration: 9'02**

**Format: Eight-channels**

The composition *Encircled* is constructed from three sound sources: an analog modular synthesizer, a theremin and assorted percussion. The percussion instruments (tam tam, finger cymbals and cymbals) are used both as sound source treated with filters controlled by envelope followers and as "triggers" of e.g. oscillators and filters. The sounds have also been worked over a little bit with digital spectral synthesis. The title *Encircled* refers to the idea the listener is surrounded by eight speakers.

**Bio:** [Lars Bröndum](#), PhD, is a composer, performer of live-electronics, theorist and guitarist. His music has been performed in Sweden, Japan, Scotland, Lithuania, Latvia, England, USA, Spain and Mexico and has been broadcast on radio and internet radio in Germany, England, Sweden and USA. His music often explores the interaction between acoustic and electronic instruments and lives on the border between written music and improvisation. The compositions are often structured around cyclical processes, irregular ostinatos, fragmented gestures and microtonal clusters. Lars often performs live using an analog modular system, a Theremin, effect pedals and sometimes a laptop with Max/MSP. Bröndum often composes for (and plays with) the ensembles ReSurge, INEA and As Good As it Gets (a duo with Sten-Olof Hellström). Lars is currently a Lecturer (assoc. prof) in [Music at Skövde University](#).

## **Yaxu**

**Title:** *Live Code Improvisation (2015)*

**Duration:** 10'00

**Format:** Audio-visual 4 channel

A live coded improvisation, using the Tidal live coding language to sequence, transform, granulate and pattern sound samples into broken, multi-channel techno.

**Bio:** [Yaxu](#) is an optimised dream sequence. He first saw people dancing to his code as part of Slub in Paridiso Amsterdam 2001, and has been hooked on movement and language ever since. His music collaborations include Slub (w/ Ward+Griffiths), Canute (w/ Yee-King), Hession/McLean duo (w/ Hession), sound choreography <> Body Code (w/ Sicchio), On-gaku (w/ Palzer), Silicone Bake (w/ Harries), Declaration Kriol (w/ Rafiki Jazz) and the death of algrave (w/ xname). He now lives in Sheffield where he is Computer Club member #79.

**Helene Hedsund**

**Title: *Under Eiffeltornet (2014)***

**Duration: 12'09**

**Format: Eight channels**

The piece is based on a field recording made under the Eiffel Tower on December 9, 2013. The recording has a duration of 0'71 and contains people talking in different languages, children playing, noise from construction workers and traffic, bird song and the siren from an emergency vehicle.

In the finished piece, you never hear the actual field recording but the recording 'played' by a Grand Piano, and stretched in time to 729 seconds. The field recording's sonogram (as an image) has been used as a filter for the Grand Piano. Other sounds are manipulations of the Grand Piano's spectrum. The sounds have been turned inside out and upside down. The piece was made during a four week residency at ZKM at Karlsruhe, Germany.

**Bio:** [Helene Hedsund](#) is an electroacoustic composer, currently a Ph.D candidate at the [university of Birmingham](#). During the last 20 years she has been active at [EMS](#) in Stockholm, Sweden. She has a background as a programmer and as a musician in non-commercial rock bands. (<http://helene.hedsund.se/work.php>)

**Manoli Moriaty**

**Title: *Unsound Connections***

**Duration: 15'00**

**Format: Live electronics**

Arrays of mixing desks are erroneously interconnected, generating feedback tones, that any sound engineer would be ashamed of. Akin to archaic monosynths, the primitive sounds are fed into sound processors controlled by voice and gestural objects creating motion through sound pressure and vibrations. Final soundscapes comprise of evolving drones, ambient soundscapes, and percussive interruptions.

**Bio:** [Manoli Moriaty](#) is a composer, performer, and sound artist. His practice covers a wide spectrum of cross-disciplinary performance, generative sound installations, DIY noise systems, and electroacoustic compositions.

Initially, involved with Manchester's rave scene, Manoli has travelled and performed with techno sound systems as far as eastern Europe. After completing a recording and composition degree, he presents work at international music festivals, theatrical performances, and academic conferences. He is currently a doctoral candidate researching collaborative methodologies and music technologies supported by scholarship from the [University of Salford](#). He also curates *Metanast*; a sound art concert series supported by Sound and Music.

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Thank you to the support of composers/artists, staff and students involved in the first *Sound as Being* event.

Dr. Mark Pilkington  
Director: Thought Universe  
Senior Teaching Associate at Lancaster University

20/03/15

