OUA Electroacoustic Music Festival 2017

秋の電子音響祭 2017

ごあいさつ

この度は大阪芸術大学音楽学科　音楽・音響デザインコース「秋の電子音響祭 2017」OUA Electroacoustic Music Festival 2017 にお越し頂き有り難うございます。この音響祭は音楽学科　音楽･音響デザインコースで電子音響音楽や音響技術を学ぶ学生を中心とした成果発表の場として、さらに通信教育部音楽学科生や本学卒業生の作品発表の場として、より多くの電子音響音楽作品を発信しようと企画され、本年度は「親しみやすい・開かれた電子音響」をテーマにしています。

今回の音響祭では、昨年度までのアクースマティック作品に加え、SR(Sound Reinforcement)を駆使したライブパフォーマンスやサウンドインスタレーションの作品展示を行い、在校生による新作コンサートや本学を卒業して世界で活躍するアーティスト達によるコンサートが開催されます。さらに、新しく国際交流としてインターネットを通じた作品募集を行い、国内はもとより、アジア、アメリカ、ヨーロッパなど世界３０カ国以上のアーティストから作品が寄せられました。これらの作品によるヴァーチャルコンサートを通じて、世界中の素晴らしい作品に出会えるチャンスがさらに拡がると確信しています。

この音響祭に準備段階から協力していただいた多くの方々、そして世界各国から作品を寄せられたアーティストの皆様に厚く御礼申し上げますと共に、この催しが今後益々発展致しますよう、一層のご理解とご支援のほど、宜しくお願いいたします。

大阪芸術大学　音楽学科教授　芹澤秀近

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プログラム ～在校生／ゲスト - コンサート／インスタレーション作品～

コンサート作品

11 月 17 日（金）

プログラム 1

在校生ライブパフォーマンス 1　@実験ドーム　13:20～

1. きゅぴん とぅぴん ちゅちゅちゅ　藤田朝陽(M14) 山本奈央子(M14)
2. 深海の世界　龍華大吾(M15)
3. DAMAGE　長谷川文彦(M15)
4. 落ち葉　藤井紀彦(TM14)

卒業生ゲストアーティストライブ 1　@実験ドーム　14:00～

卒業生ゲスト　大城 真（音楽工学コース卒業）

プログラム 2

在校生アクースマティックコンサート 1　@アートホール　15:00～

1. 風の空間　岩田篤志(M15)
2. 無念無想　米田侑加(M15)
3. 紺碧(こんぺき)　佐藤佑輔(M15)
4. チル　芝本圭吾(M15)
5. （タイム）ライン　干場冬馬(M15)
6. オールドエイジ　松本隆聖(M15)
7. 「奏音」(カノン)　南 里奈(M15)
8. voice wave　山田晃央(M15)
9. 私の音日記 6 月 15 日～6 月 22 日　佐田瑞奈(M15)

11 月 18 日（土）

プログラム 3

在校生アクースマティックコンサート 2　@アートホール　13:20～

1. 輪廻	濱中勇吾(M14)
2. 人工島 Waterfront	藤田直斗(M12)
3. Oscillation	遠藤彰真(M15)
4. in a landscape	岩熊恵子(TM14)
5. Jackson Pollock によせて	新美 術(TM13)
6. 『夢説明』	堀尾麻菜美(M15)
7. 点と線のインテンション	宮本飛鳥(M15)
8. 誰が為に鐘は鳴る（アクースマティックバージョン）	田代啓希(M14)

プログラム 4

在校生ライブパフォーマンス 2　@実験ドーム　15:00～

1. Anthem ～ Get Rising	我喜屋 勇(M16)
2. ブレイブインワンダーランド	坂本祐一(M17)
3. タイトル未定	林 龍爾(M13)
4. 誰が為に鐘は鳴る（ライブバージョン）	田代啓希(M14)

卒業生ゲストアーティストライブ 2　@実験ドーム　15:40～

卒業生ゲスト　安井麻人（音楽工学コース卒業）

インスタレーション作品

11 月 18 日(金)、19 日（土）

在校生インスタレーション展示　@AV ホール前　10:00～

大阪芸術大学音楽学科檜垣智也ゼミ生有志によるアートプロジェクト

大阪芸術大学音楽学科檜垣智也ゼミ有志アートプロジェクトチーム

作品解説 ～在校生／ゲストーコンサート／インスタレーション作品～

在校生ライブパフォーマンス 1

1. きゅぴん とぅぴん ちゅちゅちゅ　　藤田朝陽(M14) 山本奈央子(M14)

進行中の卒業制作「実験ドームの機材の再生と新しいドーム音響の提案」を具体的に示そうとする作品。ドーム空間だからこそできる音響を作品上演により実現させる。その過程の中間発表です。
システムは、生まれ、成長し、完成する。完成するということは、滅びの始まりを意味する。生まれたものはいずれ滅びるが、それは生命にも同じことがいえる。そして滅んでもまた、新しい生命が生まれるということをコンセプトに制作しました。生き物たちが平和に暮らしていたところに、突如おとずれる危機！果たしてちゅちゅちゅ快獣の運命は！？

プロフィール：　大阪芸術大学 音楽学科 音楽・音響デザインコース 4 回生。卒業制作を共同制作中。4 回生なのに大学に通い詰めている。制作に行き詰まったときの対処法はプラバルーン。

2. 深海の世界　　龍華大吾(M15)

ギターというある程度演奏法や音の形が定まった楽器を表現のインターフェイスとして使用し、アンビエントなサウンドに深海の神秘的な美しさ、冷たさ、生命を感じさせる楽曲に仕上げました。

プロフィール：　音楽音響デザインコース 3 回生

3. DAMAGE　　長谷川文彦(M15)

タイトルにある DAMAGE とは、マイクロフォンへの DAMAGE のこと。マイクロフォンにあらゆる DAMAGE を与え、それらを録音する。今回１０つの DAMAGE をマイクロフォンに与えてみた。それらは、回す。投げる。こする。引きずる。叩く。水。掃除機。排気口。スプレー。洗う。である。

プロフィール：　大阪芸術大学、音楽学科、音楽・音響デザインコース 3 回生

4. 落ち葉　　藤井紀彦(TM14)

ランダムに積み重なった、少しずつ色調の違う落ち葉のような、秋らしい電子音響を演奏したいと思います。3 つの音素材を加工して空間的に配置する作品。鮮やかな音の断片から淡いノイズまで。

プロフィール：　音楽とプログラミングが大好きです。このごろはコンピューターで即興的な演奏をすることに挑戦しています。

卒業生ゲストアーティストライブ 1

大城 真　Makoto Oshiro

音を出すために自作した道具、または手を加えた既製品を使ってライブパフォーマンスを行う。またそれと平行して音や光の干渉に着目したインスタレーション作品を発表している。近年は川口貴大、矢代諭史とのユニット”夏の大△”としても活動している。

CD 等のリリースに”夏の大△”(DECOY)、”Unellion/Variation”(円盤)、”Phenomenal World”(hitorri)など。

主なイベント、展覧会に”夏の大△”(大阪 梅香堂)、”Mono-beat cinema”(東京 ICC)、Multipletap(ロンドン Cafe OTO)、Festival Bo:m(ソウル Art Space Mullae)、"Strings"(東京 space dike)、”F.Y.I”(台北 台北國際藝術村)、”Yo No Bi #2”(マンチェスター Islington Mill)など。

在校生アクースマティックコンサート 1

1. 風の空間　岩田篤志(M15)

風、ウインドノイズを使った音楽。

プロフィール：　音楽学科音楽音響デザインコース 3 回生

2. 無念無想　米田侑加(M15)

人間は誰しも赤子の時は無垢であり、大きくなるにつれて喜びや悲しみなどの感情が芽生えてきます。人の声を煩悩に見立て、鐘の音により煩悩が浄化される様を表現しました。

プロフィール：　1996 年 9 月 20 日生まれ。奈良県在住。小学校からピアノを習い始め、高校では声楽を専攻していた。現在、音楽･音響デザイン 3 回生

3. 紺碧(こんぺき)　佐藤佑輔(M15)

迷いに迷ったらこのような曲になりました。迷子になっている感じを楽しんでいただけたら幸いです。

プロフィール：　AD コース 3 回生

4. チル　　芝本圭吾(M15)

チルれる作品。音の響きが気持ちいい作品です。１つ１つの音を聞いて頂けたらと思います。

プロフィール：　芝本圭吾です。M15022 です。今年 3 回になります。

5. （タイム）ライン　　干場冬馬(M15)

「あなたは擬似的なコミュニティーの中に浸食されて、もしかしたら孤立していることすら気づいていないのかもしれない。いや、その孤立感こそ擬似的なものなのかもしれない。」
この作品は今のあなたに向けた作品です。今ここに座っているあなたに向けた作品です。作品中の声は全て自動生成された SNS のつぶやきです。速度もいじらず、エフェクトもかけずそのまま曲にしました。

プロフィール：　音楽学科音楽音響デザインコース 3 回生

6. オールドエイジ　　松本隆聖(M15)

昔々を想像してつくりました。

プロフィール：　松本隆聖

7. 「奏音」(カノン)　　南 里奈(M15)

作品解説：家で飼ってる 12 才のポメラニアンの奏音から録れた音だけを使っています。吠えるといってもインターホンが鳴った時、誰かが帰ってきた時、ご飯が欲しい時など、状況によってトーンが変わるので、その些細な変化を使ってリズミカルにしました。少しでも癒されたり、プラスな気持ちが生まれれば嬉しいです。

プロフィール：　音楽音響デザインコース 3 回生

8. voice wave　　山田晃央(M15)

イスラムの宗教歌ナーシドをモチーフに、自分の声だけを使って作品を作りました。いくつも声を重ねてできた、声のうねりを聞いてください。

プロフィール：　音楽学科、ベースボーカル

9. 私の音日記 6 月 15 日～6 月 22 日　　佐田瑞奈(M15)

毎日 19:00～1 分間の音を毎日 iPhone でとりためたものを音源として利用しています。誰でもできるってことをコンセプトに iPhone で録音を行なっております。
私は 6 月に父を亡くしました。今回はその時期の音源を使用しています。何気ない日常が父の死によって非日常になる感じが伝わればいいなという思いとその場の空気感をリアルに伝えたいという思いから加工は一切していません。
途中にあるナレーションも音を聞いて思い出した情景を話し、それを一発どりで録音しています。私は父に心配をかけてばかりで親孝行なんてできませんでした。この曲はあえて葬儀の生々しさを残すとともに父のかけらを残したいと思い作曲しました。

プロフィール
音楽学科三回生。中学一年生からドラムをはじめ、大学入学時に電子音響に出会い環境音に興味を持つ。

在校生アクースマティックコンサート 2

1. 輪廻　　濱中勇吾(M14)

人の一生の心拍数は約 23 億回。鼓動が終わった後、魂はどこへ逝くのか。私は輪廻を信じたい。

プロフィール：　大阪芸術大学音楽学科 4 回生。主にレコーディングを学びながら、メディアアートや電子音楽など幅広い分野へ興味を広げてきた。

2. 人工島 Waterfront　　藤田直斗(M12)

人工島とは周囲が水で囲まれた陸地であり、天然ではなく人工的に作られた島のこと。この作品は、関西の人工島（大阪舞洲咲洲、神戸ポートアイランド六甲アイランド）で収録した音を使って、島の発展とその後の衰退と再開発をイメージしました。

プロフィール：　1994 年大阪府生まれ。幼少期からピアノ、エレクトーン等の音楽教育を受け、14 歳で作曲を始める。大阪芸術大学音楽学科音楽音響デザインコース 4 回生。作曲と電子音楽を上原和夫、檜垣智也の各氏に師事。2009 年に、神戸・西宮を中心に活動する音楽制作サークル「ハネサクレコーズ」に所属し、同年 8 月にメンバーと共にコンピレーションアルバム「ハネサクレコーズ(仮)」をリリース。現在、学生主催イベントでのクラブ DJ 等、幅広く活躍している。

3. Oscillation　　遠藤彰真(M15)

この作品は、低音のみで構成された音声ファイルです。この楽曲データは、「楽曲」であると同時に「楽器」にもなります。この音源はウーファーのみで再生できるよう、500Hz 以下のみの音源としています。低音により、それが再生された環境にあるものすべてに振動を与え、それによって音を発生させ、発生した音がこの楽曲の一部となります。再生される環境によって、音が大きく変わる楽曲ということになります。低音自体にも表情をつけており、そのテーマは「心臓」です。あらゆる物体が、その空間にあるこの曲＝つまり「心臓」の動きに合わせて、振動して音を出すような空間表現をすることから、、楽曲名を「発振」という意味で「Oscillation」と名付けました。

プロフィール：　大阪芸術大学　音楽学科　M15011

4. in a landscape　　岩熊恵子(TM14)

スタジオ録音した声、弦楽器、小物類を用いて制作。単音のバイオリンの音を重ね、エフェクトをかけて歪ませることでロックギターのような轟音を作り、その中で聴こえてくる素朴な歌声を印象的に表現した。

プロフィール：　1976 年福岡県生。福岡女子短期大学音楽科総合音楽課程シンセサイザーコース卒。現在、大阪芸術大学通信教育部音楽学科在学中。

5. Jackson Pollock によせて　　新美 術(TM13)

20 世紀アメリカの抽象表現主義の代表的な画家として知られる、Jackson Pollock の絵画をスキャンし、MAX/MSP にて R.G.B.それぞれにノート No.に対応させて発音するサウンド・インスタレーションを素材として、発表用に再構成した作品。彼の生きた 20 世紀を Constraction(Scrap & Build)の世紀とし、槌音高く響く杭打ち機の音に合わせて、アナログ・シンセやミニ・テルミンの音色やレスリー・スピーカーで、前世紀的ノスタルジーを表現してみた。

プロフィール：　大芸通教にて電子音響音楽に出会い、その奥の深さを「限りない可能性」と脈絡変換し作品の制作を続けている。今回のプログラムを新しい楽器の創造と捉え、その演奏方法の習熟に努めると共に、偶然性に支配される音楽を、いかに作品として定着させるか?を模索中。

6. 『夢説明』　　堀尾麻菜美(M15)

初めて言葉が入った電子音楽作品を制作しました。この作品はタイトル通りで、夢についての説明を作品が言葉で解説してくれています。なかなか言葉に合う音が見つからず、苦労しましたが、なるべく言葉からイメージできるような音になるよう努力はしました。

プロフィール：　2015 年 大阪芸術大学 音楽学科入学。趣味はゲームです！！好物はカレーです！！以上です！！よろしくお願いします！！

7. 点と線のインテンション　　宮本飛鳥(M15)

点と線で描かれた言葉。声はたった一つの音で紡ぐことが出来る。些細な感情も、動作も、言い方を変えればきっと特別に聞こえるはず。答え合わせは手元の機械で。

プロフィール：　音楽学科 3 回生。民族音楽が好き、トマトは少し苦手。山より海派。愛用のスピーカーは YAMAHA。

8. 誰が為に鐘は鳴る（アクースマティックバージョン）　　田代啓希(M14)

「For whom the bell tolls; it tolls for thee. 」
17 世紀のイギリスの詩人 John Donne の説教の一節「For Whom the Bell Tolls」から着想を得て制作した作品。今回の秋の電子音響祭で同じ名前の曲があるが、こちらはアクースマティック作品としてアクースモニウムで上演する。

プロフィール：　1995 年神戸生まれ。大阪芸術大学音楽学科音楽・音響デザインコース在学中。
主に電子音響音楽の作曲を行い、モジュラーシンセとアナログメディアを取り入れた作品の制作と演奏も行なっている。これまでに秋の電子音響祭(2016 大阪芸術大学)、Contemporary Computer Music Concert(2016,2017 東京)、Musiques à réaction 8.3 - Supermarket of Sounds(2017 パリ地方音楽院)、INTAC(2017 大阪)などで作品を上演。コンプリート・ジョン・ケージ・ヴァリエーションズ (2016 東京)にて John Cage《VariationsI-VIII》全曲日本初演奏参加。FUTURA2017 アクースモニウム講習会参加。電子音響音楽を檜垣智也、音響技術を宇都宮泰に師事。

在校生ライブパフォーマンス 2

1. Anthem ～ Get Rising　　我喜屋 勇(M16)

どちらも同期を流して演奏します。

プロフィール：　大雅が所属しているバンド、Stray Little Cats が活動休止になったことをきっかけに、一度セッションをしたいと思っていた我喜屋勇、勇者 ショゴに声をかけたのが結成のきっかけとなる。そして、大雅の紹介により元 Marble Cat のコンポーザー 坂口が加入、しばらくはボーカル不在のまま何度かのセッションを繰り返していた。 そしてボーカリストを探っていた大雅が新歓で見つけたおだえみに興味を持ち始めメンバーと共にスタジオへ足を運んだ結果、彼女のライブパフォーマンスに惚れ込み、スタジオ終了後本格的に交渉。 こういった経路を辿って 5 人揃い、2018 年に 1st アルバムをリリース。以後、BEA presents F-X に出演し同年 5 月 29 日から千葉 LOOK を皮切りに「PARALLEL LIVES TOUR」をスタート。 そして 7 月にワンマンツアーを実施した後に、ROCK IN JAPAN FESTIVAL・SUMMER SONIC・FUJI ROCK・RUSH BALL・Japan Jam・VIVA LA ROCK といった大型ロック・フェスティバルに出演、、、、の予定。

2. ブレイブインワンダーランド　　坂本祐一(M17)

「なにひとつない昼 いつもなんかと違う不思議な世界に落ちた」
不思議の国に転落したアリスの冒険をそのまま曲に致しました！ステキでやば～いワンダーランドの道 マッドハッターの愉快なお茶会 物騒な女王の大裁判 はたまた超危険な大怪獣との戦闘など ルナティックでインサニティな不思議の国をお楽しみください！

おしながき
「なにひとつないひる」　「ウェルカム トゥ ワンダーランド」　「ワンダーランドを往く」
「インサニティインサニティポーカーフェイス」　「ハートの大裁判」　「凶兆」
「怪物ジャバウォック」　「ルナティックルナティックワンダーブレイブ」
のメドレーとなっております。
ゲーム音楽が好きな方 音ゲ楽曲が好きな方にオススメです！

プロフィール：　1998 年生まれ。“とりきのこ”名義で活動中。ゲーム音楽が好きで 中学 3 年あたりから独学で作曲を開始。曲の世界観や風景が見えてくるという強みを持っているとよく言われます。今では型にはまらない楽曲作りをし、さらに楽曲の質を底上げしようと奮闘しております。まだまだ未熟ですがよろしくお願い致します。

3. タイトル未定　　林 龍爾(M13)

4. 誰が為に鐘は鳴る（ライブバージョン）　　田代啓希(M14)

こちらはライブ作品としてシンセサイザーなどを用いて Remix を行う。
＊主な作品解説、プロフィールは“在校生アクースマティック 2”の 8 をご覧下さい。

卒業生ゲストアーティストライブ 2

安井麻人　Asato Yasui

大阪府出身。幼少期より鍵盤楽器に触れる。1984 年にテクノバンド “A.C.E.” を結成。CD『エレクトロン』（FALL RECORDS）を始め、オムニバスへの参加や提供楽曲など多数。一方音そのものに注目し、動きによって発する音を伴う立体作品を制作。後に展示活動も行う。サウンドアーティストとして美術館やギャラリーなどで多くの現代音楽家、現代美術家らとも共演。音楽と美術の狭間を行き来する活動を行っている。またファッションショーの音楽制作をはじめ、CM などの商業音楽を手掛けるかたわら、アーティストのプロデュースやサポートも行うことも多い。音楽教育機関で教鞭も取る。
大阪芸術大学音楽学科卒業後、武庫川女子大学大学院修士課程を修了。音楽図書室フォノテーク会員。

■バイオグラフィ（抜粋）

展覧会（グループ展／個展）

2013 年　『asato yasui exhibition 2013』（ギャラリー２；兵庫）
2014 年　『‘broken piece’　asato yasui exhibition』（サンセイドウ・ギャラリー；兵庫）
2015 年　『h[aʃ] / ear』（サンセイドウ・ギャラリー；兵庫）
2016 年　『autechre』（サンセイドウ・ギャラリー；兵庫）
2017 年　『sound/scent 2017』（space eauuu：兵庫）

演奏会（パフォーマンス／ショウ）

1993 年　「(Re)cage Mix」 ジョン・ケージ『Essay』展（P3 art and enviroment；東京）
1996 年　「Catch Wave」小杉武久『新しい夏』（芦屋市美術博物館；兵庫）
1996 年　BEAUTY;BEAST S/S Collection（Club Qoo；大阪）
1998 年　KOSUKE TSUMURA Jelly Fish Show（神戸ファッション美術館／兵庫）
2004 年『フルクサス展』（うらわ美術館；埼玉）

メディア

2011 年　音楽コーナー「笑と教養」（ラジオ関西 AM558Khz）～2012 年迄
2012 年　音楽コーナー「世界の音楽」（ラジオ関西 AM558Khz）～2015 年迄

講師

1998 年　ファッション環境学会『Clothes Plays Music』（大阪現代美術センター；大阪）
2004 年　身体論講座『Action, Being and Chance』（東京経済大学；東京）
2006 年　音楽学講座『インディーズの事例～アリスセイラーとその時代』（大阪教育大学；大阪）
2012 年　大阪工業大学 特別講義（大阪工業大学：大阪）～2016 年迄

映像映画

2012 年　宮井陸郎『時代精神の現象学』サウンドトラック（東京都写真美術館／ニューヨーク現代美術館）
　　宮井陸郎『shadow』サウンドトラック（東京都写真美術館／ニューヨーク現代美術館）

在校生インスタレーション展示

大阪芸術大学音楽学科檜垣智也ゼミ生有志によるアートプロジェクト

大阪芸術大学音楽学科檜垣智也ゼミ有志アートプロジェクトチーム

2017 年 10 月に行われた『なら町屋の芸術祭 はならぁと 宇陀松山』で実施した企画の作品と解説の展示。

プロフィール： 大阪芸術大学音楽学科檜垣智也ゼミ生有志によるアートプロジェクトチーム。メンバーは田代啓希、藤田直斗、宮田風子、保岡桃子、木村幸の５名。今回は大阪芸術大学音楽学科及び通信教育部音楽科、同志社女子大学音楽学科、相愛大学音楽学科、情報科学芸術大学院大学 [IAMAS]の在校生に呼びかけ、音・音楽の観点から宇陀の魅力を再発見するアートプロジェクトを２つ実施した。

海外学外公募インスタレーション作品 概要

海外学外公募インスタレーション学内展示

11 月 13 日（月）～18 日（土）@AV ホール前（Program1-6）／回廊ギャラリー（Program7-10）

Program 1

1. LIZ HELMAN	DAYLIGHT DREAMING
2. Eduardo Abrantes	Sister Brother Agatha Darkness
3. Asynkron	o0ven
4. Massimo Vito Avantaggiato	ATLAS OF UNCERTAINTY
5. Yuko Katori	kurakake 1
6. Douglas McCausland	Glossolalia
7. Riccardo Culeddu + Davide Sardo	Anna's Lightness
8. Rocío Cano Valiño	Tâches
9. Demian Rudel Rey	che-toi

Program 2

1. Michele Abondano	Tom dice que el amor verdadero espera
2. Pierre Clemens	Oostende17
3. Alexander Sigman	フロー_remix
4. Gintas Kraptavicius	Message in a bottle
5. Gerardo De Pasquale	SGUARDO SOSPESO, Transizione
6. Paolo Pastorino	Spazio residuale
7. Loïse Bulot	Yami
8. Andrea Guterres	Solipsistic Slumber
9. Nikhil Singh	Ossicles
10. Alejandro Brianza	Fútbol

Program 3

1. Alejandro Casales	Raudal
2. Simon Coates	Wham Bang Boogie
3. Thorwald Jørgensen	Distant Shores - for theremin, voice and loopstation
4. Matteo Tundo	Popolazione XIV
5. Fabio R. Lattuca	Tonnara del Secco
6. Matt Malsky	Awful Vegetables
7. Mike McFerron	An Interrupted Memory
8. Wan Yuk Bun(Barry)	Wong Cyun (黃泉)
9. Augusto Meijer	The Starry Night
10. 清水チャートリー	Shinkaigyo

Program 4

1. Viel Virginie	Uni-vers(e)
2. Manuel Guerrero	'El caminante y su sombra' (The Wanderer and his Shadow)
3. Charles Halka	Live Bass Improv
4. Alexander Martinz	t145_II05
5. Stuart Cunningham	euphoria<dysphoria(Friday)
6. Julia Mermelstein	wonted
7. Luong Hue Trinh	illusions
8. Cesare Saldicco	STILL LIFE
9. Jonathan Higgins	Disinter

Program 5

1. Vlatko Georgiev	Elevator
2. Kyaw Zin Htet	Listen!
3. John Melcher	Susurrus
4. Carlos Edelmiro	Pia S
5. Anna Arkushyna	ihearyou
6. Felipe Otondo	Night study 2
7. Fergal Dowling	Ground and Background
8. Ivan Chiarelli	unwinding tensions
9. Fredrik Mathias Josefson	Daedalus Hyperboreus

Program 6

1. Anton Stuk	Clocks
2. Nicolas JACQUOT	Crack-Tracks
3. Omar Peracha	Reformed
4. Batki Viktor	barock machine
5. Mykola Khshanovskyi	«Doppelgänger»
6. Mirtru Escalona - Mijares	Écoute s'il a plu
7. Alessandro Perini	Étude Tendu
8. Evelyn Frosini	SAMOA
9. Una Lee	A Backer's Noisy Pit

Program 7

1. Fernando Laub	Lightning graveyard
2. Hell/Pop	Boundaries Unknown
3. Christos Anastassiou	The Other Side
4. Takashi Miyamoto 宮本 貴史	Ubume
5. Filip Johan Arnestad	Stegano
6. Ekin Bozkurt	o ev
7. NOVOA BRAIS	ColdWinds
8. Alessio Rossato	Temple of No Religion

Program 8

1. Mattia Bonafini	Ice, but I see nothing
2. Kairi Nagashima 長島 海里	locusts
3. Wataru Ueno 上野 航	お祭りトンネル　Omatsuri Tunnel
4. [ka'mi]	Xenakis'sche Grauwacke I
5. Chin Ting Chan	Whispers of Time
6. Jorge Ramos	Project 2
7. Francesc Llompart Pons	De temperatures i ordres
8. Yasuko Yui	33 lights
9. Tonalli R. Nakamura	Larynx

Program 9

1. A. P. Vague	Syzygy
2. Janusz Brudniewicz	NCCTX 0247
3. Pierre-Luc Lecours	Éclat | Blanc
4. Héctor Ulises Vera Rodríguez	Seres en el humo / Beings in smoke
5. Panayiotis Kokoras	Granular Mosaicing
6. Antonio D'Amato	Paysage marin avec bateaux et hydravion
7. Kei Shimizu　清水慧	Pathologic
8. Rushaniya Nizamutdinova	The Sun
9. Jean Louis Hargous	Ocean Night
10. Tomonori Okada 岡田智則	Shoryo　焦慮

Program 10

1. Gian Maria Ferlito	(h) O ṃ (e)
2. Antonio Agostini	Eine Reise ins Crocrodrome (Musica per Jean Tinguely n.10)
3. Shinichiro Mizunuma 水沼　慎一郎	requiem
4. James Andean	Ainnurruvar II
5. PETER MACHAJDIK	THE MARATHON
6. Fabián Avila aka “Neural Xólotl”	Caballito inflorescencia (Inflorescence Little Horse)
7. Alexander Senko	Five Cycles
8. Tesla Manaf	Rakikka - 3 phases of Her life

海外学外公募インスタレーション学内展示スケジュール @AV ホール前

11 月 13 日（月）　14:00 ～　17:45　Program 1 2 3
14:00 ～　15:15　Program 1　(約 75 分)
15:15 ～　16:29　Program 2　(約 74 分)
16:29 ～　17:45　Program 3　(約 76 分)

11 月 14 日（火）　10:00 ～　17:21　Program 4 5 6 1 2 3
10:00 ～　11:14　Program 4　(約 74 分)
11:14 ～　12:27　Program 5　(約 73 分)
12:27 ～　13:36　Program 6　(約 69 分)
13:36 ～　14:51　Program 1　(約 75 分)
14:51 ～　16:05　Program 2　(約 74 分)
16:05 ～　17:21　Program 3　(約 76 分)

11 月 15 日（水）　10:00 ～　17:21　Program 5 6 1 2 3 4
10:00 ～　11:13　Program 5　(約 73 分)
11:13 ～　12:22　Program 6　(約 69 分)
12:22 ～　13:37　Program 1　(約 75 分)
13:37 ～　14:51　Program 2　(約 74 分)
14:51 ～　16:07　Program 3　(約 76 分)
16:07 ～　17:21　Program 4　(約 74 分)

11 月 16 日（木）　10:00 ～　17:21　Program 6 1 2 3 4 5
10:00 ～　11:09　Program 6　(約 69 分)
11:09 ～　12:24　Program 1　(約 75 分)
12:24 ～　13:38　Program 2　(約 74 分)
13:38 ～　14:54　Program 3　(約 76 分)
14:54 ～　16:08　Program 4　(約 74 分)
16:08 ～　17:21　Program 5　(約 73 分)

11 月 17 日（金）　10:00 ～　17:21　Program 1 2 3 4 5 6
10:00 ～　11:15　Program 1　(約 75 分)
11:15 ～　12:29　Program 2　(約 74 分)
12:29 ～　13:45　Program 3　(約 76 分)
13:45 ～　14:59　Program 4　(約 74 分)
14:59 ～　16:12　Program 5　(約 73 分)
16:12 ～　17:21　Program 6　(約 69 分)

11 月 18 日（土）　10:00 ～　13:36　Program 4 5 6
10:00 ～　11:14　Program 4　(約 74 分)
11:14 ～　12:27　Program 5　(約 73 分)
12:27 ～　13:36　Program 6　(約 69 分)

海外学外公募インスタレーション学内展示スケジュール @回廊ギャラリー

11 月 13 日（月）　14:00 ～　18:01　Program 7 8 9
14:00 ～　15:19　Program 7　　(約 79 分)
15:19 ～　16:41　Program 8　　(約 82 分)
16:41 ～　18:01　Program 9　　(約 80 分)

11 月 15 日（水）　10:00 ～　17:58　Program　10 7 8 9 10 7
10:00 ～　11:19　Program 10　(約 79 分)
11:19 ～　12:38　Program 7　　(約 79 分)
12:38 ～　14:00　Program 8　　(約 82 分)
14:00 ～　15:20　Program 9　　(約 80 分)
15:20 ～　16:39　Program 10　(約 79 分)
16:39 ～　17:58　Program 7　　(約 79 分)

11 月 17 日（金）　10:00 ～　13:51　Program　8 9 10
10:00 ～　11:22　Program 8　(約 82 分)
11:22 ～　12:42　Program 9　(約 80 分)
12:42 ～　13:51　Program 10　(約 79 分)

海外学外公募インスタレーション ヴァーチャル展示
11 月 6 日（月）～18 日（土）@ MixCloud

https://www.mixcloud.com/ouaemf/
上記 URL、MixCloud 上にて Program 1～10 を展示しています。

作品解説 ～海外学外公募インスタレーション作品～

Program 1

Program: 1　No: 1

LIZ HELMAN（イギリス／1961）

DAYLIGHT DREAMING (2017) - 5'21

作品解説：

The work consists of processed and manipulated sounds and field recordings　constructing an evocative, textured composition that is both spatial and mesmeric;　part drone, part glitch, rhythms rotate with randomness and repetition; the invitation is to another world, one that perhaps we have already visited in real life, or exists in our head, as the title suggests.

プロフィール：

Liz Helman is an artist working in time-based media, which includes sound. She is London based, self-taught and with no formal training as a composer.

As a multi-disciplinary, Liz has always had an interest in ambient music and sound art as a form of expression. Her work, both visual and sonic, is a response to place and environment. Sensitive to how these energies make her feel, she is interested in the subliminal and sonic exploration of these experiences.　By walking the streets, and experiencing different levels of sounds, layers and textures she always begins her process with field recordings before studio intervention. She very much likes working experimentally, following the thread of the sound to its ultimate destination, which she likes to think of as sonic alchemy.

She signed to Kohlenstoff Records, a Montreal-based label and arts-collective in 2015. Sound pieces have been heard at New York City Electroacoustic Music Festival 2014 and video works have been shown in London and abroad including: MUSLAB Festival, Mexico, 2014; Millenium Film Workshop, New York, 2014; LAB Film Festival at Hackney Wicked, London 2014; Bermuda Triangle Test Engineers benefit for Resonance FM, 2014; LOOP Video Festival, Barcelona 2011; Lesbian & Gay Film Festival, part of festival shorts with Barbara Hammer, BFI, London, 2011; FrinGe Film Fest 2011; Wunderland at tactileBosch, Cardiff 2011; Supermarket Stockholm Art Fair 2011; Whitechapel Gallery Open Screenings, 2010; Rich Mix Cultural Centre, London, UK, 10; Counted Weekend Festival, Roundhouse, London, 2010; Portobello Film Festival 2008; Visions in the Nunnery, Bow Arts Trust 2008; WAVE [Hybridity, Identity & the Self] – Ewha Arts Center, M-Post Gallery, Seoul, Korea, 2006.

Program: 1　No: 2

Eduardo Abrantes（ポルトガル／1979）

Sister Brother Agatha Darkness

- #4 in "Some Days Series" - a series of short situated sound experiments - (2016) - 14'44

作品解説：

Faux-goth sensibilities fractured by 4am introspection. Sister Brother Agatha Darkness moves between dense social atmospheres and the off-beat suspenseful instinct for interruption. As a sound body it lurks, ritually gasping in tangible shyness and awkward self-awareness, while basking in cinematic associations. Composed of live electronics, sample manipulation and processed original field-recordings, it is about subtle exhibitionism and wearing proudly one's garland of imperfections.

プロフィール：

Eduardo Abrantes (b. 1979 in Lisbon, Portugal) is an artistic researcher, sound artist and filmmaker involved with phenomenology of sound, site-specific performative strategies and exploration of embodiment in relation to creative practices.

In January 2016 he concluded a joint PhD (Södertörns Högskola/Københavns Universitet/ Universidade Nova de Lisboa) titled "Voice and Presence", and dealing with the notion of the human voice framed as a philosophical problem, the acoustics of the extended body in space and an intersubjective interpretation of the concept of sonic territories.

Currently based in Copenhagen, Denmark, his recent practice has focused on the exploration of the dynamic crossing between sound and embodiment, mostly in the context of how everyday experience is enacted and brought into a heightened awareness through performative practice and strategies.

Program: 1　No: 3

Asynkron（デンマーク／1989）

o0ven　(2016) -5'34

作品解説：

The idea with this composition was to create a rhythmic pattern that slowly gets torn apart into a more hectic and stumbling beat. I always thought this track would suit for abstract continuous

プロフィール：

I've been working in the field of abstract electronic music composition for almost a decade and I'm a educated sound designer from University College South Denmark. I'm currently exploring the depths and boundaries working with hardware synthesizers and samplers. I also use computers when I write algorithmic music for installations and so. My music is inspired by old works of Musique-Concrete composers as well as ambient, idm, techno and other hypnotic forms of electronic music.

Program: 1　No: 4

Massimo Vito Avantaggiato（イタリア／1974）

ATLAS OF UNCERTAINTY (2017) - 3'38

作品解説：

This piece is a sonic continuum ranging from unaltered natural sounds to entirely new sounds - or, more poetically -- from the real world to the realm of the imagination.

"Atlas of Uncertainty" is an electronic music piece in which a microcosm of sounds, explored through some csound interfaces, becomes the hyletic universe of the work.

Heterogeneous sound materials are explored through various techniques (granular,subtractive, additive):

- Kitchen noises; Dog screams; flute jet sounds;
- Treated bells texture;
- Electronic generated whips sounds and Granular accumulation, Noisy whooshes ;
- Chimes;
- Tibetan bowls;

just to name a few. The sounds are here combined in well-identifiable electronic gestures.

プロフィール：

Massimo Vito Avantaggiato is a composer and multimedia artist.

For him, music and art are a medium through which the inner spiritual essence of all things is revealed and shared.

He took a degree in Electroacoustic Composition with full marks at "Giuseppe Verdi" Conservatoire in Milan and a degree as a Sound Engineer. He has also studied composition in the same conservatory. Finalist in some composition competition, He has recently participated in: Segnali 2017; Giordano National Composition Contest 2014 (third place), Conservatorio di Foggia, Italy; EMUFEST 2016 (Rome, Italy; Nycemf 2016-2017; Rieti Elettroacustica 2016, Rieti, Italy; Csound Conference 2016, Maynooth University (ireland); V Cycle du son - Image & Resonance, Mar del Plata, Argentina;Labirinti sonori 2016, Parma, Italy; Art and Science days 2016, Bourges, France; Diffrazioni Festival 2016 (Florence, italy); ISSTA 2016 -2017, Ireland; NAISA 2016 (Toronto, Canada); SMC 2016 (Hamburg, Germany)

Program: 1　No: 5

Yuko Katori（日本／1973）

Kurakake 1 (2016) - 10'56

作品解説：

In 2016/17, I composed 'Kurkake Trilogy', that is comprised of 3 short acousmatic pieces (Kurakake 1, 2 and 3)

Kurakake is the name of a mountain that appears prominently in the works of a poet Kenji Miyazawa (1896-1933), and it became the primary inspiration for this composition.

プロフィール：

She studied composition at TOHO Gakuen school of Music (BMus) at her native Tokyo, Japan, and at Guildhall School of Music and Drama (MMus) in London, UK.

She was one of the creative teams in residence at OperaGenesis , Royal Opera House in London, UK from 2006 to 2009, where she developed two Theatre pieces. :The Lily of the Valley (libretto:R. Millner) / Sea of Souls: She was also commissioned for the Royal Ballet's new works programme, held at the Linbury Studio Theatre, ROH (2009). In 2013, she was accepted to participate in a residential workshop for opera composition held by Peter Eotvos in Budapest.

Since 2014, she has been concentrating on the creation of acousmatic music.

Program: 1　No: 6

Douglas McCausland（アメリカ／1990）

Glossolalia (2017) - 8'22

作品解説：

Late one night in early January 2017, I found myself recording demo material with a circuit-bent radio I had just completed construction on. After some time spent working on 'finding sounds', I flipped from the FM band to AM. In doing so, I came face-to-face with broadcast of the most hate-fueled and vitriolic kinds of radio: misogynistic speech and denigration of basic human rights, anti-immigrant standards and racial hate. I was struck by how in this context, even statements that seemed at first innocuous can take on new sinister meanings due to their proximity to such outlandish and openly hateful rhetoric. I chose to try and take this hateful language and turn it "inside out", to transform it in ways that would render its syntax broken and bring its semiotic subtext up to the level of its surface content while still leaving the piece open to some degree of interpretation.

プロフィール：

Douglas McCausland (b. 1990) is a composer / performer of electroacoustic and instrumental music currently based out of Lansing, MI. He studied with Mark Sullivan, Lyn Goeringer, Alexis Bacon, and Ricardo Lorenz before completing his MM in composition at Michigan State University in May 2017. Beginning in September of 2017, Doug will begin further graduate studies in digital composition and performance at the University of Edinburgh, in Scotland. In his work, he strives to explore new sonic territories and processes for creating music, and to ultimately create works that are relatable through a focus on introspective understanding, social commentary, and common human experience. Musically, he has focused in recent years almost exclusively on the creation of electronic music for interactive systems and performers, fixed-media, and recently for created 'instruments' and real-time processing. Doug is additionally an active guitarist and electronics performer, advocate for new music, music educator, and a microbrewery enthusiast.

Program: 1 No: 7

Riccardo Culeddu / Davide Sardo (イタリア／1973)

Anna's Lightness (2015) - 10'04

作品解説：

"Anna's Lightness" is a minimal composition based on a web of interweaving guitars and a rhythmic grid of prepared piano. On this structure, a bass, a digitally transformed voice and another guitar with e-bow appear and disappear as monochrome brushstrokes. The music is inspired by a Burnett Newman painting, "Anna's Light": three red panels that scan the space in a static and vibrant way. "Anna's Lightness", on the other hand, divides the time in a similar way, inviting the listener to perceive music not as a linear narrative, but as a series of still pictures on which light plays.

プロフィール：

Riccardo Culeddu, born on July 6, 1973 in Treviso (Italy), studied guitar and graduated at the Conservatory of Florence. He works as a guitar teacher, writes electronic and electroacustic music and also collaborates as an editor of musicological texts.

Davide Sardo, born on April 26, 1973 in Cagliari (Italy), studied double bass. Beyond doing sound design for theatre and movies he also writes electronic and electroacoustic music and works as a record producer.

Program: 1　No: 8

Rocío Cano Valiño（アルゼンチン／1991）

Tâches (2016) - 7'20

作品解説：

Tâches (2016) is an electroacoustic work that tries to represent the routine of a person who performs different types of manual tasks. For this reason, most of the recorded material come from electrics tools such as: drills, saws and sanders.

At the beginning of Tâches, granulated and saturated materials with complex and contrapuntistic gestures are perceived. Opposite to this, sounds like water and tea kettle are used to portray the moments of lower tension which represents the moments when the person rests. These materials are continuous with homogenous sonority. At the end, samples are saturated remarkably and the texture is even more complex than the beginning.

プロフィール：

Rocío Cano Valiño (Argentina, 1991).　Composer and designer. She has participated in the CICTEM 2013 (Argentina), PEMC 2014 (Argentina), CICTEM 2015 (Argentina) and Colloquium by Destellos Foundation (Argentina, 2016). She has received The Audience Award in Luigi Russolo Contest 2014 (France-Spain). During 2015 she has been commissioned an electroacoustic work for the Bahía[in]sonora festival. Her works have been selected in PAS-E 2014 (Italy), MUSLAB 2014, 2015 & 2016 (Mexico), PEMC 2014 (Argentina), CICTEM 2015 (Argentina), Zéppelin 2015 (Spain), FILE 2016 & 2017 (Brazil), Phas.e 2016 (UK), Musinfo 2016 (France), Sonosíntesis 2016 (Mexico), SIME 2016 (France), EVIMUS 2016 (Germany), Mixtur 2017 (Spain), III Electroacoustic Festival UC 2017 (Chile), Forum Wallis 2017 (Switzerland), CEMI Circles 2017 (USA), etc. During 2017, she has attended to master classes and conferences at Mixtur Festival and Monaco Électroacoustique with Sigal, Parra, Heiniger, Guy, Dhomont, Vaggione, Vande Gorne, Normandeau, Tutschku and Menezes. She has attended to JIM 2017 (Paris). In the same year, the label resterecord has published her first monographic album called "Tâches".

Program: 1　No: 9

Demian Rudel Rey（アルゼンチン／1987）

Che-toi (2016) - 8'15

作品解説：

Che-toi (2016) is an electroacoustic work inspired in the French and Argentinian culture. This is represented with the use of monosyllabic words like che, no, toi, moi, temp, etc. Moreover, there are quotes and fragments of French Baroque music and Argentinian tango. There are also referential sounds of instruments such as bandoneon and accordion which interact with more abstract materials.

プロフィール：
Demian Rudel Rey (Argentina, 1987). Composer and guitarist. He is a graduate in guitar at EMBA and Conservatory Piazzolla. He completed a Bachelor's degree in Composition where he studied with Santiago Santero, and a Postgraduate in Combined Arts at UNA University (Argentina). He has attended to master classes at Mixtur Festival 2017, Monaco Électroacoustique 2017 and JIM 2017 with Parra, Heiniger, Dhomont, Vaggione, Vande Gorne, Normandeau, Tutschku, Anne Sèdes, among others. He was awarded and mentioned in TRIME 2012, TRINAC 2012, 2015 & 2016, SADAIC 2013, conDiT 2014, PEMC 2014, Destellos Foundation 2015 & 2016, FAUNA 2015, IndieFEST Awards 2016, Konex Mozart Award 2016, Martirano Award 2016, Sagarik Award 2016, CICEMonaco 2016, Métamorphoses 2016, Matera Intermedia 2016, Prix André-Jolivet 2017, Forum Wallis 2017, etc. His works has been performed at festivals around the world. He is coordinator at Bahía[in]sonora Festival. Currently, he is moving to France to make a Master's degree at CNSMDL with Philippe Hurel.

Program 2

Program: 2　No: 1

Michele Abondano（コロンビア／1981）

Tom dice que el amor verdadero espera [Spanish to "Tom says that true love waits"]　(2015) - 4'04

作品解説：
This electroacoustic piece alludes to a particular way of time perception: "the waiting". It is an invitation to contemplate the gradual changes of global timbre in a structure of repetitions and dilations of the sound sources, which were mainly created from a process of "digital hacking" known as data bending. Other sounds were taken from live improvisation and experimentation sessions. More info:　https://armstrongliberado.wordpress.com/3rr0r-c4p4-8/

プロフィール：
Colombian composer, vocal and electronics performer. Her creative work has been developed in the fields of acoustic and electroacoustic music as well as live electronics and music for dance. Her main interest is to explore the timbral qualities of sound, especially, its multidimensional and dynamic condition. She holds a Master's degree in Music Composition, Honorable Mention, from the National Autonomous University of Mexico (2015) where she studied with Gabriela Ortiz and Carole Chargueron. She also completed a Bachelor in Composition at the Pontifical Catholic University of Argentina (2011) with Marcelo Delgado and Marcos Franciosi, and a Bachelor in Music, Meritorious Distinction, at the National Pedagogic University (Colombia, 2008). She has attended workshops with Luca Belcastro and 4mil Quartet of Saxophones, with Gerardo Gandini and Compañía Oblicua Ensemble, and with José Luis Castillo and CEPROMUSIC Ensemble. Her music has been performed at Argentina, Colombia, Mexico, USA, Spain, Italy, Bolivia and Brazil.

Program: 2　No: 2

Pierre Clemens（ベルギー／1970）

Oostende17　- 10'04

プロフィール：

Pierre Clemens is a self-taught composer and performer of his own music. Already at the age of thirteen he started some experiments with tapes recordings. But it's only after his studies at the Royal Academy of Fine Arts of Brussels that he deepened his sound research by mixing tape recordings with electro-accoustic compositions. He tried to fuse both to create some very special universes which never repeat. Self-taught in the acoustic field, he tries to approach our present musical univers with a genuine perception. He is also willing to build links between his sound creations and his visual artworks (drawings, paintings and videos) This research is today still going on. The soundspace is to him like an echo related to landscape image creation. This landscape is not an oppressing reality, because it comes from a very intimate part of ourself. The landscape is a mental image of our soul. The tension between the microscopic world and the infinite space is at work in these electro-acoustic compositions.

Program: 2　No: 3

Alexander Sigman（アメリカ／1980）

フロー_remix　(2017) - 6'06

作品解説：

フロー (2017), scored for voice, guitar, and live electronics (projected via small tactile transducers into the guitar), uses as its source material the score and various recordings of John Dowland's 1600 lute song "Flow, My Tears," as well as computer voice renditions of the song's text, "translated" into Japanese via Google Translate. In the electronics, the computer voices, as well as zither, koto, waterphone, and fire organ samples, are mapped to the recordings of the Dowland via concatenative synthesis techniques.

フロー__remix derives its sound elements from the electronics of the voice and guitar duo. Whereas the projection space of the electronics is compressed and the sound quality compromised by the guitar-mounted transducers, and the sound levels governed by guitar output, in the duo, the audio materials are situated in a binaural spherical (head) model in the remix.

プロフィール：

Alexander Sigman's award-winning instrumental, electroacoustic, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, Australia, and North America. In June 2007, Sigman was Composer-in-Residence at the Musiques Démesurées festival in Clermont-Ferrand, France. Subsequently, he was awarded residency fellowships by the Akademie Schloss Solitude (Stuttgart, Germany), the Djerassi Foundation, the Paul Dresher Ensemble Artists Residency Center, and Gullkistan (Laugarvatn, Iceland). In 2013-2014, he undertook a musical research residency at IRCAM. He is currently Associate Professor and Chair of the Music program at the International College of Liberal Arts (iCLA) of Yamanashi Gakuin University in Kofu, Japan.

More information may be found here:　www.lxsigman.com

Program: 2　No: 4

Gintas Kraptavicius（リトアニア／1968）

Message in a bottle　(2015) - 13'47

作品解説：

Granules, small melodies, noises, memories, stories...

Technique, software: Bidule Plogue software program + midi keyboard + midi controller buttons signed to vst plugins. Sonar software program used as sequencer.

プロフィール：

Gintas Kraptavičius a.k.a. Gintas K, is a sound artist / composer living and　working in Lithuania. Gintas has been a part of Lithuanian experimental music scene since 1994. Nowadays Gintas is working in the field of digital experimental and electroacoustic music. His compositions are based on granulated sounds, improv, new hard digital computer music, small melodies and memories. Collaborations with sound artists @c, Paulo Raposo, Kouhei Matsunaga, David Ellis and others. In over a decade he has released numerous of records on labels such as Cronica, Baskaru, Con-v, Copy for Your Records, Bolt, Creative Sources, Sub Rosa and others.　He also participate in various international festivals, symposiums　asTransmediale.05, Transmediale.07,　ISEA2015, ISSTA2016, IRCAM forum 2017. Artist in residency at festival RadiaLx 2010 (Portugal), DAR 2016, 2011 (Lithuania), MoKS 2016 (Estonia). Winner of the II International Sound-Art Contest "Broadcasting Art 2010" in Spain. Since 2011 member of Lithuanian Composers Union.

Program: 2　No: 5

Gerardo De Pasquale（イタリア／1967）

SGUARDO SOSPESO, Transizione (2014) - 8'06

作品解説：

The composition (acousmatic) is described in 8 minutes (the time it takes for a solar ray to reach the Earth) almost an imperceptible transition from dark to light, with an expansion, a slowdown of the unusual process of perception-listening. The dark and the light, like any phenomenon, are a set of transitory elements related to each other, with cycles of expansion and contraction.

The composition is based on the spectrogram of an audio sample from the NASA, SDO (Solar Dynamics Observatory), a space telescope launched on February 11, 2010 to study the sun. The global sample rate which is equal to 67.02 Hz.

Two items of work, consist in following in an ascending way the exact sequence of natural harmonics of the sample arrived in tonal quality concrete of the sun. Each of these frequencies became, then, a keynote of themselves weaving a dense polyphony.

プロフィール：

composer, researcher, sound designer, visual designer; studied music specializing in violin with Georg Mönch and composition with Edoardo Ogando in Rome. Since 1995 works on an aesthetic language of composition concrete-spectral, and sound quality and visual synesthetic.

Some of his compositions and performances are documented in important exhibitions and museums including: Bauhaus-Archiv Berlin, Städtische Galerie im Lenbachhaus of Monaco, the Museo Cantonale d'Arte in Lugano, Exposition Internationale d'Art Contemporain - Jeune Création, Grande Halle de la Villette in Paris, Archives DOCVA Milan, MAXXI in Rome, Galleria Milano in Milan, Galleria il Ponte in Florence, Musinfo Opus-centrum in Bourges, MUSLAB 2016 International Festival of Electroacoustic Music in Mexico City, Festival L'arsenale 2016_Nuova Musica a Treviso. Latest work the CD "Mosconi-Wagner" for the label Alga Marghen, making the composition, mixing, sound engineering, technical and graphic design. A-Musik in Köln has classified the disc the first top 25 titles of its archives 2015.

Program: 2　No: 6

Paolo Pastorino（イタリア／1983）

Spazio residual (2017) - 3'04

作品解説：

The term "residuale" comes from Latin residuum, it means something that remain. The residue is what is left, what remains by any kind of operations or processes of transformation.

Residual space is a waiting space, trapped in a time-suspended state. Among the processes that lead to its formation and those who reintroduce it into the circuit of planned urban mechanisms, the residual space will be characterized by its own temporality, which goes beyond those imposed by any kind of planning. It no longer follows the rhythms and times of metropolitan and social dynamics, but the flow of time takes on other rhythms that are first of all belong to nature.

プロフィール：

Paolo Pastorino (1983) is an italian guitarist, sound designer, and composer. Since 2006, he has worked as a sound engineer for rock, industrial, and nu-metal bands. Paolo studied computer music and sound technology and graduated from the Conservatory of Sassari. He currently specializes in new music technologies at the Conservatory of Cagliari. His experience does not only regard traditional and electronic composing, but the implementation of control systems, developed on Max MSP, for live electronics and audio installations. His works have been presented at NSEME 2017 - Baton Rouge, USA, Sound like this 2017, Leeds College of Music (UK), San Francisco Tape Music Festival 2017 (USA), Mixtur 2017 (Barcellona), NWEAMO Festival (Tokyo), CIM (Cagliari - IT), EMUFest (Rome - IT), CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology - Montréal), 3ème Concours International de Composition pour un instrument acoustique et dispositif électronique (Bourges, France).

Program: 2　No: 7

Loïse Bulot（フランス／1982）

Yami (2017) - 11'28

作品解説：

I composed this piece on the evocation of a nocturnal landscape, water and stars.
On ascending and descending wave movements, the piece develops into a first part where I have assembled fragments - from the drop of water to the current - and in a second part evoking the reflections, from lunar light to sunlight .

プロフィール：

Loïse Bulot builds a dreamy world through drawing and music. After have studied graphic arts in Paris, she entered to the School of Fine Arts in Marseille and developed a work of drawing, then installations of shadows and light inspired by the pre-cinema. Her work is moving gradually towards finding a meeting between visual and sound.　She continued her studies at the Conservatoire Pierre Barbizet of Marseille in the electroacoustic composition class. She composes now acousmatic and mixed music in collaboration with several musicians, conducts live performance projects with drawing and experimental music, and develops participatives works, in a will to interact between her various practices. Winner of the Luigi Russolo Prize in 2014 and the Banc d'essai (GRM) competition in 2015, her musical work has been presented at various festivals in France (Futura, Revox, Les Musiques, Multiphonies) and abroad (Germany, Mexico , Canada, Spain).

Program: 2　No: 8

Andrea Guterres（オーストラリア／1991）

Solipsistic Slumber (2017) - 7:58

作品解説：

Solipsistic Slumber is an exploration of consciousness. The music aims to offer alternative perspectives to reality by warping and reversing sounds from our environment. It also seeks to mimic natural sounds by using computer programming, hence bridging the gap between the 'natural' and the 'artificial.'
The music consists of a mixture of recorded sounds, recorded music, and electronic interpretation of sounds from our natural environment. Sounds that have been recorded and manipulated in this piece include birds, footsteps, bells and the Weddell seal.
However, the piece does not claim to represent the natural environment exclusively. Some electronic instruments used have also been designed to incorporate more unnatural sounds, or mimic acoustic instruments (such as the flute) with an electronic interpretation. The result is a harmony between the natural and artificial.

プロフィール：

Andrea Guterres graduated from the Sydney Conservatorium of Music in 2015. Specialising in electroacoustic art music and chamber music, her works have been premiered and recorded by principal ensembles, and herself, at iconic venues, concert halls, events, artist residencies and festivals throughout Australia, Germany, Italy, Morocco, and the UK. Since her expedition to Berlin with an artist visa, Andrea has written for and performed at art music events (at Loophole and Greenhouse Gallery), dance shows, and professional chamber ensembles (including a commission by Dolce Ombre recorder quartet and Passepartout Duo. She is the composer, sound designer and curator of 'Hood', a new contemporary dance duet scheduled to debut in London this August. Her work for Berlin-based duo Chaim Gebber has been invited to be performed in South Korea and China in August and September, respectively.

Program: 2　No: 9

Nikhil Singh（インド／1994）

Ossicles (2017) - 3'03

作品解説：

Ossicles is a short work that explores issues of size and perspective as they relate to the experience of specific sound-objects and sound-actions.

プロフィール：

Nikhil Singh (b. 1994) is an Indian composer, audio producer/engineer, and developer of musical software. His work variously explores the role of traditional compositional techniques in modern music, the tools and sounds of electronic music, and the ways in which new technologies can lend themselves to artistic practice. Nikhil is a recent graduate of the Berklee College of Music, where he was a scholarship student and his mentors included Dr. Richard Boulanger in computer music and software development, Marti Epstein and Gabriele Vanoni in composition, Jeff Baust in electronic composition and production, and Neil Leonard in interdisciplinary and audiovisual art. While at Berklee, Nikhil received the Max Mathews award for computer music and the Earle Brown award for composition.

Program: 2　No: 10

Alejandro Brianza（アルゼンチン／1989）

Fútbol (2017) - 5'02

作品解説：

It doesn't matter your age, your gender, nor the interest or the skill that you have for this sport. It is in culture, in tradition, in everyday life. Every Argentine, at least "by rebound" has heard about soccer, their idols and legends.

プロフィール：

Alejandro Brianza(Buenos Aires // 1989)　Argentinian. Composer, researcher and teacher. Has a Bachelor in Audiovisual Arts and is currently pursuing master's degrees in Methodology of Scientific Research. Is sound technician and recorder player. He teaches at the University of Salvador and the National University of Lanús, where is also part of researchs related to sound technology, electronic music and contemporary languages, of which he has lectured at conferences and various academic meetings.

Program 3

Program: 3　No: 1

Alejandro Casales（メキシコ／1974）

Raudal (2017) - 8'19

作品解説：

Each of the movements the sound composition is deep universe defined with hundreds of possibilities open to the indefinite where every sound comes from a little harmonica in different and transfinite samplers. The whole composition has been to create artificial sounds of sonic consequences, as a fantastic sound fauna that comes from hundreds of synthesis effects as convolution patches and artificial spaces with sound delays

プロフィール：

He has presented his work at festivals like The International Forum of New Music Manuel Enriquez in the years 2010, 11, 12 and 13; EMU International Electroacoustic Music Fest Santa Cecilia Conservatory in Italy in 2009, 10 and 11; NYCEMF 2013 - The New York City Electroacoustic Music Festival; The International Workshop on Computer Music and Audio Technology Taiwan - WOCMAT 2010 and 2012; Electroacoustic Spring Festival of Valencia, Spain. 2010; Spring Festival Electroacoustic Havana, Cuba. 2010; 2aBienal Composition from the University of Cordoba, Argentina, 2012; Humanities, Arts and Technology Festival, 2010 University of North Carolina, USA and many more.

Program: 3　No: 2

Simon Coates（イギリス／1967）

Wham Bang Boogie (2017) - 3'48

作品解説：

Wham Bang Boogie is what happens when the ruling class tries to hide the truth.

プロフィール：
Simon Coates is an English artist, writer and curator living between London and Dubai. Coates is also the founder of the Tse Tse Fly Middle East sound art and experimental music platform. In 2017 he was chosen to be one of the curators for Google Arts & Cultures' #WeWearCulture initiative. His artwork has been exhibited at the Whitechapel Gallery, Conway Hall (London), Turin's Paratissima Art Fair, Berlin's Art Claims Impulse Gallery, Egypt's Cairotronica and at venues and festivals in the USA, Poland, Chile, the Netherlands and more.

Program: 3　No: 3

Thorwald Jørgensen（オランダ／1980）

Distant Shores - for theremin, voice and loopstation (2016) - 7'24

作品解説：
Distant Shores for theremin, voice and loop station was written after a long walk on the Dutch beach. While walking on the sand, listening to the water reaching the shores and hearing the screams of the seagulls I was pondering about distant countries on the other side of the water. This turned out to be the inspiration of my composition. The big range and haunting sound of the theremin in combination with the human voice and all the sounds including the ocean and the seagulls are looped live during every performance of this composition.
Here is the visual version of my piece:　https://www.youtube.com/watch?v=6QKley2AMec

プロフィール：
Thorwald Jørgensen is currently one of the leading thereminists of the world. Whit a busy schedule, touring the world as a soloist in recital with ensemble or with orchestra Thorwald is always on the lookout for new music for his instrument. In 2016 Thorwald also started composing and his first composition was an instant success, being recorded for TV in several countries and it will be featured in concert during this year's Dutch Gaudeamus Festival.

Program: 3　No: 4

Matteo Tundo（イタリア／1992）

Popolazione XIV (2017) - 11'46

作品解説：
Popolazione XIV is an acousmatic work that I composed starting from the concepts of genetic evolution and natural selection. My main objective in composing was to characterize the work in an evolving structure that wants to simulate the genetic progress of different populations in a given environment.
The structure was built following the principle of the genetic algorithm, which allows to evaluate starting solutions to create new ones after recombining the initial factors and introducing new pseudo-casual elements.

This algorithm mathematically simulates the natural selection system and it is with this simulation that I wanted to set the sound evolution of the work.
All the sounds of the work derive from a single sound element, it is a few seconds instrumental phrase played by an instrument of Chinese tradition called sheng, I digitally processed this single sound material to achieve a coherent evolutionary process.

プロフィール：

Matteo Tundo was born in Potenza on 08/21/1992. In 2010 he was admitted to the course of Classical Guitar with Michele Greci in the Conservatory "Gesualdo da Venosa " in Potenza. In 2011, he studied privately jazz guitar and in the same year he was admitted to the Jazz Guitar course at the Conservatory "Luigi Cherubini" in Florence with Umberto Fiorentino. Also in 2011, he attended the course of diploma in Siena Jazz.　He studied composition privately with Simone Graziano. In 2013 He attended the course "Creative Coding" at the Tempo Reale in Florence. In 2015 he was admitted to the master's degree of Music and New Technologies in Florence (teachers: Alfonso Belfiore, Marco Ligabue, Roberto Neri). He has released two albums as leader: Acatalepsy (Music Republic) and Zero Brane (Aut Records).

Program: 3　No: 5

Fabio R. Lattuca（イタリア／1984）

Tonnara del Secco (2017) - 9'37

作品解説：

Tonnara del Secco" is a raw field recording realized during the last part of spring in Sicily. The recording is characterized by the mix of geophonies and antrophonies that tell stories about abandonment and rebirth of a characteristic seaside.

プロフィール：

I am a musicologist and researcher on soundscape and acoustic ecology. My studies are influenced by A. Farina theories about the interaction beetwen geo, bio and antrophonies sources. I am co-founder of "VacuaMoenia", a research project on sicilian abandoned soundscape.
I attended to SAE Symposium in Kent (UK), "Invisible Places – Sounding Cities" Symposium in Viseu (PT), "Sound at Work" in Firence (IT), "Sound and Memories" in London (UK), "Sonorities Festival" at Queen's University of Belfast and many more festival and symposiums.

Program: 3　No: 6

Matt Malsky (アメリカ／1961)

Awful Vegetables (2007) - 4'02

作品解説：

Awful Vegetables is a humorous composition, which purports to be Electronic Voice Phenomena (EVP), voices or sounds detected in recorded media that are unexplained by known physical principles. My notes imagine that I found this recording recently in my grandmother's attic, a found recording made on my families Wollensak reel-to-reel tape desk of my sister and me talking about vegetables. The tape has become a sort of pentimento with various generations of half-erased recordings blending together; 'printing-through' is the technical term. Or, perhaps something more incorporeal and ghostly has happened because these things were put in prolonged physical proximity and catalyzed by memories of my childhood.

プロフィール：

Matt Malsky's compositional style is characterized by its rhythmic vitality and dramatically crafted gestures, and has been described as economical, eloquent, intellectually rigorous, and emotional compelling. His virtuosic works for acoustic instruments with live computer processing have attracted the interest of outstanding soloists including John Bruce Yeh (Chicago Symphony Orchestra), Esther Lamneck (NYU), Frank Cox (c-squared), Seth Josel and Isabel Ettenauer. The Penderecki String Quartet commissioned his second string quartet, Lacan. His third quartet, Berlin, Symphony of a Great City is an accompaniment to that classic silent film. Together with his first string quartet, these have been released on compact disc through the Centaur label. His recent chamber music, an aural map of emotions, is available on Ravello Records as GEOGRAPHIES & GEOMETRIES with the Radius Ensemble and the Worcester Chamber Music Society. He is Dean of the College at Clark University, Worcester (MA USA).

Program: 3　No: 7

Mike McFerron (アメリカ／1970)

An Interrupted Memory (2010) - 7'59

作品解説：

An Interrupted Memory was written in 2009-2010 for Lewis University "Art of Memory" Series. All of the sound sources for this work were taken from five recordings, each two-minutes in length. These audio clips were recorded simultaneously at five different locations on the campus of Lewis University in the fall of 2009. An Interrupted Memory attempts to capture and sustain two minutes of the soundscape of Lewis University on that day at that time.

プロフィール：

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (http://www.emmfestival.org). McFerron's music has received critical acclaim and recognition. His music has been performed by the Remarkable Theater Brigade (Carnegie Hall), the Louisville Orchestra, the Civic Orchestra of Chicago, and Cantus among many others.

He serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and also as the Chair of the Executive Committee for the Society of Composers, Inc. McFerron's music can be heard on numerous commercial recordings as well as on his website at http://www.bigcomposer.com

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Program: 3　No: 8

Wan Yuk Bun (Barry)（香港／1983）

Wong Cyun (黃泉)　(2017) - 5'30

作品解説：

Wong Cyun (黃泉) is the Chinese (also Japanese kanji) word literally means Yellow Spring. In the East Asian cultural sphere, it means the land of the dead (World of Darkness).

It is believed that after we die, out spirit will send to the Wong Cyun and put to the judgement before we go to the next life. First of all, we need to pass through the gate of ghost to the Wong Cyun path (黃泉路). It is an endless and very rough path, we can't even see the end of the path. The burning red flowers Lycoris radiate(曼朱沙華) throughout the path, they make the path seems to be covered by the carpet of blood. Also, it seems like the path is lighting by the fire; hence, this path also calls The Path lighting by fire (火照之路). These flowers have the magic aroma, it will make us remember all the thing has happened in the past life and the present life, we can review our life regardless both bitter or sweet memories.

After the Wong Cyun path, we are arriving the bridge over the river of forgetfulness (忘川河). We need to drink up the Five-Flavored Tea of Forgetfulness over there in order to forget all the things in our life before we go across the bridge. Finally, we will go trough the bridge for the judgment, then go the next life with the emptiness.

プロフィール：

Wan Yuk Bun (Hong Kong 1983) / Composer, Guitarist and Improviser

Digital Media studies at the IVE (Kwung Tong Capmus, Hong Kong), Photography studies at the Hong Kong Christian Service Kwun Tong Vocational Training Center. Classical Guitar performance and Multimedia Composition studies at the Janacek Academy of Music and Performing Arts in Brno (Czech Republic). He earned the LLCM titile (bachelor equivalent)of music composition in the year 2014 from London Collage of Music (LLCM). In 2017, he eared the master degree of music composition from the Academy of Music and Art in Prague.

Performances and concerts in USA, Mexico, Italy, Czech Republic, Spain, Austria, Slovakia, Sweden, Germany, Japan and Hong Kong.

Worked with professional performers and ensembles such as Raga percussion ensemble (Mexico), GuitArtistas guitar quartet (Austria) and Vamonos trio (Czech Republic), Actingin Troupe (Hong Kong). Works featured by the FORO INTERNACIONAL DE MÚSICA NUEVA MANUEL ENRÍQUEZ, XXXIV and XXXV in the year 2012 and 2013 in Mexico City, FEASt Electroacousic music Festival 2014 in Miami, USA, Muestra Internacional de Música Electroacústica MUSLAB 2014 in Mexico. Ex_nihilo 2017 in Mexico. As finalist at SIME international Electroacoustic Music festival SIME 2015 in Lille, France.

Program: 3　No: 9

Augusto Meijer（オランダ／1988）

The Starry Night (2015) - 12'02

作品解説：

The Starry Night" is a 12-minute electroacoustic composition, heavily inspired by Vincent Van Gogh's life and work. The piece was completed in 2015, which was declared the "Van Gogh Year", celebrating 125 years of inspiration after Van Gogh's death. "The Starry Night" is in essence a musical interpretation from Van Gogh's like-named masterpiece, completed in 1889. Moreover, this piece atempts to capture the essence of the great painter himself.

プロフィール：

Augusto Meijer is an electroacoustic music composer from the Netherlands.
He obtained a Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and various composition techniques.
His compositions are presented at various international venues, including the San Francisco Tape Music Festival, the New York City Electroacoustic Music Festival, International Computer Music Conferences, and many more.

Program: 3　No: 10

清水 チャートリー（日本／1990）

Shinkaigyo (2017) - 5'12

作品解説：

マリアナ海溝の映像から着想を得て作曲された。音素材には、ティンパニ、バスクラリネットの他、サンドペーパーで磨かれたシンバルに砂をかける音などを使用。イメージカラーは、限りなく黒に近い群青色。

プロフィール：

大阪出身、ニューヨーク在住。国立音楽大学を首席で卒業と同時に有馬賞受賞。奨学生として、米コロンビア大学芸術大学院修士課程を優等で修了。マルタ国際作曲コンクール優勝。作品は日本とアメリカのみならず、カナダ、ヨーロッパ、そして中国で演奏されている。米ラグデール財団、米ヤドー財団、米 OMI 国際芸術センターにて、レジデント・コンポーザーとして滞在。三菱財団フェロー。

Program 4

Program: 4　No: 1

Viel Virginie（フランス／1985）

Uni-vers(e)　(2016) - 10'22

作品解説：

Uni-vers(e) is an acousmatic piece that immerses the listener in an ambivalent world, between fragility and determination. The form of the piece illustrates the start and the evolution of a relationship between two individuals, a mix of joy and torment. The concepts of duality and contrast are omnipresent within Uni-vers(e). This can be observed spectrally with the heaviness of the percussions and the lightness of the grains. One can also perceive a morphological duality regarding the excitement of the iterations and the fluidity of the harmonic profils. The spatial composition opposes large spatial trajectories to the inertia of various sounds.

Uni-vers(e) is part of my thesis' s portfolio which questions the relationships between visual composition and acousmatic composition.

This piece is a stereo version of a piece originally composed for a dome of speakers. It has been composed during a residency in the studios of the Université de Montréal (CA), composed in response to an invitation from R. Normandeau.

プロフィール：

Virginie is a composer of electroacoustic music.

She started her carreer as visual artist, before composing electroacoustic music. Since 2014, she is a researcher at De Montfort University (UK). Her research, supervised by John Young, investigates the relationships between acousmatic composition and visual arts. Her research allows her to work in Montréal with Robert Normandeau. In Spring 2016, she was invited to compose a dome piece at the Université de Montréal, Quebec, Canada and has been supported by the Graduate School Travel Award of De Montfort University and MTI Student Research funding. Between Oct.2016 and Jan.2017, she has completed a research project at the Ionian University, in Corfu, Greece. It was by supervised by T.Lotis and received the support of Erasmus+. In September, she will in residence at Visby International Centre for Composers (Sweden). Her pieces have been played in Europe, North America and Australia. She is part of Séneçon, a collective based in Brussels. She has collaborated with various artists and composers on audiovisual projects in Europe.

Program: 4　No: 2

Manuel Guerrero（メキシコ／1994）

'El caminante y su sombra' (The Wanderer and his Shadow)　(2017) - 4'46

作品解説：

'El caminante y su sombra' is an acousmatic composition made from different field recordings taken around México City's periphery enssembled on a digital stereo track.

The soundwork takes the title from Friedrich Nietzsche's book 'The wanderer and his shadow' where the philosopher takes his reflects about the moral structure and human history to explain some mistakes of the modern society. The book opens with a conversation between, as –the title says– a wanderer and his shadow, both been in agreenment about the great oportunity they have right now to talk as they never do it.

The content of this soundwork presents a perpetual dialogue since an elemental way to move: walk. What reveals the sound of walking on concrete, ground, over grass, etc. from a place? It's not only the walking itself but the sonic phenomena around that matters.

プロフィール：

Luis Manuel Guerrero Barbosa (AKA. Lumangueba) (Mexico City, May 8, 1994) is a visual / sound artist.

He studied the bachelor's degree in Visual Arts, taught at the Faculty of Arts and Design of the UNAM. He has taken courses on sound art at the Centro de Cultura Digital (Mexico city).

His work has been exhibited collectively in 10 exhibitions in Mexico, United Kingdom and Spain, highlighting the following: The Next Station (Cities and Memory, UK, 2016), 5th. International Symposium on Sound Art and Audiovisual Exploration UNAM (Mexico, 2016), Articulations (Galería Noox, Mexico, 2016), Sigourney Weaver by Manuel Solano at Bikini Wax during Gallery Weekend Mexico 2015, Exhibition commemorating the 1985 earthquake in the Museum of Mexico City (2015) and Human bodies at CONECT-ARTE (Spain, 2015).

Some of his works have been published in magazines such as Fahrenheit Magazine and Art-Facto. Today.

Program: 4　No: 3

Charles Halka（アメリカ／1982）

Live Bass Improv (2010) - 2'08

作品解説：

Live Bass Improv consists entirely of acoustic bass sounds. The sounds are arranged to give the impression of a bassist performing a live and virtuosic improvisation.

プロフィール：

Charles Halka's music has been performed in North America, Europe, and Hong Kong, including performances by the Cabrillo Festival Orchestra conducted by Marin Alsop, the Lviv Philharmonic, the Mexican National Symphony, counter)induction, Mivos Quartet, Fort Worth Opera Studio, Volti, and Callithumpian Consort, and at such venues as the Kennedy Center, ISCM World Music Days, Palacio de Bellas Artes, and the Coolidge Auditorium of the Library of Congress. As a Fulbright grantee, he spent a year in Lithuania writing an opera, Julius, which premiered in 2010. He is a recipient of the Copland House Residency Award, and has also been in residence at the MacDowell Colony and at the Sarbievijaus Cultural Center in Lithuania, where he wrote a chamber opera that was performed at Fort Worth Opera's 2015 Frontiers showcase. Charles earned degrees from the Peabody Conservatory and Rice University, and is Visiting Lecturer at the University of Nevada, Las Vegas.

Program: 4　No: 4

Alexander Martinz（オーストリア／1979）

t145_II05 (2016) - 5'37

作品解説：

Stereo version of a 16-channel remix of the Rondo Allegretto of Cambinis' Flute Quartet in D-Maj. The original was sampled as a whole, heavily gated and transformed with a Granular Delay. The resulting files were manipulated by several Pure Data patches. The Original Rondo was analysed and structurally rebuilt in slightly stretched form using the updated sounds. A heavy shift in tone was achieved, the original sweetness now being replaced by a rather physical, proprioceptive quality, a state of restless instabilty and stumbling movement.

プロフィール：

Alexander Martinz, born 1979 in Klagenfurt, studied Electroacoustic Composition and Transmedia Art. He teaches at the University of Applied Arts and lives and works as a composer and media artist in Vienna. He is interested in the different logics and traditions of audiovisual media as well as in their correlations. Complex transformations of popcultural material can be considered a foundation of his work.

Program: 4　No: 5

Stuart Cunningham（イギリス／1980）

euphoria<dysphoria(Friday)　(2014) - 6'18

作品解説：

This piece follows on from previous work on the theme of representing auditory hallucinations and impairments. Whilst there is much hearsay, little research exists on the immediate and short-term effects of alcohol consumption on the human auditory system. This composition integrates findings of a study by Upile et al. (2007), gradually introducing attenuation and distortion over the course of an abridged binge drinking session.

References: Upile, T., Sipaul, F., Jerjes, W., Singh, S., Nouraei, S. A. R., El Maaytah, M., ... & Wright, A. (2007). The acute effects of alcohol on auditory thresholds. BMC Ear, Nose and Throat Disorders, 7(1), 4.

プロフィール：

Stuart Cunningham is an academic who works at Wrexham Glyndŵr University in North Wales, UK. He has interests in person-centred approaches to sound design and ways in which biofeedback sensors from humans can be analysed to determine their emotional states. To date, his work has been predominantly technical and scientifically driven, but he has recently been producing creative works such as music, sound and images, in relation to these fascinations. In a recent period of collaborative research, these artistic outputs have been focused upon altered states of consciousness and how such hard-to-document, personal experiences might be represented to a wider audience in an accurate and effective way.

Program: 4　No: 6

Julia Mermelstein（カナダ／1991）

wonted (2017) - 12'20

作品解説：

wonted explores habitual sounds from daily routines, usually experienced as background. These sounds become the focus through warped and distorted perspectives until they are gradually revealed in their environment. There's a juxtaposition between these activities and electronically sculpted sonorities that create underlining emotions behind the tasks at hand, invoking what might be there subconsciously.

プロフィール：

Julia Mermelstein is a Toronto-based composer originally from Halifax Nova Scotia. Her music deals with sound textures and subtle changes in timbre that reveal a sense of duality, creating seamless interactions between acoustic and electronic sound worlds. Julia's compositions explore concepts of human connection and behaviour, buddhist philosophy, dance and movement throughout her work. Her music has been commissioned and performed by Blue Rider, Caution Tape Sound Collective, The Array Ensemble, Ensemble Arkea, Toy Piano Composers Ensemble, Quatuor Bozzini and presented at Open Ears Festival, Festival of Original Theatre and New Voices Festival.

Program: 4　No: 7

Luong Hue Trinh (ベトナム／1985)

illusions (2016) - 12'31

作品解説：

The concept for this work appeared through all the questions I got when I met the workers on their way home from factories. I was born in a small town away from the city, but I went to study and work in Hanoi for years. Every time when I travel back to my hometown, I accidentally see many workers with haggard faces and exhausted bodies. Thus I wondered that since 1986, the Vietnamese Government started the industrialization and modernization in many aspects of the cities but what did they bring back to the workers in those industrial zones in particularly and to people in general? Why do workers choose this tired work? Is it worth their time and does it help to improve? Are they really happy with that? Because of these thoughts, I decided to go to one of the biggest industrial zones in the South of the country.

プロフィール：

1998–2010, after studying at Vietnam National Academy of Music, Luong Hue Trinh graduated with honors in Jazz keyboard. In 2003, she was granted Exceptional Student by the Association of Yamaha Music, Japan. In 2010, Trinh began to work in electroacoustic music and it became her main focus. 2015-2018, she's been awarding DAAD scholarship for Master Multimedia Composition program with supervisor Prof. Dr. Georg Hajdu at the Hamburg University of Music and Theater.
She composed soundtrack for experimental films, video art, sound installations, multimedia compositions. Her works have been exhibited in art spaces/museums, broadcasted on radios, live performed in festivals in Vietnam, Thailand, China, Malaysia, Cambodia, Philippines, Indonesia, Japan, Turkey, US, Czech Republic, Germany, Norway, Denmark, Sweden, Australia, Canada & UK. Her first album Illusions was on the list of Best of 2016: Album of the Year by Avant Music News in San Francisco, US.

Program: 4　No: 8

Cesare Saldicco（イタリア／1976）

STILL LIFE (2012) - 9'00

作品解説：

A Cellular Automata can be considered a film that is generated by itself, capable of representing and shaping a wide range of self-organized phenomena. It is a collection of cells which, on the basis of simple mathematical rules, can live, die or multiply. Still Life (literally and ironically "nature morte") refers to the most famous of Cellular Automata: The Game of Life invented by mathematician John H. Conway. The piece suggests an image so far from the nature: the aim is not to have a slavishly sonification of the cells which drive the world of Life, rather than convey an image that pushes life to life itself. Recognize, through an exploration of the sound space, forms and movements that are in our body, our thoughts, our habitat, in order to resonate with the one's self.

プロフィール：

Cesare Saldicco is graduated in piano, electroacoustic music and composition. For his artistic development have been very important his encounters with A. Hultqvist, O. Lützow-Holm, P. Hurel, U. Chin, O. Strasnoy, H. Lachenmann, G. Bryars, S. Sciarrino S. Gervasoni and Ivan Fedele, with whom he obtains the alto perfezionamento diploma in Composition at the Accademia Nazionale di S. Cecilia in Rome.

Winner of several scholarships he has been awarded in important composition competitions such as Bourges, EmuFest, Destellos and Mùsica Viva Poutugal. "La Biennale di Venezia" invited him to produce a new electroacoustic work staged during the 56th edition in 2012.

His music is edited and published by ArsPublica and Sconfinarte and have been performed in Italy, Australia, Austria, Argentina, Belgium, Bulgaria, Canada, Chile, Denmark, Finland, France, Germany, Greece, Malta, Portugal, Russia, Spain, Sweden, Switzerland, U.K. and U.S.A.

Starting from 2012 he is part of MoA, a group of composers who develops site-specific projects.

Currently he teaches performance and interpretation of electroacoustic music at the Lecce conservatoire.

Program: 4　No: 9

Jonathan Higgins（イギリス／1994）

Disinter (2016) - 10'00

作品解説：

Disinter is composed from a recording of a granite quarry in the Viseu Dão Lafões region of Portugal. Inspired by the process of quarrying granite, the piece is structured around the concept of gradual unearthing. Throughout the duration of the piece individual layers rise out of the underlying texture to prominence. These are then forced back into the background by the next incoming layer of sound.

プロフィール：

Jonathan Higgins is a composer and sound artist from England. He has presented his works both nationally and internationally. onathan works with a variety of different media, including: fixed electroacoustic music, instrumental music, live electronics and sound installations. His music is focused around an exploration of noise, looking to stretch the boundaries of what is and isn't considered 'noise'.

Program 5

Program: 5　No: 1

Vlatko Georgiev（マケドニア）

Elevator (2015) - 7'04

作品解説：

ELEVATOR

Composition "Elevator" is based on 3 take recordings of elevator's movement:

-2 takes　(from the interior of the elevator) recorded sounds produced by elevator going up and down for 7 floors

-1 take recorded sounds in the elevator's machine room

Recorded sounds are structurally layered and have different spatial positioning. The rhythmic elements are arranged mostly symmetrically with the polyrhythmic variations. Spectral editing and combination of selected resonating frequencies gives tonal character and opportunity to build chordal structure.

ELEVATOR – THE STORY

Elevator traveling starts as awakening from a beautiful dream. Sudden intrusion of imaginary and unpredictable characters transforms dream into nightmare. Going up and down symbolizes ups and downs in our life, and many floor stops as crossroads in real life and difficulties in making decision for our final destination. Polyrhythmic structure (4/4 vs 5/4) represents hesitancy to continue traveling (dreaming) or to exit (waking up) the elevator. In a very few moments, elevator shows its artificial intelligence and ability to make decisions on its own, as sometimes in real life, direction where the things are going are not up to us. Finally, travel ends on a pleasant and desired place… or maybe not.

プロフィール：

Vlatko Georgiev is a composer, music producer and educator. He is classically trained musician with musicianship and production credits for over 20 years. Since 1987 he has performed live at different stages and festivals. He has composed many pieces in various genres, for different settings in different formats, from Radio and TV commercials, music and sound design for computer games, to music for documentaries, theatre plays and children's ballets. Special part of his creative work is dedicated to experimental electronic music, which has been rewarded on couple of occasions.

Program: 5　No: 2

Kyaw Zin Htet（ミャンマー／ビルマ／1992）

Listen! (2017) - 6'52

作品解説：

This pieces was created with my foley recording of water drops and tap water. The voice clips were recorded life during the live performance. I use Live 8 to process and tracker the voice clips during my composition.

プロフィール：

Musica Htet was originally from Yangon and born in Yangon. He studied Contra Bass extended technique and experimental noise music under Brian O'Reilly. Living as a classical recording engineer and Foley artist. He started his first solo noise performance at the Yangon Gallery in 2014. He is now helping Yangon to develop a better noise scene in Myanmar. Most of his work and researches focus on experimental music scene in South East Asia. His further studies were audio networking and surround mixing system. His first noise track was released in oversea with other South East Asian musician under the album name of "NOT YOUR WORLD MUSIC".

Program: 5　No: 3

John Melcher（アメリカ／1951）

Susurrus (2017) - 8'07

作品解説：

Susurrus was originally a solo harp piece, hence the diatonic harmonies of the main part. This electronic version adds several atmospheric lines, plus a very slow melody that outlines the original harp pedal changes. A five-voice canon begins in rhythmic unison, the parts at slightly different tempi spreading slowly, then contracting again to merge together by the end. This stereo recording is included on my fourth album, Circuits Minimus. A quadraphonic mix is also available.

プロフィール：

John Melcher has spent most of his creative life outside the "New Music" world, instead following the examples of maverick American composers Charles Ives and Conlon Nancarrow, writing in his free time while working within the music technology industry. Using computers as a primary composition and performance tool since 1980 has enabled him to develop a body of work that is rhythmically complex, sometimes unplayable by humans, and infused with his interest in the mathematics of dynamical systems and chaos. Upon business retirement, he began releasing albums of his work, using a computerized virtual orchestra occasionally augmented with human performers. Born in Indianapolis, USA, Melcher studied privately with Thomas Bricetti, with Vincent Persichetti at The Juilliard School, and with Michael Czajkowski at the Buchla synthesizer-based Composer's Workshop at NYU. He lives in Bangkok, Thailand.

Program: 5　No: 4

Carlos Edelmiro（メキシコ／1987）

Pia S (2013) - 2'58

作品解説：

In this track I try to fuse tune sine waves with cuts of a recorded voice. I was looking to make a very transparent and clean track where the two elements melts as if they where one.

プロフィール：

Producer, sound artist and facilitator involved in different musical projects and in collaboration with other artistic disciplines, works with several types of electronic and instrumental ensembles, one of their main interests is the artisan sound, the creation of particular stamps taken from the most absurd objects.

He studied Audio Engineer at SAE Barcelona, Master of Music for Audiovisuals of the School of Superior Music of Catalonia, Master of history of cinema in BCN Film Studio and Master in Sound Art of the University of Barcelona.

He has had exposure in Germany, Italy, Finland, Chile, United States, Venezuela, Portugal, France, Brazil, Mexico and Spain. He also gave the workshops Pocket production: A workshop to disrespect the musical instruments, Lower your musical ego: Working group focused on creating a dialogue between music and dance through improvisation and La justa entropia workshops in Mexico and Spain.

It was part of the group The just entropy (2010-2014) supported by the Convent Civic Center of Sant Agusti for the organization of cycles of improvised music and sound art in Barcelona, a collaborator for the festival of interdisciplinary character Children allowed with more than 20 editions in Buenos Aires , Barcelona, Berlin and Vienna, and Emulación Aleatoria (2004 - 2012) electronic culture device that motivates tours around México, Barcelona and Paris, makeup artist compilations and parties.

Recently it collaborates with the collective Ajúa Lab a platform that fuses in art, design and technology. And Enter Apolo, a study of sound design and original composition.

Program: 5　No: 5

Anna Arkushyna（ウクライナ／1989）

ihearyou (2017) - 10'27

作品解説：

To hear the voices - to recognize the intonations - to make the melodies und textures. I put the listener in the different situations, in which the voices are too close or too far (spatial constrast); when they have different emotional aspects (contrast of mood); and when they finally do reproduce or do not reproduce some semantic information. There is one more type of contrast: synthetic material as a buffer zone between beforementioned situations and also driving force of the whole piece.

プロフィール：

Anna Arkushyna was born 1989 in Lutsk (Ukraine).

In 2009 she completed Kiev Secondary Special Music School. In 2014 – completed Tchaikovskiy National Academy of Music Kyiv. In 2017 – completed the University of Music and Performing Arts Graz (Composition-class by prof. Beat Furrer). Since 2015 - student of Computermusic, class by prof. Marko Ciciliani. Anna is participant in workshops of composition by P. Billone, F. Bedrossian G. Staebler, S. Newskij, M.Andre, K.Lang, improvisation-lessons by F. Gratkowski, M.-L. Winter. She also took lessons with H.Zapf, D.Kourliandski, C.Bauckholt, S.Gervasoni. She is finalist of the composer's competition «Step to the Left-4» (St.-Petersburg, 2011), third-price-winner of the Pre-art composers competition in Switzerland (2017). Her music is widely performed in Ukraine, Russia, Poland, Germany, Holland, Austria, Chile, Mexico. Her music was performed by many ensembles such as Ensemble Nostri Temporis,Amsterdam Collage Ensemble, Moscow Contemporary Music Ensemble, ensemble MusikFabrik, Kwartludium Ensemble etc.

Program: 5　No: 6

Felipe Otondo（チリ／1972）

Night study 2 (2016) - 9'44

作品解説：

'Oh, night more lovely than the dawn…'(John of the Cross)

This piece was conceived as a sonic journey through real and imaginary nocturnal landscapes using as a timbral framework the wide palette of percussive and tonal sounds of a Javanese gamelan orchestra. Various kinds of recordings of individual gamelan percussion instruments were used as a basis to develop an organic sonic framework where natural and synthesised sounds were blended and contrasted with nocturnal wildlife field recordings carried out in Chile, Mexico and England. This piece was composed during a residency at the Mexican Centre for Music and Sound Arts (CMMAS) and received the first place at the 2016 Citta di Udine Composition Competition in Italy.

プロフィール：

Felipe studied composition at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America and has received awards and prizes in composition competitions in Austria, Bulgaria, Brazil, Czech Republic, France, Italy and Russia. Felipe is currently a Senior Lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso. More information at: http://www.otondo.net

Program: 5　No: 7

Fergal Dowling（アイルランド／1965）

Ground and Background (2017) - 10'01

作品解説：

Ground and Background was composed for Perisonic, a themed concert in which three composers reimagined the Dublin cityscape as an immersive audio-visual experience for surround sound and four video projections in three movements. Each movement expands on the metaphor of journeying through the urban environment. In movement 2, Ground and Background, the listener is jolted through a fragmented cityscape reconstructed through jump cuts. Closely recorded impulses, in a variety of exterior spaces, and distinguished by the local acoustic reflections, are contrasted with a continuously evolving distant background. We transverse an imaginary cityscape in which local details become mirrored by their context; foreground footsteps accumulate into dense blurs, and backgrounds fold into localized impulses. Perisonic was commissioned by Dublin Sound Lab and produced by Sabina Bonnici. A video part was photographed and edited by Mihai Cucu. Gráinne Mulvey and Scott McLaughlin composed Perisonic movements 1 and 3, respectively.

プロフィール：

Fergal Dowling is a composer of electroacoustic and instrumental music. He studied composition at Trinity College Dublin and, with the assistance of the Elizabeth Maconchy Composition Fellowship awarded by the Arts Council of Ireland, he completed a PhD in composition at the University of York (2006). Many of his works make use of computer-mediated performance strategies to combine instrumental or vocal forces with live electronic parts, often using mobile or dispersed performers and multichannel loudspeaker arrays. His fixed media compositions use 'granular spatialisation' to render multichannel works. His works have been presented in concert and as installations in Ireland, England, Germany, Sweden, Canada, the USA, Spain, Portugal, Brazil, Romania and Japan.
His works have been presented at various festivals, including: Música Viva (Portugal), Béal Festival (Ireland), Japan Electroacoustic Festival, ISCM World Music Days (Sweden), Sonic Residues (USA), Música Viva, Future Sonic (England).

Program: 5　No: 8

Ivan Chiarelli（ブラジル／1981）

unwinding tensions (2013) - 7'45

作品解説：

Commissioned by the Brazilian experimental music collective NME (Nova Música Eletroacústica) for their album NMEchá#2, unwinding tensions is inspired by the sencha tea. The most popular infusion in Japan, it is often served when welcoming guests at one's home as a way of relieving the tensions of the travel.

プロフィール：

Ivan Chiarelli is a Brazilian born composer, producer and performer based in Berlin, whose work has roots in soundscape and musical narrative, with particular focus on contemporary political and social events. A composer awarded at the Festival Música Nova (Brazil 2008), he is a graduate from the São Paulo State University and a fellow at the Delian Academy for New Music. His works – ranging from live performance pieces, site-specific sound installations, theater and audiovisual media – have been performed in the Americas, Asia, and Europe.

Ivan has also collaborated with artists from different fields, including puppeteer Juliana Notari, videomaker Carol Neumann, visual artist Flavia Mielnik, and musicians Casey Moir, Audrey Chen, Mauricio Takara, Richard Ribeiro, Parallel Asteroid, and Afro Hooligans, among others. He is a co-founder of the invisibili(cidades) sound art collective, and a collaborator at the NME.

More at www.ivanchiarelli.com

Program: 5　No: 9

Fredrik Mathias Josefson（スウェーデン／1974）

Daedalus Hyperboreus (2017) - 8'33

作品解説：

The composition Daedalus Hyperboreus from 2017 is a re-imagination of the earlier compisition On Scientific Music and Poetic Science composed by Fredrik Mathias Josefson for the 200 anniversary of Ada Lovelace's birthday. Ada Lovelace is often described as history's first programmer with visions of how computers could be used to compose music. This composition is realized through algorithmic composition inspired by the writings of Ada Lovelace.

プロフィール：

Fredrik Mathias Josefson holds a Master of Fine Arts from the Royal Institute of Art, a Master of Science from the Royal Institute of Technology, and a Bachelor Degree in Composition from the Royal College of Music in Stockholm. Additionally, he performed studies at the Hochschule für Musik und Theater Hamburg. He is a member at Fylkingen and active at Elektronmusikstudion (EMS). He has been engaged in years in the international experimental and electroacoustic music scenes with over thirty album releases and over one hundred concerts. His work spans digital and analogue media.

Program 6

Program: 6　No: 1

Anton Stuk（ウクライナ／1992）

Clocks (2013) - 3'18

プロフィール：

Anton Stuk - Ukrainian composer. Studied composition in National musical Academy of Ukraine (2011-2016) . He had taken a part in the festivals: Em-visia (Kiev, 2015,　2017), Two days and two nights of new music in Odessa. Also he was granted the Ministry of Culture of Poland scholarship "Gaude Polonia" (2017).

Program: 6　No: 2

Nicolas JACQUOT（フランス／1983）

Crack-Tracks (2015) - 9'44

作品解説：

The Crack-Tracks project is based on the compilation of electroacoustic miniatures mostly composed in between the time of larger compositions. In that sense, all the pieces are spanned with matters that originates from other projects, including mixed music compositions (e.g Close/closer derived from the piece Twice an End for flute, guitar & live-computer) and sound-installations (e.g 12.12.12, derived from the teaser of the Ceci n'est pas un concert sound installation). Thus, replaced in a new formal context, the drifting entites can assume new formal functions and live beyond their very first apparition. Besides, among other compositional considerations, creating meta-links might become a priviledged mean to convey both aesthetical feelings and stylistic statements.

On a technical level, within the cycle appears more or less obviously, more or less subtly, a fluttering matter made of trills and tremoli-like figures, featured whether through harmonic or noisy sounds. Beyond this sonic fil d'Ariane, the musical presence of each piece is very singular, and should allow a grouped listening as well as an autonomous one.

Crack-Tracks is made of：　I. O Means　II. Mean Side　III. 12.12.12　IV. Delayed Causes　V. Close-Closer

プロフィール：

Nicolas Jacquot was born in 1983 in Belfort, France.

He was essentially trained in composition by Jacopo Baboni Schilingi and Giacomo Platini, and taught electroacoustic technics by Lorenzo Bianchi at the Music Conservatory of Montbéliard. He is currently continuing his education with Daniel D'Adamo at the Conservatoire Régional de Reims.

Since 20II, he is a regular partner of the Ensemble de Musique Interactive, a flexible ensemble based in the east part of France, particularly devoted to live-electronic music.　His compositions have been awarded in several international competitions and performed in various festivals：FIMU (Belfort, Fr), NUIT BLANCHE (Paris, Fr), ALBA MUSIC FESTIVAL (Alba, It), EMW (Shangai, Ch), REDSHIFT (Vancouver, Ca), ICMC/SMC (Athens, Gr), EDVARD GRIEG FESTIVAL (Oslo, Fi), NYCEMF (New York, USA), BLURRED EDGES (Hamburg, De), ...
Spanned by the works of the french narratologist Gérard Genette, his main compositional researches focuses on formal development strategies, fulfilled through functional organization of the material. He also embraces the vision of a reception-based stylistics, implying constant preoccupations towards the listening, which he likes to render ambivalent through the use of drifting poles: heterophony vs polyphony, monody vs heterophony, harmony vs inharmony or instrumental vs synthesized sources.

Program: 6　No: 3

Omar Peracha (イギリス／1993)

Reformed (2017) - 8'20

作品解説：

Reformed' takes its name from a work by artist Ashleigh May Thompson, which was hanging on my wall at the time of this piece's composition. Thompson's 'Reformed' uses two distorted scans of another one of her works, which are then cut up and woven together to create a new work.
Similarly, this piece uses a recording of an old work of mine as the raw material. The entire piece is made using samples of a withdrawn wind quartet, which are processed in various ways (largely using techniques related to granular synthesis) and recombined to create new textures and sonorities. All samples are kept at the same pitch as the original, or are at multiple octave transpositions, meaning some of the original piece's harmonic language remains intact. The piece makes use of these transpositions to explore extreme contrasts of range in the frequency domain.

プロフィール：

Omar is a composer, performer, choral director and software developer based in London. He holds an MA in composition & acoustics research from the University of York.
Omar has studied in London with Sinan Savaşkan and Alejandro Viñao, and in York with Thomas Simaku, Martin Suckling and Ambrose Field. His work has been performed around the UK, USA, Brazil, Italy and in Taiwan, featuring in festivals such as NYCEMF, SBCM, Leeds iFIMPaC, soundSCAPE New Music Festival, Roundhouse Rising, ISSTA Festival & Conference and the Joint WOCMAT-IRCAM Forum Conference.
Besides composing, Omar also performs and arranges for London-based vocal ensembles, Vox and Roundhouse Choir. He has performed alongside popular musicians such as Jamie Cullum, KT Tunstall and Sam Lee, at events including the BBC Proms, EFG London Jazz Festival and BBC Radio 2 Folk Music Awards.

Program: 6　No: 4

Batki Viktor（ハンガリー／1979）

barock machine (2017) - 8'29

作品解説：

barock machine" is an experimental electroacoustic piece, a fusion of ambient and barock style music. It is an improvisation/composition for 7 string electric viola and effects.

"barock machine" is about a futuristic music machine which produces kind of barock music (a short motiv is taken apart) by using a human heart.

プロフィール：

Berlin based hungarian classical viola player, improvisator and recording artist. Instrument: 7 string electric viola and effects.

Program: 6　No: 5

Mykola Khshanovskyi（ウクライナ／1991）

«Doppelgänger» (2016) - 6'56

作品解説：

«Doppelgänger» is a tape, which describe the dark side of people souls. In this track all negative emotions and bad feelings are escape outside, rush with highest speed to nowhere and finally crash like a slim glass. Doppelgänger is someone, whom we can not control, so we just follow him.
From another side doppelgänger may be just the shadow of yourself.
In this tape I try write partly in glitch style. Besides I used my own field recordings of electric train, because trains for me always was a symbol of move, of some changes.

プロフィール：

Mykola Khshanovskyi was born 1991 in Ukraine. In 2011 entered the Lviv National Music Academy and in 2016 graduated from magistracy with docent Ostap Manulyak.
Mykola had lessons with Johannes Schöllhorn [DE], Jerzy Kornowicz [PL], Clemens Gadenstätter [AT], Caspar Johannes Walter [DE], Elżbieta Sikora [PL-FR], Jörg Birkenkötter [DE], Klaus Lang [AT], Sergej Newski [RU-DE], Martin Schuttler [DE], Alla Zagaykevych [UK].
Participant of III, IV, V, and VI international master-classes of new music «COURSE» (Kyiv, 2014, 2015, Lviv, 2016, 2017), winner of 3rd prize in international composers competition «Gradus ad Parnassum» (Kyiv, 2016), also participant of «International electroacoustic workshops» (Kyiv, 2017) and many festivals, including: «Academy» (Lviv, 2015), «DONKULT» (Lviv, 2015), «aXes.Triduum Muzyki Nowej» (Kraków, 2015), «XIV International Forum "Youth Music"» (Kyiv, 2016), «Miesiąc Lwowski ESK» (Wrocław, 2016), «VOX ELECTRONICA» (Lviv, 2014—2017), «Contrasts» (Lviv, 2014—2016), «2 days and 2 nights of new music» (Odessa, 2015—2017).

Program: 6　No: 6

Mirtru Escalona - Mijares（フランス-ベネズエラ／1976）

Écoute s'il a plu (2005) - 8'35

作品解説：

« Écoute s'il a plu », for Tape (2005).

First performance: Mirtru Escalona-Mijares (Acousmonium),　4ème Forum de la Jeune Création de la SIMC section Française, December 2005, Paris – France.

Finalist of the Sounds Electric '07 Electroacoustic Music Competition, Dublin – Ireland.

This piece originates from the work with Florence Meunier, from an immobile scenography, suspended in time, that of after the rain. It is an oneiric image with which we are trying to express a hope.

プロフィール：

Mirtru Escalona-Mijares　(France – Venezuela, 1976)

He was initiated into music in the internationally known Venezuelan Sistema in his hometown Duaca. In Venezuela he studied with Rafael Saavedra and Gerardo Gerulewicz. In France, he obtained his Masters degree in New Music Technology and Composition at the Conservatoire National Supérior de Musique de Lyon with Robert Pascal and Michele Tadini. He also received degrees in Composition with Philippe Leroux and Ivan Fedele and degree in Electroacoustic Composition with Christine Groult.

Mirtru Escalona-Mijares has received multiple internationally recognised awards, including the Simon Bolivar University Award, as well as first prize in the Kuhmo International Composition, the 9th Métamorphoses Acousmatic Composition Competition, the 26th ICOMS Competition, the 5th Sun River Composition, the Caracas City Municipal, and the Earplay Donald Aird Memorial.

He works regularly with highly recognized ensembles and instrumentalists. His 2017/2018 season include performances of his latest works in several festivals in Europe and Latin America.

Program: 6　No: 7

Alessandro Perini（イタリア／1983）

Étude Tendu (2017) - 8'35

作品解説：

This piece, part of a series of acousmatic studies composed from recordings made with contact mics, is based on sounds produced in various ways on a stretched steel string. By sitting on a custom-made swing, the author was able to modulate the pitch produced by the steel string by modifying his own weight.

プロフィール：

Alessandro Perini was born in 1983 in Italy. He studied Composition (with Luca Francesconi and Ivan Fedele among others), Electronic Music and Science of Musical Communication in Italy and Sweden. His artistic production ranges from instrumental and electronic music to audiovisual and light-based works, net-art, land-art and vibration-based works. His compositions have been played in festivals such as Biennale di Venezia (Italy), Festival Futura (France), Open Spaces (Germany), Connect Festival and New directions (Sweden), Procesas (Lithuania), UNM 2012 (Iceland), Moscow Forum and ReMusik (Russia), Tempus Fugit and Terra Distat (Argentina). In summer 2014 he was in residence at Fondazione Spinola Banna per L'Arte (Italy). In May 2016 he's been artist in residence for Imagonirmia Prize in Chiaravalle (Milano, Italy), with a series of projects about site-specific sound art. Last residence project was at I-Park Foundation in Connecticut (May-June 2017).

Program: 6 No: 8

Evelyn Frosini（アルゼンチン／1983）

SAMOA (2016) - 6'05

作品解説：

SAMOA is an acousmatic piece made using sound materials derived from bells, tibetans bowls, gongs and cello. This work is based on different types of impulse responses, resonance transformations, counterpoint between granular materials, reliefs within dense sound atmospheres, loaded with hidden gestures that are developed and recycled throughout the work.

プロフィール：

Evelyn Frosini (1983). Composer and sound designer from Argentina. She studied Composition at the "Universidad Nacional de Artes" (UNA) and Sound Design for Film at the "Escuela Nacional de Experimentación y Realización Cinematográfica" (ENERC), in Buenos Aires, Argentina.
She currently works as a teacher at the ENERC and at the UNA, where she is also co-director of the DaMus Electroacoustic Ensemble and researcher as well. In addition, she is an independent artist and member of the GEAM group as a composer.
Website: https://evelynfrosini.com

Program: 6　No: 9

Una Lee (韓国／1983)

A Backer's Noisy Pit (2015) - 8'52

作品解説：

A Backer's Noisy Pit' is an attempt to explore a way to utilise and integrate everyday sound into a musical composition that entails different types of timbre, structure, texture and more.　The title is an anagram of 'A Space Boy in skirt' which is the title of a poem by a Korean poet Jenny Lee. This poem is used as the thread that holds this rondo-like piece together. It is recited in Korean in original firstly and is accompanied by another voice in Turkish by Cem Özçelik in the homophonically translated form.　This piece deploys different interplays between language, voice and found sound. A text is taken and read by a voice, then blended with various vocal performances and lightly manipulated found sound. The juxtaposition of the two functions of the voice - the semantic delivery and abstract uttering - takes place.

プロフィール：

Una Lee is a sound artist, performer and improvisor. She composes and designs her own performances and intervention scenarios, which can be either live or fixed, or a combination of both. The main focus of her current practice lies in using spoken voice and found sonic material to create immersive compositions and performance pieces. Many of her works incorporate interdisciplinary aspects and blend performance art, visual art and theatre practice within sound-based works. Through her works, she is interested in exploring or provoking various types of human interaction.
She is currently pursuing her practice-led PhD at Sonic Arts Research Centre at Queen's University Belfast, UK. She holds a BA in Composition from Hochschule für Musik in Cologne and an MA in Sonic Arts from Sonic Arts Research Centre, Queen's University Belfast.

Program 7

Program: 7　No: 1

Fernando Laub（アルゼンチン／オーストリア／1973）

Lightning graveyard (2015) - 11'16

作品解説：

This is an electroacoustic piece crafted with synthetic materials as the main source of sound. All its elements were carefully arranged and processed in order to get at the same time a static but somehow evolving scenario. The aim was to evoke the images of a fantastical dream. The result was a trilling and surreal soundscape that shows all its different states.

プロフィール：

Composer and sound artist mainly orientated to avant-garde, experimental music and sound art. His work has received prizes and mentions at many international contests. It is also programmed at numerous festivals and art events around the globe.

As a performer his most recent activities includes a Europe tour. In 2016 he was invited to perform at the NYC Electroacoustic Music Festival and the Burning Man festival European edition. During the same year he shot an experimental documentary that was premiered in Germany and Czech Republic playing its soundtrack live. In 2017 he performed at the SEAMUS National Conference, the NWEAMO Festival and he was invited again to the NYCEMF.

Founder of dientedesierra.net and the Delforus ensemble, projects aimed to spread new musical languages. From middle nineties till nowadays he began to compose a vast repertory compiled as a collection of albums released throughout the years. More info at www.flaub.net

Program: 7　No: 2

Hell/Pop (Pascale Le Hel/Alexander Popp)（フランス／1972 , 1974）

Boundaries Unknown (2017) - 15'00

作品解説：

It is a poetic story that invites the listener to travel through different musical 'zones', sonic elements making the link between those zones. We were inspired by the idea of musical cross border, but not only.　The piece is made of extracts from Russian films, processed samples, field recordings, musical instruments.

プロフィール：

Hell/Pop is an experimental music project created in November 2016, with Alexander Popp and Pascale Le Hel; both are self-taught composers. Alexander Popp comes from the IDM scene and

Pascale LH started with piano experimentations, field recordings and lowercase.The mixture of both turns into a kind of fusion between electroacoustic, glitch and noise. Future creations will move towards even more different experimental electronic genres.
https://soundcloud.com/hell_pop
https://www.facebook.com/pophell/
https://hellpop.bandcamp.com/album/initial

Program: 7　No: 3

Christos Sp. Anastassiou（ギリシャ／1955）

The Other Side (2017) - 10'27

プロフィール：

Christos Sp. Anastassiou studied Composition and Conducting. In 1994 he moved to Belgrade for postgraduate study at the University of Belgrade where he completed his MA (Master of Arts) in Composition.　His compositions have received distinctions and prizes in international competitions, and have been selected by juries in more than 40 international calls for scores,　(finalist of the "ALEA III" International Competition of Composition of the University of Boston, with his work Anakyklisis, finalist of the "OLYMPIA" International Competition of Composition in Athens, with his work Nomos, for string quartet, finalist in the 3rd Festival of contemporary music of Belgrade, with his work Variations for solo guitar, finalist of the "Taukay" International Competition of Composition in Italy, with his work Anima Mundi for electronic media.

As a composer he has composed for a wide variety of media (more than 120 works), including solo, chamber orchestra, symphonic orchestra, string quartets, works for voice, choral music, music for the theater and television and works for electronic media.　His works have been performed by important ensembles of the international contemporary music scene. Many of his works are commissioned by musical organizations and institutions in Greece and abroad (ALEA III, Taukai Edizioni Musicali, Athens Concert Hall, etc).　Currently he lives in Athens, where he teaches Harmony, Counterpoint, Fugue, Orchestration, Composition and Analysis, in various Conservatories. He has also repeatedly lectured and taught in seminars on the music of the 20th century.

His works have been published by Musica – Ferrum and Babel Scores.

Since 1994 he has been a member of the Greek "Composer Union".

Program: 7　No: 4

宮本 貴史　Takashi Miyamoto（日本／1992）

Ubume (2015) - 7'07

作品解説：

タイトルは妖怪「姑獲鳥」のことである。幼児のような鳴き声や、人と鳥を行き来する容姿が特徴の妖怪である。この作品はフィールドレコーディングによって収録した幾つかのサウンドファイルを Max を用いて加工し、作者が想像した姑獲鳥によって発せられる様々な音を再現した。

プロフィール：

1992 年に東京に生まれる。2011 年に国立音楽大学に入学しコンピュータ音楽を専攻する。2014 年に首席で卒業し有馬賞を受賞。同年に国立音楽大学大学院に首席で入学し、奨学金を授与される。2017 年 3 月に大学院を卒業し、現在フリーランスで創作活動を行っている。2013 年にプレスクリヤン 2013(Presque Rien Prize 2013)のファイナリストに選出される。2015 年に国際コンピュータ音楽会議、上海電子音楽祭 2015(Shanghai Electronic Music Festival 2015) に入選。上海電子音楽祭 2015 では creative works 賞を受賞。2016 年にはニューヨーク電子音楽祭(The New York City Electroacoustic Music Festival)、ソウル国際コンピュータ音楽祭 2016(Seoul International Computer Music Festival 2016)、ソノリティズ現代音楽祭 2016(Sonorities Festival of Contemporary Music 2016)、ムエストラ国際電子音楽祭(the Muestra Internacional de Música Electroacústica 2016)に入選。2017 年には北アルプス国際芸術祭にて"おおたか静流 with 藤本隆行「光影」"の音響オペレーションを努める。
またビジュアルアーティストとしても活動しており、2015 年にはチャネル#12、2016 年には SINUS TON 2016、に今井慎太郎の VJ として参加。2017 年にはチャネル#16 に松本昭彦の VJ として参加した。

Program: 7　No: 5

Filip Johan Arnestad（デンマーク／1990）

Stegano (2015) - 14'59

作品解説：

Stegano is an electroacoustic work on the theme cryptography. Encrypted information is hidden inside the spectral content of the piece. It premiered in Lille Sal, Musikhuset, Aarhus, which is arranged like a cinema. In this setting the audience could listen to the piece while viewing a spectral representation of the sound on a large screen.

プロフィール：

Filip Johan Arnestad (b. 1990) is a danish electronic music composer working intensely with cryptography and steganography in music. Having released electronic music since 2010 on several danish labels and collaborating with foreign artists on various projects. Since 2014 Filip has worked a lot with multichannel music in very different settings, lately with a 72-channel speaker system in the Botanical Gardens in Aarhus, Denmark, where 3 danish composers and 3 latvian collaborated on a piece during the Aarhus Culture Capital of Europe 2017.

Program: 7　No: 6

Ekin Bozkurt（トルコ／1989）

o ev (2017) - 2'34

作品解説：

I used DAW (Ableton), a midi keyboard (M-audio) and i-phone 5S as sound recorder. I manipulated with recorded sounds with effects that exist in the daw.

プロフィール：

Ekin Bozkurt was born in 1989 in İstanbul. Graduated from Mimar Sinan Fine Arts University, Urban and Regional Planning department. She participated several workshops and competitions about urbanism, urban design and landscape architecture. Worked in publishing and public relations areas. Produced several visual works.

Currently she is an editor on online architecture magazine "Arkitera". Besides, she does sound design experiments.

Program: 7　No: 7

NOVOA BRAIS（スペイン／1987）

ColdWinds (2016) - 7'20

作品解説：

Cold Winds is a acousmatic-instalation work that "emulates" the sound of the wind with FM synthesis and other audio effects. The work has a harmonic structure give a musical form structure.

プロフィール：

Was born in Donostia-San Sebastian in 1987. After a few years of self-taught studies, he studied piano, improvisation, harmony and analysis with the pianist Javier González Sarmiento. Currently he is studying composition in Musikene with Gabriel Erkoreka, Ramon Lazkano, Zuriñe F. Gerenabarrena, Stefano Scarani, etc. He has attended to courses and masterclases tought by the composers Félix Ibarrondo, Elenena Mendoza, Rebecca Saunders, Manuel Hidalgo and Héctor Parra among other.　In 2015 he won the III FIDAH competiton with his piano work Láquesis. In 2016 his videoacousmatic Works Evolución? and Reflexions in the void where selected for the VI Synchresis Festival. In 2017 he was one of the winners of the Plural Ensemble competition for Young composer's with his work Reflejos rotos.　His Works had been premiered in Festivales like Musikaste, Musikagileak Contemporary Music Festival among others, and work with Musicians and ensembles like Ensemble Kuraia, Smash Ensemble, Ametsa Gazte Choir, Musikene Sinfonietta (conducted by Nacho de Paz) and recently with the Spanish pianist Mario Prisuelos in the Estoril-Lisboa music festival.

Program: 7　No: 8

Alessio Rossato (イタリア／1977)

Temple of No Religion (2016) - 10'46

作品解説：

Piece created with material recorded at Villa Smilea of Montale Pistoiese (Tuscany-Italy), where Andrea Dami's metal and sheet metal sculptures were sampled in various recording sessions including short improvisations. The sculptures were played in different ways, from the naked hands to wooden sticks, metal, rubber, with different thickness chains etc... and different types of microphones were used with "active" recording mode, searching different sound and position in the sculptures.The piece consists of five sections, the composition process is based on the concept of musical sculpture: from section I, four repetitions/variations have been made in which each one is based on precise focused music. The title is inspired by a building Iglesia sin Religion by Colombian architect Simón Vélez, a cathedral-temple built only with bamboo canes, simple material and with Attention to eco-sustainability and that contradicts, at least in this work, the monumentality and functionality of the building itself...

プロフィール：

Graduated in Percussion, Electronic Music with A. Vidolin at the Music Conservatory of Venice. In the same city he is graduated in Composition with R. Vaglini. Within the Erasmus Exchange Program, he attends the composition course with M. Stroppa at the Hochschule für Musik und Darstellende Kunst in Stuttgart. He attended several courses: 43° International Summer Courses in Darmstadt (2006); electronic music workshop with A. Richard, De Musica (Associazione Nuova Consonanza) in Rome with S. Sciarrino and P. Manoury etc…His works were performed in several places and festivals: 29°　Cantiere Internazionale d'Arte di Montepulciano, Teatro La Fenice and Biennale Musica (Venice), Stagione Rondò (Milan), EMUFest and Musica Verticale (Rome), UNAM and FIMNME (Mexico City), The BEAMS Festival (Boston), Festival de Radio France (France), FZML Leipzig (Germany),Théâtre des Louvrais à Pontoise (France), Sound New (Canterbury). Hi played percussion with ensemble l'Arsenale and he has partecipated to many concerts with: Neue Vocalsolisten, Latvian National Radio Choir, Mario Caroli. With his group MAS he has participated to many musical projects: the collective score .WAV ad A. Vidolin for string quartet and laptops ensemble (Venice); and some concerts for World Venice Forum 2009 organized by IAES and A. Molino (Venice); Energheia 54° Biennale Musica in Venice, Virtual Electronic Poems at Virtual Reality & Multi Media Park (Turin XVIII C.I.M.), Festival Freon in Rome.

Program 8

Program: 8　No: 1

Mattia Bonafini（イタリア／1980）

Ice, but I see nothing (2017) - 13'08

作品解説：

Acousmatic Composition originally composed for 8 Loudspeaker Between artificial and natural sound, the listener is guided through aspects of our world which are rapidly changing. The perception of this continuos change is distorted.　The idea of this piece comes from an interest that I have in nature and the evolution/distortion caused by humans; the early two textures in the composition give birth to a continua of other textures slowly evolving from Landscape to Musical, from rarefied to more dense and so on. The composition process starts from two ideas: one is the transformation of Cembalo samples which I recorded, and the idea of understanding better the Stochastic and Random Walk algorithms and the way to use them in my music.

プロフィール：

Mattia Bonafini – Composer and performer, interested in "Structured"/"Composed" and "Improvised" music, as for Random Generated Processes with Computer and Machines.　He studies Instrumental and Electroacoustic Composition in Italy, he spends 4 months in Helsinki Finland for an Erasmus project. Currently enrolled for the Electroacoustic Composition Master Course in the HfK Bremen.

Program: 8　No: 2

長嶋 海里　Kairi Nagashima（日本／1997）

locusts (2016) - 5'46

作品解説：

2016 年に制作された 2ch テープ作品。それぞれ 5 秒ほどの音素材 4 種を Max 7 を用いて拡張した。
題名の「locusts」とは大量発生により蝗害をもたらす昆虫のことである。

プロフィール：

1997 年東京都に生まれる。現在、国立音楽大学コンピュータ音楽専修 3 年。これまでに作曲を今井慎太郎、莱孝之、古川聖ら各氏に師事。作曲、映像制作、インスタレーション制作を手がける。
創作集団 Tokyo Media Interaction 創設メンバーの 1 人。

Program: 8　No: 3

上野 航　Wataru Ueno（日本／1987）

お祭りトンネル Omatsuri Tunnel (2017) - 5'57

作品解説：

犬も歩けば棒に当たるように、外出の折、ふらっとお祭り等の特別な場に紛れ込んでしまうことがあります。興味のまま無目的に録音機を回してみて、あとから録れた音をじっくり聴き返すと、大抵思いもよらない変で面白い音が録れている。この作品は、紛れ込みに成功した幾つかのお祭りの録音の中から、場の雰囲気がよく表れている部分を加工し、その印象を様々な音で表しながら、お祭りの非日常的な音を織り交ぜて作っています。盆踊りや法螺貝のような動的な場や、儀式的なシリアスさを持った場、通行人の声、全然関係のない音をごちゃ混ぜにして、特別な場に潜んでいるユーモラスな響きの間で、日常と非日常が曖昧になってふらふらするようなイメージを描こうと試みました。

プロフィール：

大阪芸術大学音楽学科卒。

都山流尺八を湯浅富士山師に、明暗対山派ほか虚無僧尺八を泉川獅道師より学ぶ。日本伝統音楽保存普及グループ「吹けっ！邦楽の風！」の主要メンバー、国際派尺八デュオ「黒船」のサポートメンバーなどとして、伝統的な日本の音を追求した音楽活動を展開。特に、結婚式に花を添える尺八演奏に定評がある。當麻寺中之坊においては「導き観音祈願会」に参加し、尺八の献奏を続けている。

Program: 8　No: 4

[ka'mi]（ポルトガル／1973）

Xenakis'sche Grauwacke I (2012) - 9'12

作品解説：

Graywacke is a term that designates a sedimentary rock which is mainly a conglomerate of various other rocks – fragments of different formations – and that, through the action of great movements of compression, result in a new kind of formation, in which sometimes still is possible to discern between the so-called cement and the minerals that were most resistent to the actions exerted on the fragments engulfed into the new formation. A Graywacke is, in itself, the product of an aleatoric event in time and space, and these are the elements that determine the final result. The piece is part of a series of pieces that abide to no relationship between them other than the aesthetic approach and the techniques employed. This could potentially fall under the category of Eco-music as the main aesthetic position is one of recycling. It also concerns the concept of self-borrowing.

プロフィール：

[ka'mi] was born in Lisbon, Portugal, 1973. Graduated in Musicology by UNL-FCSH (1996-2001). (2001-2006) Studied Composition at ESML (Christopher Bochmann, Luís Tinoco, João Madureira).

Attended Darmstadt in 2004 and 2010 (Ferneyhough, G.F. Haas, Hosokawa, Czernowin, Enno Poppe, Wolfgang Mitterer, Rebecca Saunders, Jorge Sanchez-Chiong and Hans Thomalla). 2005 attended Seminars with Emmanuel Nunes at Gulbenkian Foundation. Selected in 2005, 2007 and 2008 for Workshop of Gulbenkian Orchestra with Fragment, Glosa (in memoriam) and Peça para Eça.
Post-graduate Composition-course with Gerd Kühr and Pierluigi Billone at KUG in Graz, Austria. Selected for "Klangwege 2008" with Jenseits des Klanges for "Musikprotokoll"- ORF. In 2010 Sonderart des Kreisens is awarded 2nd prize of the 5th Composition Competition of the "FIMPV". 2011 attended the IMPULS Akademie (G.F. Haas, Beat Furrer, Billone and Ablinger). 2013 premiere of Xenakis'sche Grauwacke I at the "Música Viva" Festival. Invited to the "klingt gut! 2017" with the acousmatic work Xenakis'sche Grauwacke II. Selected with the Xenakis'sche Grauwacke I for the upcoming ICMC 2017 in Shanghai. Scholarship from "FCT- Fundação para a Ciência e a Tecnologia" between 2008-2011. Work grant by Bundeskanzleramt Austria 2016. Currently producing his thesis on Microtonality and the String Quartets of G.F. Haas at MDW in Vienna.

Program: 8　No: 5

Chin Ting Chan (香港／1986)

Whispers of Time (2013) - 13'56

作品解説：

Whispers of Time is a 14-minute sonic exploration on the elapse of time, the stretch of time, and the reverse of time. Various sound samples have been manipulated and processed in ways that significantly affect the time domain of the samples, using mostly custom patches made with Cycling 74's Max 6 program. Throughout the composition, one hears layers of gestures move through a three-dimensional sonic space, emulating as well as alternating between hyper-real and surreal soundscapes. The multi-layer projection of the sound stage adds much depth to the music, and creates a sound world existed only in one's imagination. The juxtaposition of contrasting events in various lengths eventually becomes an inspiration for the title.

プロフィール：

The music of Hong Kong composer Chin Ting (Patrick) CHAN has been featured throughout the North and South Americas, Europe and Asia; at festivals such as the International Composer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, the ISCM World Music Days Festival and the Wellesley Composers Conference, among many others. He holds a D.M.A. from the University of Missouri–Kansas City as well as degrees from Bowling Green State University and San José State University. He is currently Assistant Professor of Music Composition at Ball State University. http://www.chintingchan.com

Program: 8　No: 6

Jorge Ramos（ポルトガル／1995）

Project 2 (2013) - 5'52

作品解説：

De uma luta entre frequências, efeitos, jogos rítmicos, distorção e panorâmicas e volumes agressivos, até um momento lindo de ressonâncias que marca o declínio do ambiente inicial densamente electrónico com o surgimento de uma melodia simples mas bela no piano entrelaçado com um clarinete distante procurando "acalmar" o pensamento electrónico, mas nunca o largando! no final, ao ouvir a última nota, torna-se perceptível e bastante fácil de entender que entre uma "batalha" tão simples como o choque entre duas frequências pode resultar num ambiente bastante belo e simples...

プロフィール：

Jorge F. P. Ramos was born in 1995, in Braga, Portugal.
In 2014 he won the 1st Composition Competition for Flutes of the 2ª Academia de Flauta de Verão.
In 2016 he won the 2st Composition Competition for Flutes of the 4ª Academia de Flauta de Verão.
Won an Honorable Mention at The National Flute Association (USA) with the work SemiQuaver and a 10th Place Prize at iMelody Music Club Composition Competition.
Worked with composers such as André Ruíz, Paulo Bastos, João Madureira, Sérgio Azevedo, Carlos Marecos, Roberto Pérez, António Pinho Vargas, Carlos Caires, José Luís Ferreira and Luís Tinoco.

Program: 8　No: 7

Francesc Llompart Pons（スペイン／1987）

De temperatures i ordres (2014) - 8'20

作品解説：

De temperatures i ordres" explores the behavior of small sound units that group themselves into different formations building chains, clusters, gestural units and isolated objects as if they were molecules that rearrange themselves when the temperature of their surroundings change.

プロフィール：

Francesc Llompart Pons was born in Maó (Minorca) in 1987.He begins studying composition at Esmuc (Barcelona) in 2005 under Bernat Vivancos and Lasse Thoresen and, during a one-year long Erasmus stay at Basel in 2008-2009, he studies under Georg Friedrich Haas. Later, he attends the Master in Sound Art at University of Barcelona and begins studying electroacoustic music under José Manuel Berenguer. His music has played in festivals like "Hilltown New Music Festival" (Ireland), "Encontre de Compositors" (Mallorca), "Mixtur" (Barcelona), "Zeppelin" (Barcelona) and the "New York City Electroacoustic Music Festival" (NY). Now he writes electroacoustic and instrumental music and frolics in the improvisation scene.

Program: 8　No: 8

Yasuko Yui（日本／1969）

33 lights (2002/2017) - 7'39

作品解説：

蛍光灯の点灯時の音から、時間や音高の変更を行い音を作りグループ化、それらを並置し作品を構築しました。蛍光灯の点灯音が偶発的なものであることから、作品構造を作る過程に偶然性が関わるチャンスオペレーションの方法を選択、ここではコンピュータを使用せず、トランプのカードを引き、組み合わせを抽出、気に入った組み合わせが出現した時点のものを作品としました。
ほぼ全ての音はコンピュータで私が作った様々な虚構の光の音ですが、一部インスピレーションの元になった多くの蛍光灯が自然点滅する美術のインスタレーション会場での録音に、私の作った音を混在させています。デジタルの中のリアリティと存在、その認知、美しさ、シュミレーションされた時間のレイヤーと現実の時間が同時に自然に並存している空間というアイデアから、音による作られた光の持続の光景と人がいる日常生活の中にそれらが溶け込んでいる部分から成っています。

プロフィール：

大阪音楽大学音楽学部作曲学科作曲専攻を首席で卒業。同大学助手、同大学楽器博物館研究員を経て渡独、ドイツ、デュッセルドルフを拠点に活動。現代音楽の器楽作品、エレクトロニックミュージック、エレクトロアコースティック作品作曲の他、ヴィデオアーティスト、ライトインスタレーション、ダンサー等の芸術分野のアーティストとの共同制作も行う。作品は欧米を中心にケルン、デュッセルドルフ、ベルリン、ミュンスター、カッセル、ロンドン、ニューヨーク、ルクセンブルク等、日本では大阪、京都、東京等で演奏されている。２０１７年拡張されたメディアのための短編映画祭シュトゥットガルトで作品がノミネートされ同映画祭で再上映されている。演奏者としてピアノ、ラップトップ等を現代音楽とフリーインプロヴィゼーション、エレクトロアコースティック、エレクトロニックのみによるトリオ、デュオ、ソロ活動等もドイツを中心に展開している。

Program: 8　No: 9

Tonalli R. Nakamura（メキシコ／1991）

Larynx (2016) - 12'18

作品解説：

The larynx is innervated by branches of the vagus nerve on each side. Sensory innervation to the glottis and laryngeal vestibule is by the internal branch of the superior laryngeal nerve. The external branch of the superior laryngeal nerve innervates the cricothyroid muscle. Motor innervation to all other muscles of the larynx and sensory innervation to the subglottis is by the recurrent laryngeal nerve.

プロフィール：

Mexican composer born in Morelia, Michoacan, specialist in music with new technologies in the fields: Acousmatic Music, Experimental Music, Live Electronics and Instalation.

Festivals and selections:
New York City Electroacoustic Music Festival 2016, NYC, EUA.　Birmingham Electro Acoustic Sound Theatre (Beast), Birmingham, Uk.　Eastern Illinois University department of music, EUA. Frecuency Festival, Doncaster, UK.　Sonorities Festival of Contemporary Music, Belfast, UK. III Festival de Música Electroacustica IMUC, Santiago, Chile.　14 & 15 Festival Internacional de la Imagen, Manizales, Colombia.

Program 9

Program: 9　No: 1

A. P. Vague (アメリカ／1985)

Syzygy (2017) - 11'34

作品解説：

This piece is a once-only performance of bassoon improvisation and custom software. The intervals created are based on the overtone and undertone series of the note C, which has a unique resonance on the bassoon. The software adds microtonal harmonies and dynamics to the instrument, which is fed live into two computers with USB microphones. The performance took place at sundown on August 15th in Wichita, Kansas, USA and was presented in 8-channel surround sound.

プロフィール：

A. P. Vague is an American multimedia artist whose work focuses on technology, international collaboration, and communication. Gabi Vanek is a composer and bassoonist who explores minimalism and symbolism extended techniques and electronics. Vague and Vanek are co-founders of the WSU Software Ensemble, a group that composes and performs exploratory music through programming.

Program: 9　No: 2

Janusz Brudniewicz (フランス／1965)

NCCTX 0247 (2017) - 14'51

作品解説：

It is an experimental, electroacoustic sound construction with generative electronic elements. The idea of this work is based on the data transmission digital technologies.

プロフィール：

Janusz Brudniewicz: interdisciplinary artist, he is an instinctive composer： he highlights the raw and sharp sound, without embellishment and without superimposed story. He takes care over the writing, in its slow, inexorable temporal development, in its composition, in an almost algorithmic evolution. He develops a process of organic evolution, facing the brute materiality of sound tissue, which, paradoxically, gives it its "flesh" and a sort of corporeality.

Program: 9　No: 3

Pierre-Luc Lecours（カナダ／1983）

Éclat | Blanc (2015) - 10'19

作品解説：

Éclats | Blanc is part of a cycle of electroacoustic pieces that explores the timbre and creative possibilities offered by acoustic musical instruments. The flute and the timpani were used to create the base of the sound material to which layers of synthetic sounds were added. In this Éclats, the two protagonists enter into a dialogue of opposition and fusion, in which each one becomes, in turn, the main character. Flutes: Julie Delisle

プロフィール：

Pierre-Luc Lecours is a composer and sound artist based in Montreal. His musical practice covers several mediums and aesthetics. His music is characterized by a search for emotional expressiveness in works exploring the hybridization of acoustic and digital sources, drawing as much on the currents of contemporary music, instrumental and electroacoustic as on experimental electronic styles. He is part of the QUADr and ILEA projects.

His works were honored by the Composition Contest of the 2014 Destellos Foundation, the SOCAN 2014 Young Composers Contest, and the CEC 2014-2017 Times play contest and were presented at several international events including MUTEK (CA), Elektra (CA), BIAN (CA), Akousma (CA), Currents (US), Muslab (MEX), Resonances Électriques (FR) and Hot docs (CA).

Program: 9　No: 4

Héctor Ulises Vera Rodríguez（メキシコ）

Seres en el humo / Beings in smoke (2013) - 6'00

作品解説：

A sound representation of a temazcal experience, where grandma gave me her wise word. It led me to a transition point both in my personal life and my creative work.

プロフィール：
Héctor Ulises Vera studied piano and composition at National Music School, UNAM. His curriculum included choir conduction and recording techniques. His work has been shown in FIMNME, Festival Internacional Cervantino, MUSLAB festival in Mexico, France and Argentina, WOCMAT 2016 in Taiwan, "Sines and Squares" festival in England, Ex-Nihilo festival, among others. He's been the recipient of an internship and scholarships from CMMAS, Mexico". Since 2006 he is a founding member of the internationally renowned heavy metal act VOLTAX where he plays bass guitar. The band has recorded 4 LPs so far and has played in Mexico, Europe, United States and Canada.

Program: 9　No: 4

Panayiotis Kokoras（ギリシャ／1974）

Granular Mosaicing (2016) - 6'55

作品解説：
Granular Mosaicing stages a tight dialogue between different morphologies, contexts and dynamic sound quality. Through phases of accumulation and rarefaction, the listener is led to a discovery of sound ecosystem in formation, where sound events manifest themselves with energy, unpredictability and sweetness. Sudden accelerations and decelerations crawl the continuous flow of time, open the gaps that overlook what goes beyond: idle, suspended calls, which no longer appear to belong to contemporaneity, but to an archaic dimension of listening. Granular Mosaicing is an electroacoustic sound composition composed at CEMI electroacoustic studios at the University of North Texas. 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 heavy shakuhachi like sounds evolve, almost instantly, into Gustav Holst's strings continuum to a lion's roar; fast gestural breathy passages are competing with zip sounds and angry dogs fade away under the pulses of Stravinsky's Rite of Spring or Stockhausen's meditative vocals of Stimmung.

プロフィール：
Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI (Center for Experimental Music and Intermedia) director 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 Consciousness.
More information at　http://www.panayiotiskokoras.com

Program: 9　No: 6

Antonio D'Amato (イタリア／1972)

Paysage marin avec bateaux et hydravion (2013) - 2'28

作品解説：

Now I will do nothing but listen...

I hear all sounds running together, combined, fused or following, Sounds on the city, sounds of the day and night...

Walt Whitman, Song of Myself

Paysage marin avec bateaux et hydravion" is a short piece inspired by the World Soundscape Project. This project was based on the discovery and recognition of the musicality in the whole world itself, and resulted in an approach which employs both natural and urban sounds, including sounds created by machines and labour, in the composition of music. The quotation above was not included casually, but is, in fact, taken from the reference book The Soundscape: Our Sonic Environment and the Tuning of the World by R.M. Schafer.

The piece includes recordings of natural and ambient sounds. These sounds are filtered, modified and re-organized, and then used as the basis for a short music piece. Sound elements, both natural and derived from the engine or the machinery of vessels, are then introduced, elaborated, mixed, and overlapped several times, in order to give birth to an evocative sound landscape. Lastly, the sound of a seaplane taking-off becomes the fundamental of the final chord.

The goal of this short work is to bring forth the voices, and aesthetic value, of each of these objects, and to use these sounds in an artistic way, and not simply document them. The underlying question is: "could the whole world be viewed and manipulated as a protean musical instrument?"

プロフィール：

He graduated at conservatory in Piano, Harpsichord, Music for Multimedia, Music Pedagogy, Electronic Music and in 2017 in Audio Engineering. He also studied Composition for eight years, Bassoon for three years, Baroque Organ, Ondes Martenot in Strasbourg and Paris, and later Sonology at ESMUC in Barcelona. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. In summer 2015 he was trainee at ExperimentalStudio des SWR in Freiburg, and in 2016 at ZKM in Karlsruhe. His works have been performed in Australia, Austria, Belgium, Brazil, Canada, France, Germany, Greece, Ireland, Italy, Japan, Korea, Mexico, Slovenia, Sweden, Taiwan, UK and USA.

Program: 9　No: 7

清水 慧　Kei Shimizu（日本／1987）

Pathologic (2015) - 8'35

作品解説：

病理は穴から這い出し無意識のうちに現代の社会を蝕みます。人々を寂しさの底へ突き落とし、搾取し、食い尽くします。その後には虚しさしか残りません。破壊し尽くし、生産的にものを何も残さないという点では核兵器と似ているかもしれません。病理はそれだけでなく、悪魔の囁きのように、汚いものを美しく、間違いを正しいもののように見せます。か弱い人達の SOS もかき消し、感染症のように次々と人々を襲って行きます。病理は嘘をつき、成りすまし、あたかも自分が芸術家や政治家であるかのように振舞います。食い尽くした後は再び穴に這い戻って行きます。

プロフィール：

長野県出身。山梨大学 教育人間科学部 生涯学習課程 芸術運営コース卒業。同大学で、電子音響音楽を吉原太郎先生に師事。元静岡県舞台芸術センター(SPAC)職員。
CCMC2015 において「FUTURA 賞」を受賞。CCMC2016、2017 入選。『さようなら、アントン・チェーホフ』音響を担当。2015 年 12 年『FAF ANNEX FUJINOMIYA 』に参加。株式会社ダブルフォックス ダブルフォックスシアターラボ公演『使用人ジャックとその旦那』音響効果、編曲担当。
SPAC において、シアタースクール『オズの魔法つかい』、『東海道四谷怪談』、『サーカス物語』の音響オペレートを担当。2017 年 7 月山梨において、ライブ『電子音響音楽堂』に参加。

Program: 9　No: 8

Rushaniya Nizamutdinova（ロシア／1987）

The sun (2014) - 1'50

作品解説：

The sun" is an acousmatic music in stereo. The main parts of my work were modified in various programs (Reaper, Spear, etc.): stretched in time, changed the pitch, separated an individual timbre, partially combined with the original sound, etc. This way I drew the reflection of sun in water and change of its color.

プロフィール：

Rushaniya Nizamutdinova graduated from the Moscow State Conservatory as a composer, where she also studied at the Conservatory Centre for Electroacoustic Music. She is a participant of international festivals, such as "From the Avant-garde to the Present Day"/concert of electronic music and multimedia projects (upon recommendation of Anton Rovner), The sound projects festival Zeppelin 2016 (Barcelona. Spain), concerts in Great Britain (Oscilliscope. Bangor), Germany (Karlsruhe. ZKM), an a winner of a number of competitions. Her compositions have been performed by the Studio for New Music ensemble (directed by Vladimir Tarnopolski), included in the repertoire of postgraduate students of the Conservatory, a scholar of the Vladimir Spivakov Fund and have been recommended for performance in the curriculum of universities and conservatories by professors and assistant professors. Rushaniya has teaching experience of instructing music theory disciplines, composition. Her music is frequently performed at such venues as the Museums, Conservatories, etc.

Program: 9　No: 9

Jean Louis Hargous（フランス／1951）

Ocean Night (2007) - 10'15

作品解説：

The composition evolves into a continuum, a reflection on timbre mutations (typical in spectral music) and transformations between broadband materials and pedals of height(as explored in several works by G. Ligeti). The piece achieves a good invoice from its premise creating a very dense spatial environment that envelops the listener in a perception of large space, suggesting a synthetic listening. The sound material used includes synthetic treble, vocal synthesis and short forms in the central part that interact and enhance some drones and on the end a double pulse that slows down, but strangely not in a strictly regular slowdown as the auditor might expect. Generally the incoming and outgoing fades with which almost every matter is formed prevent the listener from memorizing a narrative sense and strengthen the overall atmosphere.The acoustic execution of this piece will transmit all its spatial content in an efficient way.

プロフィール：

Composer, saxophonist and clarinetist, he plays jazz and musical improvisation. He has created pluri-artistic performances in collaboration with numerous musicians, actors, plasticians and dancers. He studied musical composition in Bertrand Dubedout's classes at the Toulouse Music Academy France. Gold Medal in electroacoustic composition in the "Conservatoire de Toulouse" 1986 He enters in a musical formation course in the GRM in Paris with Daniel Teruggi. In 2002 he obtains an international prize of electroacoustic composition in Madrid (SGAE) for « Pourquoi n'y a-t-il pas rien? » His work « la fabrique du temps » « Premio speciale del Festival Comunitario delle arti sonore Di-Stanze » 2013 Italia

Program: 9　No: 10

岡田 智則　Tomonori Okada（日本／1993）

焦慮 Shoryo (2016) - 7'49

作品解説：

私は割合気が短い性格で、思うように物事が進まなかったりすると、すぐにイライラしてしまい冷静さを失ってしまう。しかし、気が焦った状態で物ごとに取り組んでも、なおさらうまくいかなくなってしまう。そこで冷静になろうとしても、なかなか冷静になれない。その焦った気持ちは、やがてどこへ向かうのだろうか。

プロフィール：

広島出身。広島音楽高校をチェロ科で卒業後、作曲の勉強をはじめる。相愛大学音楽学部音楽学科作曲専攻卒業。同大学卒業演奏会出演。CCMC2017Futura 賞入賞。これまでに作曲を佐伯康則、松本直祐樹、檜垣智也、成本理香各氏に師事。現在愛知県立芸術大学大学院音楽研究科音楽専攻作曲領域在学中。

Program 10

Program: 10　No: 1

Gian Maria Ferlito（イタリア／1981）

(h) O ṃ (e)　(2014) - 7'30

作品解説：

In this work is ricreated ambience home using sounds that describe percon's actions in his home. The anxious repetition of gestures and rituals is highlighted: going to the bathroom just after getting up, place plates on the table, the coffee-making ceremonial. Unprocessed sounds are assembled together considering the envelope, creating joints and contrasts.

To recreate a dreamlike dimension, sound bands alternate to melodic fragments.

The bands sound are useful to dilate temporal perception, while fragments refer to nostalgic memories of the character within the composition. During the final part of the piece, some elements create an apparently warm and close space, as we can see it: a fireplace, a rocking chair, a particular music played by a gramophone and the sudden visit of someone.

プロフィール：

Gian Maria Ferlito studied piano at Catania at the V. Bellini Music Institute and jazz harmony at St. Louis College in Rome with Pierpaolo Principato, Claudio Colasazza and Carlo Mezzanotte. He later perfected the techniques of improvisation with Giovanni Mazzarino at the "Enzo Randisi" Academy in Piazza Armerina. In 2009 he specializes in music teaching with a thesis on combinatorial music in creative thought getting a mention and publishing rights. Between 2011 and 2014, he studied electroacoustic composition at the "L. Cherubini" conservatory in Florence. From 2012 he is the author of stage music for the theatrical company "Teatri tra i binari", winning the X4mArt first prize with the multimedia performance Genesi. In recent years, his research has focused on elements of spectral and concrete music (Ade. La vana fuga, 2015 - Shattengarten, 2016).

Program: 10　No: 2

Antonio Agostini（イタリア／1969）

Eine Reise ins Crocrodrome (Musica per Jean Tinguely n.10)　(2015) - 7'16

作品解説：

An hommage to the great swiss artist Jean Tinguely (1925-1991) starting from the idea of an immaginary journey through the gigantic crocodile/dinosaur sculpture "Crocrodrome" (1977), commissioned by Centre Pompidou (Paris).

プロフィール：

Born in Viareggio (Italy), 07/07/'69. Guitarist, he studied composition at Conservatorio Statale"G.Puccini" of La Spezia and privately with Riccardo Dapelo. He attend the improved course in composition (1996-2002) with Giacomo Manzoni, at the Fiesole' High school of music, where he win the scholarship of the course (2001/2002). In 1999 he win the " Veretti Prize" (Rome). In 2001 is selected and performed by Mario Ancillotti and Enzo Porta, with Ensemble Kontra-Punkte , for the "Festa della Musica 2001" , Florence' music Festival. Consecutively for two years (2002 e 2003) is selected and performed for the Italian new composition' congress "Compositori a Confronto ", at Conservatorio "Achille Peri" of Reggio Emilia. In 2003 teach in Prague and Budapest. From 1992 to 2002 he follow workshops and courses of study with Karlheinz Stockhausen, Luciano Berio, Pierre Boulez, Salvatore Sciarrino, Adriano Guarnieri, Luca Francesconi, Sylvano Bussotti and Nicola Sani. For two years (2003/2004) is the music director of the exposition "La vita agra - L'arte del resistere", with ten electronic music pieces and installations. From 2004 to 2010, he write the music for three theatre pieces, "Parti di Guerra" and "La mi(se)rabile storia di Bert Ichspaltung"by the Italian writer and poet Giancarlo Micheli, and "The Proceeding of the Sphenoid" by the poet and performer Daniele Poletti. In 2005 his work"...dalla parte del buio..."for solo violin, is choice by Irvine Arditti for a violin'seminar for "Traiettorie Festival", in Parma, Italy. In 2005 he win the first prize of the international composition competition "DSCH-Dimitri Shostakovic" ("Le chant du Monde-Editions"), in Moscow. In 2008 he win the first prize of the 4th edition of the international prize of composition "Musici Mojanesi"(Treviso,Italy).
In 2010 is invited, by the music department of the Medellin' EAFIT University (Colombia) for a workshop about his work and a concert of his music and in Berlin by Mario Mazzoli for a solo dedicated conert. In 2012 is invited in Paris at the Nova Musica Studios by violist Cornelia Petroiu and saxophonist and composer Daniel Kientzy to recording his piece "Tre Immagini del Labirinto" (edited by Nova Musicarec.). In 2013 is invited by Centro Musica Contemporanea (Contemporary Music Centre) of Milan at the "Festival Verdi, Wagner e la musica d'oggi" with a new work for ensemble. In 2014 is guest composer at the "Italian Composers Forum 2014", in Milan. In 2016 he win the first prize of the International Call for Scores of the Sirga Festival, Catalogna, Spain. In 2017 is one of the composers in residence in Milan with the New Made Ensemble (CMC) and guest composer by Ensemble Reconsil in Vienna. His music, from solo instrument pieces to orchestral works, are performed in Italy, Czech Republic, Poland, France, Hungary, Russian Federation, Sweden, Germany and Colombia. He played,as guitarist and conductor, in various european festivals of improvised music (Stockolm'festival, Copenhagen summer festival, Zurich 1992…). From 1999 is member of the ensemble "Le Onde Martenot", with whom he win the "Piero Ciampi's prize" (2001) for the best performance, the second prize of "Fabrizio De Andre' Memorial Competition" (2002) , and the second prize at "Festival Teatro Canzone-Giorgio Gaber" (2007). His works are edited and distributed by "Ars Publica Music Publisher" (scores) ,Aliamusica records and Nova Musica (cd's).

Program: 10　No: 3

水沼 慎一郎　Shinichiro Mizunuma（日本／1983）

requiem (2017) - 14'58

作品解説：

2011 年 3 月 11 日、仙台に住んでいた頃と今の記憶を音響作品として具現化した。

-使用機材-

MacBook Pro、MAX/MSP、Logic、ピエゾ素子マイク、KAWAI CA97

-各セクションの解説-

0:00：冒頭で始まる低域の音響は、水中にマイクを入れ、高音域を削り低域を増加。
　　電気が止まった夜の暗闇に怯え、津波の見えざる恐怖の記憶を表す。

0:30：ピアノの打音を削り、E・F#・G#・A・B・C#・D#を重ねる。
　　暗闇の中、空に広がる無数の星が輝いていた記憶を表す。

0:31：ホワイトノイズとサイン波を合成した音響が、A を中心に 7 方向へ枝分かれしていく。
　　亡くなった魂が長い時間を経て、安らげると信じる今の思いを表す。

プロフィール：

水沼 慎一郎 / 作曲　石巻市生まれ　新潟大学 教育人間科学部 芸術環境創造課程 音楽表現コース卒業
スコラ・カントルム卒業

主な活動歴：M's Japan Orchestra、川井憲次、「Dorlis」等へピアノ・キーボード出演。
「創建ホーム」「トヨタ」「一条工務店」CM 音楽制作。
「東北の作曲家 2010」（仙台銀行ヒール）「PianoScape 1 for piano, Laptop」
「日本の作曲家 2011」（東京オペラシティ）「Kairos for violin」
「会津・漆の芸術祭」（会津若松）「Installation for danse, DJ, Laptop」
「仙台マチナカアート」（仙台）「Skyscape for 6 sensors and 6 loudspeakers」
Radiosakamoto にてピアノソロアルバム「ふわり」が、坂本龍一氏に紹介される。
作曲を門脇治、鈴木雅光、清水研作、ナルシス・ボネ、パトリス・ショルティーノの各氏に師事。

Program: 10　No: 4

James Andean（カナダ／1972）

Ainnurruvar II (2013) - 10'14

作品解説：

Ainnurruvar I, composed for four performers playing an array of children's toys and objects, was in some ways an attempt to write an acousmatic or musique concrète work for a live ensemble. However, I could not resist the siren call of my acousmatic roots and the temptation to recast the work as a tape piece. The result is Ainnurruvar II, which, ironically perhaps, brings the work full cycle: tape music which had been written for ensemble, is now a work for ensemble made into tape music.
To hold to the spirit of the original, there is almost no processing of the sound materials in Ainnurruvar II.

プロフィール：

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and VCA. He has performed throughout Europe and North America, and his works have been presented around the world. He is a lecturer at the Music, Technology and Innovation Research Centre of De Montfort University.

Program: 10　No: 5

PETER MACHAJDIK（スロヴァキア／1961）

THE MARATHON (2017) - 9'20

作品解説：

THE MARATHON by Peter Machajdik was realized in the Simach Art Studio in Ruzomberok, Slovakia. On April 15, 2013, two homemade bombs detonated 12 seconds and 210 yards (190 m) apart at 2:49 p.m., near the finish line of the annual Boston Marathon, killing three people and injuring several hundred others, including 16 who lost limbs. Three days later, FBI released images of two suspects, who were later identified as Chechen-American brothers Dzhokhar Tsarnaev and Tamerlan Tsarnaev. Peter Machajdik's piece THE MARATHON is a reaction on the graduating terror in the world, and on both tolerance and intolerance. It is also about hope, faith and forgiveness. But the word 'marathon' symbolises in this composition also the enormous speed of our lives that cause the fact that many people often do not know what their friends and family members are working on. The sounds and voices used in the piece have been created not only electronically (using computers and other electronic devices) but come also from the witnesses of terror, and finally even from Tsarnaevs mother who could not believe that their sons were terrorists (never ever - mama, we love you - it's impossible - it is a setup).

プロフィール：

Bratislava-born Peter Machajdík is a composer of a wide range of chamber, orchestral, electronic and multimedia works. In 1992 he was a guest of the DAAD Artists-in-Berlin Program. Early 1990s, he attended courses for composers at The Amsterdam Summer University and at the Forum Stadtpark in Graz, where he worked with Dick Raaymakers, Konrad Boehmer, Clarence Barlow, and Vinko Globokar. His music has been performed in various venues across Europe, North America, and Asia, and has been featured at international festivals such as Inventionen in Berlin, New Work in Calgary, Early Music Festival in Boston, LakeComo Festival, Nuovi Spazi Musicali in Rome, Young Euro Classic in Berlin, Hörgänge at the Konzerthaus in Vienna, Bolzano Festival 2016, Ostrava Days, Audio Art Festival in Cracow, Contrasts in Lviv, Kotor Art Festival, Sound City Days, Melos-Ethos Festival, and the Bratislava Music Festival. In 1992, Machajdik was the guest of the DAAD Artists-in-Berlin Program. He has also been awarded a 1988 Luigi Russolo Composition Prize, a 2011 International Visegrad Fund individual artist grant, and the Ján Levoslav Bella Composition Prize. He is the recipient of a 2017 grant from the Slovak Arts Council. "

Program: 10　No: 6

Fabián Avila aka "Neural Xólotl"（メキシコ／1980）

Caballito inflorescencia (Inflorescence Little Horse)　(2017) - 10'02

作品解説：

Sounds produced via PaulStretch, microphone's feedback, soundscapes, databending noise and music, are together in this work. All of it has been mixed and created with Audacity. So, this piece make a statement about free audio software for artistic explorations without all the devices in a DAW. These restrictions make possible a search for connecting sounds via affective listening and new aesthetic perceptions. This work is dedicated to my friend Nick, since he is having intense health issues.

プロフィール：

Fabián Avila aka "Neural Xólotl" is an artist, teacher, researcher and improviser around listening arts. He got a master degree in Music Technology (UNAM, 2016) and a bachelor degree in Psychology (UNAM, 2006), both with honours. He is self-taught in electronic music and were into private lessons with Aarón Cruz on jazz theory and electric bass. His work explores ideas about tenderness, violence, death and dissapareance, using sound as a way to provoke affective listenign experiences. His artistic and academic productions have been shown in museums, galleries, symposiums and universities in Mexico and around the world. He has been awarded with a jury award from "Sound Art & Electroacoustic Music International Competition 2016" (Binaural Nodar), 1st. Place in "Visiones del Arte 2014" (MUAC) and 4th. Place in "Concurso Música y Diseño 2013" (Circo Volador).
Web: https://neuralxolotl.wordpress.com/

Program: 10　No: 7

Alexander Senko（ロシア／1965）

Five Cycles (2016) - 12'00

作品解説：

Duration of sounds, time intervals between sounds, and location of sounds in space correspond to the ranges of numbers as values of mathematical functions. Duration of sounds varies from the smallest unit known as one sample, which is perceived by human ear as a click, to the fragment playing continuously with its fundamental frequency. Intervals between individual sounds also range from longer pauses to continuous sound with no interruptions. Each "splash" of sound has a precise location in space. Several of these sound sequences play simultaneously; their periods never overlap and create an infinite number of combinations. For the composition I have used synthesized sounds, sounds produced by sound devices and transformed fragments of audio recordings.
Created with programming language Pure Data.

プロフィール：

Alexander Senko was born in Moscow, Russia. Graduated from Gnesins Institute as a sound engineer. Composer, sound producer, Alexander runs a laboratory "Acoustic Images" (research and production of interactive installations). Alexander's interests include visual programming language Pure Data, electronic and electroacoustic music, sound art, audio-visual interaction.
Selected exhibitions and performances:
"9th Festival International De La Imagen", Manizales, Colombia - "Pure Data convention", Weimar, Germany - "PIKSEL[X]", Bergen, Norway - "Prepared Environments", Moscow, Russia - "FILE 2014", Sao Paulo, Brazil - "(h)ear XL II", Heerlen, the Netherlands - "Radical dB" festival, Zaragoza, Spain - "The Engine Room" sound art exhibition, London, UK, 2015 - "Ars Electronica 2015", Linz, Austria - "MADATAC 07", Madrid, Spain

Program: 10　No: 8

Tesla Manaf（インドネシア／1987）

Rakikka - 3 phases of Her life (2017) - 8'09

作品解説：

Story about my pet Dog who struggle before she adopted. Consist of 3 phases when she's pregnant and throwed stones by locals, live in shelter and got bullied and last phases when our eyes met and fall in love

プロフィール：

Studied classical music at 9 years old and jazz at 18. Produce 7 albums under New York and Tokyo Music Label. Got many achievement from local and international and performing around the world under his name. His now focusing on contemporary music based on Acoustic and electronic or between.

スタッフ

-音楽学科 4 回生-

田代啓希
濱中勇吾
藤田直斗
石元奈津実
宮田風子
藤田朝陽
山本奈央子
木村幸
保岡桃子
各務春菜

-音楽学科 3 回生-

堀尾麻菜美
宮本飛鳥
都築志穂
龍華大吾
干場冬馬
千村充輝
森本大喜
佐田瑞奈
平井幸代

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的場玲菜
原田萌希
西脇里咲
竹澤脩太
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-音楽学科 1 回生-

宮永拓馬

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