CSOUND.30

CELEBRATING 30 YEARS OF CSOUNDING

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Saturday 26th November 2016, 7.30pm, Riverstown Hall, Maynooth University.

Steven Yi   -   *Transit* **(2016)**

2:44

"Transit" was inspired by listening to the music of Terry Riley to create a work that involved long feedback delay lines. I began with a mental image of performers in a space working with electronics and worked to develop a virtual system to mimic what I had in mind. Once the setup was developed, I experimented with improvising material live and notating what felt right. I then continued this cycle of improvisation and notation to extend and develop the work.

Steven Yi is a composer and programmer. He is the author of the Blue Integrated Music Environment, author of Pink and Score music libraries, and core developer of Csound. He holds a PhD in Digital Arts and Humanities from the National University of Ireland, Maynooth. In his free time, he enjoys practicing and studying T'ai Chi.

Bill Alves   -   *String Fields (for violin and computer)*

6:00

violin: Maria-Noelle Creevey

Bill Alves is a composer, writer, and video artist based in Southern California. He has written extensively for conventional acoustic instruments, non-Western instruments (especially Indonesian gamelan) and electronic media, often integrated with abstract animation. CDs of his audio works include The Terrain of Possibilities (EMF) and Imbal-Imbalan (Spectral Harmonies), and a dvd of his video works, Celestial Dance is published by the Kinetica Video Library. He is the author of the book Music of the Peoples of the World, the third edition of which was released by Cengage/Schirmer in Spring 2012. Other writings have appeared in Organised Sound, Perspectives of New Music, Computer Music Journal, SEAMUS Journal, 1/1, and elsewhere. In 1993-94 he was a Fulbright Senior Scholar Fellow in Indonesia, where he studied the gamelan orchestra music of Java and Bali. He currently directs the HMC American Gamelan, an ensemble of specially tuned Javanese instruments dedicated to the performance of new, non-traditional music. He is one of the organizers of MicroFest, the annual Southern California festival of new music in alternate tunings. He teaches at Harvey Mudd College of the Claremont Colleges in Southern California.

Linda Antas -   *All That Glitters and Goes Bump in the Night*

7:50

All that glitters isn't treasure—but it glitters nonetheless. Not everything that goes bump in the night does us harm, and in fact, many things are nearly equal parts "glitter" and "bump." I am convinced that everything negative carries with it an equal measure of good, if only we have the skills to bear difficult things in constructive ways.

The work is a reflection on appearance vs. reality—on our often distorted perceptions of good and bad, success and failure, direct cause and serendipity—and on all manner of assumptions. Faulty logic, ignorance, and strong emotion can inhibit our understanding of the people, objects, and situations around us, causing undue negativity, unfounded positivity, and overall confusion about the causes of both happiness and suffering.

On a technical level, the work explores the parallels between moving image and audio art, including the creative process itself. The links between the basic elements of the two media (texture, layer, color/timbre, density, and the scaling of time and frequency), and methods for transforming the digital data were investigated in creating this work.

Linda Antas is a composer, digital artist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on the Ablaze, Centaur, Media Café, TauKay, and EMS labels. Antas has received commissions from the International Computer Music Association and recognition from the Musica Nova International Electro-acoustic Music Competition, the International Music Contest Cittá di Udine, and the Fulbright Foundation. Her current research involves audiovisual composition, sonification, real-time signal processing, and physical computing.

Shane Byrne -   *Proprioception* **(2016)**

6:00

Shane Byrne is a composer of acoustic and electronic music and is currently a PhD researcher at Maynooth University focusing on interactivity and participation within electronic music composition. In 2013 he completed his BA in Music Technology with first class honours and in 2014 completed an MA in creative music technologies also receiving first class honours.
His current work is focused on physical computing and the potential for human interaction to add to an overall immersive musical experience for both the performer and the audience. His work has more recently led him to investigate the potential for such interaction to facilitate and encourage learning amongst the learning impaired and the autistic community.
He also works as a sound designer, foley artist and mixing engineer. His first love is performance and regularly takes part in improvisation nights and occasionally plays gigs with several noise and progressive rock bands in Dublin.

Joachim Heintz   -   *ATT...* (2014-16)

1:48

Ein kleiner Gruß für meine Lehrerin Younghi Pagh-Paan zu ihrem Abschied vom Unterrichten. Eine minimalistische Studie über eine Bewegung des Beschleunigens / Begehrens / Greifens -> Verlangsamens / Zurücktretens / Lassens -> Bleibens / Stehens / Fortdauerns, und eine „Begleitung" durch ferne, ungreifbare, sich anders bewegende Akkorde.

Joachim Heintz after studying Literature and Art History, began his composition studies with Younghi Pagh-Paan and Guenter Steinke in Bremen in 1995 at the Hochschule Fuer Kuenste. During the course of his studies in Bremen, he worked intensively in the electronic music field and also with mixed media such as video. He is the head of the electronic studio Incontri at the HMTM in Hannover (Hanover University of Music Drama and Media), teaches Audio-Programming at the HfK Bremen and is a member of the Theater der Versammlung in Bremen. He composes both for instruments and electronics, for concerts, sound installations, performances and as theatre music. He is an active member of the Open Source community, in particular in the development of Csound and CsoundQt.

I N T E R V A L

Iain McCurdy   -   *Acoustic Capacitance* (2016)

7:00

percussion: Saul Rayson

Acoustic Capacitance presents a duet between a percussionist playing just a snare drum and a cymbal and a laptop musician making use of transformations-through-convolution of the two live instruments.
Capacitors function by setting two parallel conductive plates facing each other, separated by some material that resists conduction (the dielectric). Positive and negative charges can collect on the opposing plates but when this charge difference crosses a threshold for that capacitor, charge begins to pass from the negatively charged plate to the positive one.
The piece takes this metaphor to inform how the acoustic and electronic sound worlds can confront one another, and simultaneously insist upon their innate differences while 'leaking' connections and similarity.

Iain McCurdy is a composer from Belfast, currently lecturing in music at Maynooth University. His work has covered the areas of acousmatic, electroacoustic, instrumental, sound installation and cross-disciplinary works involving all four. His work with Csound has focussed upon the creation of demonstrations of the software's capabilities, and more recent work has capitalised upon the Csound frontend, Cabbage. His work with sound installations and alternative controller design has drawn in exploration of electronics, sensors and instrument building.

Massimo Fragalà   -   *Voce3316* (2016)

3:00

All the sounds that form this composition derive from the elaboration of vocal syllable. Starting from this very small sample (0.31 seconds) I tried to change the original characteristics in order to generate a range of sounds more o less different compared to their original variety. This was possible using particular technique of sound processing such as spectral time stretching, morphing, freezing and sustaining a sound on an explicitly specified grain, transposing copies of sound on top of one another, etc.

Massimo Fragalà graduated in Electronic Music and in Classical Guitar. His music has been selected and performed in many festivals and conferences worldwide including ICMC 2003, ICMC 2005, Festival Zèppelin 05, EAR Sounds Electric 2005, LAC06, ICMC 2006, Festival Mùsica Viva 2008 (Sound Walk), NWEAMO 2008, Taukay FrammentAzioni 2008, Vox Novus 2008 (60x60 project), LAC 2011, Emufest 2011, 60x60 2012 PianoForte Mix, Csound Conference 2013, LAC2015, Csound Conference 2015, etc.. .
One of his electroacoustic compositions has been published on CD by Electronic Music Foundation (EMF).

Alex Hofmann and Bernt Isak Wærstad -   *COSMO Collective*

8:00

COSMO Collective is an open musical collaboration for musicians using DIY electronics and custom software written in Csound. There is no definite musical style, though it could be characterised as electroacoustic improvisation. The focus is on the exploration of sound and timbre, rather than traditional harmonics and rhythm, and exploiting the powers of Csound. The core of the group are Alex Hofmann (saxophone and electronics) and Bernt Isak Wærstad (guitar and electronics), but a performance can consist of any number of players. COSMO Collective have performed several shows around the world, including New York, St. Petersburg, Brisbane, Bergen, Boston, Berlin, Oslo and Trondheim.

Alex Hofmann (*1980) studied saxophone, improvisation and computer music at the Hochschule für Musik und Theater Hannover with Mattias Schubert and Joachim Heinz. He worked as a sound designer and obtained a PhD in music acoustics at the University of Music and Performing Arts Vienna, where he is currently working as researcher (http://iwk.mdw.ac.at/hofmann.htm).

Bernt Isak Wærstad is a musician, composer, sound designer, with a master in music technology. He is currently a lecturer at the Music Technology groups at NTNU and Norwegian Academy of Music, a sound designer and mix engineer at Pipa Lydbyrå and works freelance as a musician, producer and sound engineer. Bernt Isak is also a member of several musical constellations as Vingelklang, T-EMP, Lashings of the Old Ultraviolent and COSMO Collective to mention a few.

Massimo Avantaggiato   -   *Atlas of Uncertainty* (2016)

5:10

"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 piece.
Heterogeneous sound materials are explored through various techniques (granular, subtractive): kitchen noises, 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.

Massimo Avantaggiato studies composition at Conservatorio Giuseppe Verdi in Milan.
Since his mid-teens he has concentrated on expanding his musical landscape using electronics, unusual recording techniques and computer-based technology, all of which help him to develop his idea of sound and composition.
He took a degree in Electroacoustic Composition with Honour at "Giuseppe Verdi" Conservatoire in Milan and a degree as a Sound Engineer (Regione Lombardia).
He has written music for short films and installations and also music for TV adverts; he has recorded several CDs for various Italian and foreign labels.
Recently his interest has moved towards Multimodal Interaction in Virtual Environments (selected for a stage @ Aalborg University, Denmark, 2011) and towards adaptive sound design and music (Music and Screen Media Conference 2014, Liverpool; ATMM2014, Ankara, Turkey).
He has recently participated in: EMUFEST2016 (Rome), Diffrazioni Festival 2016 (Florence, italy); ISSTA 2016(Belfast); Cycle du son (Fundacion Destellos, Argentina, 2016), NAISA 2016 (Toronto, Canada); SMC 2016 (hamburg, Germany); NYCEMF 2016 (New York, USA), Soundthought 2016 (Glasgow), Csound Conference 2015, Saint Petersburg, Russia; LINUX Audio Conference 2015, Mainz, Germany;
Giordano National Composition Contest 2014 (finalist), Conservatorio di Foggia, Italy; CIM14 Conference on Interdisciplinary Musicology, Berlin, Germany; CIM 2014, Conservatorio S. Cecilia, Rome (Italy); ATMM 2014, Ankara, Turkey; International Computer Music Conference 2014, Athens, Greece; ICMPC-APSCOM2014, Seoul, South Korea; Slingshot Festival 2014 (Athens, South Georgia, USA); EMS 2014 (Universität der Künste, Berlin); Music and Screen Media Conference 2014 (Liverpool University); Music as a Process (Christ Church University, Canterbury, England) ; FAS2013 (San José Costa Rica); Contemplum 2013 (Philadelphia, USA); Premio Nazionale delle Arti/composition contest 2013, Avellino, Italy; EMU Festival 2010 and 2013 (Rome, Italy) ; Distanze 2012 (Catania, Italy) ; Segnali 2012 (Perugia, Italy); CSound Music Conference 2011 (Hannover, Germany); IFIMPAC 2011 (Leeds, England).

Richard Boulanger -   *Cloning a Dinosaur* **(2016)**

7:30

World premiere

Controlled and Modulated live by an assortment of Theremin, Joystick, BrainWave, and Pressure sensors, this 8-channel EuroRack Modular Synthesizer performance will feature: three Qu-Bit Nebulae modules (each running and rendering in real-time, new voltage-controlled versions of Boulanger's classic Trapped in Convert instruments and a suite of new custom "Qu-Bit_Csound" orchestras); two Thonk Music Thing Modular -Radio Music modules (each playing a number of pre-rendered custom Csound orchestras as .AIF audio files); and three Audio Damage ODIO modules (allowing for the modular system's audio to be sent to, and returned from three iPads running Boulanger Labs Csound for iOS apps - csJam, csGrain, csSpectral, and csMorFFT that are doing Csound-based audio processing).

Back in the summer of 1979, when I composed Trapped in Convert (at the EMS Studio at MIT in Barry Vercoe's music11 language, and then revised it at the MIT Media Lab in 1986 to serve as a beta-test suite for Vercoe's Csound language), I modeled all my sounds on those I would create with my ARP 2600 analog synthesizer. Now, some 37 years later, and to celebrate the 30th anniversary of Csound, I have come full circle - making Csounds on my modular synthesizer - thanks to the the Qu-Bit Nebulae, (a EuroRack synthesizer module built around a Raspberry Pi running Csound). I am incredibly excited by the fact that this old "Dinosaur" is no longer "Trapped" and I look forward to taking him out for a run!

For me, music is a medium through which the inner spiritual essence of all things is revealed and shared. Compositionally, I am interested in extending the voice of the traditional performer through technological means to produce a music that connects with the past, lives in the present and speaks to the future. Educationally, I am interested in helping students see technology as the most powerful instrument for the exploration, discovery, and realization of their essential musical nature—their inner voice.

Hlöðver Sigurðsson-   *Live Coding Improvisation*

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