

ISAC-2024  
INTERNATIONAL  
SONOSFERA®  
AMBISONICS  
COMPETITION  
*“Eugenio Giordani”*

In collaborazione con  
IRCAM - CENTRE POMPIDOU

Rassegna di concerti  
acusmatici 3D

Pesaro, 15-17 Marzo 2024  
Parigi, 22 Marzo 2024



# INTRODUZIONE

Dopo l'edizione inaugurale del concorso ISAC-2023, il prestigioso istituto francese di ricerca tecnologica per la musica e l'acustica IRCAM - Centre Pompidou, ha proposto per il 2024 una partnership alla città di Pesaro per la seconda edizione del concorso ISAC-2024.

La concomitanza del trentennale di Ircam-Forum e di Pesaro Capitale Italiana della Cultura 2024, ha permesso di sviluppare un programma condiviso per la creazione e l'esecuzione acustica tridimensionale. Gli artisti premiati avranno così la possibilità di finalizzare ed eseguire le loro opere attraverso una residenza in due delle migliori strutture per la riproduzione tridimensionale del suono al mondo: Sonosfera l'anfiteatro tecnologico per l'ascolto profondo di ecosistemi e musica inaugurato a Pesaro nel 2019 e l'Espace de Projection, la storica sala da concerto ad acustica variabile disegnata del 1976 da Renzo Piano.

Negli ultimi anni, il salto in avanti delle tecnologie software di manipolazione delle componenti spaziali del suono non è stato seguito dalla costruzione di luoghi appositi che abilitano l'ascolto pubblico tridimensionale. Pesaro, città creativa Unesco della musica, ha di fatto ben 2 di questi spazi pubblici: S.P.A.C.E. (Soundscape Projection Ambisonics Control Engine) laboratorio di ricerca e produzione presso il Conservatorio "G. Rossini", e Sonosfera® il teatro mobile di grande capienza di pubblico, ora ai Musei Civici.

Per le sue caratteristiche architettoniche, elettroacustiche e di acustica passiva, Sonosfera® è di fatto uno strumento perfetto per l'innovazione linguistica nella musica di ricerca. In Sonosfera® lo spazio - al pari dell'altezza e della durata dei suoni - può diventare un parametro compositivo senza limitazioni di direzione, dimensione, distanza di ogni singolo suono e relazione prospettica tra i suoni. La musica può essere così estesa all'intero dominio sferico intorno agli ascoltatori, in un'esperienza di realtà virtuale condivisa, ben diversa dalla 'solitudine' generata dai visori VR, dove il suono in cuffia non realizza quasi mai un risultato sensoriale soddisfacente.

ISAC-2024 vuole richiamare l'attenzione internazionale, e orientarne la creatività, su queste nuove possibilità del pensiero compositivo e della fruizione pubblica della musica elettroacustica, distaccandosi dagli approcci commerciali sul suono effettistico 3D dei dispositivi di consumo, al fine di dare corpo agli approcci di innovazione linguistica - artistica e scientifica - propri della musica di ricerca

di ambito accademico, con radici nella storia della musica elettroacustica ‘colta’ praticata da gruppi di ricerca nelle Università e Conservatori di tutto il mondo.

Due le giurie: la prima nazionale composta da docenti di Conservatori italiani, tutti ex-allievi della storica Scuola di Musica Elettronica del Conservatorio Rossini che il M° Eugenio Giordani ha diretto per 40 anni; la seconda internazionale con la prestigiosa collaborazione dell’IRCAM-Centre Pompidou.

Un numero di 149 candidati hanno risposto alla call da 42 paesi del mondo. A tal fine i 5 premiati saranno a Pesaro in una breve residenza per realizzare il missaggio finale delle composizioni in Sonosfera®. Queste verranno poi eseguite in un concerto “acusmatico” (aggettivo derivante dal termine greco akusmatikoi che indica l’ascolto del suono svincolato dalle proprie cause fisiche, come lo era la voce di Pitagora che parlava ai suoi discepoli senza essere visto).

Una rassegna, pertanto molto specifica, di ‘arte acusmatica’ proveniente da approcci compositivi elettroacustici e digitali di frontiera, che in Sonosfera® potrà essere fruita nel buio completo tramite 45 altoparlanti in geometria sferica, contemporaneamente attivi per la riproduzione del suono con un altissimo grado di definizione dello spazio tridimensionale. Un’esperienza sensoriale e cognitiva unica che il pubblico ascolterà ad occhi chiusi potendo entrare, attraverso le qualità prospettiche abilitate da Sonosfera®, in veri e propri paesaggi sonori dell’immaginazione.

David Monacchi

Sito internet del concorso:



Sito internet di Ircam:



# ISAC-2024

## **International Jury** managed by IRCAM Paris

Núria Giménez Comas  
Sivan Eldar  
Philippe Langlois  
Frank Madlener  
David Monacchi  
Markus Noisternig (Chair).

## **Steering Committee:**

Nicola Casetta  
Carmine Emanuele Cella  
Tommaso Giunti  
David Monacchi  
Alessandro Petrolati

## **Sonosfera® Curators:**

David Monacchi  
Daniele Vimini  
Silvano Straccini

## **Produced by:**

Ass. Cult. Fragments of Extinction through Fondazione Pescheria.

Si ringraziano in particolare L'Assessore alla Bellezza del Comune di Pesaro Daniele Vimini per aver voluto questo concorso, il direttore della Fondazione Pescheria Silvano Straccini e Camilla Iaccarino per l'operatività di Sonosfera®, Nicola Casetta per la preziosa collaborazione organizzativa, Tommaso Giunti per gli elementi grafici, audio/video e procedurali del concorso e della rassegna, Alessandro Petrolati per la cura del sito internet, Carmine Emanuele Cella per la collaborazione nei criteri di selezione del concorso, Matteo Rombolini, Cristina Lupinelli per il supporto organizzativo e comunicazione istituzionale, Elena Giordani, Anna Giordani e Fondazione Pescheria per la collaborazione logistica, oltre a Gianni Galdenzi, Silvia Melini, Michela Bartolini e Tiziana Romani per la fondamentale parte amministrativa, Tiziana Piccolo, Michela Gaudenzi e gli operatori dei Musei Civici, Agostino Riitano per Pesaro Capitale Italiana della Cultura 2024 e Fabio Masini per il Conservatorio G. Rossini. In IRCAM Centre Pompidou si ringraziano particolarmente Hugues Vinet per la co-direzione del concorso, Markus Noisternig per la direzione di giuria IRCAM, Paola Palumbo e Greg Beller per la realizzazione in ambito di IRCAM Forum.

Il concorso è dedicato permanentemente al M° Eugenio Giordani, professore del Conservatorio "G. Rossini" di Pesaro, la cui passione, competenza e professionalità vivono nelle generazioni di studenti e docenti di Musica Elettronica a Pesaro, in Italia e nel mondo.

ISAC-2024 è sostenuto dal Comune di Pesaro, voluto dall'Assessorato alla Bellezza, prodotto dall'organizzazione no-profit Fragments of Extinction in collaborazione con la Fondazione Pescheria e il Conservatorio Rossini, nell'alveo degli eventi anticipatori di Pesaro Capitale italiana della cultura 2024.

# RASSEGNA DI CONCERTI ACUSMATICI 3D

PESARO – SONOSFERA®  
Capitale italiana della cultura 2024

## **Venerdì 15 Marzo**

- 16:00 Competition concert
- 17:15 Award Ceremony (in Sala Rossa of Comune di Pesaro)
- 18:30 Winner's concert

## **Sabato 16 Marzo**

- 17:00 Short list concert 1
- 18:00 Short list concert 2
- 21:00 Winner's concert

## **Domenica 17 Marzo**

- 15:30 Short list concert 1
- 16:30 Short list concert 2
- 17:30 Winner's concert

# PARIGI – ESPACE DE PROJECTION IRCAM Forum – Centre Pompidou

## **Domenica 22 Marzo**

- 10:00–18:00 Listening session of ambisonics pieces
- 20:30 Award Ceremony & Final Winner's concert

**Per tutti i concerti della rassegna in Sonosfera® (durata media di circa 50 minuti)  
ingresso gratuito, info e prenotazioni obbligatorie al n. +39 0721 387541  
(biglietteria dei Musei Civici)**

# ISAC-2024

## AWARDED COMPOSITIONS

### **1st PRIZE:**

**“Non è un compendio di etologia numerico-digitale”**

by Montella - Laudante - Pisano (Italy)

### **2nd PRIZE:**

**“Transformations: Music for a Destinationless Journey”**

by Ralph Killhertz (Espana)

### **3rd PRIZE:**

**“Impossible Moments from Venice: The Other Side of the Lagoon”**

by Natasha Barrett (Norway)

### **1st Mention:**

**“Otherness”**

by Alex Buck (Brazil)

### **2nd Mention:**

**“70\_0~”**

by "WELKER" (United Kingdom - France)



### **1st PRIZE: “Non è un compendio di etologia numerico-digitale” (9’23)**

As the title suggests, this piece does not want to appear like a compendium of behaviors, rather the experience of careful observation of chaotically organized beast-like mechanisms. We move among digital creatures of iron and code in their natural habitats of plasmatic volcanoes, razor-sharp deserts, and diaphane lagoons, composing a sonic documentary of the impossible nature of imaginary cartographies. In this work we wanted to challenge the idea that acousmatic music composition is an individual activity. We decided to act collectively, to share practices and tools, to let our respective works and sounds influence each other, and to find solutions that would otherwise be unexpected. The work was carried out first remotely then the final composition and spatial mixing process was done in a multichannel studio with a 24-loudspeaker dome. The piece was composed originally in High Order Ambisonics. The synthetic materials used were multichannel recordings of sound files processed through a 48-output convolution distortion unit made in MaxMSP. The field recordings were realized using either 1-st order sound field microphones or 3-rd order Ambisonics microphones, both these types of recordings were subsequently up-mixed in H6OA using the specific tools designed by Aalto University. Other stereo and mono materials were processed with different Ambisonics encoders. For the encoding processes, the tools we used were the stereo- and multi-encoder by IEM, the Room simulation encoder from the SPARTA bundle, and the encoders designed by Matthias Kronlachner. Choices were made depending on the sonic characteristics of each material and the desired outcome. For mixing, Multichannel reverbs and equalizers were used, the units we preferred were the ones produced by IEM and MELDA. During the work in the studio, decoding was done on MaxMSP using Ircam’s SPAT 5 suite, to ensure dual band decoding.

**Andrea Laudante:** (Napoli, 1993) is an Italian composer of electroacoustic music and multi-instrumentalist. His aesthetic is influenced by the study and practice of oriental spiritual traditions, which are strongly manifested in works such as the cycle “Perceptions of Prakṛti”. His formal studies include a BA in composition with a thesis on the influence of Yoga in the music of Giacinto Scelsi, and a MA in electroacoustic music under the supervision of Elio Martusciello at the Conservatory of Napoli. Andrea’s music has been presented in festivals such as Akousma (Paris), Totem Électroacoustique, CIM XXIII (Ancona), In-sonora (Madrid), Martini Elettrico (Bologna), Ji.hlava IDFF (Czech Republic). Andrea has also been awarded the first prize of INA GRM Découvertes 2021.

**Paolo Montella** is an electroacoustic composer, multi-instrumentalist, and a programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. His education arises from both self-taught and academic experience. He studied piano, harmony and classical

composition, moreover, he started studying electroacoustic and electronic music while deepening his knowledge of C-based programming. He has held concerts, diffused his work, and performed in Italy, France, the United Kingdom, Norway, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong and China, participating in international festivals including CIM (ITA), ICMC (CHN), Supersonique (FRA), ACOM (AUS), Sonic Cartography (GBR), Atemporane (ARG), SiMN (BRA), MusLab (ECU).

**Giuseppe Pisano:** (1991, Napoli) is a composer and performer of electroacoustic music. His work is characterized by the use of field recording as a means to investigate space and as his primary compositional tool. His formal education includes studies of electroacoustic music composition and



music technology in Italy, the Netherlands and Norway, under the supervision of Prof. Natasha Barrett. Giuseppe's music has been presented in a wide variety of contexts such as: Intonal Festival (IAC, Malmö), VERV (Venice), Lydgalleriet (Bergen), Svensk Musikvår (Stockholm), EMU Fest (Rome), Sonic Spaces (ZKM, Karlsruhe), HAW (Hamburg) among others. He has also worked at InaGRM, EMS, the State Conservatory of Tbilisi, and CityU Hong Kong. He's currently a PhD at the Norwegian Academy of Music in Oslo.

## **2nd PRIZE: "Transformations: Music for a Destinationless Journey" (9'51)**

"Transformations" is based on the concept that sonic stimuli can catalyze an energetic transformation in humans. It is an invitation to venture into unexplored sonic landscapes, where the timbres of the voice and gong, as therapeutic sources, lay the groundwork for timbral construction. The piece delves into the essence of sound, perceived as the most fundamental sonic expression, which opens a path to timbral and rhythmic textures residing in an impossible auditory space. Timbres, stripped of their context, weave a sonic fabric that defies expectations, shedding their conventional labels and allowing new sonic identities to emerge. "Transformations" encompasses auditory spaces within spaces, creating universes within universes for the listener to traverse and explore without an apparent destination, enriching the act of listening with endless possibilities. The work unfolds a sonic narrative that intentionally avoids conventional musical storytelling. The timbres and their placement in space exist without encoded and cultural language, in a clear quest for the primordial power of sound in our lives. Through decontextualization and the stripping away of sound origins, the composition suggests new timbres containing elements of their source, on one hand, ensuring our perception is not bound by preconceived ideas and remains focused on continuous discovery, and on the other, providing familiar enough touchpoints within the internal structure of the sound material to keep the ear engaged and connected.

**Ralph Killhartz** is passionate about sound and the perception that humans have of it, his work as a composer is based on the search and analysis of the mechanisms of perception, as well as the creation of strategies that allow attentive listening to become a composition mechanism. With more than fifteen years of reputable international experience in recording and mixing for major music industry companies. Design and engineering for radio, television, and satellite broadcasts of numerous live musical events. Deep knowledge of sound diffusion systems (Higher Order Ambisonic HOA, Transaural, and Binaural Systems) and extensive activity in contemporary and experimental music.

## **3rd PRIZE: "Impossible Moments from Venice: The Other Side of the Lagoon" (10'00)**

"Impossible Moments from Venice: The Other Side of the Lagoon" is an impossible experience of a real place based on my first visit to Venice. Loaded with preconceived notions about history and culture,



and inspired by how Venice has featured in the literary fiction of some of our great writers, my goal was to explore the reality of this city of islands, canals and bridges with my microphones. Happy to be there outside of the peak of the tourist season, and a year after the cruise ships had been banned from the lagoon, I walked, listened and recorded. The tall buildings mislead my GPS and cast me into watery dead-ends, while a blind corner might reveal a hidden diagonal bridge leading to a passage the width of a person, transporting me to my desired destination. The composition places the listener in a fictional location beyond the reach of reality as Venice awakens one misty morning - as if in a dream state that nevertheless appears to be totally real.

**Natasha Barrett** (1972) composes concert works, public space sound-art installations and multimedia interactive music using a broad palette of sounds, new technologies and experimental techniques. She is widely known for her electroacoustic and acousmatic music, and use of 3D sound technology in composition. Her work is commissioned and performed throughout the world and has received over 20 international awards including the Nordic Council Music Prize, the Giga-Hertz Award (Germany), five prizes and the Euphonie D'Or in the Bourges International Electroacoustic Music Awards (France), two first prizes in the International Rostrum for electroacoustic music and most recently the honorary Thomas Seelig Fixed Media Award for 2023. She regularly collaborates with performers, visual artists, architects and scientists, is active as a performer of live-electronics and spatial audio, and as a researcher has a track record in both artistic and academic publications.

### **1st Mention: "Otherness" (8'25)**

"Otherness" is the fourth composition in a series, delving into the interplay of human history, nature, tools/ machines, and post-humanity. Each piece explores specific subjects that deeply resonate with and provoke my thoughts through sound. These compositions transcend conventional narrative structures and are highly abstract in nature. However, they intentionally incorporate recognizable sounds that serve as signifiers, inviting attentive listeners to embark on a sonic journey beyond the music's syntax. These sounds function as clues, unveiling hidden subjects, concepts, and references that have driven my creative process. "Explorations in sound and meaning" challenges us to embark on an auditory expedition where music becomes a gateway to diverse dimensions of understanding. In *Otherness*, I wanted to delve into a post-humanistic atmosphere, rooted in a comprehensive understanding of history, particularly the evolution of machines. Drawing from the theory of Brazilian semiotician Lucia Santaella, which categorizes machines into three phases—muscle-amplifying machines, sensory-amplifying machines, and brain-amplifying machines— the composition weaves sounds from these phases. Additionally, the sounds of fire and electricity play a crucial role in the piece. Fire, essential for human survival, and electricity, vital for the sustenance of artificial life. Another crucial element within this composition is the resume of the voice. The human voice assumes a prominent role in this tetralogy. The female voice character, present in the first and third pieces, represented the voice of Mother Nature. In "Otherness," however, an intriguing novelty emerges.



The voice featured in the piece is derived from artificial intelligence tools—both the content generated by Chat GPT and the voice synthesized by software designed to emulate human speech.

**Alex Buck**, a prominent Brazilian composer-performer, is celebrated for his groundbreaking work as both an improvisational drummer and composer of acousmatic music. In the realm of Brazilian instrumental music, he has released three solo albums and collaborated extensively with renowned artists, including notable



figures in both national and international music scenes. Buck played a pivotal role in two groundbreaking groups— the Bamboo quintet and the Trio Ciclos— where he introduced innovative techniques, combining pulsated improvisation with elements and sonic qualities derived from electroacoustic music. His forward-thinking approach to music composition has earned him international acclaim, highlighted by four prestigious first-place awards. These accolades include top honors at the International Electroacoustic Composition Contest Destellos (2022), Prix Métamorphoses (2021), MusicWorks Magazine Electronic Music Composition Contest (2019), and Musica Nova (2019). In addition to these achievements, Buck has been recognized as a finalist and received honorable mentions in various other esteemed competitions, including Prix Russolo, MA/IN, Exhibitronic Festival, and MusiLab International Festival. Beyond his illustrious musical career, Buck is a dedicated educator. He has shared his expertise at esteemed

institutions, including EMESP Tom Jobim and Colégio Oswald de Andrade in Brazil, as well as the California Institute of the Arts (CalArts) in the United States, where he earned his Doctor of Musical Arts (DMA) degree. Buck holds bachelor's and master's degrees in electroacoustic composition from UNESP, where he studied under the tutelage of composer Flo Menezes in the Studio PANaroma.

## **2nd Mention: “70\_O~” (10'00)**

Emerging from the bowels of a 70” latex red balloon, ‘7 ’” puffs up WEL•KER’s AV laser show into higher order ambisonics. Engorged rubber recordings meet aerated physical modellings (NESS/Modalys), AI chants, and rubbery synthesis morphed by the putty-like WEL•KER formula. Put on your neoprene suit and crawl on in.

**WEL•KER** (pronounced “WET LOCKER”) is a collaborative project, formed in 2018, consisting of Messrs Guillaume Dujat and Joe Beedles. Presenting gummied computer music through shimmering spongiform corridors, jagged rips of discord and rib-shaking bass weight. Latest album ‘ENHANCER’ released on Florentine imprint: OOH-sounds.

**Guillaume Dujat** is a composer and audio technician based in Manchester UK with a focus on 360 audio. His compositional work ranges from sound for theater, installations, live performances and composed works. Guillaume has been the MANTIS (Manchester Theatre in Sound 54 channel diffusion system) technical director since 2016 and started a full-time post as the NOVARS research center senior technician after completing his PhD in spatial electroacoustic composition (Manchester University) in 2020.

**Joe Beedles** is an artist primarily working with synthetic sound and laser. Joe’s beguiling live laser show makes use of a sound palette comprised of highly detailed computer music abstractions, auditory illusions and physically-modelled instruments. The audio is perfectly synchronised with the laser beam in real time via shared analogue signals resulting in a hypnotic and captivating aerial display. His work has been featured in both club and gallery contexts internationally. His hypnotic AV live show has been featured at Future Everything festival at The Whitworth, Manchester, No Bounds festival in Sheffield and Cafe Oto in London. Joe has held residencies at The Banff Centre, Canada (2016), Chongqing, China (2017), Johannesburg, South Africa & Maputo, Mozambique (2019).

# ISAC-2024 AWARDED COMPOSITIONS WINNER'S CONCERT

15/03/2024 h.16.00 (competition concert)

15/03/2024 h.18.30 (winner's concert)

16/03/2024 h.21.00 (replica)

17/03/2024 h.17.30 (replica)

## Program:

1. **“70\_O~”** (10'00)  
- “WEL<sub>α</sub>KER”
2. **“Otherness”** (8'25)  
- Alex Buck
3. **“Impossible Moments from Venice:  
The Other Side of the Lagoon”** - Natasha Barrett. (10'00)
4. **“Transformations”** (9'51)  
- Ralph Killhartz
5. **“Non è un compendio di etologia numerico-digitale”** (9'23)  
- Montella - Laudante - Pisano

# SHORT LIST CONCERT N.1

16/03/2024 h.17.00

17/03/2024 h.15.30 (replica)

– SONOSFERA®

## Program:

1. **“Le Mauvais Vitrier”** (8’36)  
- Yann Brecy & Samuel Robineau [France]
2. **“Cold Arousal”** (5’09)  
- Diana Karle & Rym Nouioua [Germany]
3. **“Brompton & Braeswood”** (10’00)  
- Timothy Roy [United States]
4. **“Umbræ”** (10’00)  
- Ewa Trębacz [Poland – United States].
5. **“Moving matter”** (9’25)  
- Hans Tutschku [Germany]

### **“Le Mauvais Vitrier - The Bad Glazier” - Yann Brecy & Samuel Robineau**

Adapted from the eponymous poem by Charles Baudelaire, a French poet of the 19th century, this spatialized audio fiction delves into the question of violent and sudden death impulses that seize us. Against reason's dictates, these destructive instincts, capable of finding beauty within the ugly, unfold a narrative caught between reality and fantasm. The spatialized audio takes us on a journey through various spaces, both external and internal, such as the character's psyche, while also exploring the sonic aspects of glass. It encompasses its brilliance and musicality, as well as its coldness and sharpness.

### **“Cold Arousal” - Diana Karle & Rym Nouioua**

In this collaborative work, the artists have focused on cold arousals, an adaptive mechanism used by hibernating bats to reduce the energetic cost of disturbance and conserve fat during hibernation. The use of cold arousal leads to successful hibernation. However, changes in climate can disrupt these mechanisms, leading to frequent awakenings and the burning of fat during the winter months, which

in turn can lead to the death of the hibernating bats. The composition tells of bats that hibernate in an abandoned industrial hall, wake up and use the mechanism just described, and finally fall asleep again. Since bats communicate in the ultrasonic range this is not audible to the human ear. Numerous recordings of bats were slowed down and arranged using Ambisonics to mimic winter flight through the hall.

### **“Brompton & Braeswood” - Roy Timothy**

Brompton & Braeswood is an acousmatic piece inspired by my personal experience living through Hurricane Harvey. The title derives from the street intersection where my wife and I were living at the time, along Brays Bayou in Houston. Central to my piece is a library of field recordings I captured at that intersection and along the bayou in the days immediately prior to Harvey making landfall. Some of these recordings were made with a Soundfield SPS-200 microphone; others were made with a matched pair of DPA miniature omni microphones clipped to the brim of a baseball cap, which allowed me to capture a quasi-binaural stereo image.

### **“Umbrae” - Ewa Trębacz**

Umbrae (Shadows) is a personal reflection on fragmentation and distortion of human memory - a particular subjective distortion of reality, unique to each individual human being, yet a universal experience of humankind. I've played a perilous game of moving a magnifying glass through my personal latent soundscape. I found it filled with glitches of corroded memories, inaccessible to another human being. A half-forgotten poem escaping translation from the language of my childhood; a disembodied scrap of a musical phrase erroneously preserved by my violinist muscle memory. The fragmented memories of the poem returned to me in shattered pieces, attached to other fragmented memories in paradoxical configurations - yet the feeling evoked by the poem not only remained, but seemed amplified. The composition process and the structure of this piece reflects the nature of this experience. The fragmented scraps of various recording sessions were brought together in unexpected and paradoxical ways. Each of these recordings brought memories of a specific moment in time and space, a timestamp of an experience, unique and non-replicable.

### **“Moving matter” - Hans Tutschku**

Abstract and abstracted sound textures inhabit a dense space. Their movements create relationships, contrast, and, at times, unity. In this ever-changing setting, we constantly seek something to grasp onto. The evolving pitch patterns of extended sounds try to establish a sense of stability. Each sound layer comprises many sounds traveling through the 360-degree hemisphere as clouds and flocks. Each individual dry source within a layer is surrounded by a small spatial cluster of first reflections and reverbs, but their spatial relationships are not rigid. Depending on their distance to the center of the space, dry sound, early reflections, and reverb travel with different distance coefficients. The closer the dry sound comes to the listener, the less pronounced the early reflections and reverbs are to avoid an overly wet ambience. Movements are performed as gestures on an iPad, controlling Max/MSP through Mira. The Max patch runs a physical model of spatial relationships (jit.physics) and impulse response reverbs. The ICST ambisonics suite encodes the result into 7th order, which is recorded into Reaper. All subsequent layering/composing/editing of the recorded movement textures is realized in Reaper, where the IM VST plugins and some units of Sparta are used to manipulate them further. Binaural listening and decoding to loudspeakers is also performed with IEM.

# SHORT LIST CONCERT N.2

16/03/2024 h.18.00

17/03/2024 h.16.30 (replica)

– SONOSFERA®

## Program:

1. **“Travelling without moving”** (8’09)  
- Stefano Catena [Italy]
2. **“Pass Away”** (7’14)  
- Chuang ShengKai [Taiwan]
3. **“Credilium”** (8’00)  
- Ákos Lovász [Hungary]
4. **“Free Flow”** (8’58)  
- Mariam Gviniashvili [Georgia - Norway]
5. **“Trois effervescences autour d’une chute d’épingle”** (10’00)  
- Jean-Marc Duchenne [France]

### **“Travelling without moving” - Stefano Catena**

“Travelling Without Moving” is a journey in acousmatic composed spaces and environments, from granular rainy textures to sonic trajectories circling around the listener. The concepts of “journey” and “moBon” are investigated musically: the experience “moves” between soundscapes, leading to always-changing sonic worlds, both from the spectral and spatial perspectives. The piece was inspired by natural soundscapes of Stockholm, where it was written, but it also influenced by the nostalgia of a distant home: this is where the mind travels, even though its not really moving.

### **“Pass Away” - Chuang ShengKai**

The concept of “Pass away” is to explore the existence and non-existence. When we record the moment in any form, does this moment signify existence or passing for us? In terms of compositional concept, I use traditional Eastern divination, the yarrow sticks, as a method of inquiry. Each yarrow stick throw randomly trigger a samples which question asked by my grandma at a funeral. These questions will

trigger modular synthesizer(cv rack) and panoramix parameters. I want to portray the impermanence of life and the randomness of the natural world. In fact, when the yarrow sticks are thrown, the questioner often already has own answer in their mind. Sound is a form of bodily memory, while memory is the dialectic of mental existence. When the body is gone, How does the mental exist? And memory, in turn, leads back to the exploration of the fact of everything's existence or non-existence.

### **“Credilium” - Ákos Lovász**

The concept is based on to experimenting with the dulcimer recordings, playing by taking them apart, decomposing, and processing them. I have made a lot of recordings of these processed sounds and categorised them. The possibilities and behaviours of the processed sounds inspired me to structure the time by building form with maintaining attention, feelings (tension - release), and play with the possibilities between the extremes. The title of the piece - Credilium - is an anagram of the word dulcimer. The game of this word refers to the above mentioned decompose - recompose method.

### **“Free Flow” - Mariam Gviniashvili**

FREE FLOW is a multichannel piece using AI-generated violin samples from the Debris Project's vast sound database, featuring numerous samples of varying durations and characteristics. My focus in these recordings was primarily on the noisy, glitchy, and distorted elements that serve as the foundation of the piece. With the chosen materials, I created a sonic world that contrasts with the natural sounds of a violin – it's powerful, rich in textures, overwhelming, harsh, and ear-piercing. I allowed the sound materials to guide my composition process, shaping the piece's structure and dramatic arc in a free-flowing manner. The work has been performed in Portugal, Norway, Latvia, Austria, China and the USA and has been heard on BBC radio. Commissioned by Roberto Alonso Trillo.

### **“Trois effervescences autour d'une chute d'épingle” - Jean-Marc Duchenne**

A piece in three parts, based on the same recording of small pins falling into various containers, around which other objects, other falls, revolve. The progression between the three parts takes us from an open and very contrasting space, plays of relief and dispersions, to the dense encirclement of burst rain, passing through the pulsating and caressing space of the second. The tactile dimension of sound in space is perhaps the most characteristic aspect of my work. It is manifested here by the lightness and liveliness of the pointillist writing, as much as by the “sharp” character of the sounds and their treatment. The presence of diffusion points at ground level is particularly important in this respect, both to provide a useful element of proximity, and to make the sounds made up of descending lines which should touch us or cross us all along the room more sensitive...

Seconda edizione del concorso di composizione elettroacustica tridimensionale per Sonosfera®.

Sonosfera® is a mobile technological amphitheatre for deep listening of ecosystems and music, designed for Pesaro UNESCO City of Music by David Monacchi opened to the public in Dec 2019. It is equipped with an array of 45 custom-built loudspeakers isotropically positioned in a spherical space (with the only exception of the nadir area) with perfect internal acoustics. Sound-transparent circular terraces lift the audience above an acoustically 'active' lower hemisphere, while the upper one is also equipped with a 360° projection screen with horizontal resolution of 24k. Sonosfera® puts listeners at the centre of soundscape, in the darkness of a stimulating acousmatic sensorial experience, sometimes lighted up by visual analyses of sound.

Sonosfera® was originally designed and built specifically for the spherical reconstruction of HOA field recordings carried out in primary tropical rainforest ecosystems, within the long-term scope of the project Fragments of Extinction. But Sonosfera® is, of course, capable of reproducing any 3D-soundfield with up to 6th-order ambisonics spatial resolution, including new creations of electroacoustic, soundscape, and integrated audio-visual compositions. For this reason ISAC-2023 represents the first occasion to use this perfect 3D-sound instrument and venue, within a framework of contemporary research in music and sound/visual creation.



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