

Prima edizione del concorso di composizione elettroacustica tridimensionale
per Sonosfera® e Rassegna di concerti acusmatici 3D.

ISAC-2023
INTERNATIONAL
SONOSFERA®
AMBISONICS
COMPETITION
“Eugenio Giordani”

Rassegna di concerti
acusmatici 3D

Pesaro, 7-9 Giugno 2023

ISAC

INTRODUZIONE

ISAC-2023, l'International Sonosfera® Ambisonics Competition "Eugenio Giordani" è la prima edizione del concorso internazionale di composizione elettroacustica tridimensionale, per lo spazio tecnologico Sonosfera®, l'anfiteatro per l'ascolto profondo di ecosistemi e musica di Pesaro.

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-2023 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 le prestigiose collaborazioni dell'Università di Stanford, di Vancouver e di Oslo. Un numero di 77 candidati (c.ca 100 composizioni) hanno risposto alla call da 26 paesi del mondo e sono stati selezionati tra le categorie di "electroacoustic music" e "soundscape composition" per l'alta qualità artistica

e tecnica necessaria per "mettere in risonanza" uno spazio complesso e tecnologicamente unico come Sonosfera®. A tal fine i 5 premiati potranno venire 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). Sarà possibile fruire il concerto in Sonosfera® il 9 Giugno 2023 dalle ore 19.00 in prima esecuzione assoluta e in repliche durante la serata.

Al concerto delle 5 composizioni premiate, sono stati affiancati altri 3 concerti: quello delle restanti 5 composizioni in short-list, quello di Natasha Barrett (presidente di turno della giuria internazionale ISAC-2023, a conclusione della sua Masterclass in Conservatorio) e un ascolto-concerto delle migliori composizioni degli studenti del decennio 2013-2023 del corso di laurea di Musica Elettronica LEMS-SPACE.

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:

<https://isac-pesaro.github.io/>

Call internazionale:

<https://isac-pesaro.github.io/call.pdf>



FRAGMENTS OF EXTINCTION



ISAC-2023

Guest International Jury:

Natasha Barrett - President (NSAM - Norway)
Chris Chafe (CCRMA - USA)
Rainer Kern (Germany)
Otolab (Italy)
Barry Truax (SFU - Canada)

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

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 collaborazione organizzativa, Tommaso Giunti per gli elementi grafici 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, Paolo Tarsi per la comunicazione, Michele Trebbi e Carlo Alberto Tacchi per la grafica dedicata all'evento, oltre a Gianni Galdenzi e Silvia Melini per la fondamentale parte amministrativa. 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-2023 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 IN SONOSFERA®

Mercoledì 7 Giugno

- 11.00 Conferenza Stampa ISAC-2023 (presso Sala dei Marmi-Conservatorio "G.Rossini")
14.30 Masterclass I di Natasha Barrett (presso LEMS - Conservatorio "G.Rossini")

Giovedì 8 Giugno

- 09.30 Masterclass II di Natasha Barrett (presso LEMS - Conservatorio "G.Rossini")
18.00 Concerto di Natasha Barrett, Presidente Giuria Internazionale ISAC-2023 (presso Sonosfera®)
19.00 Concerto dei 7 migliori laureati LEMS-SPACE 2013-2023 (presso Sonosfera®)
21.00 Replica concerto Natasha Barrett (presso Sonosfera®)

Venerdì 9 Giugno

- 16.00 Concerto delle 5 composizioni in short list (presso Sonosfera®)
18.00 Cerimonia Awards ISAC-2023 (presso Sonosfera®)
19.00 Concerto dei 5 premiati (presso Sonosfera®)
20.00 Replica concerto delle 5 composizioni in short list (presso Sonosfera®)
21.00 Replica concerto dei 5 premiati (presso Sonosfera®)
22.00 Possibile replica concerto dei 5 premiati (presso Sonosfera®)

Per l'iscrizione alla Masterclass di Natasha Barrett consultare:

<https://www.conservatoriorossini.it/masterclass-2022-23/>
<http://www.rossinspace.org/natasha-barrett-masterclass/>

Per tutti i concerti della rassegna, ingresso gratuito, info e prenotazioni obbligatorie al n. +39 0721 387541 (biglietteria dei Musei Civici)

CONCERT N.1

08.06.2023

- 18.00 Concerto di Natasha Barrett, Presidente Giuria Internazionale ISAC-2023 (presso Sonosfera®)
- 21.00 Replica del concerto (presso Sonosfera®)

NATASHA BARRETT

Soundscape composition in Sonosfera®

Final concert of the masterclass, and opening of ISAC-2023 festival

Natasha Barrett's concert represents a unique opportunity to listen to an undisputed master of electroacoustic composition in one of the best venues in the world for her specific spherical music. Starting from 3D recordings of concrete sounds and external environments, the composer's work develops in the genres of sound documentary, transformation and soundscape composition, using an impressive palette of spatial-audio compositional techniques.

Program:

1. **“Speaking Spaces no.1: Heterotopia”** (25'00")
2. **“Impossible Moments from Venice 1”** (6'48")
3. **“Impossible Moments from Venice 2”** (7'42")

“Speaking Spaces no.1: Heterotopia” (2021)

I can no longer remember when I realised: rather than hearing the dog bark, the hawk screech, the traffic or the child, I instead heard the forest, the mountain, the rock-face, the city. It was something more than the spaces speaking with the voice of their acoustic reflections. These encounters contradicted my normal perception and became transformative experiences during my walks through the landscape.

To me these spaces were now constructed from more layers of meaning than immediately evident to the eye and ear. 'Speaking Spaces' is a series of works that explore these alternative conceptions of common space. Without knowing what to call this first composition I stumbled across Foucault's concept of Heterotopia as a mirror, which seemed to embody much of what I was

experiencing. 'Speaking Spaces no.1: Heterotopia' is a journey from a forest to a winter shoreline. The work was commissioned by EAU (Electric Audio Unit) with support from the Norwegian Composers' Fund.

“Impossible Moments from Venice” (2023)

On September 1st 2022 I landed in Venice for the first time. This was to be the final field-trip in the project. Loaded with expectations about history and culture, and influenced by how Venice has featured in the literary fiction of some of our great writers, my goal was to explore this city of islands, canals and bridges. Happy to be there outside the peak tourist season, and a year after cruise ships had been banned from the lagoon, I walked, listened and recorded. The tall and narrow buildings mislead a GPS and cast you into watery dead-ends, while a blind corner may reveal a hidden diagonal bridge leading to a passage the width of a person, transporting you directly to where you had intended to go. Capturing reality seemed impossible. The sounds, the acoustics, the light, the people, and whether the concept of the Venetian as a native inhabitant still exists, created a paradox of past, present and expectations of the future.

“Impossible Moments from Venice 1” creates music from an impossible moment juxtaposing floating iron piers, vaporetti (water buses), the jostling behind the scenes of the graceful gondolas from 5 am to 8 pm and the sound of distant boats rolling across the lagoon late in the evening

“Impossible Moments from Venice 2” reveals the outdoor city squares, a fishmonger and church bells, from many vantage points, and ends with a fortuitous recording exemplifying the clash of cultures living side-by-side in this city. The sound materials were recorded with an MHAcoustics EM32 4th order ambisonic microphone, two Dolphin Ear hydrophones and two DPA 4060s. Thanks to the Conservatorio di Musica Benedetto Marcello Venezia for hosting my visit.

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 internationally renowned 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.

CONCERT N.2

08.06.2023

19.00 Concerto dei 7 migliori laureati LEMS-SPACE 2013-2023
(presso Sonosfera®)

LEMS-SPACE graduate students selection 2013-2023

This concert is comprised of some of the best productions that students of the Electronic Music course at the Conservatory G.Rossini of Pesaro composed over the first 10 years of activity of S.P.A.C.E. the first full periphonic HOA studio and public venue in Italy (2013) at LEMS Laboratory (Electronic Music Studio founded in 1971 by Walter Branchi and directed for more than 40 Years by Eugenio Giordani).

Program:

1. **“Onirico”** (8’00”
by Tommaso Giunti
2. **“Simple_Test”** (9’58”
by Enrico Francioni
3. **“Articulation Transfer”** (4’42”
by Alessandro Guerri
4. **“Noise Knockout”** (9’59”
by Lorenzo Mandolesi
5. **”Craftal”** (9’55”
by Michelangelo Mattoli
6. **“One Day More”** (5’48”
by Andrea Gori
7. **“Shaking Like Sparks”** (8’13”
by Matteo Tomasetti

For details please see separate program
notes available at the concert.

CONCERT N.3

09.06.2023

16.00 Concerto delle 5 composizioni in short list (presso Sonosfera®)
20.00 Replica del concerto (presso Sonosfera®)

ISAC 2023 5 compositions in short list

This concert is comprised of the 5 compositions that were selected for the overall final short list of 10 compositions. Despite their excellent technical and artistic ranking in the first and second selection phases of the competition, these composition could not be awarded but are definitely of outstanding artistic level.

Program:

1. **“The Silent World”** (10’00”
by Simonluca Laitempergher (Italy)
2. **“Female Child System, Imprisonment”** (10’00”
by Anthony di Furia (Italy)
3. **“Kýkloi alpha & beta”** (7’52”
by Ernst van der Loo (Holland/Norway)
4. **“Yohkoh-The sonic journey of a photon”** (8’32”
by Gregory Beller (France)
5. **“Das Dach mit seinem Schatten”** (3’21”
by Anna Maly (Austria)

“The Silent World” (10’00”)

The piece, re-modulated for the purposes of a collective concert experience, follows the extreme practice of free diving, with the various phases of the dive - as codified by the personal notes of sportsmen and athletic trainers - mapped and used as a formal structure: heart rate variations and arrhythmias, blood pressure changes and progressive lung emptying, the contact with the target, the moments of lethargy, the controlled emergence. By superimposing mimetic enunciation with sound abstractionism, the piece traces imaginative parallels departing from the physical journey, suggesting an emotional, almost psychological-existential path. The silent world proceeds geometrically through the two phases of immersion and emergence. The deepest point is an anti climax; a moment of stillness and contemplation, an almost-silence to be abandoned quickly on returning to the surface to breathe.

“Female Child System, Imprisonment” (10’00”)

The composition attempts to tell an imaginary story through a “sound fable”. A female child with beautiful eyes, she is incarcerated alone in a huge prison, completely dark and without windows. She is unable to speak, the only glimmer of communication is represented by the sound she hears by hitting one of the steel bars in her suspended room. Through this sound, transforming it into her mind, she embarks on a dreamlike journey; along the way, her imagination gains strength and, trying to limit it, builds a “sound mosaic” that slowly falls apart to gently lead her into a parallel reality, removing the emptiness of her perception, finally returning to her prison, keeping her life altered. She doesn’t fight, she just teaches who she is. And the “sound fable” continues... The composition is inspired by a recurring dream and a very dear friend of mine. The composition was made only with synthetic sounds, starting from the sound simulation of a steel bar.

“Kýkloi alpha & beta” (7’52”)

The piece is dedicated to - and is celebrating - the 100th birthday of Iannis Xenakis. Countering the common reflex to mimic Xenakis’ mathematical composition techniques, “Kýkloi Alpha Beta” (cycles alpha and beta) is more concerned with the physicality and violence of his sound world.

“Yohkoh-The sonic journey of a photon” (8’32”)

Yohkoh means ray of sunshine in Japanese. Yohkoh is the music of the life of a photon. Born at the heart of the sun, the nuclear fusion makes it bounce from atoms of helium in atoms of hydrogen. After the radiative and convective zones, the photosphere and the chromosphere, it is expelled from its native sun by a coronal mass ejection. Quickly leaving the solar system, it will cross other galaxies until be snatched by a black hole. Then... For bringing the sensation of the speed, I created a “spiral synthesizer” the parameters of which are controlled by the motion of the body. The hands control the aphelia, the center and the speed of each spiral, but also some timbre parameters. So the interactive part of the composition is inside the making of the piece.

“Das Dach mit seinem Schatten” (3’21”)

The goal of my compositional practice is to create something new. Creating something new is the one often overlooked thing that artificial intelligence (AI) cannot do. These AI algorithms are only able to reproduce what they have learned. In order to create something new I use a very old-fashioned technique: Analysis-Resynthesis. Stockhausen already did it in 1955 with his *Gesang der Jünglinge*, and we all did it in our musical education when we first analysed the composition techniques of the big masters before we learned to compose by ourselves. The analysis-resynthesis algorithm calculates the parameters in the analysis step to resynthesize the original signal in the synthesis step.

The resynthesized signal is nearly indistinguishable from the original signal. So after resynthesis I have the original sound like I had in the beginning. But I also have something else: the parameters that were used for resynthesis. A recording of my own voice transforms into an opera vibrato, transforming into a cello string, transforming into fluctuating partial tones. The something new enables us to synthetically generate natural sounds and in addition having the parameters to shape the sounds as we want them to.

CONCERT N.4

09.06.2023

19.00 Concerto dei 5 premiati (presso Sonosfera®)

21.00 Replica del concerto (presso Sonosfera®)

22.00 Possibile replica del concerto (presso Sonosfera®)

ISAC 2023 AWARDED COMPOSITIONS

1st Prize: “Khemenu” (8’19”)

by Nikos Stravropoulos (Greece/UK)

2nd Prize: “Weightless” (7’14”)

by Otto Iivari (Finland/Estonia)

3rd Prize: “ní nán” (9’59”)

by Wei Yang (China/USA)

1st Mention: “Scène aux champs” (9’36”)

by Jean Marc Duchenne (France)

2nd Mention: “La porta nel dado” (9’36”)

by Jakob Gille (Germany/Austria)

1st Prize: “Khemenu” (8’19”)

The name of the work, Khemenu is derived from Egyptian mythology and refers to The Ogdoad, a group of eight primordial deities worshipped in ancient Egypt. The group consisted of four male and female couples who are symbolising the balance between the primary elements of the cosmos. The notion of the Ogdoad (group of eight) is also found in early gnostic belief systems and ancient astronomy and cosmology (eight celestial bodies), as well as Chinese mythology (eight immortals). Eight is also the number of channels in a 2nd order Ambisonic recording (A Format), the technique used to capture the raw materials for the work.

Khemenu is part of a series of works which explore the notion of aural microspace an area of acoustic space, which cannot be inhabited due to physical constraints, and whose aural architecture is only accessible when mediated by recording technology. In this case, sound materials for the work were recorded exclusively with a 2nd order ambisonic microphone in an effort to capture and work with three-dimensional spatial detail at source. These recordings were processed using tools which catered

for multichannel sources in order to embed the characteristics of the sources's aural architecture in the development of new materials. This is not to say that the acoustic space captured in the recordings is retained in processed sounds materials, but rather that it ermeates, it informs the aural architecture of resulting materials once the original has gone through processing.

Nikos Stavropoulos (Athens, Greece, 1975) is a composer of predominantly acousmatic and mixed music. He read music at the University of Wales (Bangor, Wales, UK), where he studied composition with Andrew Lewis and completed a doctorate at the University of Sheffield (England, UK) under the supervision of Adrian Moore. His music is performed and broadcast regularly around the world and has been awarded internationally on several occasions. His practice is concerned with notions of tangibility and immersivity in acousmatic experiences and the articulation of acoustic space, in the pursuit of probable aural impossibilities.

Since 2006, he has been a member of the Music, Sound & Performance Group at Leeds Beckett University (Leeds, England, UK), where he is a Professor in Composition and lectures on Electroacoustic Music. He is a founding member of the Eochroma New Music Research Group, a member of the British ElectroAcoustic Network (BEAN) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

2nd Prize: "Weightless" (7'14")

Weightless is a spatial electroacoustic piece made for ambisonic system. The piece is inspired by the choreographic principles of Rudolf von Laban's Effort theory. The piece uses manipulated field recordings, instrumental and vocal recordings with a fresh connection to the musique concrète tradition. Each sound object expresses weightless movement behavior based on Laban's studies of human movement and dance. Weightless was the creative outcome of my master's thesis research project where I wanted to explore the experienced similarities between visual movement and movement of sound.

Otto Iivari (b. 1987) is a Finnish master's student in The Estonian Academy of Music and Theatre, specializing in electroacoustic composition. His works are mainly acousmatic, spatial electroacoustic music composed for multichannel settings and ambisonic system. Iivari likes to draw influence from natural sound phenomena and present them as magnified, new dimensions. Space and the movement of sound are crucial elements in Iivari's music. After recently spending an exchange semester in IEM Graz, Austria, Iivari is currently studying with Malle Maltis and his 2022 piece *Thở* won the European Student Competition for spatial electroacoustic music.

3rd Prize: "ní nán" (9'59")

The title spells the Chinese word 呢喃 which means speaking in a low voice, and can be roughly translated to murmur, whisper, mutter. Hidden behind the simple description of the sonic property, the word itself is often associated with a constellation of sentiments nostalgia, intimacy, tenderness, to name a few. The piece itself is based on a studio recording of Melia her bowing viola near the bridge with the strings damped. The composition draws from its rich expression, resulting from the physical effort

implied in producing the sound, as well as the sonic oscillation between noise, tone, and silence, which in the piece are sometimes kept distinct, but other times transform from one to another, generating ambiguity echoing the title.

Wei Yang is a composer/sound artist from China. He works with different mediums, through which he often contemplates the body's role in sound production, sound in space, as well as the integration of various data from the performance environment (reverberation, light, etc.). Wei composes both instrumental and electronic music, and often uses various sensors/physical computing to build performative systems that allow dynamic interaction among different components.

His works have been presented in various places, including China, United States, Poland, Japan, Finland, Canada, Austria, Germany, France, Mexico, Brazil, and Switzerland. Wei received his Doctor of Musical Arts from University of Washington under the supervision of Joël François Durand. He is currently a PhD student at the university's Center for Digital Arts and Experimental Media, working closely with Richard Karpen and Joseph Anderson.

1st Mention: "Scène ne aux champs" (9'36")

A tribute to "Scène aux champs" from the "Symphonie fantastique" from Hector Berlioz. This piece represents in a way an inverse approach of the romantic symphonic poem: instead of using the means of orchestral music to suggest, represent or even simulate natural elements, it starts from naturalistic phonographies to create a form of narration that leads to the musical. But it is especially the notion of "fields" which interested me here, in the first sense of course which determined the choice of the type of sound recordings, but especially in that of the loudspeaker and auditory production fields, near and far, through the particular case of the capture and the ambisonic processing. The first important thing for me was to consider the action of decoding as a way to extend the subjectivity of the sound images, and to treat it in the same way as we used photographic development, to perhaps optimize what was inscribed on the film, but also to push it towards something more original, more expressive.

Parametric decoding, as it is available today, allowed me at first to respond to the diversity of the spatial images I had selected, by applying it to each sound according to its characteristics and what I wanted to accentuate. But if certain captures were sort of "landscapes", with an image of distance that was coherent with the way the sound was diffused, others could be captures of proximity, whose spatiality and materiality no longer agreed with the real distance of the projection, and could only give perhaps a good illusion for a few well placed auditors. I then took advantage of the means offered by parametric decoding to dissociate on certain sounds the part of the diffuse waves and that of the direct waves, in order to distribute them on two complementary zones of space: the "natural" external dome and the interior part of the holophonic space, which could thus constitute a kind of small interior dome.

Jean Marc Duchenne is born in 1959, he works and lives in the Auvergne-Rhône-Alpes region in France. After classical musical studies of clarinet and instrumental compositions, he has devoted himself entirely to acousmatic creation since the 1980s. He particularly likes to explore the diversity of listening situations, notably through installations and original



louds peaker environments, and how the integration of the spatial dimension in the conception of works and in the creation of sounds gives rise to new forms and expressions. He composes exclusively in his personal studio, which has followed the evolution of compositional techniques while ensuring compatibility with different conceptions of space, up to the 78 channel holophonic/volumetric space of the Acousmonef today. It is open to the public and to composers for training and broadcasting.

2nd Mention: “La porta nel dado” (9’36”)

“La porta nel dado” is an electroacoustic ambisonic composition that explores the theme of creation from destruction, taking the listener on a transformative journey within an immersive soundscape. Inspired by Pierre Henry’s Variations pour une porte et un soupir from 1963, the piece begins with familiar soundscapes that take on a different form and meaning through the spatialisation techniques employed. As the soundscape progresses, the initial sonic elements are completely deconstructed and destroyed, leaving behind a small, bristling sphere.

This sphere then unfolds into space, filling the entire ambisonic sphere and creating new, ever-changing rhythmic patterns. The composition continues to evolve as the rhythms undergo a series of transformations, eventually collapsing until something seemingly different emerges at the top of the sphere, still resembling the rhythms from before, but with completely new material. Throughout the creative process, the primary challenge was to seamlessly weave together disparate sonic materials while maintaining a coherent overarching narrative of creating something new out of destruction, opening doors from order to chaos and back again.

Jakob Gille began his formal education at the Hochschule für Musik Carl Maria von Weber Dresden, where he studied composition and music theory with Franz Martin Olbrisch and Thomas Zoller. His passion for sound and experimentation led him to institutions such as the ZKM Karlsruhe and the Darmstädter Ferienkurse, where he worked with the Akusmonium GRM Paris and the Studio für elektronische Musik HfM Dresden respectively. Jakob Gille is the driving force behind Into Sound, an initiative that has organised multiple concerts for 3D loudspeaker setups since its inception in 2018. In 2022, Jakob Gille joined the Catalyste Institute as a lecturer in room acoustics and conducted workshops on ambisonics. In the same year, he participated in an artist residency at Encircled Audio Studio. He is currently pursuing a master’s degree in computer music and sound art at KUG & IEM Graz.

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.