

Programme

Foyer 17:00 – 18:00 *Scaffold #4*
Manoli Moriarty & Frances-Kay Installation performance. Funded by **IdeasTap**

Egg Suite *Listening room*

01	Izzie Brown	<i>Metal II</i>	4:25
02	Benjamin O'Brien	<i>OSCines</i>	6:07
03	Gonzalo Varela	<i>Henry's Cowbell</i>	5:04
04	Jorge Ramos	<i>Project 2</i>	5:52
05	Li Qiuxiao	<i>Speak softly water</i>	5:11
06	Matias Couriel	<i>Interference: In memoriam John Cage</i>	5:00
07	Juan Maria Solare	<i>Point of no Return</i>	5:00
08	Mansoor Habibdoos	<i>The Fourth Dimension</i>	5:00
09	Sang Mi Ahn	<i>Metabolism</i>	3:44
10	Young-Shin Choi	<i>Glowing Forest</i>	6:40
11	Roberto Zanata	<i>Nero Metropolitan</i>	4:59
12	Guillaume Chappez	<i>Forêt-Noire</i>	4:55

Part 1 18:00 – 19:15

	KUBOV	Live electronics & violin	
01	Karin Senff	<i>Ascension</i>	8:38
02	Diana Salazar	<i>Capsicum Fever</i>	10:56
03	Julius Bucsis	<i>The Message</i>	2:38
04	Stelios Giannoulakis	<i>Materialisation</i>	10:22
05	Thomas Bjelkeborn	<i>Landing in Berlin</i>	6:52
06	Grant Petrey	<i>Parallax</i>	3:50

Part 2 19:30 – 20:45

	Rodrigo Constanzo	Live electronics & percussion	
01	Jon Panther	<i>Scherzophobia</i>	2:08
02	Coryn Smethurst	<i>The Word Made Flesh</i>	3:30
03	Dixie Treichel	<i>Martian Evening</i>	4:31
04	Lidia Zielinska	<i>The Eight Island</i>	9:11
05	Simon Le Boggit	<i>Quantum Soup</i>	13:17
	SOUNDkitchen	Live electronics diffusion	

Part 3 21:00 – 22:00

	Robert Curgenv	Live dubplates & field recordings
	Self Absorbion	Live Audiovisual feedback

Fixed Media

Coryn Smethurst – The Word Made Flesh (Tape, 8 ch.) 3:30

All sounds for this piece were derived from recordings I made of typewriters. The texture of some of the sounds has been roughened by processing or during the initial recording process. The work is spatialised ambisonically I would like to thank my Mother and the artist Lucy May Schofield for access to their typewriters.

Bio

Coryn Smethurst is a composer, improviser, multi-award winning wildlife recording engineer, philosopher, photographer and film maker. He gained his MA in Philosophy and Visual Arts from Essex University and his PhD on the Philosophy of Music from Warwick University. His work has been performed in Europe, America, Australia, Canada and Asia. As a keen vocal improviser Coryn recently led a workshop on field recordings and improvisation. He chaired the in/from the out sound art conference held in Manchester. He is the co-founder and administrator for the Sonic Arts Forum.

Diana Salazar – Capsicum Fever (Tape) 10:56

Capsicum Fever is a sonic exploration of the taste experience of capsaicin, the compound that produces a 'burning' sensation when eating chilli peppers. Closely recorded sounds of chopping, slicing and deseeding pepper flesh are gradually transformed into harsher textures and glitches. These scattered hisses, scratches and clicks are presented in tangled rhythms and frenzied textures to evoke the fiery explosions of intense capsaicin heat.

Bio

Diana Salazar is a Scottish born composer and sound artist based in London. She studied at the Royal Scottish Academy of Music and Drama followed by the University of Manchester, where she was awarded her PhD in 2010. She is currently a Lecturer in Music at City University London. Diana's compositional output ranges from acousmatic work to music for instruments with live electronics, laptop improvisation and cross-disciplinary collaborations. Her works have been performed and broadcast widely, and recognised in a number of international competitions. Selected works are available on the Studio PANaroma, Elektramusic and Abeille Musique labels.

Dixie Treichel – Martian Evening (Tape) 4:31

An imaginary soundscape created with original and found sounds.

Bio

Dixie Treichel is a composer, sound artist, experimental instrument maker and broadcaster from Minneapolis, MN, USA. She is a sonic explorer who likes creating with original sounds, recordings of concrete sounds and live performance, and found sounds. that she experiments with, manipulates and mixes. Her sonic textures invite the listener on a journey into the unknown. She works with artists in multidisciplinary fields, creates audio documentaries, field recordings, theatrical sound design, experimental electro-acoustic music and sound art. Dixie's work has been heard in the San Francisco Tape Music Festival, Third Coast International Audio Festival, 60x60, Strange Attractors Festival, PRX, International Sound Art Festival Berlin, Harris Museum & Art Gallery-UK, MuseRuole-Radio Edition, AIR/EAR Radio Alimento-Argentina, The Dark.Outside, Environmental Art Festival-Scotland, Echoes, Osso Radio-Lisbon, Dubbelradio-Stockholm.

Grant Petrey – Parallax (Video) 3:50

A continuous working drawing surface is developed using the drawing process of erasure to produce animation. Parallax explores a failure of communication via a nonsensical performative action with embodiment and entropy as intrinsic elements to the development of the work as a whole. Expanded drawing process is used to triangulate the relationship between the sonic, the still and the moving image to explore temporality and materiality, through the process of mediation and the shifts that occur during the lengthy process of producing the work.

Bio

Grant Petrey's creative practice spans and integrates; time based media in response to drawing, curatorial projects and pedagogic research. After gaining diverse experience as a teacher, course leader and as Head of Department, in 2010 he joined the School of Fine Arts as a Senior Lecturer at the University for the Creative Arts, teaching theory and practice on a range of courses. He has presented his research internationally and early painting work is part of the National Collection of Great Britain & Northern Ireland. His fine art practice explores drawing via themes of temporality, memory and surface within experimental animation.

Jon Panther – Scherzophobia (Miss Roth, this is your 5 minute call) (Tape) 2:08

Having always enjoyed outcomes from cultural collisions, I considered the density of sound that is the signature of 1950's/60's big band swing --- the "Broadway Spectacular" and the rich density of Digital Noise. Could a hybrid of the two make an amusing marriage...? As Broadway Star Lillian Roth says; "Whadaya say we try --- let's, huh...." ?

Bio

Jon Panther is a New Zealand sound artist and has been recording and performing under the name Audiotopsy since 1999 in the UK, Japan and Brazil. He has also had the pleasure of performing with David Appleton of Piano Circus and composer Yumi Hara Cawkwell. Jon obtained his MA Interactive Multimedia UoA London in 2001 and his MMusA Composition SA NZSM VUW in 2013. Jon has composed for local radio broadcast, had a composition included in the 2010 edition of Jeu de temps / Times Play (JTTP) Cache and work included at the Metanast event in April and Listen Hear! London.

Julius Bucsis – The Message – (Tape) 2:38

The Message was inspired by the idea of humanity receiving a communication from an extraterrestrial civilization. The piece is constructed of frequencies corresponding to several mathematical constants including pi, Euler's number, and the square root of 2. It also utilizes the sequence of prime numbers and the golden ratio in its structure.

Bio

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments.

Karin Senff – Ascension (Tape, 8 Ch.) 8:49

Ascension uses the emotional qualities of sound to explore the ethical and allegorical contrasts between caged and wild birds, drawing upon ancient mythologies that see birds as divine messengers mediating between life and death. The metallic clang of a domesticated bird opens the piece, gradually becoming more abstract, overlaying the cage audio with manipulated recordings of a barbed wire fence and then the 'steel wires' of an electric guitar extended with alligator clips and feathers. Field-recordings of birdlife in the Glen Davies bushland complete the vignette.

Bio

Inspired by the fields of soundscape ecology and bioacoustics, Karin incorporates spatial audio practices and experimental microphone techniques to create immersive multichannel compositions. Her work has featured in the 2014 and 2013 NYC Electroacoustic Music Festival and NAISA's 12th DEEP WIRELESS Festival of Radio & Transmission Art in Toronto. She co-wrote and performed Whips and Tendrils, a program of new electroacoustic works inspired by Australian native birds, for the 2013 New Music Network Concert series as part of the Triangulate collective. Karin graduated from the University of Technology Sydney with a Bachelor of Sound and Music Design in 2013.

Lidia Zielinska – The Eight Island (Tape, 8 Ch.) 9:11

The piece is an impression of some islands on Pacific Sea and their cultures getting lost during our times. Inspired by Joseph Conrad and the lack of political correctness in his literature.

Bio

Lidia Zielińska – Polish composer, professor of composition and director of the Electroacoustic Music Studio at the Academy of Music in Poznan; 70 compositions published, numerous awards for orchestral music, multimedia, electroacoustic works; books, articles, papers, guest lectures (topics: sound and music, acoustic ecology, Polish experimental music, traditional Japan music), summer courses, workshops in Europe, both Americas, China, Japan, New Zealand; electroacoustic compositions realized at the EMS Stockholm, SE PR Warsaw, IPEM/BRT Gent, ZKM Karlsruhe, Cracow, Malmoe, Stuttgart; vice-president of the Polish Society for Electroacoustic Music, former vice-president of the Polish Composers' Union, programming committee member of the "Warsaw Autumn" Festival.

Simon Le Boggit – Quantum Soup (Video) 13:40

QUANTUM SOUP is the first distillation from Simon Le Boggit's QUANTUM SOUP ORCHESTRA project. This algorithmically composed music is created entirely from mindless chaos and repetition. Any emergent melodies and syncopation are the product of pure chance, and the human brain's compulsive need to identify new patterns.

Bio

Simon Le Boggit is a Lincolnshire UK based composer, musician, writer, performer, filmmaker, animator, poet, etc. In the early 1980's Simon wrote and performed songs with his post-punk band MENTAL HEALTH, which became a central hub for his increasingly eclectic artistic activities. Simon sees the various facets of his artistic output as disparate parts of a surprisingly cohesive whole, which has become increasingly tangible in recent years. Recent technological developments are allowing him to fully embrace the possibilities of algorithmic music, video and text manipulation as a means to explore how the apparent intentionality of "meaningful" moments can spontaneously emerge out of chaos.

Stelios Giannoulakis – Materialisation 10:22 (Tape)

Within an abstract sonic world, entities acquire various degrees of tangibility while their apparent causal connection to other sonic entities, series of events and modulating environments develops as music. The connection with anything extra-musical, be it a thing or a behaviour, although in my view generally inescapable and definitely welcome, will be purely subjective, unstable and elusive as implied by the title in its metaphysical sense – the appearance in bodily form of a disembodied spirit. In this context, the work is a rather humorist and dramatic mind game of justification or violation of expectancy.

Composes, performs and produces music with digital and analog media, solo or through various collaborations, often to include dance, video, installation, theater and interactivity. With an electronic and bio-medical engineering background and extensive practical research in contemporary music and sound design (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition - University of Wales Bangor). His works have been performed in festivals around the world and gained international composition awards (Bourges 1999 / 2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002 / 2005). Founding member of HELMCA.

Thomas Bjelkeborn – Landing in Berlin (Tape) 6:52

The title and the work is inspired by and refers to my first visit to Berlin and there is a really confused flight to Berlin added as a spice to the mix. The music was composed in may 2014 in Studio Alpha at VICC Visby international Composer Centre supported by a grant from The Swedish Society of Composers. This is the world premiere.

Bio

Thomas Bjelkeborn is a composer, musician and sound artist. He is one of the initiators of IDKA, PUSH Festival Gävle and Club Lamour Fylkingen Stockholm. He often collaborates with international institutions and internationally active composer / musician at residences in UK, Spain, France and other countries, and tours frequently in Europe with live electronic ensemble SQ / Sound Quartet.

Main programme – notes for listening room artists on metanast.wordpress.com

Live Performances

KUBOV

A duo of violin and electronics, incorporating minimalist textures and lush sustains as well as harrowing dissonance and distortion, their music ranges from the esoterically tingly to downright disturbing. Their eclectic sonorities are a result of the hybridisation of electronics and acoustic instrument, with which they explore and combine spaces and places, warping perspective and effecting a sonic escapism.

Absolute Zero is a structured improvisation, examining the interaction between both performers, performance space and phonographic space in the form of field recordings. Exploration of the instruments in both unadulterated and augmented states is central to the development of the musical material, meaning that each performance of the piece incorporates newly discovered elements as well as the development of earlier versions of the material. The piece's inherent mutability makes way for us to respond to our environments and audiences, without changing the fundamental character. The function of the environment in musical performance is toyed with through the use of samples, and the interplay between the violin in the recorded samples and live performance is thematic.

Bio

Jessica Aslan is a composer, improviser and music workshop leader, specialising in Digital composition. Alongside this Jessica is an active community musician, running workshops that regularly incorporate studio composition with other forms of music making. She has recently gained an MSc in Digital Composition and Performance at Edinburgh University. Prior to this she graduated from Goldsmiths College with a BMus in Music, where she is also completed a Professional and Community Education diploma in workshop skills. Jessica is currently pursuing a PhD at the University of Edinburgh.

Emma Lloyd is a violinist, violist, performer and teacher based in Edinburgh. Her work ranges from period baroque performance to collaborations with composers on cutting-edge new music. She is currently working towards a PhD at the University of Edinburgh with Professor Peter Nelson and Dr Nikki Moran, investigating the performer's role in the interpretation of indeterminate scores. Prior to this, she completed a Bachelor's degree with honours at the Royal Northern College of Music in Manchester, and a Master's in musicology at the University of Edinburgh. During her time in Manchester, she studied violin with Eyal Kless, and viola with Michael Gurevich.

Rodrigo Constanzo

An improvised performance using snare drum, percussion instruments, and custom software.

Bio

Rodrigo Constanzo is a performer and composer living in Manchester, England. He is an avid improviser and performs regularly using home made electro acoustic, and modified electronic instruments. He is currently working towards a PhD in Composition at the University of Huddersfield and co-runs The Noise Upstairs, an improv collective and label which puts on monthly nights and quarterly workshops in Manchester. He lives with and is married to artist Angela Guyton.

Robert Curgenvén

MASS - Curgenvén's viscerally nuanced works created from pipe organs in Cornwall for his recent LP SIRÈNE are treated through dub aesthetics via early 20th century acetates, dubplates, new vinyl and custom low frequency oscillators to blend the all important hiss and doubling of displaced time inspired by the deep bass-soaked physical immersion of dub sound-system culture.

Bio

Robert Curgenvén is a composer/sound artist drawing on the physicality of sound – not just the physical impact on the body but the way in which the auditory can shape our perception of space and the flow of time, from architectural to open space. His works span pipe organ through to feedback, immersive resonances via turntables and custom-made vinyl, as well as carefully detailed field recordings from remote areas in Australia where he lived for many years. The Wire surmises that “behind the music—to these ears at any rate—lurk such [disparate] presences as Alvin Lucier, King Tubby, Murray Schafer and Eliane Radigue.”

Self Absorption

Self-absorption is a live performance based on graphics and audio responsive feedback systems, behaviours, and their effects upon each other. Self-absorption is the process in which some of the radiation emitted by a material is absorbed by the material itself. Exponential absorption both in the surrounding and in the source. Starting from two basic a/v analogue feedbacks where recursion occurs, we add a digital thread of interaction between the two, perturbing the process and seeding it to generate growth. The performance curve drawn by the collaboration of these "ad infinitum" two-dimensional automata acting around and being generated by the two attractors, is exponential and follows its path until it reaches saturation.

Audio-controlled analogue video patterns, put through a dynamic cycle of imagery created by the camera looking at its own monitor, feeding back the sound generator and being re-shaped by it. Visuals controlling the amount of audio feedback, both analog (the output wired straight into the input) and digital (feedback delay lines).

Bio

Alexandros Drymonitis is a musician active in the field of noise art, using oscillators and feedback as his main source to create sound. His performances are always improvisatory and his main concern is form. As a member of the collective Medea Electronique, he is a main organiser of the 'Electric Nights' festival, a 27 hour long festival on experimental electronic music. He has performed in various festivals in Greece, including 'Low Resistance', 'Sparkling Sound', 'Implode' and others, plus festivals abroad, 'Black & White' a/v festival, Linux Audio Conference 2013.

Aikia: stage name of **Alessandra Leone**, Born 1983. Video artist producing live visuals, motion graphics, animation and generative art. Highly fascinated by perception, consciousness and reality, uses abstraction to represent their complexity and draws at the intersection of Art and Science connections between sight, sound, vibrations and physical reality, with images culled from the fantastical realm of imagination, translated into highly contrasted pulses and cuts to reach and hit the visual cortex. In 2012 founded together with Akkamiau and Hen Lovely Bird the StratoFyzika performance collective, that creates audio/visual/movement interactive performances using wireless arduino-based sensors for quantification of temporal variations in motion and gesture.

SOUNDkitchen

With backgrounds in studio composition SOUNDkitchen have been developing a performance practice that brings the techniques and aesthetics of acousmatic music into a live performance situation. On this occasion SOUNDkitchen members Mahtani and Armstrong, working with their respective sound libraries, will perform a structured improvisation mixing and manipulating their material in real time and spatialised in multichannels. They are both using Ableton Live as host software extended by Max For Live and MAX/MSP. An ongoing area of research is how the integration of software and hardware devices such as midi controllers and live audio input (e.g. via contact microphone) might enable greater gestural control, subtlety of expression and sonic complexity when making music with recorded sounds in a live context. The music they make is representative of a shared interest in field recording and the integration of found sounds into an abstract musical discourse that is both immersive and evolving.

Bio

SOUNDkitchen is dedicated to promoting composers and artists working in the field of sound. They provide a regular platform for local artists in Birmingham to present their work alongside that of international composers and sound artists, offering a programme of eclectic new music that looks to technology to form part of the aesthetic experience. At SOUNDkitchen's core is a collective of composers with a background in acousmatic and experimental music. They examine different approaches to performance, depending on venue and context, and also develop site-specific installations, seeking new forums and approaches to live acousmatics.

Iain Armstrong is a composer and sound artist based in Birmingham, UK. Working with recordings of the sound environment, he aims to expose the inherent musicality of this material through reduced listening, digital manipulation and the act of composition and performance. His works for fixed media are presented in the UK and internationally. Armstrong's output spans acousmatic concert music, sound design for theatre and visual media, multichannel sound installation and live electroacoustic performance.

Annie Mahtani is a Birmingham based composer and sound artist. Her music is created from recorded sound objects and field recordings which are then transformed, manipulated and restructured, exploring the juxtaposition of real, abstract and surreal sound worlds. Annie composes concert and installation works, collaborates with dance and theatre companies and performs live electroacoustic sets. Her work has been performed extensively internationally.

MAHTANI-ARMSTRONG

a non-profit concert series, supported by:



Scaffold #4



www.ideastap.com

Part sonic installation, part durational performance, *Scaffold #4* is a collaborative work by Frances-Kay and Manoli Moriaty. Based on the original work *Scaffold*, France's performative piece was sonified through a reactive gestural system. The scaffolding's vibrations, caused by the performer's motion, are captured by contact microphones, fed into a processing system which itself reacts and changes its output according to the gestures of the performer.

Scaffold #4 was funded by **IdeasTap**, through the **Ideas Fund** scheme. Frances and Manoli are grateful to IdeasTap for the support and encouragement they have received throughout the realisation of this ambitious work.

Artists

Frances-Kay is a Lancashire-born solo, visual performance artist exploring the effects of performance on the body and mind, using many disciplines such as endurance, duration and self-inflicted pain. Her work includes strong visual aesthetics and currently explores issues of social interest, such as; feminism, religion and personal suffering. The majority of her work involves movement and improvised dance as she seeks to push the boundaries of her practice. Acquiring her FDA in Theatre and Performance at UCLAN, she then continued to study for her BA (Hons) in Performing Arts at Huddersfield University; in which both courses heavily featured Live Art and Performance Art Theory and Practice.

Manoli Moriaty is a composer, performer, and sound artist, with his practice ranging a wide spectrum of cross-disciplinary performances, generative sound installations, self-made noise systems, and electroacoustic compositions. Initially involved with Manchester's rave scene, Manoli travelled and performed with techno soundsystems as far as Eastern Europe. After completing recording and composition degrees, he went on to present work at international music festivals, theatrical performances, and academic conferences. He is currently a doctoral candidate with scholarship at the University of Salford, researching collaborative methodologies and technologies, and curates the sound art concert series Metanast, supported by Sound and Music.