

electronic music VOL. III

Música Viva Competition
Prize Winners 2004 - 2005 - 2006

Adrian Moore
Joshua Goldman
Panayiotis Kokoras
Pedro Almeida
Santiago Díez Fischer
Ingrid Obled
Manuella Blackburn
Thomas Peter

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Música Viva Competition Prize Winners 2004 - 2005 - 2006

2004

- | | |
|--|-------|
| 1 - DREAMING OF THE DAWN by Adrian Moore | 14:04 |
| 2 - LANGUAGE by Joshua Goldman | 06:27 |

2005

- | | |
|--|-------|
| 3 - ANECHOIC PULSE by Panayiotis Kokoras | 09:40 |
| 4 - IN ROTA by Pedro Almeida | 10:51 |
| 5 - TYNAJAS by Santiago Díez Fischer | 11:33 |

2006

- | | |
|--|-------|
| 6 - SI JE REGARDE by Ingrid Obled | 07:37 |
| 7 - CAUSAL IMPACTS by Manuella Blackburn | 07:00 |
| 8 - NEUGUT-RAND by Thomas Peter | 09:13 |

total Time 76:25

Produção/Producer: Miso Music Portugal / Miso Studio

The content of the following texts are of the entirely responsibility of the composers

This new publication from Miso Records, the third volume in its collection of recordings to be dedicated to electronic music presents once again the prize-winners of the Música Viva Electroacoustic Composition Prize, a competition which has, year after year, assumed an ever-greater importance on the international electroacoustic music circuit, and which has had, seven years on, an average of 120 applicants.

The competition is aimed at composers of any nationality, no older than 35 years at the time of the annual competition.

This third volume dedicated to electronic music comprises, therefore, works which were awarded prizes in the Música Viva competitions of 2004, 2005 and 2006.

The members of the competition jury in 2004 were Christian Clozier, Trevor Wishart and Miguel Azguime, in 2005 Annette Vande Gorne, Marek Cholonievski and Miguel Azguime, and in 2006 François Bayle, Morton Subotnick and Miguel Azguime.

More information and rules of the competition are available at www.misomusic.com

Esta nova edição da Miso Records, o terceiro volume que na sua coleção fonográfica é dedicado à música electrónica fixa sobre suporte; volta a apresentar os premiados do Concurso de Composição Electroacústica Música Viva, concurso que ano após anos tem afirmado uma presença cada vez mais importante no circuito internacional da música electroacústica, e que conta nesta data, após 7 edições, com uma média anual de 120 candidatos.

O concurso destina-se a compositores de qualquer nacionalidade, com idade não superior a 35 anos à data de cada um dos concursos anuais.

Este terceiro volume dedicado à música electrónica é pois preenchido com as obras premiadas nos concursos Música Viva de 2004, 2005 e 2006.

O júri do concurso foi constituído em 2004 por Christian Clozier, Trevor Wishart e Miguel Azguime, em 2005 por Annette Vande Gorne, Marek Cholonievski e Miguel Azguime e em 2006 por François Bayle, Morton Subotnick e Miguel Azguime.

Mais informações sobre o concurso e regulamento em www.misomusic.com

Miguel Azguime, December 2006



Adrian Moore (1969)

Adrian Moore first came into contact with electroacoustic music in his hometown of Nottingham at a concert given by Denis Smalley. His undergraduate study was at City University (London, UK) where he began to compose in the studio as well as assist EMAS (Electroacoustic Music Association of Great Britain — now Sonic Arts Network (SAN)) with concerts. The performance of tape pieces using multiple loudspeakers interested him and his further study under Jonty Harrison at the University of Birmingham offered the opportunity of composing for and working with Birmingham ElectroAcoustic Sound Theatre (BEAST). He graduated in 1998 but his seven years in Birmingham were interspersed with trips to CNSM (Lyon, France, 1991-92) and ZKM (Karlsruhe, Germany, 1995). Having always held an interest in bringing the power of the tape medium into the live performance situation as well as to sound diffusion, Adrian Moore sees the technology of today as an ideal tool with which to work as a composer, teacher and performer. He is currently Lecturer in Music at University of Sheffield where he is the director of the University of Sheffield Sound Studios (USSS).

His motivations remain 'acoustic' and current work includes multichannel (5.1) composition, audiovisual, laptop improvisation, and large spatialisation concerts using software developed at USSS.

Dreaming of the Dawn

The title, "Dreaming of the Dawn" comes from a short poem by Emily Dickinson. The work uses heavily treated instrumental recordings (mainly woodwind) and has at its heart, a kind of 'orchestral' feel (partly due to the way in which the sounds were 'orchestrated'). During the process of making the material, the poem was always present, along with its bleak and somewhat contradictory undertones. It took a long time to find the sound that was going to represent the work (first heard after a 10-second introduction). Many ideas were 'in the air' as the work was mixed, including the continued search for formal cohesion, not just through highly obvious repetition and demarcation of phrases, but through consistency of working method and constraint within the sound material.

The work begins in a reflective mood with a short passage using woodwind sounds. The 'signature' theme then appears (a pitch shifted sound with plenty of foldover frequencies). A thorough development begins after about one minute using a tumbling rhythm. The structural analogy (if there is one) is that of a journey in a 'stick shift' car. We are getting from A to B but what is perhaps more interesting is the continual use of the clutch, gear lever, brake and accelerator in propelling us forward, never at quite the same speed.

The opening wind passage recurs and is immediately answered, sending us off into another development of the 'signature' material this time somewhat more relaxed. A high-frequency splintered sound leads directly to a 'comedy moment' (a ludicrous chord, often heard in horror films) but this is short-lived and we quickly enter another development passage, this time culminating with high-energy pulse. The opening returns and suggests a programmatic rendition of the Dickinson text with its bird-like imitations, but it's all preparation for the final statement of the 'signature.'

Dreams — are well — but Waking's better,
If One Wake at Morn -
If One wake at Midnight — better -
Dreaming — of the Dawn -

Sweeter — the Surmising Robins -
Never Gladdened Tree -
Than a Solid Dawn — confronting -
Leading to no Day -

Emily Dickinson (1862)

"Dreaming of the Dawn" was mixed in January 2006 in the Studio 116A of the Groupe de Recherches Musicales (GRM) in Paris (France) and premiered on March 14, 2004 in the Salle Olivier Messiaen of the Maison de Radio France (Paris, France). The piece was commissioned by the Ina-GRM.



Joshua Goldman (1971)

Josh Goldman is a composer / improviser / guitarist / instructor who resides in the United States. He composes / improvises / performs music, using acoustic and electronic sources, for various ensembles and settings. Much of his music combines sound and visual elements (film / video / various installation spaces). His compositions and performances have been heard and awarded internationally. Mr. Goldman holds degrees from New England Conservatory of Music (BM in music performance) and Brooklyn College, CUNY (MM in music composition).

Adrian Moore
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Language

Language is a stereophonic sound structure composed for seven vocalists (none of whom are using their vocal cords). During playback (in complete darkness), the compact disc should be played as loud as possible, without causing damage to any speaker equipment, or anyone's ears.

Joshua Goldman
joshuadavidgoldman@yahoo.com



Panayiotis Kokoras (1974)

He studied composition with I.Ioannidi, K. Varotsi, A. Kergomard and classical guitar with E. Asimakopoulo in Athens, Greece. In 1999 he completed his MA and PhD in composition with T. Myatt at the University of York England. His works have been commissioned by institutes and festivals such as FROMM (Harvard University) IRCAM, MATA (Music At The Anthology), Spring Festival (The University of York), Gaudeamus (Netherlands), and regularly performed in international festivals and concert series throughout Europe, Asia and America. His compositions have received 27 distinctions and prizes in international competitions among others Pierre Schaeffer 2005 - Italy, Música Viva 2005 and 2002 - Portugal, Look and Listen Prize 2004 - New York, Gaudeamus 2004 and 2003 - The Netherlands, Bourges Residence Prix 2004 - France, Insulae Electronicae 2003 - Italy, Jurgenson Competition 2003 - Russia, Seoul international competition 2003 - Korea, Takemitsu Composition Award 2002 - Japan, Noroit Prize 2002 - France, CIMESP 2002 - Brazil, Musica Nova 2001 - Check Republic, Métamorphoses 2000 - Belgium. Composing on what he calls "Holophony musical texture" he has a deep interest in the physical structure of sound and its perception. His compositions include significant influences of the electroacoustic studio upon acoustic instrumental compositions and vice versa. Panayiotis Kokoras's creative output ranges from acoustic works to mixed media,

improvisation and tape alone. He is founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) where he is member of the board. He taught at the Technological and Educational Institute of Crete - Department of Music Technology and Acoustics. Since October 2005 he has been lecturing at the Aristotle University of Thessaloniki - Department of Music Studies, Greece. His music is published by Spectrum Press, NOR, Miso Musica, SAN / CEC, Independent Opposition Records, ICMC2004 and distributed in limited editions by LOSS, Host Artists Group, Musica Nova, and others.

Panayiotis Kokoras
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Anechoic Pulse

For tape (2003-2004). The life of the piece began in York, England in August 2003, where most of the sound material recorded at the anechoic chamber at the University of York. A couple of months later I returned back to Greece after a long stay in England and I restarted to work on the material at my personal home studio. However, a new move stopped me again from its development. Finally, everything came together one year later during the summer of 2004 where the piece finished at the Mastering Studio of the Department of Music Technology and Acoustics in Rethimno, Crete. Having the luxury to work without deadlines and on a non real-time environment I tried to refine and control the finest sound detail. I tried to create a kind of virtuosity of the medium. The sound material, not easily recognized most of the time, undergoes a rather simple transformation in terms of sound processing using editing tools such as hard-limiting, maximizers, cut n paste, dynamic envelope changes, time stretches, and binaural spatialisation. The piece ends with a pulse drone created with tiny strokes of a metallic stick on a 19 inches timpani. The work is dedicated to the composer Sungji Hong.

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Pedro Almeida (1982)

Pedro Almeida enters the Academia de Música de Espinho in 1994 as a piano student. Later he continues his studies at the Escola Profissional de Música de Espinho where he attends the course of percussion/composition while continuing the study of piano.

His piece "Contrapulsum" for Orchestra was performed by the Orchestra of the Escola Profissional de Música de Espinho conducted by Cesário Costa at the closing concert of the "Promenade Jovens Músicos 2000". This concert was recorded and broadcasted by the Portuguese National Radio RDP - Antena 2.

In June 2005 he finishes his degree in Music Teaching at the Aveiro's University. He plays in the multimedia work "Bach 2 Cage", produced by the Aveiro's University "Comunicação e Arte" department and conducted by Paulo Maria Rodrigues. Together with the pianist Luís Figueiredo he performs the piano show "Nós Dois, o Jazz e Tudo o Resto" featuring their own original compositions. He wrote several jazz pieces such as "Joker" (2002).

He collaborates regularly with guitar player Fernando Pires de Lima in several projects of Bossa Nova music as well as in the "American Tunes", a project dedicated to Paul Simon's music. He's currently taking his master degree in Jazz Composition

at Aveiro's University, researching on jazz creation in Portugal. He teaches analysis and composition techniques at the "Academia de Música de Espinho" and at the "Fórum Cultural de Gulpilhares".

Among the various awards he received, he highlights the 1st Prize of the composition competition Prémio Jornadas Nova Música - Aveiro 2000 achieved with his piece "Três Velhas" for soprano and instrumental ensemble.

In Rota

Almost since the beginning of the process of composing the piece In Rota, there has been some kind of a subconscious reference to the seafarer's trips during the Portuguese Discoveries period. That way, without the use of sounds which could be immediately related to the sea, I have tried to create environments, sounds and gestures in the music, suggesting the adventure of a sea trip - sometimes quiet and pondering, other times strained and stormy, just like in the central climax, which stands for the Adamastor's anger and the sail around the Cape.

Pedro Almeida
aquijazz@gmail.com





Santiago Díez Fischer (1977)

He graduated on composition and Choir direction in the UCA (diploma of honour).

He took composing lessons with Lic. Marta Lambertini, Lic. Julio Viera, Lic. Jorge Sad and Francisco Kröpfel. Since 2006 he took composition lessons in Paris with François Bayle, Denis Dufour, Philippe Leroux, Christine Groult (DEM in electroacoustic music).

He was an invited composer in the IieSMuMD, Chiasmo Ensemble in 2004 (USA), the Lonba Ensemble and the CECH and he was invited by the Festival of Electroacoustic Music of Santiago de Chile, Ai-maako 2005.

He obtained a scholarship in research and composition in Eichstätt-Ingolstadt University, Germany (2003), a subvention for artistic creation at the Antorchas Fundación (2004), a scholarship Secretaría de Cultura de la Nación (2004), a residence at the Atlantic Center for the Arts, United States. In 2006 he obtained a scholarship given by the Ambassade of France, Mozarteum Argentine and UCA. He also won a residence in the "Cité Universitaire" of Paris and the "Cité Internationale des Arts".

He was finalist in the SCRIME 2003 competition. He also received mentions in the competitions Música Viva Competition 2003 in Portugal, TRIME 2004 in Argentina and a mention in the competition "Juan Carlos Paz" with "Pristinalis"

for Orchestra.

The "Société Internationale pour la Musique Contemporaine" programmed one of his pieces in the Second Forum of the "Jeune Création Musicale" in Paris.

His piece "Krystalis" was edited in France by SCRIME, the SACEM and the INA-GRM.

In 2005, his pieces "Tynajas" is programmed in the Festival International d'Art Acoustique FUTURA 2005

He created the Itinerant Project together with other composer at www.projet-itinerant.org

Tynajas

Tynajas (2004-2005) -Water Jars-Atlantic Center for the Arts-LIPM

Dedicated to Pilar

Water Jar: Big jar made of terra cotta, and sometimes glassy

Imaginary elements nourish and conform this piece. Beings conformed by three types of sounds, three species: beings of the noise, the little beings of wrinkled sounds, and the spatial and spherical beings.

They appear tied and they play and they mix and they let everybody see them. These shapes infect each other and they share the same place.

A water jar is a recipient made of clay. Inside it the liquids – the wine, the water- turn round and round until they calm down

This "Tynajas" is the recipient of those beings and is inside it where they are overturned and where- in the end- they stop moving.

Santiago Tomás Díez Fischer
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Diezfischer2003@gmail.com



Ingrid Obled (1974)

Award diploma in string bass in 2001, Diploma of D.U.M.I. (Diplôme Universitaire Musicien Intervenant) of Lille in 2002. Diploma in Electroacoustic Composition at the CNR of Toulouse in June 2005.

Music has been with me since I was six years old and even before it.

Meetings with different instruments and different styles.

I arrived four years ago in Toulouse and I've met Bertrand Dubedout at the conservatory.

Came to Toulouse to work in the world of sounds within sounds.

Si Je Regarde

Stereo Piece composed at the studio of Conservatory of Toulouse (2005)

If I'm looking, I'm seeing.

I am somewhere else.

In a space-time, in a place I do not know.

Ingrid Obled
ingrid.obled@netcourrier.com



Manuella Blackburn

(1984)

Manuella Blackburn was born in London in 1984. She is currently a PhD student at the University of Manchester under David Berezan's supervision, this year being awarded with the Peter J Leonard prize for electroacoustic composition.

As a composer of electroacoustic music, Manuella is attracted by the wealth of possibilities the genre has to offer. Her research interests include Spectromorphology (Smalley) and 'ethno' electroacoustic music, recently completing a paper on the incorporation of Latin American influences into the genre of electroacoustic music.

In addition to composing acousmatic works, this year Manuella has given a live laptop improvisation 'Re-Wind' in collaboration with Steven Boland at the Green Room, Manchester and she has participated in the Kairos electroacoustic improvisation ensemble at the University of Manchester, both performing on her first instrument; the clarinet, and also as a composer working on fixed media and live processing within the ensemble.

Recent successes include her work *Sonidos Bailables* (Sounds to dance to) winning the public prize in the CEMJKO International Electroacoustic Music Contest, November 2006 Brazil, and her work *Causal Impacts* was selected as a finalist in the 2006 Bourges International Electroacoustic Music and Sonic Arts Competition.

Causal Impacts

Causal impacts was composed around the notion of causality. Source materials, indistinguishably derived from electric guitar sounds, are presented in brief phrases displaying leading trajectories and impact-like terminations.

The piece was premiered at the Sonic Skylines Festival in Manchester on the 10th May 2006.

Manuella Blackburn
manuellablackburn@hotmail.com



Thomas Peter

(1971)

Thomas Peter was born in Switzerland and lives in Zurich. He works as a musician and composer. In the 90's he played drums in several rock/pop groups. Since 1998 on his activities range from composing electroacoustic music and creating sound installations to realizing and interpreting live electronics. He studied Audiodesign with Wolfgang Heiniger and Volker Böhm, Composition with Erik Oña and Improvisation with Walter Fährdrich at the music academy in Basel (Switzerland). In June 2006 he achieved a master degree in Audiodesign and in Improvisation.

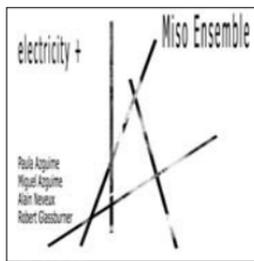
In 2006 he received a commission of composition with André Meier by the Kompositionswerkstatt 06 in Basel. His electroacoustic composition "three hours wood" was performed at the New Media Art Festival Daegu (Korea). He composed the music of the internationally shown video installations *Schauer* and *Salle de Bain* by Doris Schmid. He forms part of the duo *Saxophonic* with Lars Mlekusch (saxophone) and plays live-electronic in several improvisation projects.

Thomas Peter
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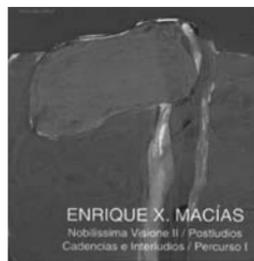
neugut.rand

The title *neugut.rand* represents two different meanings: the word *neugut*, which is a locality in the suburb of Zurich, and the ending *.rand*, which is an allusion to the method *.rand*, usual a synonym for a random function in computer languages. The name *neugut* is a metaphor that stands for the surrealism of the suburbs, overbuild with huge functional buildings. The hard break between this new buildings and the great outdoors is elaborated in a playful manner or so called random contact. This contrast between the artificial and the natural is the main topic of this piece.

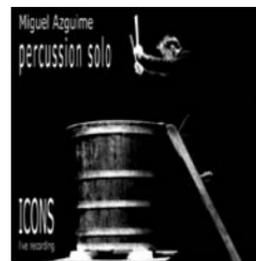
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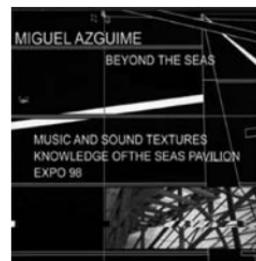
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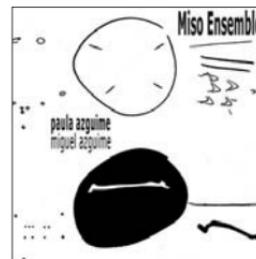
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