



# electronic music VOL. IV

Música Viva Competition

Prize Winners 2007 - 2008 - 2009

Arturo Fuentes

Pei-Yu Shi

Daniel Blinkhorn

George Dennis

Jason Bolte

Diana Simpson

Alejandro Montes de Oca

Manuella Blackburn

# electronic music VOL. I V

## Música Viva Competition Prize Winners 2007 - 2008 - 2009

2007

- |   |       |
|---|-------|
| 1 - FOSIL KV by Arturo Fuentes          | 09:13 |
| 2 - FALL, AUS DER ZEIT... by Pei-Yu Shi | 09:59 |

2008

- |                                      |       |
|--------------------------------------|-------|
| 3 - JEU FABRIQUÉ by Daniel Blinkhorn | 10:01 |
| 4 - ELECTRIC SHEEP by George Dennis  | 05:00 |
| 5 - AND DEATH...by Jason Bolte       | 04:00 |

2009

- |   |       |
|---|-------|
| 6 - PAPHYRUS by Diana Simpson                 | 08:21 |
| 7 - CRACKED VOICES by Alejandro Montes de Oca | 12:38 |
| 8 - VISTA POINTS by Manuella Blackburn        | 10:06 |
| total time                                    | 69:18 |

Producer: Miso Music Portugal / Miso Studio

The contents of the following texts are the sole responsibility of the composers



This new publication from Miso Records, the fourth 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, twelve years on, an average of 140 applicants.

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

This fourth volume dedicated to electronic music comprises, therefore, works which were awarded prizes in the Música Viva competitions of 2007, 2008 and 2009.

The members of the competition jury were in 2007 Francis Dhomont, Sabine Schäfer, Joachim Krebs, Miguel Azguime; in 2008 Robert Normandeau, Folkmar Hein, Miguel Azguime; in 2009 Beatriz Ferreyra, Cândido Lima, Miguel Azguime.

More information and rules of the competition are available at [www.misomusic.com](http://www.misomusic.com)

Miguel Azguime, February 2010





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## Arturo Fuentes (1975)

Arturo Fuentes (Mexico 1975) has lived in Europe since 1997 where he has been active as a composer of electroacoustic and instrumental music. Doctorate in composition (dir. Horacio Vaggione, Paris), Master in philosophy, IRCAM-Cursus, Royal Schools of Music of London, CIEM (Mexico). Studies with Donatoni in Milan and Mexico (1995-2000). Other courses with Ferneyhough, Murail and Trigos. Recently his piece "Broken Mirrors" was nominated to the Staubach-Preis (Darmstadt), premiered by the Arditti Quartet and the Experimentalstudio Freiburg. In 2010 a portrait CD, recorded by the ensemble Intégrales, will be edited by NEOS.

## Fossil KV (2007)

Through brief and fast percussive sounds, this piece aims to portray a dense and articulated sense of movement in layers of multiple motion. An old organ keyboard presumably played by Mozart in 1772 was used to produce some of the sounds that compose it. Commissioned by: musik+ and Studienzentrum für Neue Musik [Austria].

Arturo Fuentes

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## Pei-Yu Shi (1973)

Pei-Yu Shi is currently studying for a PhD in electroacoustic music composition at the Birmingham University under the supervision of Professor Jonty Harrison. She studied composition at universities in Taiwan and Germany after studying Chinese music.

Composition awards include: Honorable Mention at the International Competition for Chamber Music with Electronics (2009 Sond'Ar-te Música Viva Portugal), International Competition for Orchestra (2008 Weimarer Frühjahrsstage, Germany), International Competition for Electronic Music (2007 Música Viva Portugal), Berlin-Rheinsberger Composition Prize (2007 Germany), ZKM's International Competition for Electroacoustic Music-Short Cuts: Beauty (2006 Germany), scholarship awarded of IMD (2006 Germany), Composition's Competition of ISA (2005 Austria), Percussion Music Composing Competition (2005 Taiwan), Art Award (2004, 1998, 1996 Taiwan).

She was as a guest composer in Studio TU-Berlin, ZKM Karlsruhe and at the Work Conference of the Institute of New Music and Musical Development, Darmstadt, Germany. Her music is performed by various festival for instance: World Music Days (Seoul, Stuttgart, Växjö), Asian Composers League (Manila, Taipei, Bangkok, Wellington, Seoul), Festival Synthese (Bourges), Festival Inventionen and SMC (Berlin), International Computer Music Festival (Seoul), Festival

MUSICA (Straßburg), Gaudeamus Musiktagen (Amsterdam), MaerzMusik (Berlin), International Festival of Contemporary Music (Dundalk, Ireland), Festival d'Avignon Off (Avignon, France).

Shi composes for both western and Chinese instruments, for instrumental as well as technically produced sounds (from automated piano to purely acoustic compositions with and without instruments). A preeminent role in her works do play aspects of spatial perception as well as performance, whereby she plays piano, Chinese percussion as well as pluck instruments in her own composition.

## Fall, aus der Zeit... (2006)

A friend of mine wanted to realise a dance project about Ingeborg Bachmann and she sent me one of her poems and texts to be set to music. My aim was to get an insight into the inner world of the poet. I was asking for her moods when she wrote the poems. Then I began to try to set a poem by Ingeborg Bachmann musically and to hint at a mental and emotional change on different levels through the process of scenic narrative.

Poem:

*Fall ab, Herz*

*Fall ab, Herz vom Baum der Zeit,  
fallt, ihr Blätter, aus den erkalteten Ästen,  
die einst die Sonne umarmt,  
fallt, wie Tränen fallen aus dem geweiteten Aug!*

*Fliegt noch die Locke taglang im Wind  
um des Landgotts gebräunte Stirn,  
unter dem Hemd preßt die Faust  
schon die klaffende Wunde.*

*Drum sei hart, wenn der zarte Rücken der Wolken  
sich dir einmal noch beugt,  
nimm es für nichts, wenn der Hymettos die Waben  
noch einmal dir füllt.*

*Denn wenig gilt dem Landmann ein Halm in der Dürre,  
wenig ein Sommer vor unserem großen Geschlecht.*

*Und was bezeugt schon dein Herz?  
Zwischen gestern und morgen schwingt es,  
lautlos und fremd,  
und was es schlägt,  
ist schon sein Fall aus der Zeit.*

Pei-Yu Shi  
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## Daniel Blinkhorn (1973)

Daniel is an Australian composer and new media artist currently residing in Sydney. From a broader perspective, his music investigates the cross fertilization of image, sound and performance space, where he is increasingly interested in employing tenets generally (if not somewhat antithetically) found within acousmatic musical environments as structural concepts within works for video and sound.

His music, audiovisual and new media works are increasingly performed, screened and exhibited at international festivals, events and loci, and many of his works have received citations and commendations. He has studied at a number of universities and degrees include a BMus (Hons), MMus, an MA (Research) and a Doctor of Creative Arts. A more detailed list of daniel's background and activities, along with examples of his work can be found at his website.

## jeu fabriqué

Recollections of industry, fabrication and the mechanical arts provided the foundation for jeu fabriqué...

As a child, the seemingly endless mechanised space of my father's workshop, and all the sonic activity contained within, became augmented through my imagination. Each time

I would visit the workshop, an expansive spectral palate seemed to unfold, where work tools, the shapes and sounds of these tools and the spaces surrounding them provided vehicles of discovery... Tools became toys, articulating the imagined. The workshop was a place of motion, industry and invention... Positioned within dense foliage (and home to much birdlife), I was not surprised to find that my recollections of the workshop were entwined with images of its surrounds. Throughout the work, intersecting patterns, gestures and spaces are presented to the listener, modulating between the abstract and the concrete... Images are plotted, and sights and sounds unravel as recollection and chimera become fused. The material heard in the piece was generated from recordings of toy tools, real tools, imagined spaces and real spaces, all of which attempt to typify some of the sonorities found within an environment of fabrication, invention and imagination.

Daniel Blinkhorn  
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## George Dennis (1984)

George is a composer of electroacoustic music, forming a part of the NOVARS research centre in the Martin Harris Centre Studios at the University of Manchester. Studying towards a master's degree in composition under the guidance of David Berezan and Ricardo Climent, he has had works performed both at home and abroad.

## Electric Sheep (2008)

The forefather of modern computer science, Alan Turing, once theorized that were a computer ever to effectively simu-

late the human mind, it must also inherit its mistakes and failings, its tendency towards error. Functioning correctly, the modern computer seems almost incapable of such faults; it is a model of unthinking perfection. Perhaps then, any audible 'errors' that computers make and have made throughout their history could be extraneous by-products of their operation: the screech of the metal housing containing the early machines that Turing worked with; the clicks and whirrs of tape players once used as storage media; the modern-day hums and buzzes of the computers that we are all familiar with.

This piece makes use of these sounds. However, an attempt has been made to imbue these inanimate sonic objects with the spark of life whilst still retaining something of a machine-like quality, to give them a sense of intelligence whilst ultimately remaining artificial. Electric Sheep is dedicated to the memories of Alan Turing and Philip K. Dick, the latter's novel/treatise on 'AI' providing the title of this work.

George Dennis  
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## Jason Bolte (1976)

Jason Bolte is currently serving as an Adjunct Instructor of Music Technology and Composition at the University of Central Missouri while completing his D.M.A. in Music Composition at the University of Missouri – Kansas City Conservatory of Music and Dance. Jason is a member of the organizational board of the

Electronic Music Midwest Festival, and a founding board member of the Kansas City Electronic Music Alliance. Jason holds a B.M. with an emphasis in Music Engineering Technology and a M.M. in Music Composition from Ball State University. His music has been performed throughout the United States, Europe, and Latin America. In the summer of 2007, Jason was an Associate Artist in Residence at the Atlantic Center for the Arts with Master Artist Denis Smalley. Jason's music has received awards and recognition from the VII Concurso Internacional de Miniaturas Electroacusticas (Finalist: 2009), 2nd. International Electroacoustic Music Contest – CEMVA (Third Prize: 2008), 9th Electroacoustic Composition Competition Música Viva (Prize Winner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (Second Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association, Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), and International Society of Bassists Composition Competition (First Prize, Media: 2005).

## And Death... (2007)

And Death... for fixed media is a short work inspired by the poem, "And Death Shall Have No Dominion," by Dylan Thomas.

And Death... is an elaboration of the poem, taking the ideas presented and inferred and infusing them into the sonic realm. Many of the sounds that are used in the composition are specifically mentioned in the poem and create a direct connection between the two works. These sounds are also used to capture my interpretation of the poem through concrete usage as well as constructing textures and gestures that are related to the emotional contour of the poem. And Death... was selected as one of three Prize Winners at the 9th Electroacoustic Composition Competition Música Viva 2008 (Portugal).

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## Diana Simpson (1982)

Diana Simpson initially studied composition at the Royal Scottish Academy of Music and Drama with Alistair MacDonald, where she was awarded a BA, PGDipMus and MMus with distinction. She recently completed a PhD in composition at the University of Manchester (UK), where she was supervised by David Berezan and funded by the Arts and Humanities Research Council and a Dewar Arts Award. She is now based in London, where she lectures in music technology at Kingston University.

She has been a prizewinner in a number of international competitions including *Insulae Electronicae International Competition of Electroacoustic Music* (2nd prize, 2004), *CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007)*, the *Bourges Competition of Electroacoustic Music (Residence Prize 2006)*, *SCRIME (Prix SCRIME 2007)*, *L'Espace du Son Diffusion Competition (2nd Prize, 2008)*, the *Pauline Oliveros Prize (Honourable Mention, 2009)* and *Prix Destellos (2009)*. Residencies have included *CEMI (Center for Experimental Music and Intermedia)* at the University of North Texas, *Atlantic Center for the Arts in Florida*, the *Institute for Electroacoustic Music in Sweden* and *Orford Center for the Arts, Montreal*.

## Papyrus (2008)

The source recordings used in *Papyrus* are almost exclusively of paper, from notepaper to large sheets of wallpaper. The work explores the wide variety of spatial motions, trajectories and perspectives which can be created through the manipulation of this seemingly simple and lifeless material. There are four sections within the work, each one in turn metaphorically 'torn' to reveal a new section or layer.

Much of the material was originally recorded for the creation of a soundtrack for a theatre production of *The Yellow Wallpaper*, based on the novel by Charlotte Perkins Gilman. This fixed-media work exists independently of the theatre soundtrack. However, the transformations in the work do in some way reflect the behaviour of the woman behind the wallpaper in the novel. There are sonic allusions to her "hypnotic creeping in the shadows" her "mechanical and ugly movements" and a "twisting and twisted dance".

Diana Simpson  
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## Alejandro Montes de Oca (1980)

Alejandro Montes de Oca Torres (1980, Mexico City) studied guitar, electroacoustic music, and music analysis in Mexico City. He studied computer-music and media electronics in Vienna. In 2005, the UNESCO-Aschberg scholarship program granted him an artistic residence at the Institute of Electroacoustic Music in Bourges, France. In 2007-2008, with the support of a scholarship from the FONCA (Mexico), he was able to follow the ECMCT (European Course for Musical Composition with Technologies), Track A Helsinki-Barcelona program. Recently, he has finished his Masters studies in Electroacoustic Music Composition at The Royal College of Music in Stockholm (KMH). His piece "Imaginario I" was selected for be included in the CD "México Electroacústico [1960-2007]". Among his teachers were Françoise Barrière, Bill Brunson, Carole Chargueron, Katharina Klement, Humberto Hernández Medrano and Daniel Teruggi. His music has been presented in different festivals and concerts in Europe and America.

## Cracked voices

*"A late evening in the future.  
KRAPP'S den."  
Samuel Beckett*

Electroacoustic compositions based on the one-act play called Krapp's Last Tape by Samuel Beckett. This theater piece is about a man called "Krapp" who has a sound diary where he saves his memories. During the performance he is going to record what is supposed to be his last recording, but as he starts listening to his memories, he is starting a journey through time.

While reading this beautiful play, I was fascinated by two things; the sound allusions and descriptions, as well as the temporal logic used by Beckett, moving forward and backwards in time. I have tried to incorporate these ideas into a music composition of my own.

The temporal logic used in the theater piece was a starting point for me to explore different kinds of musical time concepts and musical form structures.

The piece Cracked voices does not attempt to represent the theater play by Beckett, but rather tries to explore our sound world and our time concepts. It is a journey amongst memories that, in this case, are sound memories.

Commissioned by the IMEB (Institut International de Musique Electroacoustique de Bourges). Music realized in the Studio Circe, IMEB and the Studio A, KMH (Royal College of Music in Stockholm).

Alejandro Montes de Oca  
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This work explores the effect of varying distances between sonic events. When constructing the piece, contrasts between pressured and voluntary behaviours became a primary focus with the aim of achieving moments of activity and emptiness.

Thanks go to Carlos Charles Lopez for providing the electric guitar sounds for this project.

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## Manuella Blackburn (1984)

Manuella Blackburn was born in London in 1984. She went on to gain a bachelors degree in Music at The University of Manchester followed by a Masters in Electroacoustic Composition, gaining a Distinction and the Peter J Leonard Composition Prize. She is currently completing her PhD at the University of Manchester in 2010 with Dr Ricardo Climent's supervision, supported by the Arts and Humanities Research Council (AHRC).

Manuella has been recipient of a number of awards and prizes including Grand Prize in the Digital Arts Awards, Japan for her work Kitchen Alchemy (2007). She received Honorary Mentions in the CMMAS competition, Mexico and was awarded in the Diffusion Competition, Limerick 2008 for her acousmatic work Cajón! Her works are regularly performed both internationally and across the UK.

## Vista Points (2009)

All materials used in Vista Points are derived from electric guitar sounds. Often the electric guitar gestures are left raw and layered with processed materials. When these sounds interact, there are points of causality, conflict and turbulence.

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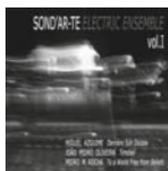
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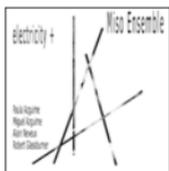
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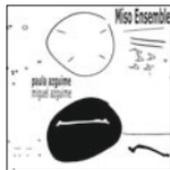
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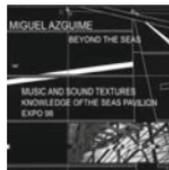
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