News

ÉuCuE Electroacoustic Concerts at Concordia University

Electroacoustiques université Concordia university Electroacoustics (ÉuCuE) presented the first ten concerts of Series XXI during October and November 2002 at Oscar Peterson Concert Hall on Concordia University’s Loyola campus, Montréal.

The October concerts presented works from both young composers and masters in the field. All presentations were multi-speaker concerts using 20 loudspeakers.

The 2 October 2002 program included selections from the Canadian Electroacoustic Community’s Jeu de temps/Times Play 2002 competition, with works by R. Dominique Bassal, Rodrigo Caballero, Alison Chung-Yan, Terence Huang, Adis Husejnicic, Tomasz Krakowiak, Martin Messier, Kelly Nairn, Catherine Patha, Eric Paul, Dan Nyborg and Andrew Watson, Andrew Wedman, and Brett Ziegler.

The 3 October program included a public lecture about sound diffusion by Christian Calon, followed by a carte-blanche concert with Calon. The 4 October events included a concert of Concordia University students followed by an evening program In Profile: the “Radio Art Companion” from New Adventures in Sound Art, with works by Moya, Jean-François Denis, Elainie Lillios, and David Berezan.

For the November series, as part of the SEAMUS International Electroacoustic Music Month, ÉuCuE presented works in collaboration with the Canadian Electroacoustic Community and SEAMUS. All concerts were presented on the ÉuCuE multi-speaker sound projection/diffusion system with 20 loudspeakers in the Oscar Peterson Concert Hall. The pieces on all concerts came from recent CD releases produced by SEAMUS (SEAMUS CD 11) and by the Canadian Electroacoustic Community and Productions Electro Productions (the compilations Presence III and Cache 2002).

Concerts 6–10 in the series were held on 6–8 November. Concert 6 included pieces by James Bentley, Martin Fumarola, Steven Naylor, SylvimacCormac, Grant Ford, Dale Perkins, Ian Chuprun, Rick Nance, and Russell Pinkston. Concert 7 included pieces by John Duesenberry, Martin Fumarola, Thomas Gerwin, Laurie Radford, Peter Malanka, David Berezan, David Hirst, Ryan Calambla, Ewan Stefani, and Elainie Lillios.

Concert 8 on was a special CD launch program, featuring works from Cache 2002, published by the CEC and PeP. The program included works by Brett Ziegler, Carey Dodge, Brian Garbet, Andrew Wedman, Adis Husejnicic, Martin Messier, Terence Huang, Dan Nyborg and Andrew Watson, David Paquette, Dominique Bassal, and Jean-Michel Robert. Concert 9 included pieces by Adrian Moore, James Caldwell, Martin Gotfrit, Tony K. T. Leung, Tung-Lung Lin, Kristi Allik, Sophia Male, Grant Chu Covell, Colby Leider, James Mobberley, Paul Oehlers, and Eric Chasalow. Concert 10 included pieces by Michael Matthews, Hideko Kawamoto, Richard Zvonar and Robert Black, Pascale Trudel, Camille Goudeseneue, Matthew Kober, David R. Mooney, Rodney Waschka II, and Scott A. Wyatt.

Full information on the ÉuCuE 2002–2003 Series XXI concert programs can be found on the Web at music.concordia.ca/ÉuCuE_Concerts.html.

IV BIMESP 2002

The Fourth International Biennial for Electroacoustic Music of São Paulo (IV BIMESP 2002) was held on 2–11 December 2002 at SESC Vila Mariana and Instituto de Artes da Unesp [IA] Ipiranga Brazil. The event was a production of Studio PANaroma for Electroacoustic Music of Unesp [State University of São Paulo] under the direction of the Composer Flo Menezes. 57 acousmatic and electro-acoustic compositions were presented in 12 themed programs, which included concerts and master classes.


Day two began with Contemporary Program I, including works by James Bentley, Konstantinos Karathanasis, Paolo Gemmini, Simon Hall, Elio Martusciello, Jorge Antunes, and John Young. The day concluded with the Program of the Studio PANaroma, a co-realization of Groupe de Musique Experimentale Bourges (GMEB, France) and Studio PANaroma, with works by Paolo von Zube, Maurício Werá, Fábio Taveira, Ignacio de Campos, and Sergio Kafejian. Day three featured the Program of the Countries: Chile with works by José Miguel Candela, José Miguel Fernandes, Cecilia García-Gracia, and Oscar Carmona. This was followed by Contemporary Program II with David Alarcón Folgado, Jon Aveyard, Francesco Biasiol, David Bere-
zan, Pablo Silva, and Michelel Biasutti.


The second week began with a master class with Flo Menezes on “The Electroacoustic Music throughout History,” followed by the Historical Program, featuring works by John Cage, Pierre Henry, Vladimir Ussachevsky, Edgard Varese, Iannis Xenakis, and Ivo Malec. Additional master classes with Flo Menezes were titled “Acousmatic Music: a Theater for the Ears” and “Morphology of Interaction.” The latter preceded the Program of Interaction, with works by Flo Menezes, Lucas Vargas, and Silvio Ferraz.


Resonances 2002 and ISMIR 2002 at IRCAM

The Third International Conference on Music Information Retrieval was held on 13–17 October at IRCAM, in conjunction with the Resonances 2002 International Convention on Technologies for Music.

Following the ISMIR program, Resonances 2002 continued through 20 October. A one-day symposium was held at the Cité de la Musique, on “Musical Information and Resources for the Music Lover” and an electro-acoustic concert at Glaz’art with Atau Tanaka, Interlope, Prototype Live, Herrschneider, and Djulee Jay.


Forum IRCAM presented new software such as Spat Pluggo, AudioSculpt 2, CUIDADO Music Browser, Video processing in Jitter (Cycling74), CreamWare Noha Physical model synthesizer, Arkaos VJ 2.2, eoBody new controller [Ircam-MESI], DIPS [Kunitashi College], Moog55 [Arturia], and EAX 3D audio [Creative Labs]. Resonances also featured concerts and sound installations using interactive systems (R. Minard, C. Le Prado, J. Remus, L. Dandrel, O. Koechlin, G. Chiron, CARROUSO Sound walls, Th. Lanette, A. Mansoux, A. Bonardil and more in the Sonic Process exhibition at Centre Pompidou.

ISMIR began with an afternoon of three concurrent tutorials by Geoffrey Peeters and Gérard Assayag “Digital Music Representations”; George Tzanetakis “Music Information Retrieval for Audio Signals”; and Shlomo Dubnov “Advanced Statistical Methods for Audio Signal Processing.” The formal conference program started with welcome messages by Don Byrd [chair], Bruno Racine [President of the Pompidou Center], Bernard Stiegler [IRCAM Director], and Michael Fingerhut [ISMIR 2002 general chair]. The opening keynote speech by Douglas Hofstadter was on the topic “Variations on the Theme of Musical Similarity.”

Over thirty papers were presented during sessions on similarity and recognition; summarization; indexation, classification, and analysis; usability; query by example; preprocessing: encoding, segmentation, and systems. A complete listing with abstracts may be found at ismir2002.ismir.net/papers.html. Posters and short papers were also presented in sessions on preprocessing and representations; extraction and analysis; query by example; corpora and databases, and usability. A listing with abstracts is at ismir2002.ismir.net/posters.html.
An evening concert at IRCAM Espro included works by Chañaral Ortega-Miranda, Farangis Nurulla-Khoja, Francesco Filidei, Jiyoun Choi, and Luca Antignani.

A special metadata session of invited talks was chaired by Michael Fingerhut, with presentations by Huges Vinet and Michael Fingerhut ("Opening Remarks"); Leonardo Chiariglione ("Technology and Art—Putting Things in Context"); Ted Tanner ("Towards Harmonization of Metadata"); Harriette Hemmasi ("Why not MARC?"); David Datta ("Managing Metadata"); and Eric Scheirer ("About this Business of Metadata").


**Tempo Reale Workshop: The Sound of Europe**


**Winners of Prize MUSICA NOVA 2002**

Winners of the Prize Musica Nova 2002 in the International Electroacoustic Music Composition Competition were announced on 10 November 2002 in Prague, Czech Republic. The competition was sponsored by the Society for Electroacoustic Music of the Czech Republic Ministry of Culture, Municipal Authorities of Prague, and the Foundation Czech Music Fund under the auspices of the Czech Music Council. The jury, consisting of Rainer Bürck, Lenka Dohnalová, Juraj Duris, Jan Jirásek, Pavel Kopecky, Rudolf Ruzicka (president of the jury), and Milan Slavicky, considered 125 pieces from 30 countries. The director of the competition was Lenka Dohnalová.

In Category A (compositions of autonomous art electroacoustic music) the first prize and a special prize for composition by a young composer were awarded to Ka-ho Cheung [China] for Lost Souls Sketches. Honorary mentions were given to Matthew Adkins (Great Britain) for Aerial and to Mario Valenti [Italy] for Vocali. In Category B (compositions for acoustic instrument/voice/ensemble and electroacoustic media) the first prize was awarded to Mario Marcelo Mary [Argentina] for Aarhus. Honorary mentions were given to Michele Biasutti [Italy] for Ricercare and to Kotoka Suzuki [Japan] for Slipstream. A special prize for Czech composition was awarded to Ondrej Adámek for Strepy z Kibery.
Winners of the Spatialization Competition “The Space of Sound” 2002

On 6 October 2002, in conjunction with the Ninth International Acousmatic Festival in Brussels, prizes were awarded for the interpretation of acousmatic works in the competition “The Space of Sound.” The First Prize of €2,500, provided by the Fonds Européen des Sociétés d’Auteurs pour la Musique, was awarded to Theodoros Lotis. The Second Prize of a set of loudspeakers donated by Fundamental Acoustic Research [FAR] was awarded to David Berezan. The jury consisted of François Bayle, Dimitri Coppe, Francis Dhomont, Thomas Kessler, Adrian Moore, Hans Tutchkhu, and Annette Vande Gorne.

Participants in the competition were required to prepare one piece chosen by themselves as well as a number of pieces provided by the competition organizers. The participants received a list of “classic” works from which were drawn at random the works they were required to perform. They also received a compulsory piece chosen by the preselection jury of the “Meta-morphoses” composition competition. The participants then sent a graphic transcription of this compulsory piece to Musiques et Recherches for evaluation.

During the period 2–6 October 2002, the competition took place in two stages: In the first stage, the participants presented one piece drawn at random from the list of “classic” works as well as the piece chosen by the participant. The participant prepared in advance all works from the list of “classics” and the title of the work drawn at random from this list was communicated to the participant on the eve of his or her presentation.

CEMAT Tutorial in Rome

A tutorial on the numerical treatment of the sound signal in musical applications was held on 2–3 December 2002 at the Goethe Institute in Rome. Scientific direction was by Giuseppe Di Giugno, with the participation of Maurizio Giri, Fabio Cifarelli Ciardi, and Carlo Di Giugno. Subjects covered included a review of fundamental concepts of mathematics and acoustic physics, numerical treatment of the sound signal, Fourier analysis and synthesis, spatialization, and physical models.

The tutorial was a program of Federazione CEMAT [Centri Musicali Attrezzati] [Federation of Electroacoustic Music Centers], an organization founded in 1996 with the purpose of promoting the activity of Italian computer music research and production centers. Giuseppe Di Giugno is the honorary president of CEMAT. Information about the Federation and its programs, in Italian and English, can be found at www.cematitalia.it/cemat/.

ISEA2002 in Nagoya Japan

The Eleventh International Symposium on Electronic Art (ISEA2002) was held in Nagoya, Japan on 27–31 October 2002, with the theme Orai. This was the first ISEA symposium in Asia. Founded in The Netherlands in 1990, ISEA [The Inter-Society for the Electronic Arts] is an international non-profit organization dedicated to the promotion and development of the electronic arts. ISEA’s membership and collaborators consist of a wide range of individuals and institutions involved in the creative, theoretical, and technological aspects of the electronic arts.

Orai is a Japanese word, meaning "comings and goings, communication, and contact, as well as streets and traffic." About 200 years ago, a book titled Nagoya [Orai] was compiled and published in Nagoya and it was used as a kind of textbook for teaching and writing. Through discussions around art and its interdisciplinary studies, ISEA2002 NAGOYA [Orai] hoped to provide an opportunity to create a new text in this electronically networked society.

ISEA2002 activities included papers, panels, posters, institutional presentations, tutorials, round tables, workshops, exhibitions, and performances. In keeping with its interdisciplinary nature ISEA programs were extremely diverse, with presentations on topics ranging from finger-tracking systems to interactive video to sound art.

Performance programs held in various venues featured a mix of computer interactivity, dance, electronic music, poetry, film and video, and other new media forms, including artists such as DJ I, Robot Sound System; Jean Piché; Alain Thibault and Yan Breuleux; Suguru Goto; and Atelier Avant Austria. Electronic music concerts held on 28–29 October at the Aichi Arts Center included performances by Cat Hope, Fetish; NOBADIMI House de Tango; Seiji Nagai Group; Seiji Nagai, Koji Kawai, Minoru Yonemoto, Koichi Watanabe; Chaosmos (electronic noise improvisation); Akemi Ishijima; TIME DROPS; Elsa Justel Destellos;
The fourth annual North-West Electro-Acoustic Music Organization (NWEAMO) Festival was held on the weekends of 4–5 October 2002 in Portland, Oregon, and 11–12 October in San Diego, California. This was the first two-city version of the festival, which was previously held in Portland alone. Joseph Waters, Professor of Electro-Acoustic and Media Composition at San Diego State University, is the Founder and Artistic Director of NWEAMO. The organization’s mission is to forge connections between the classical electronic avant-garde and artists working at the experimental fringes of electronica.

The Portland concerts included performances by Ryan Wise/Y.A.C.H.T, Michael Theodore with tablist Terry Longshore (Goatsong), Maxime De La Rochefoucauld (AUTOMATES KI), CMAU [Kendra Juul, Mark Bartscher, Doug Michael, Sudhu Tewari] [Improvisation #19], Ether Bunnies, Joseph Waters with percussionist Joel Bluestone (Heart of Mephisto), Tim Kreger (Data See), Irving + Orser, Lisle Ellis, Marcos Fernanades, and Robert Montoya; DJ I, Robot Sound System; Jeffery Byrd (Raft of the Medusa); Joseph Waters with percussionist Joel Bluestone (Heart of Mephisto), CMAU [Kendra Juul, Mark Bartscher, Doug Michael, Sudhu Tewari] [Improvisation #19]; Mark Cooley, Matt Davignon (Tape Recorder0 project; Rodrigo Sigal with marimbist Robert Esler (Lejos del Silencio); and Fussible/Nortec Collective.

The San Diego concerts included performances by Maxime De La Rochefoucauld (AUTOMATES KI), Tim Kreger (Data See), Javier Alejandro Garavaglia [NINTH (for viola and computer)]; Ryan Wise/Y.A.C.H.T; Josh Russell, Yoshiko Ando with soprano saxophonist Lee Elderton (Tsubasa for soprano saxophone and computer); Irving + Orser; Lisle Ellis, Marcos Fernanades, and Robert Montoya; DJ I, Robot Sound System; Jeffery Byrd (Raft of the Medusa); Joseph Waters with percussionist Joel Bluestone (Heart of Mephisto), CMAU [Kendra Juul, Mark Bartscher, Doug Michael, Sudhu Tewari] [Improvisation #19], Mark Cooley, Matt Davignon (Tape Recorder0 project; Rodrigo Sigal with marimbist Robert Esler (Lejos del Silencio); and Fussible/Nortec Collective.

The NWEAMO Festival was made possible with assistance from the Regional Arts and Culture Council, the Quebec Art Council, and San Diego State University. More information, including extensive photo documentation, can be found at www.nweamo.org. Planning for NWEAMO 2003 has begun, and proposals are welcome.

WEDELMUSIC-2002 and MusicNetwork Open Workshop 2002

The WEDELMUSIC-2002 Conference took place in Darmstadt on 9–11 December 2002, beginning with a keynote presentation by Karl-Heinz Brandenburg [Fraunhofer IIS and Technical University Ilmenau, Germany]: “Audio Coding and Electronic Distribution of Music.”

Day One included sessions on music distribution and music retrieval, followed by poster sessions and demonstrations. Session One, “Music Distribution,” was chaired by Paolo Nesi [University of Florence, Italy]. Session Two, “Music Retrieval,” was chaired by Kia Ng [ICSRiM, University of Leeds, UK]. Day Two included twelve presentations in three sessions, followed by a social gathering and dinner. Session Three, “Education/Learning/Cooperative Work,” was chaired by Max Mühlhäuser. Session Four, “Digital Rights and Law,” was chaired by Vincent Puig [IRCAM, Paris, France]. Session Five, “Digital Watermarking,” was chaired by Christoph Busch [Fraunhofer-IGD, Darmstadt, Germany]. Day Three included six presentations in two sessions. Session Six, “Audio Coding and Music Processing,” was chaired by Michael Arnold [Fraunhofer-IGD, Darmstadt, Germany]. Session Seven, “Music Notation,” was chaired by Aymeric Zils [Sony CSL, France].