

institut für elektronische musik und akustik



Open CUBE

Semester-Abschlusskonzert

Computermusik Bachelor und Master

Studierende von Marko Ciciliani, Gerhard Eckel, Daniel Mayer



24.-25.01.2018, ab 19:00, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

TAG 1

INA THOMANN - Stretching Pose I: Inhale (2 min) 4ch fixed media

ALYSSA ASKA – verschleierte (ca. 15 min) for voice, cello live electronics and video

BENEDIKT ALPHART - Bells and Whistles (3:30 min) 4ch fixed media

TEONAS BORSETTO - II_III_IV (ca. 7:00 min) live laptop performance

INA THOMANN - Stretching Pose II: Urge (2 min) 4ch fixed media

ANNA ARKUSHYNA - Slow (g)raining (ca. 8:00 min) 8ch fixed media

– PAUSE –

INA THOMANN - Stretching Pose III: Embody (2 min) 4ch fixed media

DEOK-VIN LEE - Outs (ca. 8:00 min) for three performers and electronic

PETER STIEGLER - Dustset (7:00 min) 2ch fixed media

INA THOMANN - Stretching Pose IV: Cool down (2 min) 4ch fixed media

DAVIDE GAGLIARDI – Incontro (Begegnung) (ca. 9:00 min) for cello and live electronics

ALISA KOBZAR – (your title) (3:30 min) 2ch fixed media

INA THOMANN - Stretching Pose V: Exhale (2 min) 4ch fixed media

– DAS CUBE SICH LEERT –

ANTONIA MANHARTSBERGER, OLGICA PERIC, BRUNA DINIZA FONSO

Present in_difference (ca. 10Min) for two dance performers and ambisonics

Klangregie: Davide Gagliardi

Live Electronics: Alyssa Aska (verschleierte) – Teonas Borsetto (II_III_IV)

Voice: Milica Vujadinovic

Cello: Lucía Pèrez Diego (verschleierte) – Myriam García Fidalgo (incontro)

Game Player: Martin Ritter

performers: Daniele Pozzi - Teonas Borsetto – Davide Gagliardi

TAG 2

BILL B. WINTERMUTE – Vienna unground (ca. 7:40) for 12 cassette players

NICO MOHAMMADI - Genetic, not unconditional (3:55 min) 2ch fixed media

VAL FÜRST – Up and down Merangasse (2:00 min) 2ch fixed media

ALEXANDRU SPANU – Strings (live version) (ca. 5:00) live laptop performance

LINUS JACOB MÜLLER - essai additif (5:00 min) 2ch fixed media

– PAUSE –

KORIN RIZZO – SinLos (4:20) 2ch fixed media

LUKAS MORITZ WEGSCHEIDER - son de la salle (ca. 6 min) for solo turntable

PAUL WOLFF – Mesosphere (10 min) 24ch live generated audio media

GIALUCA IADEMA – Arkady (ca. 10 min) live video and audio performance

INSTALLATION (Lehrstudio)

CONSTANTINOS MILTIADES - Decoded Language

Interactive sound installation for KinectV2 and projector

Klangregie: Davide Gagliardi

Live Electronics: Alexandru Tudor Spanu

Live Video and Audio: Gianluca Iadema

Programmtexte alphabetisch geordnet:

Benedikt Alphant *Bells and Whistles*

Additive Synthesis Étude

Anna Arkushina *Slow (g)raining*

Wenn du lange in einen Abgrund blickst, blickt der Abgrund auch in dich hinein.

Alyssa Aska *verschleierte*

verschleierte. is a gamified art song using the text from Friedrich Schiller's 1875 poem "Das verschleierte Bild zu Sais". The musical form of the work is generated by the gamer's progression through the gameplay objectives and exploration of an unfamiliar environment, as both live musicians and computer-generated sounds respond to all of the player's actions. The cello and voice serve not only to provide a soundtrack, but also, through live tracking of their sounds, they directly influence the movement of the player. The result is an exploration of combining the concept of an art song with the variable musical forms employed in interactive media works.

Teonas Borsetto *II_III_IV*

II_III_VI is a digital performance that explores the possibilities of non linear filtering (specifically NLFilters in supercollider) and internal feedback. The musician/performer tries to control and limit the artifacts that easily appear from the interactions among the synths and build the sound aesthetics of the piece. Sometimes this is possible, sometimes the behaviour of the instrument is extremely unpredictable...despite all, the second case is the one that I like the most.

Davide Gagliardi *Incontro (Begegnung)*

incontro (encounter) is a piece about the relationship between an acoustical physical object, the cello, and a virtual complex system. Exploring the body of the instrument, the musician brings the virtual object into a concrete dimension. Together they will so develop a dramaturgy in which the two parts become interdependent and in which both agents influence each other to construct a piece in which the reciprocal listening become the ground of its existence. The piece is dedicated to Myriam García Fidalgo

Deok-Vin Lee *Outs*

Enjoy the meaninglessness

Antonia Manhartsberger, Olgica Peric, Bruna Diniza Fonso Present
in_difference

The piece reflects upon the invisible machinery that keeps our world in movement.
Desire, tension..!

Nico Mohammadi *Genetic, not unconditional*

What if the strongest interpersonal bond is only based on a property claim? And what if we had known it all along? A reconstruction of the emergence of contempt. A study of a formative object.

Korin Rizzo *SinLos*

This Piece is an exercise of compising by means of Additive Synthesis. The Title remarks the use of SinOsc as the only Method used to create the Sounds.

Alexandru Tudor Spanu *Strings*

"Strings" is a series of compositions dealing with the unusual sounds of broken pianos. There are a total of 3 compositions, each using a different compositional approach" This performance is a live interpretation of these 3 compositions.

Ina Thomann *Stretchin Posel-V*

STRETCHING POSE I: inhale - Imagine a world with some kind of ...

STRETCHING POSE II: urge - ... slow motion for audio. What happens if ...

STRETCHING POSE III: embody - ... one second gets stretched to two minutes?

STRETCHING POSE IV: cool down – If one sound turns out to be a composition ...

STRETCHING POSE V: exhale - ... for several voices on its own terms?

Lukas Moritz Wegscheider *son de las salle*

or how i've been forced out of a state of rest

Bill B. Wintermute (a.k.a. Jonas Schändlinger)

Vienna unground

Vienna unground traces the symptoms of memory holes by analogue processing and rerecording a work of Arnold Schoenberg. A plot hole, the fractured symbol, does not operate on behalf of absence, but registers and conveys the activities of a sub-surface life.

Paul Wolff

Mesosphere

Mesosphere ist eine generative Live-Komposition aus dem Jahr 2017, deren Klangsynthese auf additiven Syntheseverfahren beruht.

Mit Hilfe von graduellen, langsamen Glissandi erforscht das Stück die Unterschiede zwischen ganzzahligen Schwingungsverhältnissen und der temperierten Stimmung. Das führt zu unterschiedlichen Schwebungen im Raum. Neben den zentralen, sich allmählich entwickelnden Klangflächen arbeitet das Stück auch mit repetitiven rhythmischen Strukturen - eine Referenz an die Populärmusik.

Die musikalische Form erhält das Stück durch einen vordefinierten Ablauf.

Constantinos Miltiades

Decoded Language

The installation uses granular synthesis as a means of folding a given sound, and a transposition from the time domain to the space domain, through a play of manipulation operators that introduce curvature to the original dimension of listening time. It employs real-time body tracking as a spatial engagement interface, which the audience can excite and manipulate while exploring the resolution of granular folding. The space of interaction is treated as intrinsic and topological instead of absolute, where positions are irrelevant, and only configurations, displacements and orientations of the body matter. The audience, through their body, is invited to create their own choreographies of temporal articulations in space.

Open CUBE – Kalendarium

28.01.2019 19h00 – Netzwerkkompositionen für 3D Umgebungen
Semesterarbeiten der LV Computermusik und Multimedia

08.04.2019 14h00 – CUBE Lecture - Einführung in die Audio Forensik, Christian Kuke

Details zur Open CUBE Konzertreihe unter: <http://iem.kug.ac.at/veranstaltungen/open-cube.html>