

Audio Art 25 Annex

December 13 grudnia 2025, godz. 12.00 P.M. (CEC)

Pracownia Audiosfery Wydziału Intermediów ASP im. J. Matejki w Krakowie

Audiosphere Lab Jan Matejko Academy of Fine Arts in Krakow

ul. **Karmelicka Str. 16**, Kraków

PSeME / CIME - maraton elektroakustyczny #2 electroacoustic maraton

PSeME

Michał Janocha - Felicytologia I (2025) Poznań, 8-ch	8:42
Piotr Grela-Możejko - Put In Pull Out (Vladimir, get the fuck out) (2023, 2025) Edmonton , 5-ch	3:12
Wacław Nowacki - _ZAMIAST (2025) Rzeszów, video	10:00
Josef Ka & Franciszek Araszkiwicz - Ascension (2024) Wiedeń Kraków, video	9:21
Aleksandra Bilińska - ...a akacje wciąż kwitną , cz. 14, 15 (2025) Warszawa, 2-ch	2:52 8:47

CIME+

Georgy Potopalsky - I will not disturb you anymore , (2025) UAEM, Ukraine, 8-ch	9:56
Benjamin Shirey - I am the space... (2024) CEMI, USA, 8-ch	5:11
Jorge Rodrigo Sigal Sefchovich - Interlineal (2017) AARSOM, Mexico, 8-ch	10:00 (10:46)
Leo Gaigg - Overload (2022) IKD, Linz, Austria, 8-ch	3:48
Thanasis Epitideios - reSonaissance (2024) HELMCA, Greece, 8-ch	9:27
Irving Kinnersley - Estuary 2 (2023) BEAN, UK, 2-ch	10:00 (13:47)
Marcelo Espíndola - Cristal de madera (2024) CECH, Chile, 2-ch	10:03
Dirk Veulemans - De Zandman (Engl: The Sandman) (2010/2025) FeBeME, Belgium, 8-ch	8:54
Ainolnaim Azizol, Hasnizam Abdul Wahid, Fendi Mazalan, Yeoh Pei Ann & Siti Hajar Seperah (collaborative composition by SPECTRA Collective) San III: Beyond the Horizon (2025) MEMLab, Malaysia , 2-ch	9:47
Julien Guillamat - Altitudes I (extract of Altitudes) (2025) MAS, France, 8-ch	10:00 (14:51)
António de Sousa Dias - A Dama e o Unicórnio - Paisagem (2018) Miso Music, Portugal 6-ch	8:27
Bruno Cusumano - Sinestesia #1 (2024) Tempo Reale, Italy 8-ch ambisonics	8:20
Cordell Collett - Nøkken (2025) CEC, Canada, 5.1	2:44
Leonardo Saba - <ri_suonare> (2025) Italy, 4-ch	7:40
Alessandro Abate - L'Eclissi (2025) Italy, 2-ch	8:44

PSeME - Polskie Stowarzyszenie Muzyki Elektroakustycznej

- **Felicytologia I** na dźwięk przestrzenny (ambisoniczny)
- 2025
- medium: fixed media (taśma) 8 kanałów (bez subwoofera)
- janocha.michal@gmail.com
- czas trwania: 8:43
- opis utworu:

Chciałem tworzenie tej kompozycji przeznaczyć na poszukiwanie dźwięków i zjawisk brzmieniowych, które przynoszą poczucie lub chociaż przecucie szczęścia. Pięknych i nienachalnych. Na pewno, natomiast, pełnych życia. Utwór skomponowany został z myślą o wykonaniach w salach koncertowych oraz poza nimi. W tym drugim przypadku, mile widziane jest (a nawet wskazane) uwzględnienie, podczas realizacji utworu, poziomu głośności dźwięków otoczenia (w szczególności dźwięków natury), tak, by stały się elementem aury brzmieniowej całości. Dźwięki natury, w tym wypadku, nie powinny zostać zagłuszone przez dźwięki skomponowane, ale tworzyć z nimi wspólny pejzaż dźwiękowy.

I wanted to dedicate this composition to the search for sounds and sonic phenomena that bring a sense, or at least a premonition, of happiness. Beautiful and unobtrusive. Certainly, however, full of life. The piece was composed for performances in concert halls and outside of them. In the latter case, it is welcome and even advisable to take into account, during the performance of the piece, the

volume level of the surrounding sounds (in particular the sounds of nature), so that they become an element of the sound aura of the whole. The sounds of nature, in this case, should not be drowned out by the composed sounds, but create a common soundscape with them.

Michał Janocha - kompozytor, dyrygent, artysta dźwiękowy i pedagog. Jest absolwentem Akademii Muzycznej im. I. J. Paderewskiego w Poznaniu, gdzie studiował w klasie kompozycji Lidii Zielińskiej oraz w klasie dyrygentury symfonicznej Marcina Sompolińskiego (dyplomy z wyróżnieniem). Kształcił się w zakresie kompozycji elektroakustycznej w Poznaniu i Budapeszcie (Lidia Zielińska, Andrea Szigetvári). W roku 2019 po obronie dysertacji pt. Współczesne systemy wielokanałowej projekcji dźwięku jako środek wyrazu artystycznego nadano mu stopień doktora sztuki w dziedzinie sztuk muzycznych, dyscyplinie artystycznej kompozycja i teoria muzyki. Jego utwory wykonywane były w Europie, Stanach Zjednoczonych i Azji podczas takich festiwali takich jak: Yeongwol Contemporary Music Festival, Musica Electronica Nova, Autumn Waves, Earth Day Art Model, CAFe Budapest Contemporary Arts Festival, Audio Art Festival, MDF MUSIC.DESIGN.FORM Festival, Poznańska Wiosna Muzyczna, Warszawskie Spotkania Muzyczne, Minoff Award i in. Kompozytor rezydent festiwalu Yeongwol Contemporary Music Festival 2023 (Korea Południowa).

Laureat II nagrody w Międzynarodowym konkursie „Etiuda na jedno uderzenie w dzwon” za utwór „Omaggio a Kotoński” na taśmę kwadrofoniczną. Laureat wyróżnienia w Międzynarodowym Konkursie Muzycznym im. K. Szymanowskiego 2023 w Katowicach w kategorii Kompozycja. Finalista Roy Minoff Composition Competition 2024. Pełni funkcje dyrektora artystycznego Trans-for-Matha Ensemble (od 2018), prezesa Poznań Contemporary Music Foundation (od 2024) oraz dyrektora artystycznego i generalnego Festiwalu Muzyki Współczesnej “Poznańska Wiosna Muzyczna” (od 2024 roku). Jest współzałożycielem i dyrygentem Lambda Ensemble (Poznańskiej Orkiestry Laptopowej). Pedagog Akademii Muzycznej im. I. J. Paderewskiego w Poznaniu. Członkiem Zarządu Oddziału Poznańskiego ZKP.

Katalog kompozytora w wydawnictwie BabelScores: www.babelscores.com/MichalJanocha

Put In Pull Out (Vladimir, get the fuck out) This metaphorical piece compares Putin to Hitler. The basic material includes a Hitler speech and a Putin speech, the latter processed in various ways.

Piotr Greła-Możejko is a composer, writer, recording engineer, and graphic artist. So far, his works have been presented in thirty-seven countries on five continents.

ZAMIAST

- _zamiast to reakcja artysty na zmieniający się świat
- _zamiast zwraca uwagę na przewijanie treści w social mediach
- _zamiast sugeruje zastanowienie się nad swoim zachowaniem
- _zamiast nie daje rad bo nie ma wiedzy psychologicznej
- _zamiast mówi: zrób coś co pozwoli zamienić ci uzależnienie od przewijania
- _zamiast pokazuje, że tworzenie np. poezji pozwala się oderwać
- _zamiast mówi, że wie jak to jest bo samo przewija
- _zamiast chce powiedzieć, że z chemią nie ma żartów

Pierwsze krótkie filmy powstały w czerwcu 2024. Umieszczone w sieci miały zwracać uwagę na problem przewijania / scrolling'u. Ich treść jest bez znaczenia a oglądanie marnuje czas. Widz poddaje się FOMO (Fear of Missing Out) - może czuć lęk przed "wypadnięciem z obiegu". Artysta widząc swoje codzienne zachowanie postanawia spróbować zamienić czas przewijania na czas tworzenia. Pisze krótkie wiersze (cykl o nazwie: 575) budową przypominające japońskie haiku (5 sylab - 7 sylab - 5 sylab). Tworzy dźwięki i łączy w całość krótkim filmem. Mija rok realizacji projektu. Zmienia się medialna narracja. Rządy niektórych krajów wprowadzają ograniczenia w używaniu telefonów szkole, naukowcy mówią o problemie, aktorzy namawiają do analogowych aktywności a rodzice opowiadają o utracie kontaktu z dziećmi. Wszystko przez przewijanie, telefony, social media. Zmieniamy się. przewijanie -czynność polegająca na przesuwaniu wyświetlanych na ekranie treści w górę , w dół, na prawo i lewo tekstu lub grafiki aby je obejrzeć.

Wacław Nowacki - ur. 1972 w Jarosławiu, fotograf, poeta, muzyk, współzałożyciel międzynarodowej grupy artystycznej AntypodyTeam, członek Związku Polskich Artystów Fotografików oraz Polskiego Stowarzyszenia Muzyki Elektroakustycznej, kurator Galerii OPe w Rzeszowie. Autor tomiku wierszy MROK i 5-7-5.

2025, ZAMIAST, projekcja, Festiwal ŁĄCZY NAS BAJKA, WIMB, TEATR MASKA, Rzeszów

2025, ZAMIAST, projekcja i performance, koncert REVERSE 725, Centrum Sztuki Współczesnej SOLVAY, Kraków

2021, PLEJREK 261 – nagranie audio w ramach projektu GrupLab, koordynowanego przez Marka Chołonińskiego Worldwide

2021, PLEJREK 257 - nagranie audio w ramach projektu GrupLab, koordynowanego przez Marka Chołonińskiego Polska

2021, PLEJREK 255 - nagranie audio w ramach projektu GrupLab, koordynowanego przez Marka Chołonińskiego Polska

2021, Ścieżka dźwiękowa Preludium Marsjańskie do wystawy GOMARS na całym świecie

Ascension The performance pays homage to Hermann Nitsch and Schloss Prinzendorf, with deep gratitude to Nitsch's life and art, which have profoundly influenced Josef Ka's artistic practice.

Josef Ka and Franciszek Araszkiwicz perform as a duo since 2019. Josef Ka, International performance, visual and sound artist Josef Ka's blends richly varied influences – everything from Butoh dance to cinematic theory – with her decades of nomadic world travel to create bold, highly personal site-specific art.

Franciszek Araszkiwicz, composer and sound installation artist, laureate of, a.o. Avenir Grant (Arnold Schoenberg Center), composer-in-residence in MuseumsQuartier, Vienna.

...a akacje wciąż kwitną to spektakl hybrydowy nawiązujący do tomu Akacje kwitną (1935) Debory Vogel. Jest to rodzaj metaopery łączącej wybrane elementy tradycyjnej opery, performansu i otwartego czytania, które powiąże ze sobą gest wywiedziony z teatru tańca. Performans zawiera elementy improwizacji z udziałem publiczności. Jest to pierwsza w świecie metaopera do tekstów 10 modernistek z różnych krajów świata wykonana w 6 różnych językach. Podczas koncertu festiwalu Audio Art usłyszymy dwie ostatnie części z fragmentem jednego z opowiadań Debory Vogel z tomu Akacje kwitną.

...and the acacias are still blooming is a hybrid performance based on Debora Vogel's 1935 book Akacje kwitną (The Acacias Are Blooming). It is a kind of meta-opera combining selected elements of traditional opera, performance art and open reading, linked together by gestures derived from dance theatre. The performance includes elements of improvisation with audience participation. It is the world's first meta-opera based on texts by 10 modernist women from different countries, performed in 6 different languages. During the Audio Art festival concert, we will hear the last two parts with an excerpt from one of Deborah Vogel's stories from the volume Akacje kwitną.

Aleksandra Bilińska teoretyk muzyki, kompozytorka, improwizatorka, etnomuzykolog. Absolwentka Wydziału Kompozycji, Dyrygentury i Teorii Muzyki Akademii Muzycznej im. K. Szymanowskiego w Katowicach oraz Podyplomowych Studiów Etnomuzykologii Uniwersytetu Warszawskiego. Od 2004 związana z Wydziałem Dyrygentury Chóralnej, Edukacji Muzycznej, Muzyki Kościelnej, Rytmiki i Tańca Uniwersytetu Muzycznego Fryderyka Chopina w Warszawie, początkowo w ramach współpracy, a od 2012 roku na stanowisku asystenta. Od 1998 roku wykładowca Akademii Muzycznej im. Karola Szymanowskiego w Katowicach; kierownik muzyczny Warszawskiego Teatru Tańca; instruktor w Szkole Wokalnej im. Jerzego Wasowskiego z siedzibą w Ośrodku Kultury Ochoty w Warszawie. Autorka scenariuszy i muzyki do kilkunastu spektakli baletowych z choreografią wybitnych choreografów, m.in. Ewy Wycichowskiej, Aleksandry Dziurosz, Andrzeja Morawca, Wojciecha Mochnieja, Ulrike Hager; jej kompozycje wykonywane były w Polsce, Puerto Rico, Niemczech, na Ukrainie, na Tajwanie, w Czechach, w Brazylii (m.in. na prestiżowym festiwalu muzyki elektronicznej Muslab); współpracuje jako producent wydarzeń muzycznych. Uczestniczka wielu konferencji naukowych z zakresu teorii muzyki oraz sesji warsztatowych, prowadząca m.in. warsztaty z zakresu improwizacji fortepianowej (m.in. w ramach ogólnoświatowej konferencji ISME w Porto Allegre w Brazylii, w Akademii Remscheid w Niemczech, w Westminster Choir Collage w Princeton, NJ, USA, California State University Carson, CA, USA, Université Laval w Quebec, Kanada, w Instytutach Emila Jaques-Dalcroze'a w Genewie oraz w Hellerau, Stowarzyszeniu Emila Jaques-Dalcroze'a w Taipei na Tajwanie, w Instytucie Emila Jaques-Dalcroze'a w Brukseli, w Uniwersytecie Pedagogicznym w Sumach na Ukrainie, Uniwersytecie w Lizbonie, Akademii Muzycznej w Katowicach, Łodzi, Poznaniu, Uniwersytecie Muzycznym w Warszawie, Akademii Świętokrzyskiej w Kielcach). W sferze jej zainteresowań pozostają: muzyka XX i XXI wieku, twórczość wokalna i wokально-instrumentalna, muzyka elektroakustyczna, polski folklor, a także muzyka w formach interdyscyplinarnych. Pomysłodawczyni i organizatorka Ogólnopolskiej Sesji Naukowej na temat Inspiracje kurpiowskie w polskiej muzyce chóralnej organizowanej przez Akademię Muzyczną im. K. Szymanowskiego (2015), a także I Ogólnopolskiej Konferencji Naukowej Literatura muzyczna XX wieku we współczesnej szkole (Katowice, 2004, 2005, 2007); współpracuje przy organizacji Międzynarodowego Festiwalu

Muzyki Współczesnej „Warszawska Jesień”. Prezes Stowarzyszenia Strefa Otwarta (w latach 2012-2016, obecnie członek Komisji Rewizyjnej), członek ISME, Dalcroze Society of America, Polskiego Seminarium Etnomuzykologicznego. Z najważniejszych dzieł jej bogatego dorobku kompozytorskiego wymienić należy: Długa, po dwie, ćwierć (1997-98), P@uder-ja (2003), Scontri etiuda na taśmę i tancerzy (2006), Światło na taśmę i tancerza (2006), Homo Querens (2006), Związki frazeolog_uliczne, czyli słuchowisko radiowe w ruchu (2007), Preludia fortepianowe hommage a... (2007), Struna światła spektakl performatywny na głos żeński, fortepian, flet, wiolonczelę, tancerkę i media elektroniczne (2008), Głosy na taśmę i tancerzy (2009), Mów-ment na media elektroniczne i tancerzy (2010), Kontrasty, na głos, media elektroniczne i tancerzy (2011), Few_Few, na media elektroniczne i tancerzy (2012), Performer (2013), Pink Noise, na media elektroniczne i tancerzy (2013), Age quod agis muzyka elektroniczna (wersja I, 2014) ,Puppet@-ja na media elektroniczne i tancerzy (2015), FunAB@-ja na fortepian, media elektroniczne i performerów (2015), Deep Dancing albo Andron@-ja na media elektroniczne i tancerza (2016-17), Passage of Time muzyka elektroniczna (2017); Age quod agis muzyka elektroniczna (wersja II, 2017), To Pauline muzyka elektroniczna (2017). Na koncie dorobku naukowego posiada wiele publikacji, wśród których do najważniejszych należą: Katalog polskich utworów inspirowanych folklorem (IMiT Warszawa oraz artykuły, m.in.: Ujarzmić nie ujarzmione, czyli miejsce muzyki rozrywkowej w szkole XXI wieku [w:] Muzyka w szkole XXI wieku, tradycja i współczesność (Katowice 2005), Improwizacja fortepianowa w zintegrowanym programie nauczania przedmiotów wchodzących w skład metody Dalcroze’a, przedstawienie wyników pracy na wybranych przykładach [w:] Teoretyczne i metodyczne zasady rozwoju oświaty artystycznej w kontekście europejskiej integracji (Sumy-Kijów 2005), Literatura muzyczna XX wieku w realizacji programu przedmiotu improwizacja fortepianowa, sekcji rytmiki Akademii Muzycznej w Katowicach [w:] Literatura muzyczna XX wieku we współczesnej szkole, materiały Ogólnopolskiej konferencji naukowej (AM Katowice), Przykłady ćwiczeń do improwizacji fortepianowej, materiały dydaktyczne dla nauczycieli edukacji wczesnoszkolnej (Dalcroze Society of Taiwan Taipei 2012), Kobiety i muzyka. Szkic do portretu (AM Łódź 2016), Internet jako środowisko autorytatywne i opiniotwórcze dla młodzieży oraz wyzwanie współczesnej edukacji artystycznej [w:] materiały pokonferencyjne Interdyscyplinarna Konferencja Naukowa pt. „Kto chce zapalać innych, sam musi płonąć”. O relacji mistrz – uczeń. W 85 rocznicę urodzin Profesora dr hab. Leona Markiewicza (AM Katowice 2014), Twórczość kompozytorska inspirowana folklorem [w:] Raport o stanie tradycyjnej kultury muzycznej (IMiT Warszawa 2014); Portrety kompozytorek polskich: Joanny Bruzdowicz, Bettiny Skrzypczak, Ewy Trębacz [w:] Sto lat emigracji polskiej. Kompozytorzy polscy za granicą (1918-2018), red. Marlena Wieczorek, (Warszawa 2018). Praca doktorska Twórczość instrumentalna kompozytorek polskich XX i XXI wieku i jej kontekst kulturowy. Wybrane przykłady z lat 1945-2005, (Katowice 2018).

Muzyka jej autorstwa ze spektaklu „Kontrasty” (Warszawski Teatr Tańca; choreografia Aleksandra Dziurosz) utrwalona została jako materiał audio (CD) dołączony do kwartalnika Nietak-t (numer 8/2012, wyd. Fundacja teatr-nie-taki, Wrocław 2012). Kontrasty-symfonia na nie istniejącą orkiestrę (Contrasts - Symphony for non existant orchestra), wydana jako materiały audio (CD), pofestiwalowe Festiwalu Muzyki Elektronicznej Muslab Muestra Internacional de Musica Electroacustica Meksyk-Brazylia-Argentyna-Francja, wyd. Muestra internacional de Música Electroacústica MUSLAB, Meksyk 2015. Passage of Time oraz The Bell Jar, kompozycje elektroniczne opublikowane na brytyjskim portalu muzyki konkretnej IFAR Musique Concrète, wydawca Shaun Robert, data opublikowania 12.02.2017, 26.11.2018. Informacje o jej osobie można znaleźć w wielu pracach naukowo-badawczych, doktorskich i magisterskich. Literatura: Ankieta/Wywiad z Aleksandra Bilińska, Warszawa 2017. Joanna Korczago. Jej praca doktorska "Twórczość instrumentalna kompozytorek polskich XX wieku i jej kontekst kulturowy" ujmuje dogłębnie i wnikliwie muzyczny dorobek kobiet, nie tylko polskich i nie tylko XX wieku. <https://www.polskieradio.pl/8/2565/Artykul/2256021,Od-antyku-po-wspolczesnosc-Muzyczny-dorobek-kobiet>.

Aleksandra Bilińska composer, music theorist, improviser, ethnomusicologist, she graduated from the Faculty of Composition, Conducting and Music Theory at the Academy of Music in Katowice and the Post-Programme Ethnomusicological Studies at the University of Warsaw. She is one of the few Polish female composers specialising in modern dance theatre music. She has written music and scripts for numerous ballet productions by eminent Polish choreographers, including Ewa Wycichowska, Aleksandra Dziurosz, Jacek Przybyłowicz, Andrzej Morawiec, and Wojciech Mochniej, and has also cooperated with Ulrike Hager. Her compositions have been performed in many European countries, South America, the United States, Canada as well as Taiwan. In addition, Aleksandra Bilińska takes part in conferences as a music theorist, conducts piano improvisation workshops, and has written articles and books on music theory. As a lecturer she cooperates with the Chopin University of Music in Warsaw and the Academy of Music in Katowice. She is a member of the

Polish Society for Electroacoustic Music, Open Zone Association, and ISME. Her interests include compositional techniques of the 20th and 21st centuries, electroacoustic music, correspondence of the arts, music in interdisciplinary forms, especially in modern dance, and above all works of Polish female composers, to whom she devoted her PhD dissertation *Twórczość instrumentalna kompozytorek polskich XX i XXI wieku i jej kontekst kulturowy. Wybrane przykłady z lat 1945–2005* (The Instrumental Works of Polish Female Composers in the 20th and 21st Centuries and Their Cultural Context. Selected examples from 1945–2005, Katowice 2018), forthcoming as a book this year.

CIME - LA CONFÉDÉRATION INTERNATIONALE DE MUSIQUE ÉLECTROACOUSTIQUE
ICEM - International Confederation of Electroacoustic Music

UAEM - Ukrainien Association of Electroacoustic Music, National Federation, Ukraine

I will not disturb you anymore. The work is a kind of "minute of silence" - a daily morning ritual in Ukraine to remember all those who died in the war. Of course, it is not silence. It is a sound space of concentration - which is gradually filled with new sound events, as if from nothing.

Georgy Potopalsky /Ujif_notfound/ is a media-artist and composer. The main activity is the creation of multimedia systems based on algorithms of the kinetic relationship between man and program. "Live " performances are based on the generation of audio and visual streams in real time. By controlling the prewritten programs (patches) Ujif_notfound, with each new startup creates a unique audio -visual space, which exists only during the performance , and repeat which is exactly impossible. This approach has broad functional application for creating installation of interactive media in all spaces , both physical and virtual.

CEMI - Center for Electroacoustic Music and Intermedia, North Texas University, Denton, USA

I am the space... explores the impermanence of self and the transient nature of being. Through fragmented text and sound, the piece navigates the tension between presence and absence, inhabiting the space between moments, thoughts, and emotions.

The text reveals an evolving self, shifting through contradictions and pauses, questioning the essence of existence. As the piece progresses, it leads to a quiet realization: "I'm here. I am the space." The music mirrors this introspection, blending stillness and motion to create a contemplative space where listeners can experience the subtle complexity of being.

Benjamin Shirey is a Texas-born composer and artist whose work spans experimental opera, film, and intermedia performance. He studied composition at the University of North Texas, where he earned his bachelor's and master's degrees under Jon Nelson, David Stout, Cindy McTee, Andrew May, and Panayiotis Kokoras, and is now pursuing a Ph.D. in Composition at UNT. His creative practice explores immersive systems, fictional anthropology, and world-building, with a current focus on music in ritual and networked systems. His film scores, including *Hustler of Providence* and *The Great Hanging*, have received critical recognition. In addition to composition, Shirey is active in entrepreneurship and instrument design, seeking new intersections between sound, technology, and cultural imagination.

AARSOM - Asociacion de artesonoro Mexicano, National Federation, Mexico

Interlineal commissioned by GRM in 2017 this is a work supported by the SNCA (Mexico) is a multichannel piece exploring connecting lines between materials, space and sources. Composed at the Mexican Centre for Music and Sonic Arts (www.cmmas.org)

Jorge Rodrigo Sigal Sefchovich (Mexico City - 1971). Composer, cultural manager and full time professor since 2017 at ENES, UNAM, Morelia, where he co-founded the Music and Artistic Technology undergraduate program (www.enesmorelia.org). Interested in new technologies especially in the electroacoustic music field. Since 2006, Sigal has been the director of the Mexican Centre for Music and Sonic Arts (www.cmmas.org) where he coordinates numerous initiatives of creation, education, research and cultural management in relation to sound and music. In 2024 he received the Bellas Artes Medal in Music from INBAL. He studied at CIEM in Mexico and then earned a doctorate degree from the London City University and completed his postdoctoral studies at UNAM. He has a diploma in cultural management from the UAM-BID and has continued his studies and creative projects with the help from various scholarships and support from institutions like Fulbright, FONCA (SNCA member 2011-18), Pride C (UNAM) and the DeVos Foundation for cultural management, among others. He is a member of the National Researchers System Level 1 from SECIHTI and for 20

years he has taken part in the Luminico project (www.luminico.org), he is the director of the “Visiones Sonoras” festival (www.visionessonoras.org) and editor of “Sonic Ideas” journal (www.sonicideas.org).
IKD - Institute of Composition, Conducting and Computer Music, Anton Bruckner University, Linz, Austria

Overload The piece describes a sensory overload, that is caused by many different increasing events around the listener. As the piece progresses, these stimulations get louder and more intense. The climax of the piece is the resulting overload, a numbness (as reaction to the overwhelming surrounding), broken by a tinnitus.

Leonhard Gaigg was born in 2005. He lives in Ebensee am Traunsee (Upper Austria). He was admitted to the Pre-College Division („Akademie für Begabtenförderung”) of the Anton Bruckner Private University in Linz at the age of 14, where he has received instruction since then. In 2023, Leonhard Gaigg founded the ensemble Synergia together with saxophonist and composer Clara Donat. The two musicians regularly compose new works for this ensemble, which they premiere together. As a composer, he puts particular emphasis on combining acoustic instruments with electroacoustics. At present, he is studying clarinet with Gerald Kraxberger and composition with Volkmar Klien.

HELMCA - Hellenic Electroacoustic Music Composers' Association, National Federation, Greece
reSonaissance (2024) is an innovative algorithmic sound work, crafted and performed in real-time using the Chuck programming language. The title intertwines three concepts: renaissance, resonance, and reconnaissance. Guided by algorithmic precision yet infused with stochasticity, each listening experience is uniquely different, continuously regenerating new shades and patterns of resonance. This work invites listeners to immerse themselves in the ever-evolving soundscapes, discovering new auditory details with every performance. In essence, reSonaissance is a dynamic and living creation, constantly developing and reshaping, always offering something fresh and unpredictable. It's an auditory journey that promises a new and captivating experience every time.

Thanasis Epitideios graduated from the Department of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands and holds an MA in “Sonic Arts and Audio Technologies”, a postgraduate programme of the Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University. Since 2009, he has been an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and participates in the organization of the annual festival of electroacoustic music “Electroacoustic Music Days”. His works are performed both in Greece and abroad. Since February 2023 he has been working on his PhD research on "Nature and sound mimesis". His fields of interest are electroacoustic music and algorithmic composition.

BEAN - British Electroacoustic Association Network, National Federation, United Kingdom

Estuary 2 is a sonic exploration of place as a 'heterogenous and multi-temporal present' (Laurent Olivier). Constructed from field recordings, studio recordings, historic sound and synthesised materials, the piece is structured as an episodic sequence of natural events and human interactions with the environment. The estuary shoreline of Bridgewater Bay formed by the vast geological processes of deep time and powerful tidal forces provides the liminal space where the narrative of the piece develops. The materiality of this environment in its destructive and more gentle manifestations is central to the composition, with the sound of rocks, pebbles, sand and waves forming much of the sonic texture of the piece. Human presence in this environment is seen as fragile and fleeting; footsteps, voices, morse code, rhythmic tapping and phone messaging, enigmatic sonic traces appear and disappear throughout the composition.

Irving Kinnersley is a composer based in Somerset, his work encompasses acousmatic composition, audio-visual work and sound for installations. Much of his recent work engages in a sonic exploration of the Somerset Levels and the coastline of Bridgewater Bay. He studied literature at London University and University of Kent and electroacoustic music at Bath Spa University and the University of Manchester. His work has been performed internationally at numerous festivals and has been awarded at the KLANG International Electroacoustic Competition and MUSICA NOVA international Electroacoustic Competition.

CECH - Comunidad Electroacustica de Chile, National Federation, Chile

Cristal de madera. This work was made with audio samples collected from artifacts of different materials such as glass and wood, which are intervened or modified and mixed together generating new timbres. In the same way loops are made with the collected material, which were created randomly. The use of different sounds are intermingled suggesting new timbres by mixing Wood and glass. The work fluctuates between processed sounds and silence, using the latter as a development material in the work.

Marcelo Espindola Sandoval

Percussionist and Master in Arts from the Catholic University of Chile. As a percussionist he has participated in various musical groups, ranging from classical orchestra, contemporary music and popular music. Since 1996 until today, he is a member of the soul music band, Matahari. He was a member of the Percussion Group of the Catholic University from 1991-2006. Where he participated as a performer, composer and producer. Since 2004, he participates in the electroacoustic community of Chile, CECH. He has composed music for various groups of popular and classical music, plays and films. His music is performed both in Chile and abroad. At present his teaching work is developed at the Institute of Music of the Catholic University of Chile, at the Metropolitan University of Education Sciences, UMCE and at the Projazz Professional Institute.

FeBeME - Fédération Belge de Musique Electroacoustique, National Federation, Belgium

De Zandman

Composition The electroacoustic music composed for In-Vitro's theatre production The Sandman (direction: Jan Dekeyser and Daphne Kitschen), was reworked into a more independently listenable piece of music. The timing was revised and fragments were repositioned to allow them to unfold fully expressively. This composition can be listened to without the strong visual stimuli of the theatre piece, because it was a composition from the beginning and not, for example, a functional set of sound effects to go with the theatre scenario.

Suggestive sound language The use of the language of sound in this Sandman was done according to a concept not previously applied by me. The music has followed the play in the use of a 19th century pictorial language. In contrast to acousmatic electronic music where sound is used in a completely abstract way, here the sounds have remained strongly suggestive. For example, there are the children's voices, the barrel organ, the old clock mechanism, and other sounds.

The Blind Movie I see this use of suggestive elements as a kind of new musical form. In the early film culture the 'film muet' was made, the silent movie without dialogues but with the specific sound of the movie projector or of live played piano music. The new thing for me about this form of music is the reverse of that film muet. Here, only sounds are used, a large part of which is suggestive and through which listeners automatically start to make up images in their imagination. I would call this concept the 'film aveugle'. The blind movie.

Music vs Soundscape: The music of this concert version tries to tell something parallel to the story of the director and actors. But completely independent of actors and scenery, the music can develop its logic and tension curves on its own and therefore there are some interventions in the original theatre music. The music here is therefore not a 'soundscape' or a sound scenery in which the theatre takes place. This does not exclude the fact that the composition of a soundscape also requires sensitivity and empathy for both the theatre piece and the sound material.

The Sandman (version August 2010) - (Concept In Vitro - August 2007)(remix 2025)

Dirk Veulemans studied electronic music composition with Joris de Laet at the Antwerp Conservatory in 1987-88 and has since worked with various ensembles and artistic companies, as well as for events at home and abroad. His wide musical interests range from ethnic to contemporary music. Since 2019 he is a member of the board of ComAV and FeBeME-BeFEM. There, as a representative of electroacoustic music, he lobbies for greater recognition of electroacoustic art music. His work consists mainly of electroacoustic compositions, striving to create his own colourful and diverse palette of sounds. The computer has been an important tool in this process from the very beginning, and the programming of algorithms is his language. The spatiality and agility of sound are also central to his work, both in the compositional process and in performance. To this end, he has built his own acousmonium, which includes a section of home-made loudspeakers. In recent years he has also explored the integration of acoustic elements into his compositions. He does this with self-built computer-controlled acoustic instruments such as his pipe organs and speaker whistles.

MEMLab - Malaysian Electronic Music Lab, OIM Organization International Member, Malaysia

SAN III: Beyond Horizon traces a sonic journey that weaves together the sound of sea waves, cosmic data, and instrumental gestures. The work begins with the ocean's rhythmic breath, symbolising water as the essence of life and one of the elemental forces that connect Earth to the wider cosmos. Wave patterns and tidal motions serve as both musical metaphor and structural foundation. Astronomical data, star oscillations, planetary resonances, and electromagnetic emissions, are transformed through sonification into shimmering cosmic textures. These celestial sounds merge with the organic ebb and flow of instrumental writing and real-time live electronics, creating a fluid continuum between the terrestrial and the celestial. The piece invites listeners to move beyond the familiar horizon, experiencing the ocean and the cosmos not as opposites, but as kindred vibrations shaping the fabric of existence.

The SPECTRA Collective Ensemble unites five Malaysian composer-performers whose diverse artistic practices converge in innovative collaborative works. Ainolnaim Azizol (live electronics) sculpts immersive sound worlds through real-time processing and electroacoustic design. Hasnizam Abdul Wahid (Gambus) brings rich harmonic textures and contemporary techniques. Fendi Mazalan (percussion) drives the ensemble with dynamic rhythmic expression and timbral versatility. Yeoh Pei Ann (cello) adds depth through lyrical resonance and extended string sonorities, while Siti Hajar Seperah (flute) colours the ensemble's palette with fluid melodic lines and breath-shaped soundscapes. Together, they form the SPECTRA Collective Ensemble, an exploratory group dedicated to blending acoustic and electronic practices into fresh, boundary-pushing musical experiences.

MAS - Maison des arts sonores, OIM Organization International Member, France

Altitudes I Composed in the "Métamorphoses d'Orphée" studios of Musiques & Recherche in Ohain (Belgium), Altitudes is part of a vast soundscape project in the Aure Valley (Hautes-Pyrénées, France) called Aure Sonore and led by Maison des Arts Sonores (Montpellier, France). Here, all the sounds come from the ski resorts of Saint-Lary-Soulan, Val Louron and Piau Engaly. The piece speaks of elevation. It is also the questioning of this desire for nature, of pollution due to tourist activities, of this desire to escape into the great outdoors, caught in a vice by this meaningless economic system.

Julien Guillamat has an impressive musical and academic background: cellist (baroque and modern), musicologist, doctor in electroacoustic music composition (under the direction of Jonty Harrison, University of Birmingham, UK), founder and director of Maison des arts sonores and of the the Klang! électroacoustique festival in Montpellier (France). He is the director and founder of the Europa Meta Orchestra. Today, professor of spatial interpretation (diffusion) and recording technics at the Conservatoire royal de Mons / Arts2, composer at the Opéra Orchestre national de Montpellier (OONM, France), regular guest of major creative institutions across Europe, he recently joined the Musiques & Recherches' team in Ohain (Belgium). (S. Delafontaine).

Julien Guillamat's works are out there! They have been performed in concert in Austria, Belgium, Canada, France, Germany, Greece, Italy, Portugal, UK among other country.

Miso Music Portugal - National Federation, Portugal

A Dama e o Unicórnio - Paisagem(2018) [*The Lady and the Unicorn – Landscape*]

Fixed-media electronics, 6 channels.

Premiere: Festival Música Viva 2018, O'culto da Ajuda, 25 May 2018.

The Lady and the Unicorn – Landscape may be regarded as an outgrowth of the project *A Dama e o Unicórnio*, with poems by Maria Teresa Horta, initiated in 2009 and whose main development was consolidated in 2013. In *The Lady and the Unicorn - Landscape*, electroacoustic materials are set apart, reconfigured and relocated. In the absence of words and of the voice, the soundscape comes to the foreground, and the evoked places present themselves as spaces for contemplation, offering themselves to our listening.

Performance note

The six channels function as three stereo pairs, with the following approximate distribution: channels 1–2 – front; channels 3–4 – sides; channels 5–6 – rear. This layout is indicative and may, and should, be adapted to the acoustic characteristics of the hall and to the capabilities of the available playback system.

António de Sousa Dias (Lisbon, 1959) is a composer, performer and transdisciplinary creator who explores the intersection between sound, image and technology. He is currently an Associate Professor at the Faculty of Fine Arts of the University of Lisbon. His artistic career spans instrumental composition, electroacoustic music, audiovisual creation and performance, including music for film and audiovisuals - fiction, documentary, animation - and the composition of works that explore different genres (instrumental, electroacoustic, mixed), performance, music theatre, installation and multimedia. A characteristic of his work is an approach that both engages in dialogue with tradition

and explores the potential of digital and programming in sound and musical creation. Alongside his creative endeavours, he is committed to the preservation of musical heritage, helping to recover, reinterpret and make available works by various authors, and contributing to their dissemination and rediscovery.

Tempo Reale - OIM Organization International Member, Italy

Sinestesia #1 The work serves as a study on the exploratory freedoms of timbres from various chaotic attractors, resulting from the application of chaos theory and dynamic systems in the frequency domain. Multiple dramaturgies are created through sound design and the materials used. Twenty-seven different chaotic attractors were programmed in Max MSP to generate their respective timbres, as well as to function as LFO modulators.

Bruno Cusumano is a composer, sound designer and AV artist working in the field of acousmatic music and electronic sound research. He is currently pursuing a master's degree in Sound Design at the Bologna Conservatory, following his degree in Electronic Music. He has worked as a producer and sound engineer at the record label No Face Studio. His compositions have been featured at experimental music festivals and acousmatic concerts in venues such as Tempo Reale, ROBOT Festival, and Suonoforma (In early 2025 as creative director). Deeply focused on the exploration of timbral possibilities, he shapes his personal sound through processed field recordings, digital synthesis, and generative algorithms. He's currently working on new sonic possibilities in the field of sound art.

CEC - Canadian Electroacoustic Community, National Federation, Canada

Nokken embodies the delicate equilibrium of existence-light and shadow, joy and sorrow, and all the nuances in between. Nature, in its raw and unfiltered truth, mirrors this duality most profoundly. This piece serves as a reflection on reconnection and the timeless dance of opposing forces where humanity has grown distant from the divine and the natural.

Cordell Collett is an Edmonton-based composer, producer, audio engineer, and DJ whose genre-defying work bridges rap, electronic music, and beyond. His productions, marked by a distinctive sonic signature, have collaborated with diverse artists, showcasing his versatility and innovative approach to sound. Currently studying at the University of Lethbridge, Cordell explores the intersection of acoustics, emotion, and auditory perception, deepening his ability to translate feeling into music. Fueled by this expanding knowledge, he continues to push creative boundaries, crafting immersive auditory experiences that resonate with listeners.

CIME+

Italy

<ri_suonare>

Leonardo Saba- electroacoustic composer graduated from Conservatorio Santa Cecilia in Rome with a thesis that focuses on spatialisation and composition through the analysis of environmental features, currently studying Electroacoustic Improvisation at Conservatorio G.B. Martini in Bologna.

L'Eclissi (Italian for Eclipse) is a nocturnal piece of electronic music whose title has to be read as an opposite of *Claire de Lune*. The composition, conceptualized during the author's experience working nightshifts, aims to convey the anguish of being confined into a desert workspace- awake while everybody's sleeping, living the night without the grace of moonlight. Therefore the given eclipse is not a literal one, but a metaphor for the walls separating the composer from the outside world. The musical result is an ambient piece where synthetic and concrete sounds interact with each other in order to mimic the relationship between, respectively, the feelings that inhabit the author and the isolated environment that the author inhabits.

Ale Abbate is an Italian composer, improviser and guitar player born on December 6th of 1997. During the bachelor programs of Siena Jazz University, Abbate found an affinity with free form improvisation, which kickstarted the then jazz guitar student's research on extended instrumental techniques and the possibilities of live electronics. It would've been a matter of time before a deeper knowledge and understanding of European avant-garde music would enlarge Abbate's field of research to electroacoustic compositional methods. After graduating from Siena Jazz University with an experimental project on man-machine interplay, Ale Abbate is now a student of Bologna's Conservatory Electronic Music School, majoring in Electroacoustic Improvisation.