

LOCKDOWN: Sound Junction online

Streaming live on Friday 17th April 2020, from 7:30pm at
facebook.com/shefuniconcerts

Louise Rossiter - Synapse

Dimitrios Savva - Noise Triangle

Adam Stanovic - Baltazar's Adventures Through The Great Machine

Mario Caceres - Vanishing

Adrian Moore - audiogentry

Isaac Baggaley - James

Chris Bevan - Residual Motion

Julia Schauerman - Take Flight

Aikaterini Ilia - Meditative

Ruaridh Summers - Television Circulatory System

Louise Rossiter - Synapse

Synapse is the fifth work completed as part of the *Der Industriepalast* suite, and is based upon Fritz Kahn's infographic titled '*Is the nervous system an electrical system?*' (1939). The infographic represents the function of a *synapse* – the structure that permits a neuron to pass an electrical or chemical signal to another neuron or target cell. In his infographic, Kahn compares the synapse to an electrical generator– highly appropriate given the function of synapses in generating electricity, and transporting it around the body through neuro-transmission.

Biography

Louise Rossiter (1986) is an Electroacoustic composer and sound artist based in Leicester, UK.

Louise's research interests include expectation in acousmatic music, silence and music, acoustic ecology, multi-channel composition and spatialisation. She completed a PhD at De Montfort University, Leicester under the supervision of John Young and Simon Emmerson, having studied previously under Pete Stollery, Robert Dow and Robert Normandeau. Her current research carries on from doctoral research to explore ways in which interactions of sound, silence, and timbral blending might evoke implications, expectations and questions. She is currently composing a series of pieces which explore the work of Fritz Kahn. Dr Kahn's work revolutionised the area of infographics by producing images representing the human anatomy as complex pieces of machinery. The research project provides a tangible link between sound, imagery and imagination to explore expectations.

Louise's works aim to provide a highly immersive sonic experience which are in some way, unpredictable. Previous projects have focused on silence, contrasting real and imaginary places and enigmatic sound. Her works have been performed internationally at EMS, Electronic Music Week (Shanghai), Influx (Musiques et Reserches), L'espace du sons, NYCEMF, BEAST, SSSP, Sound Festival, Soundings..., Sound Junction, Toronto Electroacoustic Symposium, Bologna Conservatory of Music, BBC Radio 3 New Music Show, and Electroacoustic Wales.

Louise has also had works awarded in several international competitions, including in the Destellos International Composition Competition, Musica Nova (Prague), Franz Liszt Stipendium (Weimar), Electronic Music Week (Shanghai) and in 2012 was awarded first prize in the prestigious L'espace du son international spatialisation competition. Louise's work is published on the Xylem record label.

Dimitrios Savva - Noise Triangle

"The cries of the infants, the noise and the pure sine waves"

The work has been commissioned by the fine artist Kleopatra Hatzigirosi to accompany her mixed-media installation work Stage/Theatrical Space.

Biography

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his fully funded PhD in Sheffield University under the supervision of Adrian Moore and Adam Stanovic. During his studies he had contemporary composition courses with Joseph Papadatos and Dimitra Trypani and electroacoustic composition courses with Andreas Mniestris, Theodore Lotis and David Berezan. He has also participated in live electronic concerts with the EPHMME student ensemble. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Italy, Belgium, France, Mexico, Chile, Brazil and USA. His acousmatic composition Erevos won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition Balloon Theories has been awarded with the Franz List residency-scholarship and the public prize at the composition competition Metamorphoses 2014. In 2019 for his composition Moments of Liberty II: Falling Within he received a "mention" in the acousmatic composition competition Metamorphoses 2018, the 4th prize in the SIME 2019 International Electroacoustic Music Competition and the 3rd prize in the Iannis Xenakis International Electroacoustic Music Composition.

Adam Stanovic - Baltazar's Adventures Through The Great Machine

In early May 2019, composers working in the city of Sheffield recorded sounds in and around the Kelham Island Industrial Museum, using these to create musical works that resonate with the space and place of Kelham Island. In much the same way as one might imagine the transformation of the spaces of heavy industry, such as Brooklyn Works becoming residential accommodation, the ten sound artists

transformed the sounds of Kelham Island, giving them a new home. This piece imagines the huge machines as if from a child-like fantasy. It follows the journey of a fictional character - Baltazar - as he travels into, and through, the greatest machine of all.

Join Baltazar as he journeys through the Great Machine in search of its beating, mechanical heart. As the machine judders and splutters into life, will he avoid the pistons and valves, cogs and bursts of steam?

Warning: contains scenes of mild peril.

For Ozzy, Zac, and Kaia.

Biography

Adam Stanović started composing electronic music some twenty years ago. At that time, early experiments with tape machines and a four-track mini-disc recorder led him discover the potential of recorded sounds, and he quickly started using computers as a tool for music-making. Ever since, Adam has considered the fixed medium as a canvass for his works which, although mostly acousmatic, are sometimes accompanied by instruments, electronics, film, and animation. In all cases, his music explores ways in which both pitch and noise coexist within recorded sound, with musical form often delivering one from the other.

Adam's music has been heard in over 400 festivals and concerts around the world. His works are available on 12 different CDs, with his first solo empreintes DIGITALes CD released in late 2018, and most have featured in composition competitions around the globe, including: IMEB (France); Metamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Musica Viva (Portugal); Musica Nova (Czech Republic); KEAR (USA). Further to this, Adam has worked in studios at the IMEB (France); Musiques et Recherches (Belgium); VICC (Sweden); EMS (Sweden); LCM (UK); CMMAS (Mexico); Holst House (UK), Mise En Place (USA), Bowling Green (USA); Sydney Conservatorium (Australia).

Adam is regularly invited to talk about electronic music; in the past year, he has given talks at institutions around the globe, including Harvard University, New England Conservatory, Swedish Royal College of Music, Conservatorium van Amsterdam, The Sydney Conservatorium, Bowling Green Ohio. In 2016, Adam co-founded the British ElectroAcoustic Network (BEAN), alongside James Andean, with the intention of representing British electroacoustic music overseas. Adam is currently directing a number of MA programmes, and supervising a group of PhD students, at The University of Sheffield, UK.

Mario Cáceres- Vanishing

'Vanishing' introduces the concepts of the inner struggles in us, and how ephemeral life can be. In doing so, it explores sound formation and disintegration based on instrumental and noise sources. It presents the elements as opposites that collide in a sonic battle.

Biography

Mario Cáceres is a Chilean musician, music producer, and sound engineer. He graduated from BA in Sound at the University of Chile in 2006, and completed a Master Certificate in Writing and Producing at

Berklee Online in 2018. He has released two Indie Rock albums, Mario Cáceres (2014) and Cadena+Fuga (2017), available in most popular music streaming services. He recently started to explore the field of electroacoustic music by studying the MA in Composition at the University of Sheffield.

Adrian Moore- audiogeny

audiogeny (2019): audiogeny is a short soundscape work using field recordings made by staff and students in and around Kelham Island Museum. Prominent among the sounds recorded is the huge River Don Engine with squeals and bangs. Just off the island, on the other side of the Don, but still sitting easily against the loft apartments, restaurants, cafes and gastro pubs was Woodware Repetitions Ltd. (Wood turners), part of the famous George Barnsley dynasty. It was important that I captured 'working' sounds of then and now. On the wood turners' factory floor you hear a repetitive saw as blocks were continuously cut by hand. All of these sounds are – to most people – loud (everyone on the Woodware factory floor had ear protectors), noisy (full of frequencies), harsh and ugly. Part of my process therefore was to bring these sounds under control by setting them in a new audio environment and exaggerating aspects of their pitch and rhythm. Squeals are extracted and turned to musical pitches, Loud, industrial noises are given a mechanical pulse (perhaps made to breathe). Harsh sounds are coloured to extract drones and harmonies. The noise of the dirty is rendered clean and popular through the addition of a layer of pitch and the structure of pulse. Gentrification of noisy audio? You decide

Biography

Adrian Moore is a composer of electroacoustic music. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests focus towards the development of the acousmatic tradition in electroacoustic music and the performance of electroacoustic music. A significant proportion of his music is available on 4 discs, 'Traces', 'Rêve de l'aube', 'Contrechamps' and 'Sequences et Tropes' on the Empreintes DIGITALes label (www.electrocd.com) and his book 'Sonic Art: an Introduction to Electroacoustic Music Composition' is published by Routledge.

Chris Bevan - Residual Motion

*A million movements frozen in time.
Giants of industry now ghosts, unyielding.
Still life flickers.*

Residual Motion was composed in June 2019 as part of the 'Brooklyn Works to Brooklynism' project, which saw field recordings taken in and around the Kelham Island Museum transformed into a series of musical responses by myself, and a group of colleagues from the University of Sheffield Sound Studios.

The work aims to capture the essence of an ever-changing area that still retains a tangible sense of analogue beauty in an increasingly digitised world. Bevan- Residual Motion

Biography

Chris Bevan is a composer based in Sheffield, UK. His music draws from a wide range of influences and including acousmatic music, soundscape composition and field recording, instrumental sound, minimalist modern classical composition, ambient music and electronica. His work has been prized and presented in festivals and concerts around the world by organisations such as Musica Viva, CIME, Festival Exhibitronic and JIM, among others, and he is a PhD student of electroacoustic composition at the University of Sheffield, where he studies under the guidance of Adam Stanovic and Adrian Moore. In early 2020, he released two albums - 'Fragments' and 'Shadows', which are widely available now.
chrisbevan.weebly.com

Julia Schauerman- Take Flight

This work was created using the manipulations of two short phrases taken from a recorded improvisation involving myself (saxophone) and fellow student Mario Caceres (piano). The theme of the piece was inspired by the apparent 'taking off' of the saxophone during one of the selected phrases.

Biography

I am undertaking a Composition MA at the University of Sheffield, specialising in electroacoustics, to further develop my creative voice. Improvisation has always been my starting point and main process of creativity; I love the fact that I am able to use this approach when engaging with various software tools to produce material for my compositions.

Currently I am composing acousmatic stories (including a collaboration with local writer Joanna Dobson) and recording & sharing soundscapes

Visit <https://soundcloud.com/juliaschauerman> to listen to soundscapes I am recording and sharing during this period of lockdown.

Aikaterini Iliia- Meditative

This piece was composed for one of my modules during my first master's semester at the University of Manchester . The concept that was given to us was time and space, and I thought about creating a piece for listening while meditating. I used an extract from a youtube video which includes Alan Watts giving instructions on how to meditate. I then used a lot of recordings I have gathered over the past year and some new recordings I took in the university. I want to create with my piece an atmosphere of mysticism and nirvana.

Ruaridh Summers- Television Circulatory System

This piece is inspired by human interactions with technology, and aims to convey an interpretation of what a television might sound like if it were a living, breathing being.
