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**senaste nytt** | 2001 | 2002 | 2003 | 2004 | 2005 | 2006

## Senaste nytt

2/10/2008

### ICEM + Elevkonsert på IDKA Kulturkiosken

Internationell elektroakustisk musik & avslutningskonsert för IDKAs ljudkurselever. Tisdag 12 februari kl 19.00 (mingel & fikaförsäljning fr. kl.18.30) :: Fri entré.



#### ICEM

Grekland: Giorgos Stefanou - Rithy2350  
 Spanien: Carlos David Perales Cejudo - Synapse  
 Spanien: José María Pastor - A carmen  
 Frankrike: Etienne Saur - The color of the dreams  
 Portugal: Tomás Henriques - Time Warp  
 Rumänien: Iancu Dumitrescu - Implosive Eternity

#### Ljudkurselever:

Anna Jansson - I never saw them  
 Tina Hjälms - Black lava  
 Åsa Eriksson - Uggelfilm  
 Victor Claeson - charter memories  
 Helene Qvick - aveeneleh

#### Giorgos Stefanou

##### Biography

Stefanou Giorgos was born at Thessaloniki in December of 1982. He graduated from high school in 1998. The last five years he is studying at the Technological and Educational Institute of Crete, department of Music Technology and Acoustics. From 2002 he is being involved in electroacoustic music composition. Also he is member of Hellenic Electroacoustic Music Composers Association [H.EL.M.C.A.]  
<http://g-stefanou.blogspot.com/>

##### Program Notes

##### tape#24-Rithy2350

This composition concerns mainly my personal exploration in music. The spectro-morphological characteristics were selected at the duration of composition and constituted a way for the exploration of new ways in the structure of musical piece. It was given particular attention in the continuous internal movement of rhythm and spectrum with way so that it becomes more natural in listener. As central axis for the creation of this composition was a dream for a future, in a likely intellectual and cultural rebirth, 350 years afterwards, in the city of Rethimno.

#### CARLOS DAVID PERALES CEJUDO

##### CURRICULUM

Born in Spain, in 1979. He studied Piano, Composition and Conducting at the Conservatoire of Seville and Valencia with A. Jose Flores, Pilar Bilbao and Manuel Galduf. In 1999 obtains a scholarship granted by the Andalusia Government to study at the 'Universität für Musik und Darstellende Kunst Wien' (University of Music and Dramatic Art of Vienna). Graduated in 'Composition' and 'Orchestra' with D. Schermann and Leopold Hager in 2002.

Conducts 'Pro-Arte Symphonische Orchester', 'Ensemble Artistique' in Vienna, 'Kammerorchester' in Linz (Austria), as well as diverse ensembles in Austria, where simultaneously some of their works are premiered. Guest by the Spanish Embassy in Vienna in concerts organized by the Austria and Slovenia Embassies. Guest Conductor by several Symphonic Wind Orchestras in Spain; Guest Conductor of Cor de la Generalitat Valenciana. Musical supervisor of 'Grupo Polifónico San Juan de la Cruz' (Úbeda). From 2002 to 2005 he is Assistant Conductor of 'Youth Orchestra of the Generalitat Valenciana'. Conductor of 'Schola

Cantorum Choir' (Castellón). Founder and conductor of ARS21 Orchestra in Valencia. Guest conductor of NUS orchestra, CFA ensemble (Singapore). Member of the AMEE. First Arts Prize of Youth (2003), granted by the Andalusia Government. Resident composer in 2006 at IDM Lab ECE, Singapore.

#### SYNAPSE

The brain of intelligent mammals constitutes the most organized form of matter known until now. Trying to understand this operating, the scientist behaves as an engineer would do in front of a machine; this is, firstly he would study and identify the components and then he would try to quarrel how do they work and how do these relations establish between them as a whole. In these relations, the structural and functional unit corresponds to the neuronal synapses. This way so, this interaction among neuronal components is the base of our cognition. There exist cerebral diseases that are tied to an abnormal functioning of some neuronal synapses. Certain pathologies, as the cerebral arteriosclerosis, more known as Alzheimer, have been unjustly introduced in our society. This disease is caused principally by destruction of neurons of a cerebral region named the basal nucleus of Meynert, which establishes cholinergic synapses with the cerebral cortex. Our life turns then into a carousel of false images, dismembered recollections, slanted impressions, constant dreams... This sonic synapses is dedicated to all whom have to fight against themselves.

José María Pastor born in Alicante (Spain) in 1969. Actually, work in creation of soundscapes, improvisation with electronic, composition with electronic and graphic composition.

Notes: A Carmen, is a piece aleatory in Pure Data 0.42 and is dedication to Carmen

Etienne Saur

The color of the dreams (2006) 10mn40

I always insist on the poetic intentions of any artistic creation and on his artisanal aspect, on the will to apprehend sound itself, as the painter or the sculptor with their materials does it.

The

legend tells that the Filipepi young person fearing that his dreams are not lost had taken the practice to collect (in small bottles : botticelli ),

each morning the dyeing ( his father was a tanner ) of the color of its dreams. Thus it preserved the perfumes, the landscapes, the beauties and others enchantments of its dreams.

Sandro Botticelli combed with the color of its dreams.

This part is thus a very free evocation of what could be the color of the dreams.

This part is a stereophonic reduction of the octophonic version.

Tomás Henriques

Tomás Henriques was born in Vila Franca de Xira, Portugal, in 1963. He studied trombone, piano and composition at the Conservatory of Music at Lisbon from 1977 until 1987 when he obtained his diploma in Composition. At the Conservatory of Lisbon he studied with composers Constança Capdeville and Jorge Peixinho. His continued interest in new technologies applied to music led him to Paris where he studied at G.R.M. (Groupe de Recherches Musicales) with Philippe Mion in 1988. He later went to the United States where he got a Masters and a Ph.D. at the University at Buffalo in New York. His main professors in Buffalo were Charles Wuorinen and L.Hiller. The pieces Sibila I (1990) for piano and live electronics and Sudeste (1992) for 5 percussionists are two important works from this period which exhibit a language rooted in serial procedures.

His compositions have been commissioned by institutions such as the Gulbenkian Foundation, Unknown Winds (2004) for piano quintet, Frames (1997) for 14 soloists, the Portuguese Ministry of Culture, Circle (2000) for solo flute, the Jorge Peixinho Electronic Music Studio, Trois Rêves (2002) for tape music, the Musica Viva Electronic Music Festival, Turning Points (2003) for string quartet and electronics, etc.

He has presented papers on computer music subjects at the Third Practice Electronic Music Festival in Richmond-Virginia, USA, in 2004 and 2002, at the SEAMUS (Society of Electroacoustic Music of the United States) in Denton-Texas, USA in 2000 and at the ICMC (International Computer Music Conference) in San

Jose-California, USA in 1992.

He maintains a busy schedule as a lecturer on both electronic music and contemporary music and as a researcher he has developed music software for sound spatialization and for new MIDI interface controllers.

His compositions have been played in Music Festivals such as the North American New Music Festival, the June in Buffalo Contemporary Music Festival, the Musica Viva Festival, the Festival Synthèse, the Logos Festival, the Art Series Now festival, etc, and in several concerts in USA, England, France, Hungary, Italy and Spain.

His music has been recorded by the Numerica and Miso Records labels.

Presently he is a Professor of Composition and Theory at the Faculty of Social and Human Sciences at the New University at Lisbon. At this university he also belongs to CESEM (Center for Studies in Aesthetics and Sociology of Music), a research group where he is developing a project on virtual room acoustics and also research on sensor technologies applied to music performance.

Time Warp

Time Warp (2002) is an electronic music piece that deals with the concept of musical time as a flexible dimension whose ethereal nature can play with one's perception. The goal of this piece was the creation of a sonic ambience that could halt one's psychological ties with time, suspending it and stretching it, thus allowing to experience a warped and different Time. Simplicity and sensuality were two major ideas that were present from the very beginning. Simplicity of formal processes and formal design with very few sound sources that reoccur unchanged in a simple cyclic way. Simplicity also by giving the work a constant harmonic identity which arises from an omnipresent perfect major chord. And sensuality in the inner color and sweetness of the sounds and in the transformations that they go through.

In the first section of the piece I used a portion of a cantus firmus, a gradual ("Os iusti"), that weaves in and out of the texture. This found object appears virtually unprocessed, and melts into the soundscape with its timeless feeling, giving the whole atmosphere both a nostalgic and ecstatic sound.

IANCU DUMITRESCU ( born 1944 ) is one of the leading personalities of contemporary music, embracing both composition and interpretation.

He studied with Sergiu Celibidache musical phenomenology and conducting

His compositions are based on ultra-spectralism and acousmatics from a phenomenological point of view (Ed. Husserl), in which sound is subject to analysis and dissociation, (harmonical multisounds - diagonal sounds) processes which confer a genuine force of suggestion and penetration. His music is edited by Editions Salabert (Paris), Escargot-CBS (Paris), ReR Megacorp (London), Gerig Musikverlage (Köln), Generation Unlimited (New York) etc.

His complete work is released on CD at EDITION MODERN ( London-Bucharest )

For instance the serie counts 20 titles of CDs.

Major works: " Perspectives au Movemur" , " Sirius-Kronos Quartet" for string quartet, "Movemur et sumus" II, III, IV, V for cello, violin, viola, double bass, "Movemur et sumus" for violin, viola, cello and double bass , "Medium" ( I - III), "Gnosis" for double bass (...), "Reliefs " for two orchestras and piano, "Apogeu" I - II for orchestra, "Aulodie Mioritica I" for clarinet and orchestra, "Aulodie Mioritica ( gamma ) " for double-bass and orchestra, "Multiples I-II-III-IV-V" ( mew rhythmic project) , " Zenith" (I),(II), "Orion" (I),(II) for percussion, " The Second Moira" for traditional instruments, wind instruments, strings, percussion and magnetic tape, "Ursa Maior", "Alpha Centauri", " Pierres Sacrées" , " Galaxy " , "Cogito / Trompe l'Oeil", "Mythos", "A Priori", "Zenith", "Harryphonies", for diagonal sounds and instruments. "Orphics" for artisanal wind objects and instruments, "Oroscopo" for prepared piano (three prepared pianos) and clarinet. "Panta Rhei" for chamber ensemble... Computer assisted music and instruments : "Colossus", "Oiseaux Célestes", "Meteors and Pulsars", " New Meteors and Pulsars", "Eon I - II - Dans un Désordre Absolu " , " Soleil Explosant" , "Pulse and Universe Reborn", "Bolids and contemplations", "Objet sonore mystérieux" ...

He has been commissioned by, among others, "Radio France", "Art ZOYD", the "Kronos Quartet", The UPIC- CCMIX - Paris ( Centre de Création Musicale Iannis Xenakis ) and the French Ministry of Culture, Romanian Radio Broadcasting Corporation, Bucharest, Implosive Eternity. Programme notes.

The work is the result of meticulous studies in the field of micro-intervals, harmonic spectra but also of sonic distortions, until the boundary where all those phenomena can still be considered as " sound objects". In the mean time, the composition reveals both an horizontal and a vertical structure : a particular form of polyphony, a cosmic poetical mood, as an expression of matter facing the anti-matter. Even abstract, condensed, implosive, the music is also continually changing, colorful : the heaven, so often contemplated by human kind floods its enigmatic, secret sound.

"Implosive Eternity" was recently performed in Musee de l'Art Moderne de la Ville de Paris, Couvent des Cordeliers, as a part of the ARC project " Off the the record", which held between 25 May an 5 october 2004.

Anna Jansson

Jag medverkar som sångare, musiker och låtskrivare i projektet Anna Frank, som håller på med akustisk-elektrisk experimentell singer-songwriter musik. Vi har just avslutat inspelningarna av ett fullängdsalbum.

Det här är min allra första offentliga och namngivna elektroakustiska komposition. Jag upptäckte elektroakustisk musik för c:a fyra månader sedan (i samband med en kurs i ljudkonst på IDKA) - vilket inte var en dag försent.

I never saw them

Durata:

7.32

Verkkommentar:

En slags ljudkollagefärd genom dragiga, mörkbleka, dimmiga rum. En gammal grammofon, en askkopp och så något som lurar.

Tina Hjältn

Upphovskvinna- The Underground Tree

Bio- Sjungit & diktat i alla tider. Pysslat en del med teater & foto. Lekt med ljud i några år..fick nys om IDKA av en slump. Hösten 2007 berikades genom deltagande i en introduktionskurs i ljudinspelning & ljudkonst via IDKA.

Black Lava (2008)

Verkkommentar -

Varsel: dofter, vibrationer.

Förändring: för att det nya ska få utrymme, måste det gamla ge vika.

Beskådande: maktlöshet och samtidig förvissning om nödvändigheten.

Titeln kom till mig när jag lyssnade till dess mörka intensiva sång. Ljudet skapade en inre bild av en svart massa som flyter fram och dränker allt i dess väg. Ett morrande, brutalt väsen borrar sig in i ljudbilden och tar småningom över helt.

Åsa Eriksson

Titel:

Uggelfilm

Längd:

ca 2 min

Till en början är detta filmljud, men också ljud bara för ljudets skull.

Jag är bildkonstnär och animatör.

Victor Claeson

titel: charter memories

durata:

7.30 min

verkkommentar:

semester under ekvatorn

bio: Efter flera års musicerande, främst i Sandvikenbaserade Aerial, ger sig Victor Claeson ut på egen hand för att utforska den digitala musiken. Med Aerial har han hunnit släppa två album och en EP, samt regisserat och redigerat deras musikvideos.

Helene Qvick

titel: aveeneleh

durata: 05:20

verkkommentar: något som kom fram ur en lek med reverse pitch och kombinationen av att använda sig av melodi som är delvis ompitchad och delvis som den var i ursprung. sedan fastnade jag i pitch landet och pitchade om en massa röster och la till.

biografi: heter helene qvick, är 28 år..samlar på andras inköpslistor..tycker det är frustrerande när man vet hur man vill att något ska vara men inte har kunskaperna att nå dit..påbörjar ofta saker som jag har svårt för att slutföra..processen är det roliga..så fort verket är färdigt är det ju färdigt för granskning..och jag blir väldigt sällan nöjd då jag är väldigt självkritisk..

Varmt Välkommen!



<<-- Tillbaks till senaste nytt