



The Intellect of Sound Symposium
June 23-25, 2022

Grieg Academy
Faculty of Fine Arts Music and Design
University of Bergen

The Intellect of Sound Symposium

With the focus on relationships between music creation, music performance and music technology, the *Intellect of Sound Symposium*, happening June 23-25, 2022 at the Grieg Academy, seeks to investigate the intersection between traditional forms of music creation and performance with those assisted by music technology.

In this context, two special concerts will occur at 8 PM on June 24 and June 25 at the Grieg Academy, featuring some of the most prominent groups for contemporary music and music technology in the world including the Neue Vocalsolisten and Experimentalstudio.

The conference takes place at the Grieg Academy in the following rooms: **Gunnar Sævig sal, Studio A, Room 206. Prøvesalen** and **Vaktmesterbolig**. The symposium combines a series of presentation sessions, workshops, open rehearsals as well as several selected concerts, both in Gunnar Sævig sal and in Studio A. All symposium events are free to attend.

Welcome!

PROGRAM Thursday, June 23rd, 2022:

10:00: Gunnar Sævig sal: Open Rehearsal with Hagit Yakira (UiS), Dániel Péter Biró (UiB), the Neue Vocalsolisten and the Experimentalstudio

Who Brought you out of the Land: Investigating Baruch Spinoza's Third Kind of Knowledge via Artistic Research

This open rehearsal with Dániel Péter Biró (UiB), Hagit Yakira (UiS), the Neue Vocalsolisten (Stuttgart, Germany), the Experimentalstudio (Freiburg, Germany), PhD Candidate in Artistic Research Sergej Tchirkov and dancers from UiS. This open rehearsal will continue the collaboration between Dániel Péter Biró, Hagit Yakira, the Neue Vocalsolisten and the Experimentalstudio. The rehearsal will happen at two locations - at the University of Bergen and the University of Stavanger - over the internet. The audio signal will be transported to UiS in Stavanger while the images will be transported into Gunnar Sævig sal at the Grieg Academy, University of Bergen.

The work will center around philosophical texts by Baruch Spinoza (1632-1677) which deals with ideas of proportions, mathematics and intuition. Following Spinoza's ideas of rational intuition the sound of the musicians will be electronically spatialized based on the timbre of the text. Simultaneously, the dance will respond to the music, which incorporates religious chants related to the Portuguese Synagogue in Amsterdam, the very synagogue from where Spinoza was expelled.

Following the performance, a discussion will occur between Hagit Yakira and Dániel Péter Biró about the next steps in this collaboration, which combines music, philosophy, dance and technology to investigate the nature of the mind through sound and movement across time and space.

Lukas Nowok and Tim Abramczik from the Experimentalstudio are the sound directors within this collaboration.

Dr. Hagit Yakira is the pro-dean for research and innovation at the faculty of performing arts and an associate professor at the dance department at UiS. Yakira has an international portfolio as a choreographer and teacher/lecturer. She formed an award winning dance company Hagit Yakira Dance in 2008 and has since toured the UK, Europe, Scandinavia and Israel. She works with top-class international artists, researchers and scholars. Alongside her work with her company Yakira is a guest choreographer for many different dance companies and institutions around the world. Besides working with professional dancers and artists she leads performance projects for the community and non-professional dancers as well. Her training commenced at the Music and Dance Academy in Jerusalem, Israel where she gained a BA and a teaching certificate. After qualifying as a Dance Movement Therapist in 2004, she relocated to London where she completed an MA in European Theatre Dance, specialising in choreography (2005). In January 2019 she received her Doctorate degree from Trinity Laban/City University. Yakira's work introduces a 'feminine', political practice which elaborates an identity as being understood through relationships; a vibrant and insightful choreographic practice that stretches the self into a communal act. Her practice deals with discourses of affect, theories of psychoanalysis, feminism, autobiography, accountability and performativity. It is a practice-based research which incorporates social and community aspects as well as stretches boundaries of choreography, performance and presentation. Her work is a devised work between music, dance, and the humanities.



Dániel Péter Biró is Professor for Composition at the Grieg Academy in Bergen, Norway. He studied in Hungary, Germany, Switzerland and Austria before receiving his Ph.D. from Princeton University in 2004. From 2004-2009 he was Assistant Professor and from 2009-2018 Associate Professor for Composition and Music Theory at the University of Victoria in Victoria, BC, Canada. In 2010 he received the Gigahertz Production Prize from the ZKM-Center for Art and Media. In 2011 he was Visiting Professor at Utrecht University and in 2014-2015 Research Fellow at the Radcliffe

Institute for Advanced Study, Harvard University. In 2015 he was elected to the College of New Scholars, Scientists and Artists of the Royal Society of Canada. In 2017 he was awarded a Guggenheim Fellowship. He is currently directing the project *Sounding Philosophy* as part of the Norwegian Artistic Research Program (2021-2024). His music is published by Edition Gravis (Berlin). Website: www.danielpeterbiro.no

11:30: Room 206: Coffee Break

12:00: Room 206: Presentation: Trond Lossius

As place flows through me

In the summer of 2021 Trond Lossius was invited by Katrine Køster Holst to contribute to her two-year artist-in-residency project «Leirens kollaps – derhen og derfra» at Centre for Ceramic Arts, Ringebu Prestegård. The contribution resulted in a four-channel sound installation integrated as part of the exhibition. The residency also resulted in the book «jeg TENKTE ikke at jeg skulle helle LEIRE på GULVET for å lage en god LYD», published in 2022. In one chapter of the book, Lossius reflects on the process of developing the sound installation. This presentation offers an abbreviated reading of this text, translated into English. It discusses methods and approaches to audiovisual collaborations, the attunement of sound to the exhibition, and thoughts and observations when encountering a place with a microphone.



Trond Lossius investigates relations between sound, place and space in field recordings, audiovisual installations and cross-disciplinary collaborations, primarily engaging with suburban sound environments. He develops open-source software for spatial audio and real-time media for his projects and has published research in international conferences and journals on sound and music computing.

Trond Lossius holds a PhD in artistic research from the Academy of Fine Art, Bergen National Academy of the Arts, and studied music composition at the Grieg Academy. He was formerly Head of Research at Oslo National Academy of the Arts. He is currently a professor and PhD-leader at The Norwegian Film School, Inland University of Applied Sciences and professor II at The Grieg Academy, The University of Bergen.

12:30: Room 206: Presentation: Maria Rusinovskaya

around which dissonant satellites cluster

Maria Rusinovskaya introduces BEK - Bergen Centre for Electronic Arts – a multidisciplinary production center for artists using and/or problematizing new technology. From studio residencies and knowledge exchange programs, to artistic development and discursive series, BEK supports and encourages artistic communities, enables new experimental art projects, and explores social, political, and ethical aspects of technological development.

Maria Rusinovskaya is a curator and producer and since 2021 director of BEK – Bergen Centre for Electronic Arts. In 2014-2020 she was Curator of Live Programme at Bergen Kunsthall, where she was developing and presenting a comprehensive programme with discursive series, music and sound, moving image and performance. Previously she worked as a curator and producer at Pikene på Broen (Kirkenes, Norway) and at the Murmansk Museum of Art in Russia. Among the artists Rusinovskaya has been collaborating with are John



Chantler, Okkyung Lee, Mark Fell, Russell Haswell, Natacha Diels, Lucy Railton, Toshimaru Nakamura, Stine Janvin, and others.

13:00: Room 206:Lunch break

14:00: Room 206: Composition Course with Samir Odeh Tamimi and Dániel Péter Biró

14:00: Vaktmesterbolig: Composition Course with Marta Gentilucci

17:00: Dinner break

19:00: Studio A: Open Rehearsal: Marta Gentilucci's *As Far as the Eye Can See* with Marta Gentilucci, Craig Farr and the Experimentalstudio

Friday, June 24, 2022

9:30: Room 206: Presentation: Maria Mjaaland Sele

A Philosophical Dialogue About Music

If a composer composes a piece of music yet no one ever hears it, is it music?



Maria Mjaaland Sele studied at the University of Southampton, where she completed her Bachelor, Master and Doctoral degree in philosophy. Her research is within the field of philosophy of music and aesthetics, with a particular focus on aesthetic value, expression theory and aspects of understanding. Specializing in philosophers such as Eduard Hanslick, R.G Collingwood, Wittgenstein and Aristotle. Current research interests: The value of Philosophy of music across disciplines, the gap between theory and practice, mental motion, and the powers of music and the mind. She grew up in rural Norway and her love for ballet, classical music and song led her to pursue her career.

She resides in Stavanger, Norway with her husband.

10:00: Prøvesalen: Workshop: Juan Vassallo with Guillermo Anzorena (Neue Vocalsolisten)

11:30: Prøvesalen: Coffee Break

12:00: Prøvesalen: Workshop: Alexander Fiske Fosse with Neue Vocalsolisten

13:00: Room 206: Lunch break

14:00: Room 206: Presentation: Samir Odeh Tamimi

Das eigene und das Fremde und doch ist alles fremd

(The Familiar and the Strange and in Actuality Everything is Strange)

Samir Odeh Tamimi will discuss the piece Jarich and how questions of the familiar and strange in contemporary existence play a role in his recent work.

The composer Samir Odeh-Tamimi, born in Jaljulia near Tel-Aviv and inspired by both European classical music and the aesthetics of New Music, came to Germany at the age of 22 to study musicology and composition. While engaging with compositional role models such as Giacinto Scelsi and Iannis Xenakis, he also found himself coming to terms with the musical culture of his home country. His works are regularly performed at renowned festivals and concert halls throughout Europe, and he has received commissions from Deutschlandfunk, Saarländischer



Rundfunk, Donaueschinger Musiktagen, the European Center for the Arts Hellerau, WDR and Bayerischer Rundfunk / musica viva. In cooperation with the RBB and Kairos, the Berlin-based Zafraan Ensemble released a highly praised portrait CD of chamber music works by the composer. Further recordings of his works have been produced by WERGO, among others. Samir Odeh-Tamimi has been a member of the Akademie der Künste in Berlin since 2016 and in that same year was awarded a German Music Author's Prize by GEMA.

14:30: Room 206: Presentation 5: Dániel Péter Biró

Parametrical Translation and Transformation in Asher Hotesti Etkhem (Who Brought You Out of Land)

In the composition *Asher Hotesti Etkhem (Who Brought You Out of Land)*, philosophical concepts of Baruch Spinoza (1632-1677) become musically translated within a polyphonic vocal setting, which is then structured and magnified in a spatialized, electroacoustic environment. I will discuss my work at the Experimentalstudio where I researched possibilities of translating musical parameters and structuring electroacoustic spatialization via timbral analysis. While the contrapuntal form of the piece responds to Spinoza's ideas about his third kind of knowledge, as expressed in his *Ethics*, the musical material of the piece, based on Lebanese and Portuguese chant traditions, points to realities of exodus, dislocation, transformation and return. I will show how analysis methods, developed in the research project "Computational Ethnomusicology," allowed for the unveiling and integration of these chant elements in the large-scale form of the composition, where counterpoint and tuning create ever-changing harmonic realities.

15:00: Room 206: Presentation: Juan Vassallo

Versificator: Symbolic Music Resynthesis via Stochastic Methods and AI

In my artistic work, I creatively explore the affordances of computer-assisted methods and artificial intelligence for music composition, as tools that have the potential to expand a composer's creative process, in line with philosophical perspectives that bring the discussion of distributed human-machine agency in the process of artistic creation. Some of the main inquiries in my ongoing artistic research project are related to how does the use of a computer can function as an extension of my own compositional thought, what are the limits of technological agency and where can human agency co-exist with or be a disturbing element within technology as a ghost in the machine. In this presentation, I will discuss a personal implementation in some of my previous compositions of the notions of symbolic resynthesis and remapping, aiming to explore correspondences between phenomenological manifestations of human language and musical structure by employing stochastic and rule-based processes for the generation of symbolic musical information and as a way of determining the musical behavior for live-electronic sound generation.



Juan Sebastián Vassallo is an Argentinian composer based in Bergen, Norway. He holds a Master's degree in Music Perception and Cognition and is currently pursuing his Ph.D. in Artistic Research at the University of Bergen. His current artistic research aims to explore possibilities for human-computer interaction in art

creation, encompassing points of intersection between computer-assisted composition, artificial intelligence, algorithmic poetry, generative visuals, and live electronics. On the other hand, his cognitive research aims to

investigate how a composer explores a creative mental space to create a coherent piece of music, and how different types of thinking contribute to the composer's creative process.

15:30: Room 206: Coffee Break

16:00: Gunnar Sævig's sal: Open Rehearsal with Samir Odeh Tamimi: *Jarich*

17:00: Dinner break

20:00: Studio A: Evening concert:

The Intellect of Sound Symposium continues with a concert of new music for instruments and electronics including a Marta Gentilucci's composition *As far as the Eye Can See* for percussion and live-electronics and a new work for percussion, video and live-electronics by Örjan Sandred.

Sergej Tchirkov (accordion), Craig Farr (percussion), Jonny Axelsson (percussion) and Tijs Ham (electronics) with the Experimentalstudio, Lukas Nowok and Tim Abramczik, sound direction.

Örjan Sandred: *Mimétisme* for percussion, live electronics and live video processing.

Mimétism explores the relationship between visual and aural stimuli and how they affect our perception of music. The live electronics work as an extension of the percussion instruments and respond to every stroke and roll. At times the electronic part goes beyond what the percussionist plays and becomes a virtual double that seems to obtain its own life. Three cameras capture the performance, which becomes the base for the video projections. Sometimes the video is closely linked to the live performance, but occasionally it breaks loose to support the electronic part. In this way, it blurs what is performed by the percussionist and what is purely generated by the electronics. Mimétism (Mimicry in English) refers to how organisms and plants are able to mimic another species in order to for example protect against predators. It may also refer to the unconscious reproduction of gestures of others.

Carlos Perales: *Il Sogno dell'Angelo* for accordion and live-electronics (world premiere)

Flores, guirnaldas, destellos, nubes, deseos, jardines, trompetas, cantigas, alabanzas, sombras, lamentos, plumas, luces, brumas, secretos, estelas, dudas, pasiones ... imágenes en el sueño de un ángel.

Flowers, garlands, sparkles, clouds, wishes, gardens, trumpets, songs, praises, shadows, laments, feathers, lights, mists, secrets, trails, doubts, passions... images in an angel's dream.

Intermission

Marta Gentilucci: *As far as the Eye Can See* for percussion and live-electronics

The first idea of the piece comes from the collaboration with the Italian poet Elisa Biagini and from reading her long poem *Gretel, o del perdersi* [Gretel, getting lost]. The text is a sequence of fragments that revolves around a female figure who walks in an indefinite place and gets lost as she moves away in a circular spiral movement.

My fascination was not directly in the poetic image of the text, but rather in the quality of the language. The Biagini's poetical world has a strong relationship with parts of the body and natural substances; it is made of everyday words, which lead to a powerful metaphorical universe: a single word provokes multi-dimensional connections with the whole (with other words, other layers of the poetic discourse, other parts of the body). The four main elements evoked in the text

(stone, wood, bone, leaf), and the way in which they cross the entire poem, immediately suggested the division of the percussion instruments into four different groups. Their arrangement on stage clearly refers to that division, as well as the imaginary spiral movement of the percussionist playing all the instruments.

Thus, the piece finds its compositional fulcrum in the creation of a 'polyphonic macro-instrument' and in its unfolding on the stage-space. The electronics take on the role of an extension of the original sounds and it is mainly based on sound synthesis processes.

Ljubov Katerli: *Mirror for accordion and live-electronics*

The piece was written for accordion and live electronics. Its focus is on communication between electronic music and a live musician. What is the original source, and what is its reflection?

Ljubov Katerli has completed her second year in composition studies. During this time she became more and more interested in electro-acoustic music. Her pieces have already been performed at Avgarde and Borealis Festival concerts. Ljubov is also a pianist, who is most interested in contemporary music.

Tijs Ham *Physeter (In Pursuit of the Mirage)* audio-visual performance with live-electronics

Physeter (In Pursuit of the Mirage) is an audiovisual performance that investigates the artistic production of meanings within a performance practice that is marked by the use of chaotic, recursive processes. Chaos displays a contradictory set of qualities, on the one hand, there is the unstable, unpredictable, and volatile, but underneath it all, there is a system, a twisted form of logic that determines the fragile outcomes as the process endures. The balance between these two poles points towards an emergent aesthetic of surprise and discovery. Too frantic to allow for a seamless line of communication from performer to audience, yet bounded enough to maintain an elusive but nearly graspable semblance of patterns. The performer and audiences alike, are compelled to chase a mirage, marked by unfamiliar sonic behaviors, always on the hunt for the vivid evocation that breaches expectations. What does one perceive as one stares down into the deep?

Thomas Kessler *Accordion Control* for accordion and live-electronics

The "Control" compositions are a series of live electronic studies, in each of which an instrument is closely associated with electronic devices (synthesizers, computers). These pieces primarily explore the extension of traditional articulation possibilities of an instrument. Due to this, the instrumentalist is required to not only play her or his instrument, but to also transfer their ability to react and their playing technique to the electronic instruments, without additional assistance. The term *control* comes from analog synthesizer technology but is also used in programming languages to refer to the process of controlling operation flow. In these compositions, control takes place at different levels between the performer, instrument, and electronics. *Accordion Control* has been written for and dedicated to a fantastic musician Sergej Tchirkov, who premiered the work at the Rümelingen Festival der zeitgenössischen Musik (Switzerland) in 2017.

Jonny Axelsson received his education at The University of Music in Gothenburg and was already then very active as a chamber musician and soloist, which laid the foundation for the personal and distinctive attitude his musicianship stands for today. He has introduced historical Percussion music to the Swedish scene, for instance the solo works by Iannis Xenakis and by Kevin Volans, and by being one of the leaders and initiators of the first Swedish concert production of "Drumming" by Steve Reich. In 2004 he received the "Swedish Composers Association's Interpretation Award" with the following commendation: "With a



tremendously good spirit and outstanding musicality he has found a place in our hearts and remained there.”

Jonny Axelsson has performed all over the World, sometimes as a soloist with orchestras like *Radio-Sinfonieorchester Stuttgart, Gothenburg Symphony Orchestra, Musica Vitae String Orchestra och KammarensembleN*. He is constantly involved in close collaborations, many times for a long period of time, like for instance with with Kevin Volans; a collaboration starting more than 15 years ago. He is featured on numerous recordings as a soloist and chamber musician. His solo album "Percussione Con Forza" was chosen by the International Record Review as "the best contemporary music CD of the year 2000", and his recordings of *Zyklus* and *Kontakte* by Karlheinz Stockhausen was praised by Karlheinz Stockhausen himself, and by György Ligeti. He has released a CD with solo music by Kevin Volans on his own label, which received overwhelming reviews internationally.



Sergej Tchirkov is accordionist, curator and researcher based in Bergen. Tchirkov has been guest-lecturer at the universities of music in Zürich, Graz, Oslo, Gothenburg, Lucerne and Geneva. In 2013 - 2021 he was deputy artistic director of the Studio for New Music ensemble and university lecturer in contemporary music at Moscow Tchaikovsky Conservatory.

He performs with major European ensembles for contemporary music and has premiered more than 300 works for accordion. His collaborations include composers Thomas Kessler, Elena Rykova, Pierluigi Billone, Hanna Eimermacher, Ivan Fedele, Dieter Schnebel a.o.

His most recent curatorial and artistic activities focus on anti-war concerts in solidarity with Ukraine. www.tchirkov.eu

Craig Farr, born 1975 in Hertford, England. He currently lives in Bergen, Norway, where he holds a position as percussionist in the Norwegian Naval Forces Band. Educated at the Grieg Academy of music, he majored in percussion as well as composition. As a performer Farr is often called upon by the Bergen Philharmonic and Stavanger Symphony Orchestra and has been fully employed by Norway's Defence Forces music department since 2002. His areas of expertise lay in classical orchestral and chamber music as well as jazz and pop and has become an important name in Norway's contemporary and experimental scene. Commissioning and performing new works by composers such as Jan Erik Mikalsen, Ketil Hvoslef og Torstein Aagaard-Nilsen has become an important area of focus for Farr and has led to several releases on the LAWO Classics label, two of which were nominated for Spellemann prizes in 2021. As a composer Farr is just as restless and genre curious as he is as a performer and creates electronic music, electro-acoustic chamber music and scored compositions. He has received commissions by the likes of Bergen Philharmonic Orchestra, Bit20 ensemble, the Hardanger Musikkfest and BrassWind festivals and his music has also been performed at the Borealis and London Ear festivals.



Saturday, June 25, 2022

10:00: Room 206: Presentation: Marta Gentilucci

Vocal Vibrato and Poetic Text

The presentation will focus on how a musical idea, a purely compositional subject, has become a research topic linked to computer music and scientific research.



Marta Gentilucci is a composer of instrumental, vocal and electronic music. She completed her studies in vocal arts as a soprano (IT) and obtained her Master in composition and composition/computer music in Stuttgart (DE). She was selected for the two years program in computer music at IRCAM and held a Ph.D. in composition from Harvard University. Her electronic and instrumental music has been performed in international Music Festivals and venues. Among her recent residencies are the Artistic Research Residency at Ircam (FR), at Experimentalstudio des SWR Freiburg (DE), and at Radcliffe Institute for Advanced Studies (US). At the present moment she is in residence at the French Academy – Villa Medici in Rome working on a sound-visual installation in collaboration with the American

photographer Susan Meiselas.

11:00: Room 206: Coffee Break

11:30: Room 206: Presentation: Örjan Sandred:

Music - Beyond Sound

While we traditionally think about music as an artform based on sound, our senses are not separate entities. Just as we can hear music, we can see and feel it in a live performance. Musical characteristics are not only present in the aural artform but can be found in visual art and beyond. I will give some examples how my composition *Mimétisme* explores how the visual aspect of a performance can be elevated and contribute as a counterpoint to what we hear.”

Örjan Sandred is a Swedish-Canadian composer and is currently a Professor of Composition at the University of Manitoba in Canada where he founded Studio FLAT – a studio for Computer Music research and production. He studied composition at the Royal College of Music in Stockholm, McGill University (Montreal) and at IRCAM (Paris). Sandred taught composition at the Royal College of Music in Stockholm 1998-2005. In 2016 he was a DAAD visiting professor at Hochschule für Musik Detmold in



Germany. In 2022 he was awarded a fellowship from the John Simon Guggenheim Memorial Foundation. Sandred's music is available on the CDs "Sonic Trails" (2020) and "Cracks and Corrosion" (2009).

12:00: Room 206: Presentation: Sergej Tchirkov:

(Un)-fixed gesture: On the gestural aspect of an instrumental performance with fixed media.

While interactive real-time technology has developed, traditional compositions that combine acoustic instruments and fixed media electronics remain an important part of the contemporary music scene. However, in research on music performance, the collaborative aspects of fixed media music have received relatively little attention.

In this presentation, I will discuss musical gestures as a key element of music creation which allows for flexibility and co-creation in works for instruments and fixed media. The gestural aspect of interaction between sound diffusionist and instrumentalist is viewed through the lens of a chamber music ensemble. I further analyze the work of instrumental performer in creating the "auto-choreographic routine" (Dack et al., 2020, p.194) while conceiving the performance and developing her performing narrative. The awareness of the conscious gestural mode of communication between the instrumentalist and sound diffusionist shall contribute to the artistic quality of the performance. References: Dack, J., Sprinks, T., Stanović, A. (2020) Music and Sound Art: Composition, Performance, Philosophy. Cambridge Scholars Publishing, Newcastle.



Sergej Tchirkov is accordionist, curator and researcher based in Bergen. Tchirkov has been guest-lecturer at the universities of music in Zürich, Graz, Oslo, Gothenburg, Lucerne and Geneva. In 2013 - 2021 he was deputy artistic director of the Studio for New Music ensemble and university lecturer in contemporary music at Moscow Tchaikovsky Conservatory.

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Billone, Hanna Eimermacher, Ivan Fedele, Dieter Schnebel a.o.

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12:30: Room 206: Presentation: Tijs Ham:

The Mirage

The mirage is an attempt to unpack the complex relationship between chaotic processes, determinism, and (un-)predictability. The following definition of chaos, given by the mathematician and meteorologist, Edward Lorenz: "Chaos: When the present determines the future, but the approximate present does not approximately determine the future.", points to a situation that is deterministic and contingent, but on the other hand, still inherently unpredictable. The prefix 'un' in unpredictability, implies a binary, polar opposite toward the ability to predict, yet this binary definition stands in the way of a much more nuanced discussion. The metaphor of a mirage opens up the possibility to discuss the unsteady patterns, semi-repetitions, and self-balancing

properties that emerge as one plays with chaotic musical instruments. While it is never quite possible to completely know the sonic behaviors in advance, one encounters shimmering patches of semi-stabilities that continually lure the performer to engage with the instrument just a little longer.

Some of the references that I may use in the talk: James Gleick - Chaos; Ilya Prigogine & Isabelle Stengers - Order Out Of Chaos; Ian Bogost - Play Anything; Elisabeth Grosz - Chaos, Territory, Art Andy Clark - Surfing Uncertainty)



Tijs Ham ('81) is a Ph.D. candidate in Artistic Research within the music department of the faculty of Art, Music, and Design of the University of Bergen, Norway. His artistic practice is situated in the field of live electronic music with a particular focus on the exploration of chaotic processes as he designs new electronic music instruments, develops often audio-visual compositions, and performs these onstage. Before moving to Norway, Ham worked at 'STEIM (The Studio for Electro-Instrumental Music)' in Amsterdam, The Netherlands. He is a founding member of 'The Soundlings Collective', releases music under the moniker 'Tapage', and is a member of the live electronics trio 'The Void*'.

13:00: Lunch Break

14:00: Room 206: Composition Course with Örjan Sandred

18:00: Dinner break

19:30: Gunnar Sævig's sal: Pre-Concert Round Table Discussion

20:00: Gunnar Sævig's sal: Evening concert

The Intellect of Sound Symposium concludes with a concert of music for voices, instruments and live electronics with the world-renowned Neue Vocalsolisten, the Experimentalstudio, accordionist and PhD candidate in artistic research, Sergej Tchirkov, Ingela Øien and Trond Dale of Bit20, including works by Detlef Heusinger, Marta Gentilucci, Samir Odeh Tamimi and Dániel Péter Biró.

Program:

Detlef Heusinger: *Ver-Blendung (Dazzlement)* for bass-flute, accordion and live-electronics

At a time when lunatic despots and their "deluded" followers could bring life and world time to a premature end, it seems absurd to refer back to on G.W.F. Hegel's dictum of the "end of art", which Odo Marquard already relativized as just the "end of art", which had previously unfolded over the course of three or four centuries, wherein various artistic media would become increasingly interconnected. In his aesthetic analysis of artistic content, Harry Lehmann perceives the de-encapsulation of artistic media, i.e. the perpetual deconstruction, as the cause of the aesthetic revolution of the 20th century as well as in an emancipation of the

aesthetics of ugliness, which he already found prepared, as described in Charles Beaudelaire's "Flowers of Evil," at the end of the 19th century.

So is it now outdated to have "a conversation about trees" (B. Brecht: "Stories from Herr Keuner) when everything is political? Nonetheless, a conversation about trees will make sense if you cite, for example, Leibniz's leaf metaphor, i.e. the phenomenon that, when viewed from a distance, all leaves on a tree look the same, while up close they are all singular, just as these, completely unique in time and space, exist and perish. The situation is similar with tones, which also represent a monad that, individually designed, like the material of life, appear only once in exactly one specific form like, for example, air noises and overtones on the flute can never be reproduced exactly in the same manner. This idea of a becoming form, initiated by Luigi Nono, is the starting point for this compositional work for flute and accordion in *Ver-Blendung*. But this layer is masked twice here by a kind of double palimpsest, on the one hand by the live electronics, which puts the instruments under the "microscope," with filters, expanding the sound, and on the other hand, by an electronic counter-image created through the performance on a Nord Stage synthesizer, creating a overall commentary on the original musical material. A particular musical form, within which media inhabitation and simultaneous media deconstruction reveals the double functionality of *dazzlement*, which, as in pointilism, only works at a distance from the object of perception, functions the same way with the sounding object, the spatialization of which revealing its multi-layered nature within the composition. Such a multi-layered existence, with its formation of contrasting musical materials, and the dissolution of such an existence in space, allows for an anti-hierarchical, decentralized mode of perception, which we, perhaps more than ever, need in the world of today.

Marta Gentilucci: *Auf die Lider*, (2018) Version for Soprano, Percussions and Live-Electronics

Auf die Lider is part of a wider composition project and it concludes a Song Cycle based on the text of the Italian poet Elisa Biagini. The version for Live-Electronic has been realized with the support of the Experimentalstudio des SWR Freiburg. Fragmented words. Frictions between concrete daily words and the refusal of their limitations. Embellishments as negation of a preordered sense. Everything flows into the realm of the unclear dense distorted natural sound of the voice. At that point, the electronic pulls back and let the scene to the acoustic instruments.

Samir Odeh Tamimi: *Jarich* for three voices and electronics

In technical terms, *Jarich* was a first for Samir Odeh-Tamimi. The core of the work is a four-channel tape, a montage of recordings made by the composer in Palestine during the autumn of 2013. There are ritual songs and drums of Sufi musicians, differently tuned gongs, wedding songs of Palestinian women and a concert performance by a famous Palestinian singer, songs of praise in which the singer "screams her heart out" (S.O.-T.). The task of the three female singers in *Jarich* (in earlier vocal works by Odeh-Tamimi the singers certainly sang, if not quite screamed "their hearts out" at the limits of their physical abilities) is now a different one. Corresponding with the tape, they retrace the story experienced so often by the composer's mother. As the dreamlike recorded sounds come closer, the quiet breathing heard at the start of the piece turns into something restless, presciently taking up sonic gestures from the tape, extending to a still hesitant, dreamy, siren-like co-experience of ecstasy in this dreamt Sufi world. After a drawn-out, sighing outburst, the caravan slowly disappears into nothingness again. *Jarich* is the moon god, who perhaps shines his light on this dream scene,

and Jarich is also the Arab name for the city of Jericho. Some say it is the oldest city in the world. Situated near Jordan on the north-south axis between Syria and Egypt, it has always been an important trading town and housed members of all peoples. For Samir Odeh-Tamimi it symbolizes the fact that all the peoples of the Middle East belong together. Today, Jericho is a border town in a divided land.

Intermission

Samir Odeh Tamimi: VROS for three voices and electronics

The work VROS uses an expressive fantasy language that has no semantic meaning and is freely invented by me. Word and sound are identical here. The title of the piece is taken from the sung text. VROS is about a person who lives in isolation. In his own world, he perceives nothing of the world that surrounds him. His attempts to communicate fail, and so he digs himself deeper and deeper into his isolated world. (Samir Odeh-Tamimi)

Dániel Péter Biró: Asher Hotseti Etkhem (Who Brought You Out of the Land) for five voices and electronics

In his philosophical treatise *Ethics*, Baruch Spinoza attempted to present a new type of theology, one that was autonomous from organized religion, such as that of his own Portuguese Jewish community in Amsterdam. Setting text from Spinoza, the musical materials of composition stem from liturgical sources that relate to Spinoza's philosophy and background, allowing for a contrast between the worlds of the very rational philosophical ideas of Spinoza and a 15th century melody from Portugal from the time of the expulsion of the Jewish populace. The melody from the Maghen Abraham synagogue in Montréal is based on the from the now abandoned Maghen Abraham synagogue in Beirut and this stems, in turn, from the time of the Portuguese expulsion. Within the composition, both spiritual and secular frameworks are brought to a breaking point, as the work historically explores possibilities within this fragmentation for a larger sense of human connection to nature and the divine, in terms of the movements of spirit across territories, cultures and traditions.

The **Neue Vocalsolisten** are researchers, discoverers, adventurers and idealists. Their partners are specialist ensembles and radio orchestras, opera houses and the free theater scene, electronic studios and countless organizers of contemporary music festivals and concert series in the world. The Neue Vocalsolisten established



as an ensemble specializing in the interpretation of contemporary vocal music in 1984. Founded under the artistic management of Musik der Jahrhunderte, the vocal chamber ensemble has been artistically independent since the year 2000. Each of the seven concert and opera soloists, with a collective range reaching from coloratura soprano over countertenor to "basso profundo", shapes the work on chamber music and the co-operation with the composers and other interpreters through his/her distinguished artistic creativity.

The ensemble's chief interest lies in research: exploring new sounds, new vocal techniques and new forms of articulation, whereby great emphasis is placed on establishing a dialogue with composers. Each year, the ensemble premieres about twenty new works. Central to the group's artistic concept are the areas of music theater and the interdisciplinary work with electronics, video, visual arts and literature, as well as the juxtaposition of contrasting elements found in ancient and contemporary music.

Members of the Neue Vocalsolisten:

Johanna Vargas, soprano

Susanne Leitz-Lorey, soprano

Truike van der Poel, mezzo-soprano

Martin Nagy, tenor

Guillermo Anzorena, baritone

Andreas Fischer, bass



The SWR Experimentalstudio in Freiburg (Germany) searches for syntheses in terms of acoustic arts and advanced technology through the medium of live-electronic sound-extension. This supplements the tones generated by musicians through different effect-devices to their modulation, which are put into motion in space by specific steering systems and loudspeakers. The Experimentalstudio considers itself as gateway between compositional idea and technical realisation. Therefore, several composers and musicians are invited every year for a work-scholarship for being able to realise their works in a creative discourse with the

specialized equipment as well as the team of the Experimentalstudio, e.g. music information scientists, sound designers, sound-engineers and sound-directors. Apart from creating new works together with the composers, the Experimentalstudio also performs as an ensemble and is regularly invited worldwide. After 40 years of presence in the international new music business it has established itself as leading ensemble for performing ambitious compositions with live-electronics and gives concerts regularly at almost all important festivals (like Berliner Festwochen, Wiener Festwochen, Salzburger Festspielen, Festival d'Automne à Paris, Biennale di Venezia) as well as many well-known music theaters (like Teatro alla Scala Mailand, Carnegie Hall New York, Théâtre de la Monnaie, Teatro Real Madrid) to name but a few. Outstanding compositions in music history that were created at the Experimentalstudio were created there by well-known composers as Pierre Boulez, Karlheinz Stockhausen, Cristobal Halffter, Vinko Globokar, Emmanuel Nunes and Luigi Nono, whereas Nono produced almost all works of his late period in close relationship with the studio and its team there. Since its first performance, his "tragedia dell'ascolto" *Prometeo* has been realized through the EXPERIMENTALSTUDIO and his former artistic director André Richard more than 50 times, and can be called as a milestone in music history of the 20th century that points the way. The younger generation of composers is represented by such names as Mark Andre, Chaya Czernowin, José María Sánchez-Verdú and Georg Friedrich Haas. They can be considered as the ones who have written very successfully forward-looking pieces in co-production with the Experimentalstudio. Outstanding music figures who can look back on a long term relationship with the Experimentalstudio are Mauricio Pollini, Claudio Abbado, Gidon Kremer, Jörg Widmann, Irvin Arditti and Roberto Fabbriciani. The EXPERIMENTALSTUDIO was awarded several international prizes for his exemplarily work, recently with the Jahrespreis der Deutschen Schallplattenkritik for the CD-production of works by Luigi Nono. Since October 1st, 2006, Detlef Heusinger has been the artistic director of the Experimentalstudio.

Lukas Nowok and Tim Abramczik were the sound directors for the workshops and concerts during the symposium.



Trond Gjelsten Dale is a percussionist with a diverse musical background. Trond graduated as an orchestral percussionist from the Grieg Academy in Bergen and from the Malmö Academy of Music. Already during his studies, he performed regularly with orchestras in both Sweden and Norway. In addition to being an active orchestra musician, Trond is often engaged as a theater musician working at different theaters in and around Bergen. Besides being a performer, Trond is also a dedicated teacher and teaches drum set and percussion at the University College of Western Norway in Bergen.

Ingela Øien has been the co-principal flautist with the Bergen Philharmonic Orchestra for 38 years. She has, since its founding in 1989, been the flautist of the Bergen-based contemporary music group, Bit20 Ensemble. At the age of 21 Ingela Øien won the Prague Spring International Flute Competition, and has since appeared as a soloist with many orchestras in Norway and abroad. A good number of



recordings with the Bergen Philharmonic and the BIT20 Ensemble, plus her own solo CD, attest well to her art. Her repertoire is broad, but with a special focus on Contemporary Music. Ingela Øien has collaborated with many composers, and a number of new works are dedicated to her. In October she will premiere a new flute concerto with the Bergen Philharmonic by the Norwegian composer Knut Vaage who has recently been nominated for the 2022 Nordic Council Music Prize. The flute concerto will appear on a new CD together with other flute compositions written to Ingela by Knut Vaage.

About the project Sounding Philosophy

The project Sounding Philosophy, funded by the Norwegian Artistic Research Program (2021-2024), integrates the fields of music composition, philosophy and science to understand how theories of reason and the mind can be approached from creative, metaphysical and scientific perspectives.

This project builds on research-creation initiated by a Guggenheim Fellowship in 2017-2018, presentations at the annual interdisciplinary conference of the Swiss Philosophical Society in September 2018 and discussions undertaken in the context of the Grieg Academy Composition Research Group in 2018-2022.

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