

BIRMINGHAM
CONSERVATOIRE



Integra 2008

International Festival & Conference

5-7 June 2008, Birmingham, UK

fusing music and technology



Programme

Integra 2008

Welcome to Integra 2008, the culmination of the three-year Integra project supported by the Culture 2000 programme of the European Commission.

What is unique about Integra 2008?

We would boldly suggest that only rarely in a music festival has the desire to bring together different, often conflicting worlds been so central. Integra 2008 thrives at the precarious but fertile intersection of music and technology, where creativity can either be overwhelmed or augmented in powerful, unpredictable ways, opening up visionary landscapes.

In three days of performances of mixed media and live electronic music and an international conference, we will convince you that this music matters, and is worth preserving for the future. Featuring five of the best European new music ensembles, Integra 2008 showcases seven new works, four of which are world premières, and six works from the history of live electronic music, whose original and now obsolete technology has been modernised by the Integra project teams.

Running concurrently with our Festival showcase, the Integra 2008 Conference, 'Solving the tensions between musicians and technology' asks:

Are we prepared to narrow the gap between academic research and artistic practice?

Are we ready to humanise our technologies?

By bringing together artistic promoters and decision makers, researchers, composers and performers we aim to stimulate a debate about technology and music. The Conference offers a rare opportunity to discuss the challenges and possibilities new technologies bring to music, and look at ways of solving existing tensions between musicians and technology.

The aspiration of fusing music and technology towards an artistic vision has guided us for the past three years. We are delighted to share with you the results of this amazing journey.

Lamberto Caccioli



Integra 2008 gratefully acknowledges support from the Culture 2000 programme of the European Union, the New Generation Arts Festival, Birmingham City University, the Italian Institute of Culture in London and the embassies of Denmark and Norway.

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Opening Event: And Now, The News



7.00pm, Town Hall

Launch of New Generation Arts and Integra 2008 Festivals

Julian Lloyd Webber, cello | Conductor: Daniele Rosina

'New Guide to Opera' BBC4 World News Today
 (Michael Wolters & Marcus Dross)
 for live TV news broadcast, soloist and large ensemble (world premiere)

Howard Goodall And the bridge is love

INTERVAL

Ensemble Ars Nova | Conductor: Georges-Elie Octors | Live Electronics: Asbjørn Flø, NOTAM (Oslo)

Olofsson Tarpeian Rock [Transferred repertoire by Integra]
Jodlowski Respire [Integra commission, world premiere]
Bennett Noise Machine [Integra/NGA commission, world premiere]

NEW
GENERATION
ARTS



FESTIVAL



Ensemble Ars Nova



Paul Dunmall

Kent Olofsson (b. 1962)

Tarpeian Rock

for alto flute, bass clarinet (E♭-clarinet), guitar, cello, percussion and sampler

"... Tarpeia, daughter of the commandant of the Roman fortress of the Capitoline Hill during a war with the Sabines. ... the Sabines, under their king, Tatius, were storming the hill. Tarpeia, tempted by the gold bracelets the enemy soldiers wore on their left arms, offered to open a gate of the fortress if they would give her what they had on their left arms. The king accepted her terms and as the soldiers entered, they threw upon her the other thing they bore on their left arms, their shields. That part of the hill was named the Tarpeian Rock

after her; later, Roman criminals were hurled to their death from it."

Tarpeian Rock derives its structure and sounds from a number of specially programmed sounds and sound gestures on the Kurzweil 2000 synthesizer. The other five instruments pick up the sounds and the gestures from the synthesizer, extend and transform them into their own idiomatic domains. The piece is composed around the combinations and variations of these sounds. In fact, the composition process started as an improvisation with the sounds. The improvisation was recorded as MIDI-data and then used as the basic material for the whole piece. *Tarpeian Rock* was written for Ensemble Ars Nova and first performed in Stockholm in 1997. The electronic part was migrated to a software-version as a part of the Integra project.

Kent Olofsson

Pierre Jodlowski (b. 1971)

Respire (Breathes)

for 11 musicians, video and electronics

Text, concept, composition, video (1st Part): Pierre Jodlowski

Video (2nd Part): David Coste

Moving bodies filmed: dancers from the Compagnie Myriam Naisy, Bruno Cappelle

Commissioned by Integra, this work is the first of the cycle *Breathes/Eats/Sleeps*, a collection of audiovisual compositions which examines the place of the body in our world; a body that has become social, constrained by its rituals, prerequisite forms and norms. Our Western and homogeneous society is transfixed by the cult of a perfect healthy body, without illness or porosity. It wants to impose a 'natural' lifestyle, but it actually stifles it by its own contradictions and censorships. This project, created with the artist, David Coste, is divided into two main sections; the first focuses upon the breathing itself - the movement of the stomach which becomes the object of an unrelenting machine taking the musical material towards an incessant pulsation. The second part is a trance-dance. We filmed the dancers after suggesting to them the following imaginary scenario: "I am in a night-club; I start to dance convinced that I am in a group and, as the music invades the space, I become aware of my extreme loneliness". From this 'constrained narrative' each dancer gave us his or her version: sometimes an explosive reaction and sometimes, conversely, an intimate withdrawn submersion. At the end, the bodies are merged into the video, creating a purified, empty white space where they allow themselves to be carried along by the lengthy repetitive crescendo.

Pierre Jodlowski



Respire

Ed Bennett (b. 1975)

Noise Machine

This project is a collaboration between myself, the saxophonist Paul Dunmall, Ensemble Ars Nova and Juneau Projects. I have known Paul for several years now and been amazed by his playing for even longer; we had often spoken about working on a project together. *Noise Machine* is essentially a concerto for improviser and ensemble. While the musical material for the ensemble is meticulously scored there is no written music for Paul; his part is completely improvised in reaction to my 'fixed' ingredients. Juneau Projects have created visual images which will also appear in reaction to the musical events. The music itself is energetic in character and has a strong rhythmic drive consisting of lots of quasi-repetitive material which acts as a kind of surface for Paul to improvise upon. The electronic sounds in the work act as another 'alien' layer in the music adding a different erratic rhythmic element to the work. The title refers to both the different characteristics of the music and the apparatus used to realise it; the mechanistic quality of some of the music, the computer as a machine and generator of sound and the saxophone as an instrument with mechanical workings. All of this, of course, is used to produce a very human result which, as with most things in life, will be different every time it happens.

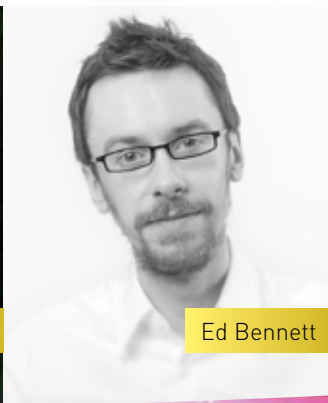
Ed Bennett

MUSIK I SYD
SKÅNEKRONOBERG

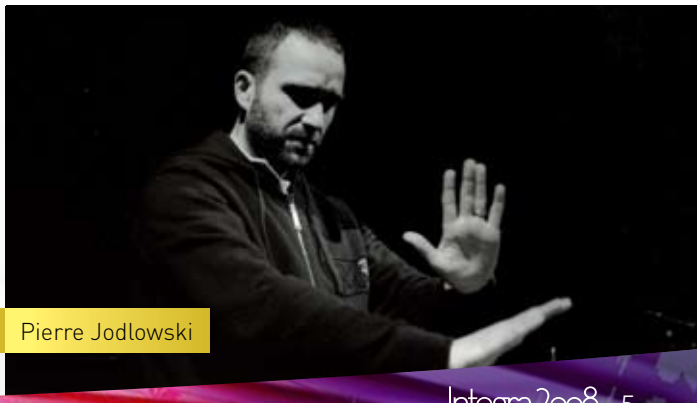
Musik i Syd aims to serve as a hub for the Southern Swedish music scene. Together with other bodies in the Southern Swedish music scene and as a part of the Öresund region, Musik i Syd strives for a continued development of a rich musical milieu - enriching for a growing audience and musicians, ensembles and organisers in the Southern Sweden. Musik i Syd operates on regional, national and international levels.



Kent Olofsson



Ed Bennett



Pierre Jodlowski

BEAST & Ensemble Ars Nova

BEAST



12.30pm, Adrian Boult Hall

BEAST

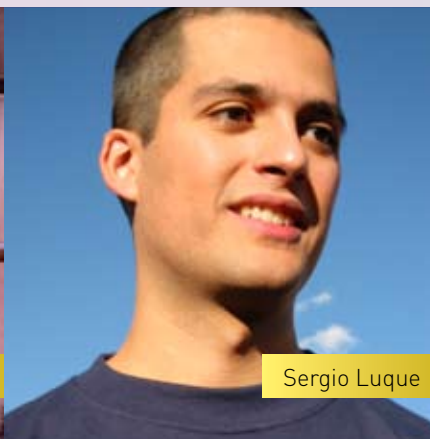
Wilson	Gotlandic Miscellanea
Luque	Happy Birthday
Baracscai	Spoof, skit, take-off, lampoon and send-up [formerly called Melody]
Tazelaar	Poème Électronique (Varèse/Xenakis)

ENSEMBLE ARS NOVA

Barrett	Crack [Integra commission, UK première]
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Scott Wilson



Sergio Luque



Zlatko Baracscai

Scott Wilson (b. 1969)

Gotlandic Miscellanea

In June 2007 I had a residency at the Visby International Centre for Composers on the island of Gotland in Sweden. Upon arriving, the centre's amiable studio manager, Jesper Elén, asked whether I'd like to take their new stereo microphone for a 'test drive'. Going for long recording walks under the guise of 'doing work' seemed like a rather good idea, so I was happy to oblige. The material that resulted is a random collection of sonic flotsam, some bits recorded during various explorations of the island, some based on various objects (the famous local stones, shells, etc.) taken back to the studio for more detailed examination. In the piece these sounds are at times recognisable, and at times not; but in any case I wasn't concerned with creating a particular narrative, and rather just tried to see what might result from various treatments and combinations. The piece makes use of a number of techniques developed at the University of Birmingham as approaches to large scale (>8 channels) multichannel composition and is dedicated to my friend and colleague Jonty Harrison. I'd also like to thank Jesper Elén and Ramon Anthin of the Centre

for Composers in Visby for being such generous and welcoming hosts, and my wife Daria, for her enthusiastic soundmaking on behalf of the piece.

Scott Wilson

Sergio Luque (b. 1976)

Happy Birthday

In the late 1960s, Iannis Xenakis started his research on stochastic synthesis: an approach to microsound synthesis that uses probability distributions to manipulate individual digital samples. This 'nonstandard synthesis' approach, not based on any acoustical model, reflects a willingness to explore the sound synthesis possibilities that are unique to computers and, at the same time, has the goal of efficiently producing sonorities with 'numerous and complicated transients'. This piece explores the expressive and timbral possibilities of an extension of Xenakis' last Dynamic Stochastic Synthesis approach (from 1991) that I am currently developing in the computer music programming language SuperCollider: the stochastic concatenation of dynamic stochastic synthesis.

Sergio Luque

Zlatko Baracskai (b. 1982)

Spoof, skit, take-off, lampoon and send-up

My second piece completed at BEAST studios is another 8-channel 'manual' composition, again with a title that hints at the 'musical meaning' of the piece (as do *Culpable Passage* from 2007 and *Semiotic Constraints* from 2003). This time the title is an exact quote (pastiche) from Richard Dyer's book *Pastiche*. This piece takes the humour and self-reference on board and explicitly aims for them to establish a relation to other distinct qualities represented, employing predictable but abrupt and radical context change. Vague correspondence to the evolution of art can be traced, ever leading to the increase in (ab)use of pastiche, distancing from 'beauty' and ultimately rendering the content inferior to form and appearance. The piece is constructed of predominantly instrumental sounds specifically recorded for it, but also uses a vast range of existing musics to expand the context and the web of musical, phenomenal and morphological relations. Many thanks to my friends who allowed me to record and use their marvelous performances: Hilary Jeffrey (trombone), Andor Horvath (double bass), James Carpenter (tuba), Rodrigo Parejo (flute), Serena Alexander (voice) and Julien Guillamat (cello).

Zlatko Baracskai

Kees Tazelaar (b. 1962)

Poème Électronique (Varèse/Xenakis)

Poème Électronique was composed as part of a multi-media spectacle of film, light, and sound combined with architecture, created for the Philips Pavilion at the 1958 World's Fair in Brussels. The project as a whole was conceived by the architect Le Corbusier, although the pavilion itself was designed primarily by the composer and architect Iannis Xenakis. The piece made use of 325 loudspeakers distributed throughout the space, a three-track audio recording, 15 tracks of control signals, film projectors, floodlights, blacklights, and multi-colored neon lights. When the expo ended, the pavilion was demolished, thus making it impossible to re-experience this 'Gesamtkunstwerk' as it was originally intended. In the early 1960s, equipment from the Philips Studio in Eindhoven, as well as the tape archive including the *Poème Électronique* was moved to the new studio for electronic music at the Plompcorengraacht in Utrecht (later the Institute of Sonology). In 1986, the tapes moved with the Institute to the Royal Conservatory of The Hague, and it was there that Kees Tazelaar rediscovered them - still in excellent condition, making it possible to digitalize all the material and re-synchronize and spatialize it on the computer. It is this reconstructed multi-track version that is presented in today's concert.

Scott Wilson



Natasha Barrett

Natasha Barrett (b. 1972)

Crack

Atomic Crack : Deep Ice : Crack Horizon

Percussion: Jonny Axelsson

Trumpet: Mathias Gunnarsson

Electric guitar: Stefan Östersjö

Computer (MaxMSP composition, design and programming): Natasha Barrett

Percussion tracking hardware and MaxMSP sensor interface: La Kicthen and Thomas Bouaziz

Crack explores ways to connect musical structure to phenomena found in nature. Its electroacoustic element is substantial, requiring extreme synchronisation and interaction by the performers. To achieve this, a series of sensors are connected to the percussionist's arms and the output of these sensors used to calculate attack instance, attack velocity and motion direction for two arms in the vertical plane. *Atomic Crack* begins at the atomic level of a crack process and is derived from how a crack in silicon is initiated, how the crack tip propagates and becomes unstable. As *Atomic Crack* develops the perspective widens to take in the energy connected with the creation of crack clusters. In *Atomic Crack* it is the performers and their instruments creating both the 'material substance' and the 'crack'. All electroacoustic material is created live in performance through sampling, playback and transformation. There is no pre-made sound. *Deep Ice* is the antithesis of *Atomic Crack*. The sound of ice cracking as it is submerged in water is recorded with high quality microphones at an extremely close proximity. The recording is slowed down by 128 semitones and data extracted from this transformation is used to create a framework for the instrumental part. In *Deep Ice* the electroacoustic part is dominated by pre-made 'acousmatic' (non-instrumental) sound controlled moment by moment by the performers. Live sound transformation acts as the 'glue' between pre-made and live sound elements. *Crack Horizon* takes such a wide angle that the percussionist articulates points on a distant field and acts as a disturbance to the continuity of the sustaining instruments.

Natasha Barrett

5.00pm, Adrian Boult Hall

Conductor: Pierre-André Valade | Soprano: Donatienne Michel-Dansac | Live Electronics: Thierry Coduys, (Paris)

Leroux Voi(rex)
Stockhausen Tierkreis
Rosling-Schow Voix intérieures

Philippe Leroux (b. 1959)

Voi(Rex)

for voice, piccolo flute, bass clarinet, violin, cello, piano, percussion and electronics

I. L'invisible debout / II. Jusque / III. De part [...] En part / IV. Devant tout autour / V. L'inachevé à son faîte

Voi(Rex) was composed using poems by Lin Delpierre, taken from a collection entitled "Le testament des fruits". The poems have been freely reordered, even mixed at times. The meaning of the text remains mostly understandable and contributes to the overall expression of the piece, but its structure also determines some of its features. The poems also serve as phonetic material and even the very calligraphy of the letters is used to generate rhythmic/melodic models and spatial trajectories. Preceded by a short introduction, the piece is in five movements

and has as its driving idea the confrontation between various model types. First, the poems were recorded close to gongs and a tom-tom, which resonated with the singer's voice. After analysis, this produced the harmonic elements used throughout the work. She then recorded an improvised sequence from which recorded sounds were selected, isolated and worked on using editing techniques only. These sounds were then presented to the singer as new models which she had to imitate. Little by little, this process generated a set of vocal elements that could be used as a model for the instruments and the electronics. A number of technomorphic models were also used, shifting constantly back and forth between voice, instruments and electronics. Voi (Rex) was commissioned by the French government and the IRCAM-Centre Pompidou, and realized at IRCAM with the help of Frédéric Voisin, musical assistant. It is dedicated to François Paris.

Philippe Leroux



Athelas Ensemble



This performance has been sponsored by the Danish Arts Council Committee for Music

Montana

MONTANA is main sponsor of Athelas Sinfonietta Copenhagen



Donatienne Michel-Dansac



Philippe Leroux



Thierry Coduys



Niels Rosing-Schow



Pierre-André Valade

Karlheinz Stockhausen (1928-2007)

Tierkreis

Athelas pays homage to Stockhausen, one of the 20th century's most significant composers and innovators of electronic music, not with an electronic work, but with *Tierkreis*, a pearl of small movements, showing the artist's genial force in mini format. Published in 1975, *Tierkreis* (Zodiac) consists of 12 melodies, each representing a star sign of the zodiac and centred on a different pitch. Stockhausen allocated A to his own sign (Leo), and continued chromatically from there; thus A# for Virgo, B for Libra, and so on. Editions for voice (with text) and chordal instruments followed, with the preface of each individual edition containing performance instructions. The 12 star signs are ordered according to the months of the year (Aquarius to Capricorn). However, it is possible to begin with any star sign (for instance, that corresponding to the day of the performance) and perform them as a complete cycle, with Aquarius following Capricorn. When all

12 star signs have been played or sung, including any variations or improvisations, the section most suitable to serve as an ending should be chosen from the first star sign heard and repeated once.

Adapted from text by Stockhausen, © Stockhausen-Verlag

Niels Rosing-Schow (b. 1954)

Voix intérieures

Composed between 1990 and 1992, the title of *Voix Intérieures* has a double reference: to the 'inner voices' of the mind, expressing our (hardly conscious) impulses, feelings, dreams and to the 'inner voices' of the music in the sense of internal parts and relations. Thus the title points to the obscure reflections of the ones in the others. During the piece, there is a gradual transformation of the internal parts, such as interval patterns, sonorities and dynamics - running alongside the easily perceptible expansion of register. The music is, so to speak, 'turned inside out'.

Niels Rosing-Schow

7.30pm, SPACE², The Custard Factory

A joint promotion between *Integra 2008* and *capsule*, Birmingham-based experimental music promoters, this event will expand the audience experience by approaching live electronic music from alternative perspectives.

Conductor: Christian von Gehren | Live Electronics: Chris McClelland, SARC (Belfast)

Schaathun	"S" [Transferred repertoire by Integra]
Schaathun	Our whisper woke no clocks [Transferred repertoire by Integra]
Hellstenius	Hi-Ophelia!
Tadini	Walking through boundaries [Integra commission, world première]



Asbjørn Schaathun (b. 1961)

"S"

"S" - *miniature pour ensemble*, was commissioned by the ULTIMAFestival, Oslo, in 1992 for the French Ensemble FA (Dominique My) and is dedicated to the then director of the ULTIMAFestival John Persen. It received its premiere, however, the following year at the same festival, by the Stockholm-based KammarensembleN under Jonas Dominique. Written between June and September 1992, "S" is a miniature version of a work-in-progress named "S2" ("S squared"). Each piece takes its point of departure as the idea of presenting very different musical ideas or textures in an almost Stravinskyan clear-cut manner, which, in the course of the longer version, are superimposed, then unified, through transformations of the different materials. This is, both on a conceptual and technical level, about investigations – begun in my bass-clarinet concerto *Actions, Interpolations and Analyses* (1988-90) – which attempt to relate seemingly unrelated musical 'objects'.

Asbjørn Schaathun

Asbjørn Schaathun

Our whisper woke no clocks

The title 'Our whisper woke no clocks' is a line from the cycle of poems *Twelve Songs* (1936) by the Anglo-American poet WH Auden. The work is on several levels permeated by the idea of clocks and bells; from the poetic level in the poem, through bell-like chords in the ensemble, to big sustained sounds of the percussion and sampler. We may call this the narrative level of the work. Rather more important, however, are all the various layers of



time, which give structure to the work; big chords appear from time to time as girders in the piece, whereas 17 equal parts occur in the concluding piano-epilogue with different velocity and woven together. In this way constantly new harmonic constellations arise between the parts - that is 'time as designer', but also, to paraphrase an expression by the Finnish-Swedish poet Edith Södergran, 'time as the merciless destroyer'. *Our whisper woke no clocks* was composed for the Norwegian Cikada Ensemble and its pianist Kenneth Karlsson.

Asbjørn Schaathun

Henrik Hellstenius (b. 1963)

Hi-Ophelia!

Hi-Ophelia!, from Henrik Hellstenius' recent opera, was inspired by the heroine in Shakespeare's *Hamlet*. Through the use of a melodic undercurrent, constantly shifting textures and



Christian von Gehren



Asbjørn Schaathun



Henrik Hellstenius



Michele Tadini



The Bays

tense dramatic silences the work paints a vivid picture of love and betrayal. In this age of iPods and Muzak our understanding and perception of the sound around us is changing.

Michele Tadini (b. 1964)

Walking through boundaries

Camerman: Stefano Slocovich

Video Compositing: Anna Frigo (stalkervideo, Milan)

Walking through boundaries keeps track of the different times and places where it has been created, always in constant transition. It is a journey through boundaries of time and space, sounds and images, perception and memory. Musical elements are presented first in the score, and then fed to the live electronics and developed in the video, opening up a dialogue between the acoustic and electronic components of the work. The boundaries of performance and perception are thus placed outside the concert hall, into an enlarged 'sonic theatre'. The non-linear time of the composition allows multiple connections between the instrumental writing, the soundscapes recorded in Belfast, and the video filmed in Bergen, including all possible 'cross-treatments' of these elements. The score is the playground where everything is possible, while the electronics constrain each sonic or visual element to the direction given by the score. In a sort of 'diagonal ubiquity', elements appear in a succession that is not coherent with their construction – perception and memory are somehow distracted. Nevertheless, multiple directions are kept together by a constant, circular time: a variable speed 'Passacaglia', which leads the composition and gives a coherent direction to its development.

Michele Tadini

The Bays

Achieving an overriding aim of the Integra project, to blur the boundaries between the sound worlds of contemporary classical and electronica music, this very special event provides an alternative perspective on the use of live electronics in performance. In keeping with the philosophy of uncompromising evolution, and exclusively for Integra 2008, The Bays have devised a unique system of real-time music scoring, combining computer software and old-fashioned human communication to incorporate the BIT20 Ensemble. Together with composers John Metcalfe and Simon Hales, The Bays will combine live electronica and classical ensemble playing in an entirely improvised performance to be projected for the audience to see as well as hear. Forget what you think 'live music' actually means. This music will be created on the spot, in front of the audience, never to be played, heard or experienced the same way again.

12.30pm, Adrian Boult Hall

Conductor: Jean Deroyer | Live Electronics: Thierry Coduys, Paris

Matalon	Traces IV
Reynolds	Traces [Transferred repertoire by Integra]
Hurel	D'un trait [world première]
Cera	Dueling Zombies [Integra commission]

Martin Matalon (b. 1958)

Traces IV

Traces I for cello and electronics opens a cycle of solo pieces with real time transformation, which aim to create an environment that, by electronics means, transforms and transcends the space and nature of the soloist. Heard tonight, *Traces IV*, for marimba and live electronics belongs to another cycle within this cycle of *Traces* - formed by *Traces III* for French horn and live electronics and *Traces V* for clarinet and live electronics; together these three pieces form the 'Nocturnes'. Even though we never hear in *Traces IV* a single note of these two instruments (French horn and clarinet), their presence is keenly felt. Every single electronic treatment that the marimba undergoes is modeled by the other two instruments: the harmonic content is related to the spectral content of the French horn and clarinet fundamentals, all the marimba resonances uses clarinet and French horn models, marimbas delays are often filtered by these two instruments, and so on and so forth.... *Traces IV* is the central piece of 'Nocturnes', and its formal structure in three movements is a miniature image of the form of the whole triptych.

Martin Matalon

Roger Reynolds (b. 1934)

Traces

Traces was written in 1968 as, in effect, a 'chamber concerto' for pianist Yuji Takahashi. It was premiered by him and Lukas Foss' Creative Associates group at Carnegie Recital Hall in December of the same year. The dominant metaphor is the traces left behind by thoughts or actions. There are three large formal parts, each with three sub-sections. At the outset of each, the pianist posits distinctive virtuosic textures. Elements from each of these initiating textures are reinforced and extended out over time by two accomplices (a flutist and a cellist). Electroacoustic elements also leave temporal traces: both in the form of materials (originally) on tape and also through real-time electroacoustic processing of the live instrumental sound. While the majority of *Traces* is completely written out, there are also sections when the three musicians take up extended improvisational processes requiring them to listen carefully to one another. I took the notion of a trace to imply that any event or idea can leave its mark on the past. In some cases, what remains are echoing repetitions or less explicit, even a vestigial residue. At other times, the past, as it were, overcomes the present as resonant, even hypnotic waves in which one can become lost.

Roger Reynolds



Philippe Hurel (b. 1955)

D'un trait

D'un trait is an extension of *Trentemps*, for solo cello (2007), a work composed for the 30th birthday of Alexis Descharmes.

I played the violin. I always postponed writing for solo strings, in case the old fear of taking my instrument took shape again while I would try to compose. But friendship can produce miracles, and Alexis found it easy to convince me to write *Trentemps* for the cello. Our collaboration within Court-circuit only stimulated my eagerness to write for his instrument. After a series of Loops,



Martin Matalon



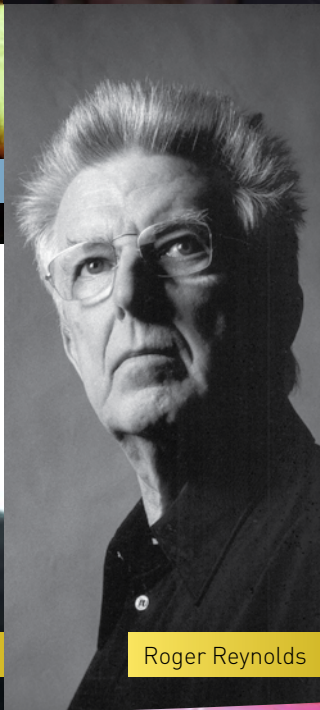
Thierry Coduys



Philippe Hurel



Andrea Cera



Roger Reynolds

and solo pieces for flute(s) and percussion organised around the idea of surrounding, of morphing and of formal labyrinth, this new piece for solo instrument takes totally different paths. Indeed, there is no transformation process here, no literal repetition, no surrounding, no track mixing, and no denial of play-modes or of instrumental gestures. On the contrary, the piece was built on some 'energetic' elements which are linked to one another, or catapult each other. These elements are also very diverse, and can melt into phrases which always conclude themselves on the low C on the instrument... If Alexis counted exactly 30 low Cs, it is a mere coincidence; or else it would mean that the act of composing has more links with the subconscious than I thought.

Philippe Hurel

Andrea Cera (b. 1969)

Dueling Zombies

for 6 instruments and computer (2006/2007)

"It's squatting against the wall, unable to lift itself into a standing position. Its eyes, however, have life in them: and hunger." (Clive Barker, *Hellraiser* screenplay)

Three forces are at work in this project: a war between a few 'popular music' stylistic codes and some techniques used in the tradition of euro-centric composition; the experimentation with audio analysis technologies; and the idea of artificial stupidity. A machine is in interaction with six musicians, analyzing the sound they produce. The music created by the machine is a simplified and foolish paraphrase of what the microphones on scene are capturing. In a parallel way, the musical score (played by the six musicians) follows the same system of list interpolations that the machine is using to translate his listening into sounds. Following the absurd rules of a reciprocal imitation game, human and artificial are interconnected and separated in the same time. Like dead bodies trying to repeat behaviours of past lives, machine and musicians behave like conflicting zombies, badly drawn caricatures, deformed clones. Their eyes, however, have life in them: and hunger.

Andrea Cera



Closing Event: Birmingham Contemporary Music Group



7.30pm, CBSO Centre

Conductor: Pierre-André Valade | Words & Images: Josse De Paauw | Actor: Arthur Kisenyi
Live Electronics: Jonathan Green, Birmingham Conservatoire (UK)

Davies
Harvey
Wallin

Grind Show (Electric) [Integra commission]
Wheel of Emptiness [Transferred repertoire by Integra]
Strange News [Integra commission, world première]



BCMG

Tansy Davies (b. 1973)

Grind Show (Electric)

Grind Show is a superimposition of two scenes: the foreground in a bawdy dance hall, and the background a rainy landscape at night. The acoustic instruments play out a drama with a dialogue of irregular dances, while the electronics depict a sinister outside world. While composing Grind Show I saw a painting by Goya: The St Isidore Pilgrimage, which shows a crowd of debauched and frightened revellers appearing to flee across the hills from a distant town. It's painted over an earlier landscape on which, in turn, the figures were superimposed.

Tansy Davies

Jonathan Harvey (b. 1939)

Wheel of Emptiness

Wheel of Emptiness is an attempt to reconcile flowing almost chaotic music and cool, discrete objects, which have no connection with each other, but which repeat in a repetitive pattern. 'Subjective' and 'objective' are in dialectic and ultimately transcended. From a technical point of view, the harmony is based on a modulating sequence of 'equal addition compressed spectra', like my other recent works. The microtones are supported by a sampler in the ensemble which plays the spectra, usually in sea-wave patterns wheeling round and round. The Buddhist notion of 'emptiness' was foremost in my mind.

Jonathan Harvey

Rolf Wallin (b. 1957) and Josse de Pauw (b. 1952)

Strange News

a work for actor, ensemble, surround sound and video screen

I had for some time thought of a large work for the concert hall that will deal with matters in the world around me, rather than being a 'l'art pour l'art' piece. Not in the traditional 'political art' sense, in which one often propagates against a clearly defined 'enemy' and proposes a solution for the problem, but rather as an artistic parallel to a TV or radio documentary: A small, but informative window onto a particular matter, where the empathy with those involved is more important than dry information, and where no conclusions are made. The subject matter of Strange News is the so-called child soldiers used in wars around the world. Many of those who have escaped have in recent years been taken into aid programmes, where they are helped to live normally in society again. One of the main challenges is that the social ties to their own community were often brutally cut when they were forced to commit atrocities against their own tribe, even their own family. In the therapy, local traditional rituals have been increasingly used, focusing on the individual as

a part of the collective, with song and dance as important ingredients. A glimpse of hope in one of the darkest chapters of African contemporary history is that the therapy actually works.

The Norwegian charity Christian Relief Network (CRN) has long experience of work with child soldiers. Josse de Pauw and I, together with a reporter and a cameraman from NRK (the Norwegian Broadcasting Corporation), visited the CRN projects in Uganda and The Congo in 2006. We met former child soldiers, talked to them, and recorded interviews for use in the piece's libretto. Furthermore, we recorded some sound and video material for use in the performance. And finally, we held auditions to find an actor to participate in the performance, ending up with a wonderful young Ugandan actor called Arthur Kisenyi. The world premiere of Strange News took place in Oslo Concert House in May 2007, with the Oslo Philharmonic Orchestra conducted by Christian Eggen. A second performance of the orchestral version of the work will be given in October 2008 at the Casa da Musica, Porto, who co-commissioned the piece. The ensemble version of the piece was commissioned by Integra.

Rolf Wallin



Tansy Davies



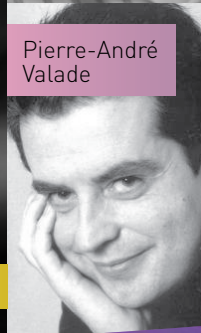
Jonathan Harvey



Rolf Wallin



Jonathan Green



Pierre-André Valade



Josse de Pauw

Integra 2008 Conference

'Solving the tensions between musicians and technology'

Welcome Event and Registration

Thursday 5 June, 4.00pm

Keynote Addresses

Friday 6 June, 9.30am



Lamberto Coccioli,
Integra Project Manager & Head of Music Technology, Birmingham Conservatoire

Why Integra?



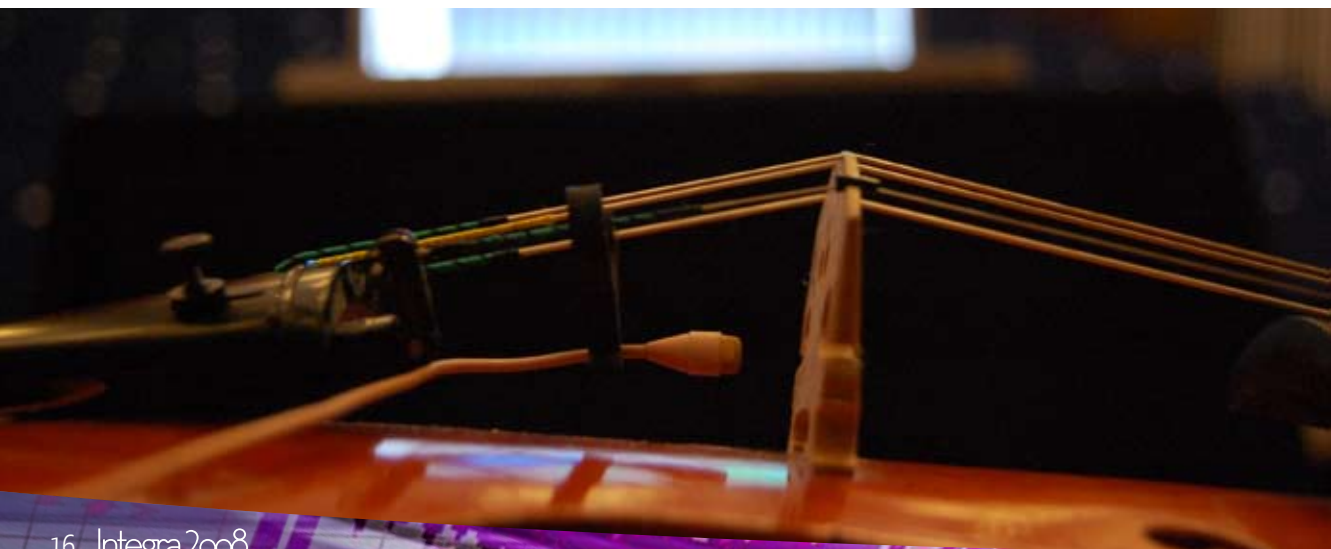
Luca Francesconi,
composer, Professor of Composition, Malmö Academy of Music, Director of the
Music Section of the Venice Biennale

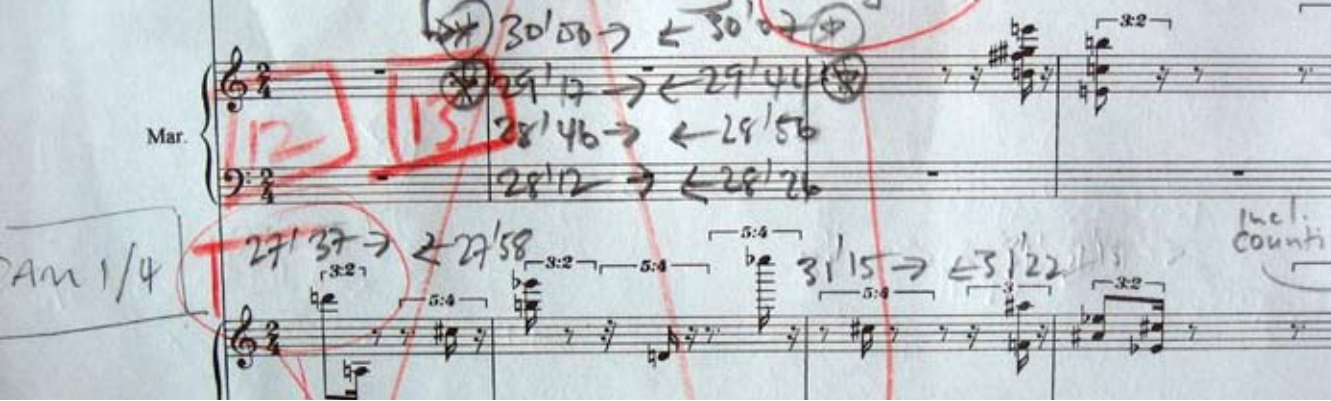
Des-integrations



Thierry Coduys,
music technology entrepreneur and founder of La Kitchen (Paris)

High tension lines





External Presentations

Friday 6 June, 11.20am

Thor Magnusson, ixi audio

The ixiQuarks: Merging Code and GUI in one Creative Space

Michael Oliva, Royal College of Music, London
Multiple Wii remotes as an interface for intuitive laptop improvisation in a chamber music context

Jaime del Val, Instituto REVERSO Madrid

New Instruments - New Bodies: Technology, Power and the Postmusical Body of Resistance

Kia Ng, Interdisciplinary Centre for Scientific Research in Music (ICSRiM), University of Leeds
i-Maestro - Interactive multimedia environment for technology-enhanced music education and creative collaboration, composition and performance

Composers' Perspectives

2.30pm

Natasha Barrett

Aesthetical frameworks for the 'Live Electroacoustic'

Integra Scientific Working Team - Presentations and Panel Discussion

2.50pm

Henrik Frisk, Malmö Academy of Music
 Jamie Bullock, Birmingham Conservatoire
 Henrik Sundt, NOTAM (Oslo)

The Integra OSC protocol, from idea to implementation

Sean Ferguson & Marlon Schumacher, CIRMMT, McGill University Montreal

The Integra Graphical User Interface, a prototype

External Presentations

Saturday 7 June, 9.00am

Stefan Östersjö, Ensemble Ars Nova

Henrik Frisk, Malmö Academy of Music

The augmented score: Documenting the process rather than the result

Barry Eaglestone, Sheffield University

Information systems and creativity

Bohus Ziskal, Charles University, Prague

(co-authored with Michal Masa, CIANT & David Giaretta, Digital Curation Centre)

New strategy for the long-term preservation of mixed media performances

Krzysztof Trzewiczek, Muzyka Centrum, Krakow

Envisioning information and need of semantics

Composers' Perspectives

10.50am

Philippe Leroux, composer

Compositional principles of *Voi(rex)*

Michele Tadini

Modelling compositional structures in live interactive environments

Andrea Cera

Distortions in listening and imitation, Rational programming vs. instinctive programming

Pierre Jodlowski

Incidence de l'utilisation des technologies dans la pratique musicale

Plenary Session & Close of Conference

12.10pm

Athelas Ensemble

Kerstin Thiele, flute/piccolo flute
 Anna Klett, clarinet/bass clarinet
 Ida Lorenzen, violin
 Toke Møldrup, cello
 Mathias Friis-Hansen, percussion
 Anne Marie Fjord Abildskov, piano

Anders Beyer, artistic director

An indispensable voice in contemporary music, Athelas Sinfonietta Copenhagen is in every sense a barrier-breaking ensemble. With great enthusiasm, everybody within or close to the ensemble becomes a mouthpiece for the avant-garde through innovative projects that overcome aesthetic limitations and physical boundaries. Concert series, participation in operas and festivals, international tours, recordings of new

Danish and international music and imaginative concert programming has made Athelas a remarkable institution. Athelas Sinfonietta Copenhagen has performed around 400 different works, including a large number of first performances, to great critical acclaim. Athelas determined pursuit of quality has attracted many important soloists and conductors, such as Steve Reich, Per Nørgård, Heiner Goebbels, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov and George Benjamin. 'Ensemble in residence' at the Danish Broadcasting Corporation (1997-99), Athelas has also been given the title of 'Danish National Ensemble' and, in this respect, has represented Denmark and the Royal family. International co-operation is important to Athelas: the ensemble is a co-founder of both the EEN – European Ensemble Network and Integra. www.athelas.dk

Originally from Sarajevo (BIH), **Zlatko Baracskai** (b. 1982) developed an interest in music, computers and electronics at a young age, studying drumming with Tibor Nemes and C++ programming with Tamas Beck from the age of 12. Eventually he became an autodidact, exploring the intersection of these fields until the year 2001, when he was accepted to study Electronic Music in The Hague. During those four years his technical and artistic intentions gained attention, support and guidance from Clarence Barlow, Joel Ryan, Paul Berg, Konrad Boehmer, Kees

Tazelaar, Johan van Kreij, Peter Pabon and Lex van den Broek. After enjoying adventures in constructing tape music and exploring electronic synthesis, he turned his focus to live sound processing and the instruction of musicians. His coming to Birmingham in 2007 resulted in a renewed interest in space, recording and context dynamics in tape music. Currently, he is a postgraduate student at the University of Birmingham. He also lectures in live music performance and interactive music at Birmingham City University's Technology Innovation Centre (TIC).

Natasha Barrett (b. 1972) works with composition and creative uses of sound. Her output spans concert composition through to sound-art, large sound-architectural installations, collaboration with experimental designers and scientists, acousmatic performance interpretation and more recently live electroacoustic improvisation. Whether writing for live performers or electroacoustic forces, the focus of this work stems from an acousmatic approach to sound, the aural images it can evoke and an interest in techniques that reveal detail the ear will normally miss. The spatio-musical potential of acousmatic sound features strongly in her work. She studied in England with Jonty

Harrison and Denis Smalley for Master's and Doctoral degrees in composition, both funded by the humanities section of the British Academy, but since 1999 Norway has been her compositional and research base. Performed and commissioned throughout the world, her compositions and installations include a major work for the Norwegian state commission for art in public spaces. Her compositions have received numerous recognitions, most notably the Nordic Council Music Prize (Norden / Scandinavia, 2006), Edvard Prize (2004, Norway), Noroit-Leonce Petitot (Arras, France, 2002 & 1998), and Bourges International Electroacoustic Music Awards (France 2001, 1998 & 1995). www.natashabarrett.org

BCMG

Marie-Christine Zupancic, flutes/piccolo
 Melinda Maxwell, oboe/cor anglais
 Timothy Lines, clarinet/bass clarinet
 Margaret Cookhorn, bassoon/contrabassoon
 Mark Phillips, horn
 Jonathan Holland, trumpet
 Anthony Howe, trombone
 Julian Warburton, percussion
 Adrian Spillett, percussion
 Malcolm Wilson, piano
 Shelagh Sutherland, keyboard
 Alexandra Wood, violin
 Marcus Barcham-Stevens, violin
 Christopher Yates, viola
 Ulrich Heinen, cello
 John Tattersdill, double bass

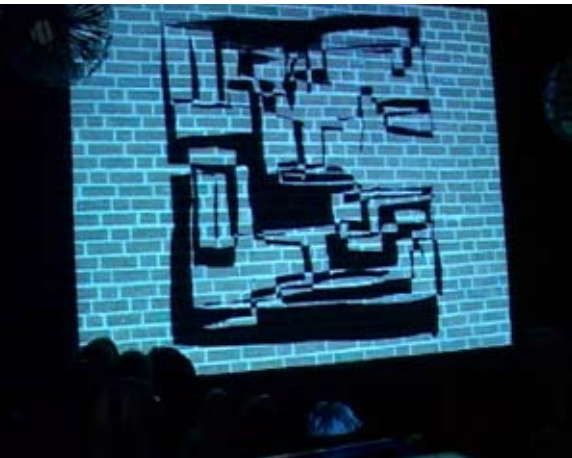
Stephen Newbould, artistic director

BCMG was formed in 1987 by players from the CBSO and Simon Rattle, the Group's Founding Patron. The Group has strong relationships with its two Artists-in-Association Oliver Knussen and John Woolrich, and also with Thomas Adès who has recently given touring

performances with BCMG in Paris, London, Cologne and New York. During 2007/08 BCMG has also worked with Diego Masson and Pierre Boulez, and George Benjamin returns to conduct the ensemble during 2009. BCMG has premiered over 100 new works, most commissioned with the help of individuals through the Group's groundbreaking Sound Investment scheme. Recent premieres have included works by Gerald Barry, Luke Bedford and Brett Dean. Other initiatives pioneered by BCMG include free touring performances in rural Shropshire, Herefordshire and Worcestershire, for which the Group won the Royal Philharmonic Society Audience Development Award in 2005. BCMG has an extensive learning programme, involving young people and the wider community in the performance and creation of new music. Recent learning projects include Family and Schools Concerts using theatre, film and digital technology to engage very young audiences; the Resonance project which brought composers and bio-molecular scientists together and created new string quartets by leading composers for young performers; and regular out-of-school composing and improvisation workshops.

BEAST is the multi-channel concert sound system of the University of Birmingham's Electroacoustic Music Studios. Founded in 1982 by the Director of the Studios, Jonty Harrison, BEAST has performed extensively in the UK and other parts of Europe over the last 25 years. The system varies in size and configuration from concert to concert, depending on the venue, consisting of up to around one hundred loudspeakers in its largest form. BEAST has

appeared at numerous festivals and concerts internationally, including the Edinburgh and Huddersfield Festivals, Multimedia 2 in Karlsruhe, in the Purcell Room, The Royal Dutch Conservatory (Den Haag), the Adrian Boult Hall (Birmingham) and the Henry Wood Hall (Glasgow). In particular it received very high acclaim as the concert sound system at the 1990 International Computer Music Conference (Glasgow) and at the Aspekte Festival (Salzburg). www.beast.bham.ac.uk



Ed Bennett (b. 1975) is a composer working in the fields of notated, electronic and improvised contemporary musics. He studied composition and electronic music at North Down College and at the Guildhall School of Music and Drama, London. His teachers have included Michael Finnissy, Diana Burrell and Jo Kondo. His works have been commissioned and performed internationally; noted performers include the BBC Symphony and Philharmonic Orchestras, the National Orchestra of Belgium, Ulster Orchestra, the London Sinfonietta and Sound Intermedia, Ensemble SurPlus, Orkest de ereprijs, Berlin Percussion Ensemble, Reinbert de Leeuw, James MacMillan,

Arturo Tamayo and Damien Harron. His own ensemble, 'decibel', is dedicated to the performance of new and experimental cross-discipline work. Among other awards, he was a finalist in the 2005 British Composer Awards and, in 2007, was a featured composer in the RTÉ National Symphony Orchestra of Ireland's Horizons series. His *Ausland* for orchestra was awarded first prize in the Tactus Composers Forum in Brussels, Belgium in 2006. His music has been widely broadcast on radio and released on the Lortelt, Enzyme, CMC and NMC labels. He currently teaches composition at Birmingham Conservatoire.

Directed by Lamberto Coccioli, **Birmingham Conservatoire's** Centre for Research into Composition and Performance using Technology uniquely draws together composers, performers and researchers in the exploration of the potential for the real-time interaction of musical performance and computer-based systems. Supported by state-of-the-art resources, including the purpose-built Recital Hall, hard-wired for interactive performance and mixed media events, two computer labs, six studios and the latest in wireless technology, the Centre provides the students with an ideal environment for artistic practice and research. Focusing on the development of easy-to use, sustainable

tools for live electronics, the Centre challenges traditional assumptions about the respective roles of performers and composers. Performers are encouraged to interact more autonomously with new technologies, and experiment with event-generating systems triggered by their own gestures. High among the Centre's aims are creative collaborations with performers, composers and other research centres. In addition to being the hub of the growing Integra network, the Centre enjoys close links with IRCAM in Paris and AGON in Milan and has provided support to individual composers including Jonathan Harvey, Julian Anderson, Luca Francesconi, Johannes Maria-Staud and Rolf Wallin, among others.



BIT20 Ensemble

Christian von Gehren, conductor
 Ingela Øien, flute
 Sveinung Birkeland, oboe
 Håkon Nilsen, clarinet
 Ragnhild Lothe, horn
 Britt Pernille Lindvik, trumpet
 John-Arild Suther, trombone
 Trond Madsen, percussion
 Peter Kates, percussion
 Jarle Rotevatn, piano/soloist
 Sveinung Lillebjerka, violin 1
 Jutta Morgenstern, violin 2
 Hans Gunnar Hagen, viola
 Agnese Rugevica, cello
 Janne Johansson, double bass
 Jørgen Larsson, keyboard/electronics

Stein Olav Henrichsen, artistic director

The BIT20 Ensemble is a musician-run ensemble founded in Bergen in 1989. During its nearly 20-year history, the BIT20 Ensemble has presented over 400 different works in important international arenas, has commissioned and premiered nearly 100

works and released 25 albums. One of the Nordic countries' leading orchestras, the BIT20 Ensemble's current activities consist of an intensive concert programme, educational projects, productions for television, radio and CD, touring and contemporary music theatre/opera. The relationship between music and young people has been a particular focus for over 10 years and BIT20 Ensemble currently offers several types of school-based projects. Flexible and wide-ranging, the Ensemble can comprise anything from one musician up to a fully-developed sinfonietta ensemble of 16 musicians, and sometimes even more. BIT20 Ensemble has made a significant contribution to the development and advancement of Norwegian and Nordic art; at the end of 2007 the Ensemble's repertoire included over 130 Norwegian and more than 30 Nordic works. Equally, in the belief that music can promote cultural dialogue and help establish long-term connections between different ethnic groups and nationalities, this year BIT20 Ensemble will visit Vietnam for the second time, as part of the Transposition programme: a co-operation between leading Vietnamese music institutions and selected Norwegian counterparts.

Capsule is Lisa Meyer and Jenny Moore. Since 1999 the Capsule duo have been busy transforming Birmingham into one of the most important ports-of-call on the international experimental music circuit. Champions of all things avant-garde, Capsule present a year-round programme of live music, events and exhibitions. Capsule's live music programme is dedicated to the presentation of an eclectic

range of progressive, experimental, adventurous and non-mainstream music. Capsule are also the brains behind the annual Supersonic Festival, attracting attention from all corners of the UK and further afield. Supersonic Festival is now in its sixth year and in 2007 was voted best festival by Plan B Magazine up against a host of national and international festivals. www.capsule.org.uk

Andrea Cera studied piano and composition at the Conservatorio Pollini in Padova, Italy and electronic music at the Cursus Annuel de Composition et d'Informatique Musicale at IRCAM, Paris. In 2002/2003 his installation *Innig*, for 24 loudspeakers in a corridor was presented at the Georges Pompidou Centre during the Roland Barthes exposition. In 2004 he was invited to Le Fresnoy, Studio National des Arts Contemporains, Tourcoing, where he created *NightRun*, an interactive installation based on the screams of the visitors, and wrote a piece for the Nouvelle Cuisine Big Band (*MIDI freaks Corridor Catapulte*) for the Printemps des Arts

de Monaco festival. In 2005 he prepared a new composition (*Mutating Score*) for the French choreographer Hervé Robbe, based upon capturing the dancers' voices and movements, and during a second residency at Le Fresnoy, *Reactive Ambient Music*, an installation based on the real-time analysis of the soundscape. In collaboration with composer Gérard Chiron, he realised a collection of sounds for the D_DAY exposition at the Pompidou Centre and in Italy, he has presented *Undertones and Nature* (sound installations) at TriennaleLab, Milan, among other projects. He teaches at the Conservatorio di Padova and at the Accademia delle Belle Arti di Brera in Milan.

Since obtaining his DNSEP at Beaux-Arts de Toulouse in 2002 and his DESS Multimedia Creation from L'Université de Toulouse Le Mirail

in 2003, **David Coste**'s work has explored both image and reality. His video works examine the intermediate space-time; utopian places of recomposition from the point where the boundary between reality and fiction varies according to the will of the image imprinted upon a sensitive imagination, appealing to a collective memory. These manipulative images reveal themselves so that the spectator reacts, by taking a step back in order to give themselves

a new point of view. His work has been the object of several installations and collaborations in the field of contemporary art and the performing arts. In 2006 he was awarded a bursary by the Regional Management of Cultural Affairs for Midi-Pyrenees and in 2007 he was the winner of the Prix Mécénat Culturel with a design resulting from the project *The Reality of Phantoms*. His current work focuses on video, design and volume combined with sound devices; and the preparation of different installation projects which examine large architectural collections and their relation to utopias.

Lamberto Caccioli (b. 1963) is Head of Music Technology at Birmingham Conservatoire, a post he has held since 2000. He read architecture and art history in Rome before studying music composition at Milan's Conservatoire. He attended masterclasses with Pierre Boulez, Elliott Carter and George Benjamin. In 1994 he began an extended collaboration with Luciano Berio, and two years later joined Tempo Reale, the research centre for new technologies applied to music founded by Berio in Florence. In Birmingham he developed a wide range of activities and resources to integrate new technologies with composition and performance. From 2001 to 2005 he directed the Thallein

Ensemble, a flexible group of advanced students devoted to the performance of new works and existing repertoire with live electronics. In 2003 he created the Conservatoire's Centre for Composition and Performance with Technology, and in 2004 he supervised the renovation of the Conservatoire's Recital Hall, a unique space for the performance of multimedia and live electronics works. He has designed and developed two joint courses: the BSc Music Technology (2001) and the MA Digital Arts in Performance (2007). His music has been performed in Italy and abroad and he has worked with a number of directors, writing music for theatre, documentaries and fiction films.

Polyvalent artist, musician and multi-faceted creator, always on the lookout for new

technologies, **Thierry Coduys** specialises in projects combining interactivity and multi-disciplinary art. Since 1986, he has closely collaborated with several composers and has realised numerous creations and concerts together with the avant-garde of contemporary music elaborating electroacoustic and computing devices. After several years at IRCAM, he became the assistant of Luciano Berio. In 1999, he created La kitchen, a technological platform that served as a research structure as well as an

artistic creation space wherein research and technology were considered and practised as a unique paradigm. A space open to all artists, La kitchen was active in all creative fields (music, dance, theater, video, web, fine arts). Rich from that experience, he inaugurated in 2007 an independent activity in order to continue his work under a new format (www.le-hub.org). He has assisted Pascal Dusapin and Ivan Fedele since 2000 and 2002 respectively. At the same time, he has developed a graphic interactive application, IanniX, a software inspired by Iannis Xenakis' UPIC. He also teaches at the Ecole Louis Lumière (senior lecturer).

Court-circuit

Nicolas Miribel, violin
 Jean Geoffroy, percussion
 Eve Payeur, percussion (solist in Trace)
 Jean-Marie Cottet, piano
 Didier Meu, double bass
 Olivier Nowak, flute
 Alexis Descharmes, cello (solist in D'un trait)

Philippe Hurel, artistic director

Court-circuit was founded in 1991 by the composer Philippe Hurel and the conductor Pierre-André Valade. The aim was to obtain an instrumental group made up of first-ranking players chosen not only for their virtuosity but also for their interest in the modernity and their experience of the contemporary music. Court-circuit has been invited to perform at major European Festivals and musical institutions,

including IRCAM, Opéra, Radio-France and Cité de la Musique (Paris), Musica (Strasbourg), Aix en Provence Festival, 38e Rugissants (Grenoble), Manca (Nice), GMEM (Marseille), Whynote (Dijon), Warsaw Autumn, Ultrashall et Maerzmuzik (Berlin), Ultima (Oslo), Traiettorie (Parma), Roma Europa, Music Factory (Bergen), Gaida (Vilnius), NYDD (Tallin), Alicante, Wien Modern, Darmstadt and MNM (Montréal) and is recognised as an exceptional group by audiences and composers. Court-Circuit works in collaboration with BIT20 ensemble in Bergen in the context of the project Fondation 3. Court-circuit has recorded the works of Tristan Murail, Philippe Leroux, Thierry Blondeau, Gérard Grisey, Daniel D'Adamo, Philippe Hurel, Joshua Fineberg, Martin Matalon, Roger Reynolds and Jean-Luc Hervé. Court-circuit receives support from DRAC (French Ministry of Culture), Sacem, CulturesFrance (French foreign office) Mfa and Spedidam.

The music of **Tansy Davies** (b. 1973) is informed by the worlds of both the classical avant-garde and experimental rock, and her scores are littered with unusual yet insightful directions, such as "urban, muscular", "seedy, low slung", and "solid, grinding". She is greatly influenced by both the natural world and, recently, by the controversial architecture of the Iraqi-born Zaha Hadid. Following initial studies at Colchester Institute (French horn and composition), she freelanced in orchestras and rock bands whilst studying composition with Simon Bainbridge at the Guildhall School of Music and Drama and, later, for her PhD with Simon Holt at Royal Holloway College,

London (where she is now Composer in Residence). As well as from BCMG, she has enjoyed commissions from such organisations as the London Symphony Orchestra, the London Sinfonietta, the BBC Scottish Symphony Orchestra, the Composers Ensemble, the Brunel Ensemble and from oboist Nicholas Daniel. In 2006, the BBC Symphony Orchestra and Zsolt Nagy performed (and recorded for broadcast) the orchestral work *Tilting*, and in 2007 BCMG and Thomas Adès gave the premiere of *Falling Angel*. Other premieres have included works for the Britten Sinfonia, the CBSO Youth Orchestra, BIT20, and a large-scale multi-media work for the 2007 Aldeburgh Festival.

Actor, author and theatre director **Josse De Pauw** (b. 1952) lives and works in Brussels. He started his career in 1976 with successful Flemish theatre group Radeis International. Since 1985 he has worked independently and in collaboration with numerous directors, actors, visual artists, composers and musicians. In 1989 he played his first major film role and has performed in over 50 Belgian and international films since. He has also directed two films: *Vinaya* and *Übung*. He has written theatre texts for himself and others, and also writes

fiction, short observations and travel stories. His texts have appeared in two books: *Werk* and *Nog*. In theatre he has worked with well-known directors such as Jürgen Gosh, Guy Cassiers, Jan Ritsema, Jan Decorte, Jan Lauwers and Luc Perceval. Most importantly he is the creator of and actor in successful pieces such as *Weg, Larf, Übung, die Siel van die Mier* and, most recently: *Ruhe, Strange News, Liefde/his hands and De Versie Claus*. Josse De Pauw was artistic director of Toneelhuis, Antwerp in 2005/2006. He has received several prizes for his work as film director, theatre director and actor, including the Flemish State prize for his work in drama.

At the age of 15, French conductor **Jean Deroyer** (b. 1979) enrolled at the Conservatoire National Supérieur de Musique in Paris, where he was awarded five first prizes in conducting, harmony, fugue, counterpoint and analysis. Pierre Boulez then appointed him chief assistant conductor of the Ensemble Intercontemporain for two seasons. He has been invited to conduct numerous orchestras and ensembles, including Orchestre de Paris, Orchestre Philharmonique de Radio-France, Südwestrundfunk Sinfonieorchester Baden-Baden, Israël Chamber Orchestra, Elision Ensemble (Australia), Ensemble 21 (New-York), Ensemble Muzyki Nowej (Warsaw) and Moscow

Contemporary Music Ensemble. He has built a close relationship with the Ensemble Intercontemporain, and with Pierre Boulez, alongside whom and Peter Eötvös he conducted Stockhausen's *Gruppen* for three orchestras at the Lucerne Festival 07. He collaborates regularly with contemporary composers and has conducted the first performances of new works by Hanspeter Kyburz, Philippe Manoury, Michael Jarrell, Bruno Mantovani and Yan Maresz. In the music-theatre sphere he has conducted *Le Chevalier Imaginaire* by Philippe Fénelon and with the Orchestre Philharmonique de Radio-France, he has recorded Thomas Rousset's *Cellar Door*, created for the Loris Gréaud exhibition at the Palais de Tokyo, Paris.

For 30 years **Paul Dunmall** has carved out a reputation for himself and is now widely recognised as one of the most uncompromising and talented reed players on the international jazz/improvised music scene. Whether playing in small groups or big bands his musical sensitivity and imagination, combined with a powerful sound, make him one of the most distinctive improvisers playing today. His octet and Moksha big band showcase his abilities both as a composer drenched in the jazz and folk traditions and as a sympathetic leader able

to give maximum freedom to an elite group of fellow improvisers. He is a founder member of the groups Spirit Level, Tenor Tonic, Mujician, the Paul Dunmall Quartet and the Paul Dunmall Octet. He has played in Nigel Morris' trio, the London Jazz Composers Orchestra, Danny Thompson's Whatever, several of Elton Deans ensembles and Brian Irvine's 14-piece band, amongst others. In 2000, he launched his own improvised music record label with Philip Gibbs: Duns Limited Edition, which has over 50 releases to date.



Ensemble Ars Nova

Terje Thiwång, flute
 Jonas Losciale, clarinet
 Anton Lasine, violin
 Tomas Gunnarsson, violin
 Markus Falkbring, viola
 Mattias Rodrick, cello
 Irina-Kalina Goudeva, double bass
 Olle Sjöberg, piano
 Stefan Östersjö, guitars, artistic director
 Ales Klancar, trumpet (Crack)
 Johan Bridger, percussion
 Jonny Axelsson, percussion (Crack)
 Garry Nilsmyr, trumpet

Ensemble Ars Nova was founded in 1986 by composer Johannes Johansson, who also was its artistic director for the first nine years; since 1995, guitarist Stefan Östersjö has filled that post. The ensemble consists of a pool of freelance musicians and members from the different orchestras in the south of Sweden, many of them also being important soloists in

new music. Ensemble Ars Nova has more and more sought out a repertoire that combines instrumental and electro-acoustic sound sources. One of the goals for the work of the ensemble is to explore forms of expression in which instrumental music and music technology can come together and enrich one another. Another facet of the ensemble's work has been the collaboration with other arts, manifested in the Interface series of productions, which included the first Scandinavian performance of Samuel Beckett's/Morton Feldman's *Words and Music*, the world première of James Clarke's collaboration with Swedish choreographer Efva Lilja in *The incredible you* (including the world première of Clarke's *Kammersymphonie*) and several premières of works by Swedish composers and visual artists.

Ensemble Ars Nova tours and broadcasts regularly for Swedish radio. The Ensemble has recorded several CDs of its own (of which the second *All Digital* was nominated to a Swedish Grammy-96 for best classical album) and participates on numerous other recordings.

Asbjørn Blokkum Flø (b. 1973) grew up with heavy winter storms and salt water from crunching waves in his eyes, by the Atlantic Ocean at the small Island Harøy on the western shore of Norway. He took piano lessons as a child, ending up with composition studies in Oslo, cultivating his interest in digital techniques. He has produced sound installations alone and in collaboration with others, developing a tactile, natural relationship between the modern technology used in his works and the user/listener/audience. He won the first prize in the contest 'Traditional expressions and new technology' in 1998

with his sculptural sound installation *The Leap* (Norwegian cultural council) and was composer-in-residence at NOTAM in 2001 and 2002, while also working in the electroacoustic studio at the Technical University of Berlin. He has composed in many genres, but his focus lies with live electronics, music in interactive environments, non-linear time and three-dimensional audio space. When he now specialises in highly-fragmentally recorded music for acoustic instruments (pre-composed elements are recorded, re-composed and treated electroacoustically), a highly individual, subtle expression is the engaging result.

Luca Francesconi studied piano at the Conservatory of Milan and composition with Azio Corghi, Karlheinz Stockhausen (in Rome), Luciano Berio (at Tanglewood) and jazz in Boston. He also worked as an assistant of Berio between 1981 and 1984. In 1990 he founded Agon Acustica Informatica Musica, a center for production and musical research with new technologies based in Milan, which he led until 2006. He has written over 70 works for very different forces (ranging from soloist,

large orchestra and opera to multimedia, radio opera and works for multiple ensembles), most of these commissioned by leading musical institutions and radio corporations. He regularly collaborates with the world's leading musicians and international orchestras, and also conducts. Luca Francesconi has been teaching for 25 years both in Italian conservatory and in masterclasses all over the world. At present he is professor and head of the department of composition at the Musikhögskolan of Malmö in Sweden.

Christian Von Gehren studied conducting and piano in Karlsruhe and Copenhagen. While still a student in 1996, he became assistant conductor to Ulf Schirmer with the Danish National Radio Symphony Orchestra, and later also at the Bastille-Opera Paris. Further engagements led him to the operas of Essen and Wiesbaden, Montpellier and Nizza and for several years to Marseille. From 2001 to 2003 he was conductor at the Leipzig opera, working with the Gewandhausorchester and since 2004, he has worked as a guest conductor

throughout Europe. He recently made his debut with Malmö Symphony Orchestra and with the Münchner Rundfunkorchester. In Munich he also conducted recordings of new works by contemporary German composers. In 2005, he conducted the Royal Opera House (Covent Garden) production of Bohuslav Martinů's opera *Greek Passion* at the festival of Czech Music in Brno and was named Conductor of the Year by the Czech critics. Since 1999 Christian von Gehren has a close co-operation with the Bregenz Festival, conducting the Wiener Symphoniker in Puccini's *Tosca* last summer.

A composer based in Cambridge,

Jonathan Green studied jazz, composition and technology at Leeds College of Music, Birmingham Conservatoire and the Academy of Music in Krakow, Poland, and has won numerous composition prizes. As a music technologist he has worked throughout the UK and Europe, most notably at Agon (Milan) with composer Luca Francesconi, Van Abbemuseum (Eindhoven) with Martin Creed, Artangel (London) and the BBC Proms with composer Julian Anderson. He regularly works with

Birmingham Contemporary Music Group as a live electronics engineer. As a composer he has been featured on BBC Radio 3 and has appeared at several leading festivals and concert series including the Huddersfield Contemporary Music Festival, the Corsham Festival, and the BMIC Cutting Edge Series. Future performances are planned for Brighton, Birmingham, London and the Aldeburgh Festival. Jonathan was a NESTA Music Technology Entrepreneur Fellow, a Medici Fellow and is currently a research and technical assistant at the Centre for Music and Science, Cambridge University.

Jonathan Harvey (b. 1939), was a chorister at St Michael's College, Tenbury and later a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and was a Harkness Fellow at Princeton (1969–70). He is in constant demand from a host of international organisations, attracting commissions far into the future, and his music is extensively played and toured by the major ensembles including BCMG. Some 150–200 performances are given

or broadcast each year and about 80 recordings of his music are available on CD. In 1993 he was awarded the prestigious Britten Award for composition. In 1999 he published two books on inspiration and spirituality respectively, and in the same year Arnold Whittall's study of his music appeared, published by Faber & Faber. He was Professor of Music at Sussex University between 1977 and 1993, where he is currently an Honorary Professor, and since 2005 he has been Composer-in-Association with the BBC Scottish Symphony Orchestra.

Henrik Hellstenius (b. 1963) studied musicology at the University of Oslo and later composition with Lasse Thoresen at the Norwegian State Academy in Oslo. In 1992–3 he studied with Gérard Grisey at the Conservatoire Supérieur in Paris, and he also studied computer-supported composition at IRCAM in Paris. His output encompasses a large range of works: chamber music, orchestral works, opera, electroacoustic music and music for

theatre, film and ballet. His music is frequently performed in concerts and festivals around Europe. His Opera *SERA* has been performed on stage in Oslo and Warsaw; it has also been recorded and received the Norwegian Edvard Award in 2000. His second opera *Ophelia: Death by water Singing* was premiered in Oslo in 2006. Henrik Hellstenius is also a professor in composition teaching at the Norwegian State Academy of Music in Oslo.

French composer **Philippe Hurel** (b. 1955) studied musicology at the Université de Toulouse from 1974-79 and composition with Betsy Jolas and Ivo Malec at the Conservatoire National Supérieur de Musique de Paris from 1980-83. He also had private studies in musical computer science with Tristan Murail in Paris in 1983. His compositions, mostly orchestral and chamber works, have been performed throughout Europe and elsewhere. His honors include the Pensionnaire à la Villa Médicis à Rome (1986-88), the Förderpreis der Siemens-Stiftung in Munich (1995, for *Six miniatures en*

trompe l'œil), the Prix des Compositeurs from SACEM (2002), and the Prix de la Meilleure Création de l'Année from SACEM (2003, for *Aura*). He was a music researcher at IRCAM (1985-86 and 1988-89), and taught composition there from 1997 until 2001. He served as composer-in-residence to both the Arsenal de Metz and the Philharmonie de Lorraine from 2000 to 02. With Pierre-André Valade he founded the new music ensemble Court-circuit in 1990 and has since served as its artistic director. Editions Billaudot publishes his music written between 1981-96 and Éditions Lemoine, that written since 1997.

Juneau Projects was formed in 2001 as a collaborative practice by Ben Sadler and Philip Duckworth. Originally from Germany, Philip Duckworth (b. 1976) studied fine art at Coventry University, graduating in 1999. Birmingham native Ben Sadler (b. 1977) studied fine art at The Ruskin School of Fine Art, University of Oxford, (graduating in 1998) and at The Royal College of Art, London (graduating in 2004). Based in Birmingham, they have exhibited nationwide and internationally as Juneau

Projects. Their work engages with people and folk histories, bringing together music and found imagery in new interactive combinations. The duo have used mobile phones, computers, camcorders, dictaphones and cd walkmans in their work, often delighting audiences by destroying them to make unexpected sounds. They are also interested in nature, and use characters and images of animals and birds to tell stories about how we think and feel about nature in the 21st century.

Pierre Jodlowski (b. 1971) started composing in his university years. From 1992 to 1996 he specialised in composition (both instrumental and electroacoustic) in the SONUS department of the Conservatoire National de Musique de Lyon, where he studied with Philippe Manoury and met such composers as Pierre Henry, Jonathan Harvey and Emmanuel Nunes. He studied musicology at the University of Lyon, focusing on both contemporary and ancient music. In 1997 he was selected by the IRCAM reading panel to attend a special course on new technologies applied to music. His research essentially focuses on

uniting instruments and electronics and also involves new forms of musical expressions by linking music with other art forms. In 1998 he created 'eOle' a research studio for electronic arts and the driving force behind the creation of 'Novelum', the first Festival of Contemporary Music in Toulouse. He has been commissioned by several organisations, such as Ensemble Intercontemporain, GRM, CIRM and Donaueschingen Festival. His works have won numerous prizes and have been performed in major festivals in France and elsewhere in Europe. Since 2001, he has taught musical technologies and history of contemporary music at the University of Toulouse.

The young Ugandan actor **Arthur Kisenyi** plays the former child soldier and the individual of the play *Strange News*. Though luckily not a former child soldier himself, the cruel reality of the conflict in neighboring Democratic Republic of Congo, where the *Strange News* footage is shot, and Uganda's own history is all too real

to him. Born and raised in the Ugandan capital Kampala, he won the role for *Strange News* through a local audition at the tender age of 16. Shortly after this he left Kampala for a while to take part in the production and premiere of *Strange News* in Oslo, Norway in 2007. Currently a student in Kampala, his spare time is consumed by his passion for music.

Created in 1999 and directed by Thierry Coduys, **La Kitchen** functioned like a kitchen: it was a place for meeting, discussion, research and artistic creation. Largely dedicated to collaboration and artistic production, La kitchen embraced all artists, offering expertise in data processing, electronics and sound and visual engineering to those working increasingly with high-end technology. From 2002, La kitchen was

subsidised by the Ministry for the Culture and the Communication, during the development of a new interactive graphic application, IanniX, software inspired by Iannis Xenakis' UPIC system. Sadly, after seven years, owing to economic pressures, La Kitchen closed its doors. However, the adventures of its new replacement, Le hub, are just beginning. www.le-hub.org

Philippe Leroux (b. 1959) lives and works near Paris. After studying at the CNSM in Paris, he was awarded a bursary to study at the Villa Medici in Rome. He composed more than 50 pieces, commissioned by various French and foreign institutions. His works covers most musical genres. Regularly performed in France

and abroad, his pieces have earned numerous awards - notably, the Arthur Honegger Prize from the Fondation de France. He taught composition and the use of music technologies at IRCAM, and was Langlois Foundation Visiting Professor at McGill University in Montréal. He is currently a resident artist with Arsenal de Metz and the Orchestre National de Lorraine.

Sergio Luque (b. 1976) is currently pursuing a PhD in Composition at the University of Birmingham, where he is an active member of BEAST and works in the development of Iannis Xenakis' stochastic synthesis. In 2006, he received a Master's Degree in Sonology (with distinction) at the Royal Conservatory in The Hague, studying with Paul Berg and Kees Tazelaar. In 2004, he received a Master's

Degree in Composition from the Conservatory of Rotterdam, studying with Klaas de Vries and René Uijlenhoet. He has a Bachelor's Degree in Composition from the Musical Studies and Research Centre (CIEM, Mexico). He has received composition prizes from the University of Birmingham, the Schönberg Ensemble and the Conservatory of Rotterdam. His music has been performed in Europe, North America, South America and Oceania.

Martin Matalon (b. 1958) studied composition at the Boston Conservatory of Music and received his Master's degree from the Juilliard School of Music in 1986. Having learned conducting from Jacques-Louis Monod, in 1989 he founded Music Mobile, a New York-based ensemble devoted to contemporary repertoire. A Fulbright scholar (France) in 1988, his recent awards include the Grand Prix du Lycéen in 2007 and the JS Guggenheim Fellowship and Le Prix de L'Institut de France Académie des Beaux Arts in 2005. His first collaboration with IRCAM, Paris was in 1993, on *La Rosa profunda*, music for an exhibition organised by the Pompidou Centre

on 'The Universe of Borges'. Later, he produced scores for three legendary and surrealistic films by the Spanish director Luis Buñuel. Complementing a large number of chamber and orchestral works, the *Trames* series of borderline works between solo concerto writing and chamber music, and the *Traces* series for solo instruments and real-time processing, constitute an important part of his catalogue. He was the composer-in-residence with the Orchestre National de Lorraine and the Arsenal de Metz for the years 2003-2004 and from 2004 until 2008, visiting professor at McGill University. He is currently composer in residence at the electronic studios of La Muse en Circuit.

Christopher McClelland is a composer, performer and programmer working in the area of digital media and audiovisual communication. His interest in the fusion of technology and design has led to a creative output that spans fixed media, live-electronics, installations, computer software and web technologies, in both the audio and visual domains. He studied composition at Birmingham Conservatoire and the Conservatoire National Supérieur de Musique in Paris, and is currently a final year PhD candidate in the area of real-time notation at the SARC, Queens University Belfast, under the supervision of Professor Michael

Alcorn. His compositions have been performed or played in workshops across Europe and North America. In 2007 he was a featured artist at the Smithsonian Folklife Festival in Washington DC, for which he built a four-month interactive multimedia installation with both indoor and outdoor elements. He has lectured in the areas of computer programming, signal processing, composition and audio/visual performance systems and, since 2004, he has been developing eScore an application for displaying musical notation to performers in real-time, which also provides a library of tools to assist composers.

From his early days in New Zealand listening to his father sing opera, **John Metcalfe** has become one of the most exciting and versatile musicians working in the UK today. From giving string quartet recitals in prestigious venues worldwide to composing for radio and TV, penning strings for no.1 UK pop hits and releasing his own genre-defying music, Metcalfe has gained wide recognition for his unique brand of music-making.

major artists such as Rolf Hind, Steve Martland and his own Duke Quartet. In the meantime Metcalfe's strength as a string composer for bands came to the fore.

Metcalfe's talents at A+R led to debuts for now

Since his work on Morrissey's no.1 solo album *Viva Hate* he has become one of the UK's top arrangers working for artists such as Simple Minds, The Corrs, Blur and Catatonia. He provided all the strings for the Concert for Linda at the Albert Hall, working with George Michael, Johnny Marr and Tom Jones.

Donatienne Michel-Dansac studied voice at the Conservatoire National Supérieur de Musique Paris, leaving with a prize in 1990. Her wide-ranging career has included baroque repertory with Les Arts Florissants and the English Baroque Orchestra and, in contrast, works such as Luciano Berio's *Laborintus II* with the Ensemble Intercontemporain under Pierre Boulez. Since 1993, she has worked closely with IRCAM, giving first performances of pieces by Manoury, Dusapin, Romitelli, Lanza, Tutschku, Aperghis, Leroux, Francesconi and others. She discovered Georges Aperghis's music in 1993 at the first

performance of *Sextuor*, and ever since has been involved with his work. She has interpreted György Ligeti's *Mysteries of the macabre* for Orchestre de Paris at the Cité de la Musique in Paris and gave the first French performance of Matthias Pintscher's *Lieder und Schneebilder* with the Théâtre du Châtelet. Her recordings include Fausto Romitelli's video opera *An index of metals* with the Ictus Ensemble (2004), as well as *Robert le cochon*, a musical tale by M-O-Dupin with the Orchestre National d'Ile de France. In 2006, she sang the first performance of Philippe Leroux's *Apocalypsis* and in 2008, of Martin Matalon's piece for solo voice and electronics.

NOTAM is the Norwegian centre for technology in music and art, and has been in existence since 1993. NOTAM's activities span a wide range, from services to composers, musicians and artists in the creation of works, through courses and workshops in new techniques and technologies, to research and development of software and hardware, concerts and exhibitions. NOTAM has delivered open-source software for 15 years, and a large number of

different types of acoustic art is produced in the studios every month. NOTAM is constantly developing new technology, and the results are distributed throughout the world from NOTAM's own website, from general portals and as part of structured software distributions such as Planet CCRMA. In Integra, NOTAM participates in developing the technological part of the project, through the migration of works, and by assisting composers and musicians in porting and performing the music. www.notam02.no

Georges-Elie Octors (b. 1947) studied at the Academy of Brussels where, since 1982, he has also been a teacher. He started his career in the National Orchestra of Belgium in 1969. He was a member of the ensemble Musiques Nouvelles (Luik, Belgium) in 1970, which he then directed from 1976 until 1991. Between 1980 and 1996 he was also active in the administration of the Centre de Recherches Musicales de Wallonie. From 1977 on, he was regularly invited to conduct several symphonic, chamber and contemporary music formations in

Belgium and elsewhere. He was advisor of the dance department at the Opera of Brussels in 1992 and, between 1992 and 1999, chairman of Jeunesses Musicales du Brabant Wallon. In 1993 he became conductor of the ensemble Ictus and created, together with others, the Ictus quartet (piano/percussion). He teaches at Liege Royal Conservatory and Escuela Superior de Musica de Catalunya (Barcelona). He has conducted first performances of pieces by many Belgian and foreign composers and is regularly invited to famous Festivals, both in Europe and overseas.

Kent Olofsson (b. 1962) is mainly associated with chamber music, often written for instruments in combination with electronics. Himself a guitarist - he played in the symphonic rock group Opus Est before studying composition in Malmö (1984-91) - the guitar takes a central role in many of his works. A notable example is the grandiose *Il Liuto d'Orfeo* for guitar and tape composed for Stefan Östersjö, which took first prize in the 1999 International Competition for Electroacoustic Music in Bourges, France. Centering on certain aspects of sound and technology, in his series of pieces for solo instrument all the works are entitled *Treccia* (lattice-work), betraying the aesthetic and

compositional methods probed. He has written music in most genres (orchestral, solo concerto, vocal, electroacoustic, rock) as well as music for drama, art exhibitions and dance. With titles and themes that allude to the conceptual world of antiquity, and with influences from Oriental music and the technical and tonal universe of the Renaissance, Olofsson traverses wide expanses. The relative technical complexity is often parried with a surprising immediacy born of a confident ear for acoustic texture and for the purely human experience of tonal transmutation. Kent Olofsson teaches at the Malmö Academy of Music. [Note by Tony Lundman, 2003, English translation: Neil Betteridge]

Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialisation, in a signature multi-dimensionality of engagement. A central thread to his work, entwining language with the spatial aspects of music, first emerged in his widely acclaimed music-theatre work, *The Emperor of Ice Cream*, and has been subsequently carried forward in his career. In 1988, his response to a John Ashbery poem, the string orchestra work *Whispers Out of Time*, earned him the prestigious Pulitzer Prize.

His regular masterclass activity in American universities also extends to Helsinki, Paris, Beijing, Latin America and Asia. In addition to his music, his writing, lecturing, organisation of musical events and teaching have prompted numerous residencies at international festivals, including New York Philharmonic's Horizons '84 (co-director), the Warsaw Autumn festivals and the Suntory Hall International Series. In particular, his writings, beginning with the influential book, *Mind Models* (1975, revised edition, 2005), has appeared widely in Asian, American and European journals and in 1998, the Library of Congress established the Roger Reynolds Special Collection.

Niels Rosing-Schow (b. 1954) studied musicology at the University of Copenhagen from 1972 to 1979. In 1984 he passed the diploma examination in music history and music theory at the Royal Danish Academy of Music in Copenhagen, where he now teaches theory classes and composition. From 1984 to 1987 he studied composition with Ib Nørholm, and afterwards in France. A marked sense of lyrical expression has always been a characteristic

of his music, but in the later years he has combined this with an experimental exploration of the more dramatic and expansive possibilities of his musical material. He has composed works commissioned by, among others, The Sealand Symphony Orchestra, The Odense Symphony Orchestra, The Capricorn Ensemble, the Danish Radio, the Lin Ensemble, the Athelas Ensemble and the Royal Theatre, Copenhagen. He received the Wilhelm Hansen Composer Prize 2000.

The **Sonic Arts Research Centre (SARC)** is a newly-established centre of excellence, dedicated to the research of music technology. This unique interdisciplinary project has united internationally recognised experts in the areas of musical composition, signal processing, internet technology and digital hardware. The Centre is established in a purpose-built facility located alongside the engineering

departments of Queen's University in Belfast. The centrepiece of SARC, the Sonic Laboratory, provides a unique space for cutting-edge initiatives in the creation and delivery of music and audio. The Sonic Laboratory's uniqueness is vested in the degree of flexibility it can provide for experiments in 3D sound diffusion and for ground-breaking compositional and performance work within a purpose-built, variable acoustic space.

Asbjørn Scaathun (b. 1961) is the youngest of a generation of composers in Norway (including Rolf Wallin, Cecilie Ore and Åse Hedstrøm) who were determined to make room for their own approach. Having studied composition at the Norwegian State Academy of Music, Royal College of Music (London) and IRCAM (Paris), the uncompromising attitude and emphasis on abstract, structural forms and planning of large-scale procedures in his works soon attracted attention. His music marks the entry of computer-aided composition

into Norwegian music, but he retains an affinity for the compositional aspect of the process, independent of systems or structures, aiming to strike a balance between the formal and the creative. In this respect, his 'poetic' attitude is just as important as the scientific methods he employs. As founder of the 20th Century Ensemble of the Norwegian State Academy of Music and later of Oslo Sinfonietta, he has worked closely with some of the best musicians of his generation in Norway, who have provided him with a constant source of inspiration and feedback. [Note by Geir Johnson, 1995]



Karlheinz Stockhausen (1928 – 2007) composed 370 individually performable works, published 10 volumes *Texts About Music*, and a series of booklets comprising sketches and explanations about his own works (Stockhausen-Verlag). From the first compositions of 'Point Music' such as *Kreuzspiel* in 1951, *Spiel* for orchestra in 1952, and *Kontra-Punkte* in 1952/53, Stockhausen enjoyed international fame. Since then, his works have been opposed to the extreme by some and admired by others. Fundamental achievements in music since 1950 are indelibly

imprinted through his compositions. In addition to numerous international guest professorships, Stockhausen was appointed Professor for Composition at the State Conservatory in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the Free University in Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He received, among other honours, the Federal Medal of Merit, 1st class; the Siemens Music Prize; the UNESCO Picasso Medal; the Order of Merit of the State of North Rhine Westfalia; and, in 2001, the Polar Music Prize.

Michele Tadini (b. 1964) earned his degree from the Conservatorio G. Verdi di Milano in guitar, studying with Ruggero Chiesa, as well as in composition, under Sandro Gorli and Giacomo Manzoni, and electronic music, under Riccardo Sinigaglia. While attending the masterclasses of Franco Donatoni at the Accademia Chigiana in Siena he was awarded a 'Diploma of merit'. His compositions have been commissioned by and/or performed in festivals in Europe, the US, South America and Canada. He has composed for several theatrical productions, as well as music for interactive multimedia installations,

film music, and ballets. From 1990 to 2003 he was chief of production at Agon Acustica Informatica Musica in Milan and from 2003 to 2007 chief of pedagogy, research and special events department of Centro Tempo Reale in Florence. His music is published by Suvini Zerboni, Edipan and Rai Trade and his texts have appeared in such publications as: *Suoni in Corso* (Mittelfest), *Prisma 01*, and in the monographic collection *Viaggio all'interno del suono* (Teatro comunale di Monfalcone). He teaches regularly at the Accademia Internazionale della Musica of Milan and the Conservatoire National Supérieur de musique in Lyon.

Kees Tazelaar (b. 1962) studied at the Institute of Sonology from 1981 to 1983 (Utrecht) and from 1987 to 1989 (The Hague), subsequently studying composition with Jan Boerman at the Royal Conservatory in The Hague and graduating in 1993. Since then he has taught at the Institute of Sonology, as Head of Sonology since 2006. In addition to his own works, he has contributed to music theatre projects by Dick Raaijmakers (*Die glückliche Hand geöffnet*, *Scheuer im Haag*) and Theatergroep Hollandia (*Perzen*, *Varkensstal*).

In recent years he has worked intensively on restoring and reconstructing major electronic works from the past, including new versions of compositions by Gottfried Michael Koenig, Jan Boerman, Edgard Varèse, Iannis Xenakis, György Ligeti and Luctor Ponse. Since 2005, he has been a visiting research fellow of the University of Bath, UK, and as such a participant in the VEP (Virtual Electronic Poem) project. During the winter semester of 2005-2006, he filled the Edgard Varèse guest professorship at the Technical University of Berlin.

The Bays do not believe in rules. The Bays do not make records. They do not rehearse or prepare their entirely improvised live performances. The style of their music ranges from ambient electronica to thundering Drum and Bass, touching all points in between. The four-piece group have taken this project all across

the world, performing on massive international stages, in crowded and cramped club rooms, at outdoor festivals, in theatres and even boats. Each performance is new, each idea unprecedented, each appearance a particular adjustment to fit the demands of venue and crowd. The Bays are Andy Gangadeen, Simon Richmond, Jamie Odell and Chris Taylor. www.thebays.com

Conductor **Pierre-André Valade** (b. 1959) is especially well-known for his performances of repertoire from the 20th and 21st centuries. In the past few years he has conducted many different orchestras with repertoire ranging from works by Berlioz, Wagner and Ravel, to Berio, Birtwistle, Boulez and Stockhausen, as well as numerous pieces by composers of the younger generation, notably those of the French Spectralist school such as Hugues Dufourt, Gérard Grisey, Philippe Hurel, Philippe Leroux and Tristan Murail. Of his many recordings,

Grisey's *Les Espaces Acoustiques* won both the Diapason d'or de l'année 1999 and the Grand Prix de l'Académie Charles Cros. His more recent recordings include music of Hugues Dufourt with the Orchestre Philharmonique du Luxembourg, which also won the Diapason d'or, and on Deutsche Grammophon Harrison Birtwistle's *Theseus Game*, a piece he premiered in Duisburg. In 1991 he co-founded the Paris-based ensemble Court-circuit, of which he is Music Director and in 2001 he was awarded Chevalier dans l'Ordre des Arts et des Lettres by the French Minister of Culture.

One of Scandinavia's leading composers, **Rolf Wallin**'s early career was as a trumpeter in ensembles spanning early music to experimental jazz and rock. As a composer he freely combines computer-generated systems and mathematical formulae with intuitive approaches, and the complex yet very plastic textures of his music are reminiscent of composers such as Xenakis and Ligeti. Especially fruitful has been his idea to use so-called 'fractal' algorithms to generate a musical raw material, which he refines further by means of a continuous dialectic between systematic calculations and his own musical

intuition. Additionally, he has developed a harmony-generating principle for which he has coined the term 'crystal chords'. These are based upon a 3D harmonic model, where three key intervals are constantly repeated, thus defining three dimensions of a crystal. The resulting synthetic scales give him a broad and varied harmonic palette which ranges from consonant atonality to sharp dissonances. In addition to his many orchestral and chamber works, he has composed a large number of mixed media works and created electroacoustic music for several of Norway's foremost contemporary dance groups, choreographers and visual artists. [Note by Hallgerd Aksnes].

Born Vancouver, Canada, **Scott Wilson** has lived in Middletown, Connecticut, Karlsruhe and Toronto, with brief stints elsewhere. His musical career has included studies (one form or another) with Barry Truax, Christos Hatzis, Gary Kulesha, Ron Kuivila, Wolfgang Rihm, David Gordon Duke, Owen Underhill and others. His music – he has produced works for orchestra, electroacoustics, chamber groups; created installations, multimedia, interactive and inter-inactive works; and usw – have achieved performances in Canada, the US, Germany, the UK, Ireland, France, Belgium, the Netherlands,

Japan, New Zealand and Switzerland. Notable festival appearances include the Huddersfield Contemporary Music Festival, Trash Festival, Esprit Orchestra's Next Wave Festival, Open Ears, Canada's National Arts Centre, and other august settings. His recent undertakings have included projects with Darragh Morgan, rarescale and Jean-Guy Boisvert; and recordings with 326music and Continuum Contemporary Music. Scott Wilson now lives in Birmingham, UK where he teaches the University of Birmingham, working with BEAST and where life, generally speaking, is good.

Birmingham Conservatoire

Based in the heart of the city centre only a few minutes' walk from Town Hall and Symphony Hall, Birmingham Conservatoire is an international music college and a major venue for Birmingham, hosting around 300 concerts and events per year. The Conservatoire has some of the finest performing and teaching facilities of its kind, including the renowned 520-seat Adrian Boult Hall, 150-seat Recital Hall customised for performance with live electronics, six state-of-the-art recording studios and a specialised music library. The Conservatoire educates and trains musicians to professional standards in solo performance, composition, early and chamber music, orchestral playing, jazz, community music and musicology.

The Conservatoire's active research programme is focused, naturally, on performance and composition, but its experienced team of musicologists have specialisms ranging from Tinctoris and Charpentier to Messiaen and Berio. Two areas of special interest are composition and performance using music technology, in which the Conservatoire has become a centre of international importance, and the aesthetics and analysis of performance.

A thriving Junior Conservatoire provides tuition in classical music, jazz, chamber music, music of the north Indian subcontinent and A-Level studies for over 200 of the region's most talented young musicians aged 3 to 18. Together with Birmingham Institute of Art and Design and Birmingham School of Acting, Birmingham Conservatoire is a part of Birmingham City University, helping to make the University the leading arts training institution in the region. www.conservatoire.bcu.ac.uk

Birmingham City University

Birmingham City University is a large, established university with around 24,000 students and 2,800 staff, based on eight teaching sites, all within easy reach of Birmingham city centre. The University has strong partnerships with industry and the professions, including the arts, and an established track-record in providing higher education and near-market research that is professionally relevant. Last year the University unveiled plans to invest £250 million over the next five years to develop its estate, including the East Side campus, which will house a brand new Conservatoire fit for the 21st century and provide Birmingham City University students with an enviable range of facilities. www.bcu.ac.uk



Adrian Boult Hall
Birmingham Conservatoire

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Integra 2008 Festival Administration: Mel Moore & Emma Cutler

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Roger Reynolds – Malcolm Crowthers	Martin Matalon – Nicolas Botti

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www.conservatoire.bcu.ac.uk/messiaen