**Edit-Point**

sound lab

4th April 2014

The Recital Room

City Halls

**Programme:**

**Longwave – Soundwave** Timothy Cooper

**Silent Era** Ricardo Climent

**Novars** Francis Dhomont

<interval>

**Dry. Some Rain.** Nicholas Virgo

**Elements** Matthew Whiteside

**Shortwave – Soundwave** Timothy Cooper

**About the concert**

Welcome to tonight’s sound lab concert presented by Edit-Point. It feels like a long time since we last performed here and we are very excited to be back. We’ve taken this opportunity to feature recent compositions by Edit-Point member Timothy Cooper, Matthew Whiteside and Nicholas Virgo alongside music by Ricardo Climent and Francis Dhomont.

Dhomont’s *Novars* is tonight’s focal point and something of an electroacoustic masterwork. It is simultaneously fresh and innovative but lovingly re-explores, and draws influence from, Pierre Schaeffer’s and Pierre Henry’s *musique concrète.* Accredited with the creation of an entirely new musical form these pioneers have been of great influence to electronic musician’s and *Novars* is a fitting tribute to their innovation.

***Longwave-Soundwave*** (2013)

Timothy Cooper

One of a pair of pieces exploring the mysterious sounds of radio static, reflecting a love I had for playing with my parents’ radio set when I was younger. I remember enjoying the sounds between the channels far more than the actual programmes. The radio like sounds in the piece are a frame for me to take that love further by pushing them to their limit creating a far wider palette than I had as a child. With that palette I have retained the playfulness I used to twist the dial and move the aerial with and then painted on a far grander canvas than I could have imagined at that age.

In keeping with the playful approach I had to composing the piece the title is also a passing reference to the 1980's cartoon series Transformers. Soundwave is a character for the bad guys (the Decepticons) whose role is reconnaissance. He often transforms into radio like contraptions in order to communicate with the other Decepticons or spy on the good guys (Autobots) conversations.

***Silent Era*** (2002)

Ricardo Climent

The ‘Animator’ was an unusual multimedia artist, occasionally employed in theatres during the silent-film era. To enhanced the cinematic experience, this unique character imitated dialogues and performed onomatopoeic noises as sound effects, before recorded sound was implemented in films. The Animator was often surrounded by ingenious sonic artefacts which were performed using an improvised script. My compositional methods in ‘Silent era’ are inspired by the art of the ‘Animator’. I aimed to rescue the spontaneity, imagination and improvisation of this interactive media composer and pioneer by introducing live transformation in the creative process of a fixed media work. I also wanted to evoke a sense of ‘anti-acousmatic composition’ by sculpting a gesture-less musical work as a continuous single movement evolving through time while settings points of no return. The piece becomes an elongated adagio for synthetic string instruments where slow harmonic progressions are understood as sequences of timbral variations.

While the stimuli of the ‘Animator’ arose from the visual medium, mines were mostly sonic.

***Novars***(1989)

Francis Dhomont

To musique concrète and **Pierre Schaeffer**, its ‘ill-fated inventor’

***Novars*** salutes the birth of musique concrète, the Ars Nova of our Century, by calling upon the resources of the computer. The intention is not to create a pastiche but, on the contrary, to testify that by the most advanced means a language has been passed on. It may also be possible to suggest, without establishing a simplistic symmetry, that there exists a link between these two theorists of a new art: **Vitry** and **Schaeffer**.

The ‘classical’ ear will perhaps recognize fragments from **Schaeffer’s *Étude aux objets*** (1959) and **Guillaume de Machaut**’s ***Messe de Nostre Dame*** (1364). These quotations, along with a third sound element — a sort of homage to **Pierre Henry** and his infamous door — are the sole materials giving birth to multiple variations.

A sign of change: ‘spectromorphologic’ (**Denis Smalley**) mutations give to sonorities of the Ars Nova and to ‘new music’ (as **Schaeffer** named it in 1950) the sound of our time. A sign of continuity: something from the original works (their color, their structure…) remains present, indestructible.

***Dry. Some Rain.*** (2013)

Nicholas Virgo

Chamber-like and arid. Brittle snaps, crackles, clicks and clacks are the initial context for *Dry. Some Rain.* Aspects of the music have quiet, raw, even unfinished qualities about them: frayed edges of sounds. Points of silence: sound left hanging. Points of light: brief magnesium flares. Points where momentary attacks coagulate into bursts or rattles. Embedded recordings of rain and fire may be heard as themselves, that is as figurative references, but they are also extensions of the prevailing abstract material.

***Elements*** (2013)

Matthew Whiteside

Elements was commissioned by R-Space in Lisburn as a collaboration between Andrew Cooke and I. It uses sound from Andrew's practice and from around the gallery itself.

**Shortwave – Soundwave** (2012-2013)

A second piece exploring radio like sounds. Departing from a similar starting point as Longwave – Soundwave, this piece treads a very different path.

**Biographies**

**Ricardo Climent:**

My research focuses on the articulation of structure in interactive game-audio and music composition. The architecture of my works often employs mosaic-size sonic materials, which I have exposed across a wide range of outcomes and media tools. For the last six years I have concentrated on the use of audio-graphic-physics in game engines and the use of metadata retrieval. This culminated with the creation of new works driven and inspired by SonicPathfinding techniques and the great potential of these technologies beyond strict gaming. I created 3D game-audio interactive environments using the Navigation System through Sound, such as "Hồ- a sonic expedition to Vietnam"(2009-10); "[5]" - Valencia 1939, including geo-locative data (2013), and "Putney" (2014) mapping the London Underground with original sounds from a 1969 VCS3 synthesizer, as the first in a serie of map sonifications. This research strongly connects with my works employing dynamic scores for acoustic instruments and live electronic media in prior works such as 'Xi', 'Russian Disco' or 'Drosophila'.

I have been involved in the creation of a number of collaborative projects, such as: LocativeAudio(.org) using GPS audioguides, in partnership with NoTours, escoitar and Institutions in UK and abroad; the S.LOW Projekt, a large scale cross-disciplinary project in Berlin; The Timbila(.org) project started by Miquel Bernat, The Tornado-Project (a cross-atlantic commissions for flute, clarinet and computer for American wind virtuosi Esther Lamneck (clarinet) and Elizabeth McNutt (flute); the Drosophila Tour, a dance-theatre work with KLEM and Idoia Zabaleta; The Microbial Ensemble, a sound installation performing microbes, with Dr Quan Gan; The Carxofa Electric Band, a children's project with vegetables and Electronics with Dr Iain McCurdy.

In areas of academic service, I serve as director of the NOVARS Research Centre and director of Composition at University of Manchester in UK and I previously held a lecturing position at SARC, (Sonic Arts Research Centre, Belfast). I have also served as resident composer and researcher at the Conservatorio of Morelia in Mexico, at Sonology - Kunitachi College of Music (Tokyo), the JOGV Orchestra in Spain; the LEA labs, at the Conservatorio of Valencia, the Cushendall Tower - In you we trust - in Northern Ireland, at CARA- Celebrating Arts in rural Areas which is an Irish cross-border initiative, at N.K. Berlin and at the Push Festival in Sweden.

In terms of education, prior to completing a PhD in Electroacoustic Music Composition and a Master of Arts in the same area (both at The Queen's University of Belfast), I obtained a five-year degree in Economics at University of Valencia, Spain and a 3-year degree by FUFAP, Alcala de Henares University (Madrid).

www.acousmatic.org

www.electro-acoustic.com

**Timothy Cooper:**

I am a composer and performer of electroacoustic music. My compositions reflect a love of performance born from my studies as a euphonium player and from youthful experiments playing with my parents’ radio set. This performance is reflected in the kinds of sounds I seek out and in the way that I arrange them when composing for instruments or in the studio.

www.timothy-cooper.co.uk

**Francis Dhomont** studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40’s, in Paris (France), he intuitively discovered with magnetic wire what Pierre Schaeffer would later call “musique concrète” and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition.

An ardent proponent of acousmatics, his work (since 1963) is comprised exclusively of works for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

The Conseil des arts et des lettres du Québec has awarded him a prestigious carreer grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts’ Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards.

He is the editor of special issues published by Musiques & Recherches (Belgium) and of Électroacoustique Québec: l’essor (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the Dictionnaire des arts médiatiques (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France.

In 1978-2005, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to ’96. Since the fall of 2004 he lives in Avignon (France) and regularly presents his works in France and abroad. Great traveller, he participates in several juries.

He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). In October 2007, Université de Montréal awarded him a honoris causa doctorate. He is the president of the collective Les Acousmonautes in Marseille (France) and “Ehrenpatron” (honour patron) of the organization Klang Projekte Weimar (Germany).

He now focuses on composition and theory.

He is awarded the Qwartz Pierre-Schaeffer 2012 (Paris, France), Baiocco d’oro 2012 (Perugia, Italia), and the Grand prize of the Giga-Hertz-Preis 2013 (Karlsruhe, Germany).

**Matthew Whiteside**

**Nicholas Virgo** is a composer based in Glasgow. He has worked with electronic media since the days when tape was still chopped up, manually, with razor blades and 'mixing' involved cueing/choreographing the playback of multiple tape-recorders. In the 1980s, he was an original member of BEAST, the renowned electronic music diffusion and performance group. Subsequently, he has worked as a freelance composer, and has taught in a variety of contexts and places including Dartington College of Arts and the Royal Conservatoire of Scotland. Since moving to Scotland in 2003, he has been a member of electroacoustic groups InvisblE ARts and, more recently, Edit-Point.