



University of Sheffield, Soundhouse

UNIVERSITY OF SHEFFIELD SOUND STUDIOS

Sound Junction 2010 Winter

USSS:

Louise Harris

Martin Curtis-Powell

Antria Theodorou

Alex Wright

Ian Baxter

Toby Hammand

Paola Lopreiato

*****intermission*****

Harriet Holman

Dan Butlin

Caterina McEvoy

Robert Bentall

David Devaney

Rachel Herborn

Ian Algie

Stephen Pearse

Sound Junction Winter 2010

Thursday 16th December. 19:30

- Louise Harris, *line*, 2009, AV, 4:09
- Martin Curtis-Powell, *The Erinyes*, 2010, 8:00
- Antria Theodorou, *Behind the unseen*, 2010, stereo, 9:10
- Alex Wright, *Abandoned Cathedrals*, 2010, stereo, 6:58
- Ian Baxter, *The Singing Wires of Point Reyes*, 2010, stereo, 8:20
- Toby Hammand, *Nearly*, 2010, stereo, 6:26
- Paola Lopreiato, *una certa obliquità di luce - a certain slant of light*, 2010, AV, 4:54

Intermission.

- Harriet Holman, *Hanami*, 2010, AV, 7:55
- Dan Butlin, *d'ya sex machine 'er*, 2010, stereo, 6:45
- Caterina McEvoy, *Incognito*, 2010, stereo, 7:00
- Robert Bentall, *Vanity Procedure*, 2010, stereo, 11:30
- David Devaney, *Dumbwaiter*, 2010, stereo, 8:00
- Rachel Herborn, *Episodes*, 2010, stereo, 9:29
- Ian Algie, *The Long Kiss Goodnight*, 2010, stereo, 9:44
- Stephen Pearse, *Mediated Realities*, 2010, 7:30

Louise Harris, *line*, 2009, AV, 4:09

Line is the result of an investigation into generative systems where sonic material influences visual material. Some correlations are direct; many are hidden.

Louise is an electroacoustic and audiovisual composer who joined Kingston University in September 2010, having completed a PhD in composition at

Sheffield University. Louise specialises in the creation of audiovisual relationships utilising electroacoustic music and computer-generated visual environments. She previously studied composition at York with Nicola LeFanu and before that at Oxford with Robert Saxton. Louise's audiovisual work has been performed and exhibited nationally and internationally, including at the University of New York State, Albany (2008), Soundings Festival Edinburgh (2008), Sound and Music Expo Leeds (2009), Sound Junction Sheffield (2007-2010) and on the BBC Big Screen, AV Festival (2010).

Martin Curtis-Powell, *The Erinyes*, 2010, stereo, 8:00

In legend, the Erinyes were three of the Chthonic deities. Chthonic means that which pertains to the Earth and more specifically deities or spirits of the underworld (from the Greek *chthonios*: in, under or beneath the earth).

The Erinyes were three goddesses of vengeance: Alecto (unceasing, constant anger), Megaera (the jealous or grudging) and Tisiphone (avenger of murder). They were also called the Daughters of the Night, and another, perhaps more common name for them is The Furies.

This work is loosely sectionalised into three episodes, with each imparting an impression of one of the three Erinyes. The intention of the work is to create an otherworldly sense of the eerie, with barely contained flashes of rage and a seething undercurrent of dread.

Martin Curtis-Powell is currently a PhD student at The University of Sheffield. His compositional interests lie in the re-evaluation (and re-imagining) of dense, clustered musical arrangements such as those briefly explored by G. Ligeti, K. Penderecki et al. Prior to his undergraduate degree in Music at Sheffield (for which he was awarded the Philip John Lord Composition Prize), he spent 15 years as a 'Heavy Metal' musician, but hopefully, this has not had too much of a deleterious effect upon his current musical endeavours.

Antria Theodorou, *Behind the unseen*, 2010, stereo, 9:10

Behind the unseen attempts to capture a "hidden" essence by using low and high frequency sounds which move into new spaces. The defining features of this piece are gritty background noises and a repeated pulse that gives a dynamic character to the work. The repeated pulse appears again at various distances. In addition, some "sharp-spike" sounds were used to highlight different textures and offset the "dark" background noise.

Antria Theodorou is a postgraduate student at the University of Sheffield studying for the MA in Sonic Art.

Alex Wright, *Abandoned Cathedrals*, 2010, stereo, 6:58

This piece was composed around the notion of exploring a large abandoned space in the dark, with the excitement of exploration combined with the fear of the unknown. After starting the composition, and collecting the sounds of a church choir and bells, I began to shape it with the idea of a Cathedral as the space. The piece begins with loud, noisy sounds that have been heavily processed with reverberation to simulate the cavernous expanses of a Cathedral. This material evolves into a drone-like passage, with closer and more claustrophobic sounds interjecting to indicate the unknown elements. The middle section gradually builds to a climax of static sounds, before abruptly finishing to make way for a much calmer ending. Earlier sounds are re-used with further manipulations and elongation to create a warped sense of calm as the exploration winds down; however it still maintains the tenseness that is found in the earlier quicker elements.

Alex Wright is a final year undergraduate reading for a degree in music, and is in the process of completing the double credit composition module in the studio.

Ian Baxter, *The Singing Wires of Point Reyes*, 2010, stereo, 8:20

Point Reyes is a headland north of San Francisco where the wind whips 5000 miles across the Pacific from Japan. When I visited the wind nearly knocked me off my feet and had sent all the telephone and electricity wires there into a bewildering tumult of sound.

The Singing Wires of Point Reyes is another attempt by me to render the memories and feelings of listening to a natural soundscape into a composition made in the studio.

Ian Baxter is a student on the MA Sonic Art. He is interested in pieces which explore gradually evolving textures.

Toby Hammand, *Nearly*, 2010, stereo, 6:26

Nearly is an atmospheric, relaxing work with a simple, clean beat that evolves slowly. Inspired by travel and staying warm.

Toby Hammand is a student on the MA in Sonic Art.

Paola Lopreiato, *una certa obliquità di luce*, 2010, AV, 4:54

A certain slant of light is an audiovisual work fusing soft focus light sources with natural and synthetic recordings.

Paola Lopreiato studied in Florence where she graduated from Conservatorio Cherubini after studying piano and from Accademia of Belle Arti where she studied painting. In 2006 she decided to specialize in composition and did an MA in Electroacoustic composition at the Department of Music and New Technologies in Florence. Now she works mainly as a composer creating works which combine a variety of media: music, video, art and literature. She performs in these creations. Her Multimedia creations were realized in different theatre and festivals such as: SANTARCANGELO 39, 7 stanze in cerca di autore (MANTOVA), Marino Marini Museum (Firenze), Palazzo Strozzi (Firenze). Her video installations and works for fixed media and electroacoustic works were realized and exhibited in: England (University of Chester), in the USA (University of Miami SEAMUS 2011, NY University, Stedman Art Gallery NJ, Department of Fine Arts della Rutgers University, NJ, MONTANA State University), in Canada (Winnipeg University), in Greece (Corfu, Academia Yonica), in Italy, Firenze (Palazzo Strozzi, Marino Marini Museum, Piazza della Signoria Festival della Creativita' 2010, Fortezza da Basso Festival della Creativita' 2009, Conservatorio L. Cherubini). She has recently won an artist residency at the foundation Boundanon Trust, Canberra, Australia, a scholarship for a master at NOVARS Research Centre The University of Manchester and a "progetto Leonard" scholarship. She is currently doing a PhD at University of Sheffield.

Harriet Holman, *Hanami*, 2010, AV, 6:03

Hanami (lit. "flower viewing") is the Japanese social phenomenon of Cherry Blossom watching. A tradition dating back to the Nara Period (AD 71-794) people gather under the flowering Sakura trees, feasting and celebrating as the blossoms fall. *Hanami* is an homage to this festival featuring native instruments and a traditional Japanese melody.

Harriet Holman recently completed the MA in Sonic Art at the University of Sheffield. Harriet is now working towards a career in teaching.

Dan Butlin, *d'ya sex machine 'er*, 2010, stereo, 6:45

d'ya sex machine 'er

Dan Butlin is a student on the MA in Sonic Art.

Caterina McEvoy, *Incognito*, 2010, stereo, 7:00

Incognito is a stereo composition comprised mainly of processed classical guitar samples created through my exploration of granular synthesis. The original sound source being extracted from a classical guitar recording I made

early last year (2009). The piece evolves with several granulations throughout resulting in ambient based drones, and shimmering textures. The composition begins with sparse ping-pong noise-derived sounds with underlying tonal elements giving a free-flowing rhythmic element to the piece. The tonal characteristics of the classical guitar samples begin to emerge within the piece but remain ‘Incognito’ throughout.

Caterina McEvoy BEd (Hons) Music, MA, is a classical guitarist, percussionist, composer and lecturer in Popular Music at Leeds College of Music. She studied at undergraduate level under the direction of Pete Stollery in Aberdeen (founding member of BEAST (Birmingham Electro-Acoustic Sound Theatre, Chair of Sonic Arts Network from 1985 to 2003) before commencing studies at Masters Degree level at Bretton Hall College (University of Leeds) with Professor Leigh Landy (editor of the Cambridge University Press journal) specialising in composition. Since completing her Masters degree she has been actively involved in sound art projects through concerts, installations, electro-acoustic composition and research projects, and collaborative projects for dance, theatre, and other visual media, as well as site-specific works. Current research interests within her Creative Music Technology PhD at The University of Sheffield advocate the use of open methods of working informed by the open source movement in computer software, including projects with pure data, and open lab workshops based in London and Manchester.

Robert Bentall, *Vanity Procedure*, 2010, stereo, 11:30

Vanity Procedure is based around the obsessive nature that I see in gestural sound material. Its high-intensity gives the listener something to latch on to, and it keeps coming back to kick off more sonic events. The gestures outline the causality and structure of the first 7 minutes of music. Then, as the pulsed section enters, the gestures appear to do less, merely aggravating the volumes and speeds of the material. The key pitched source sound for this piece was the crotales, providing a set of melodic lines that also recur in different transpositions. The title reflects the way I compose when I am in the studio; I get very obsessive about the detailing of material. When creating this piece, I had in mind the soundworld of Pete Stollery’s *Vox Magna* and David Berezan’s *Cyclo*, two pieces that rely on gesture and undoubtedly shaped some of this piece.

Robert Bentall is an electroacoustic composer currently studying for the MA in Sonic Art at the University of Sheffield funded by a Julian Payne postgraduate bursary. He is primarily interested in acousmatic composition, aesthetics of electroacoustic music and sound diffusion. His compositions have been performed in Manchester (MANTIS festival, October 2010), Hud-

dersfield (Week of Speakers festival, May 2010) and London (Duet for two double basses, Enfield Arts, March 2007). He presented a research paper entitled *The Composition and Dissemination of Space* at CEEBL Forum, Manchester, March 2010. He hopes to begin studying for a PhD next year.

David Devaney, *Dumbwaiter*, 2010, stereo, 8:00

Dumbwaiter began as a small experiment using sliced sections of vinyl reconstructed and played at different speeds on a record player. This resulted in short rhythmic bursts of randomly arranged samples, all beginning and ending with the sharp percussive sound of the needle jumping the gap of each section. 'Dumbwaiter' is a term often used to describe a table designed with a revolving top at its base so that different portions can be shared out. The title is also loosely inspired by a sprite/character from a 1980's video game titled 'Jet Set Willy', the piece being part of a series of sonic works that began using synthetic sounds rendered from visual images, arranged to create a sequence of story events within the spectral image.

David Devaney is a student on the MA in Sonic Art.

Rachel Herborn, *Episodes*, 2010, stereo, 9:29

This piece is centred on the idea of theme and variation and is structured through six episodes which vary in speed, texture, mood and dynamics. Each episode begins and ends with heavy textures with lighter and more delicate textures explored in between. It also plays with the sense of spatial awareness which is created through the use of close and reverberated sounds. The piece is a continuous flow of sounds, with rare silence as each episode fades into the next.

Rachel Herborn is a student on the MA in Sonic Art.

Ian Algie, *The Long Kiss Goodnight*, 2010, stereo, 9:44

The Long Kiss Goodnight uses a single organic sound as a starting point for the exploration of generative rhythms. Step sequencers can often be used in a very prescriptive sequenced way, but here elements of randomness and chaos are introduced into the mix. The piece has a very rhythmic feel and sometimes sounds quite fixed, however there is the potential for the generative elements of the engine to produce a similar but different product with each performance.

Ian Algie is a UK based composer, performer and programmer. After undergraduate study at Coventry and Nottingham Trent universities he is now pursuing an MMus in composition at The University of Sheffield with

Adrian Moore. His artistic practice combines conceptual and experimental approaches and has included collaborations with artists and practitioners in various mediums including theatre, dance poetry and film. His projects range from installations and responsive environments, through video, to composition and performance of music often utilizing self-built hardware and software instruments. He has written and performed with the groups Zamah and Monrovia and is currently one half of the electronica duo The Bad Frousse. Currently a lecturer in music performance and technology, Ian has a number of years experience in teaching performance and composition to a range of learners, from primary up to undergraduates and adult education. He is continually fascinated by technology as a medium for artistic expression.

Stephen Pearse, *Mediated Realities*, 2010, stereo, 7:30

Mediated Realities is a piece based around the cultivation and manipulation of perceptions. The material used for the creation of the piece existed solely of sounds from a working office space. The work is aimed at blurring spatial and timbral perceptions of the listener using recognizable material. Mundane source sounds such as office noise form a crucial point of contact throughout the development of ideas within the piece, most significantly in slower textural passages.

Stephen has recently been working on audio software utilizing Microsoft's new motion controller *Kinect* to manipulate sound in a three dimensional space. These initial investigations provide the basis for the majority of the manipulations and internal relationships of sonic material. Off the back of this, Stephen is currently working on building a three dimensional software environment whereby a user can create their own sonic toys and compositional environment in realtime and use their body as interface. Stephen is currently a PhD student at The University of Sheffield. He was awarded the Julian Payne bursary for ongoing study.

Thank you for coming to Sound Junction

Please see www.shef.ac.uk/usss for the remaining sound junction talks

- 7th February 2011: Neal Farwell - Bristol
- 7th March 2011: Daniel Teruggi - Groupe de Recherches Musicales, Paris.