

Festival für Neue Musik
FORUM de Musique Contemporaine
WALLIS

www.forumwallis.ch

6—10 Juni 2019

Schloss Leuk

Concert 1

7 June 2019, 7pm

Schloss Leuk

Francis Dhomont
Phonurgie

Joao Pedro Oliveira
La Mer Émeraude

Emma Margetson
Distorted Illusions

Jonty Harrison
Unsound Objects

*performed by
Simone Conforti*

Concert 2

8 June 2019, 7pm

Schloss Leuk

Bernard Parmegiani
Incidences/Battements
Étude Élastique
Conjugaison Du Timbre

Paolo Pastorino
Tempus fugit

JP Lempke
This is not a drill

Trevor Wishart
Imago

*performed by
Simone Conforti*

Concert 3

9 June 2019, 6pm

Schloss Leuk

Andrew Lewis
Scherzo

James Andean
Valdrada

Robert McClure
Lingering garden

John Chowning
Phoné

*performed by
Simone Conforti*

Forum Wallis Ars Electronica Selection 2019

(in alphabetical order)

James Andean (Canada)
Valdrada

JP Lempke (USA)
This is not a drill

Emma Margetson (UK)
Distorted Illusions

Robert McClure (USA)
lingering garden

Joao Pedro Oliveira (Port/Br)
La Mer Émeraude

Paolo Pastorino (Italy)
Tempus Fugit

Highly Commended

(in alphabetical order)

Ermir Bejo (Albania)
op.8

Kyong Mee Choi (Korea)
Train of Thoughts

Epa Fassianos (Greece)
ElectroSantouri

Dave Gedosh (USA)
Train Song

Ivonne Hernandez (Mexico)
Transmutación

Dimitris Savva (Cyprus)
Balloon Theories

Chatori Shimizu (Japan)
Shinkaigyo

Nadir Vassena (Switzerland)
archeologie future

Yiqing Zhu (China)
The Forgotten Seagull

James Andean (Can)

Valdrada
Swiss Premiere

'Valdrada', 2018, 15:29 *"the traveler, arriving, sees two cities: one erect above the lake, and the other reflected, upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat, because the city was so constructed that its every point would be reflected in its mirror..."* - Italo Calvino, *'Invisible Cities'*
'Valdrada' is about memory - but, then again, perhaps the same is true of all acousmatic works...

James Andean (b. 1972, Canada) is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and VCA. He has performed throughout Europe and North America, and his works have been presented around the world. He is Senior Lecturer at Music, Technology and Innovation – Institute for Sonic Creativity at De Montfort University.

JP Lempke (USA)

This is not a drill
Swiss Premiere

This is not a drill. Two slightly mismatched friends accidentally leave on a device that destroys the world. It's funny. It's chaotic. It's FUNNOTIC! Also, a cucumber (as you may have guessed, and which I am certain that I do not need to say to you) is without a doubt most definitely not a drill. This work is 8:10 long and was composed in 2018. It's performance at the Forum Wallis Festival is its Swiss premiere.

JP Lempke (USA, b. 1993) creates works that unashamedly embody the absurd, the out-of-place, and the purely bizarre. At times his penchant for extremes creates a humorous atmosphere, but other times the unexpected changes in otherwise static material invoke anxiety and nervousness. Unphased by his quirky style, renowned performers and groups like Philippe Spiesser, Juanjo Llopico, Kanae Mizobuchi, Unassisted Fold, and Oh My Ears have brought his strange soundscapes to life. His works have been performed throughout Europe, Asia, and the United States at events like the SEAMUS National Conference, the Delian Academy for New Music, the VIPA Festival, the highSCORE Festival, and the International Computer Music Conference. He is a winner of the American Guild of Organists Student Commissioning Project, as well as a nominee for the Destellos Foundation Electroacoustic and Video-Music Competition. Mr. Lempke earned his Bachelor of Music in Composition and Piano Performance with Pedagogy at the University of Nebraska – Kearney and his Master of Music in Composition at Arizona State University, where he operated as the co-director of the laptop orchestra. Currently, he is completing a Ph.D. in music theory at the University of Oregon. His instructors are Darleen Mitchell, Anthony Donofrio, Jody Rockmaker, Garth Paine, and Kotoka Suzuki.

Emma Margetson (UK)

Distorted Illusions
Swiss Premiere

Distorted Illusions - *A series of dreams ... Awake? Or still dreaming?* The sensations of falling, walking, moving vehicles, flowing water ... what does this symbolise in our dreams? What images and thoughts does this evoke as we meander through the conscious-unconscious states of our minds? Awake? Or still dreaming? This work surges between field recordings and close microphone recordings; blurring and shifting between abstract and real sound worlds. The textures highlight the complexity of these states, warping and distorting to provide an insight into our deepest selves.

Emma Margetson (1993) is a composer of acousmatic music based in Birmingham and is currently studying for a PhD in Electroacoustic Composition at the University of Birmingham under the supervision of Annie Mahtani and Scott Wilson funded by the AHRC Midlands3Cities Doctoral Training Partnership. This follows an MA Music in Electroacoustic composition/sonic art pathway (2015); and BMus with honours (2014) from the University of Birmingham. Her works have been performed across the UK and internationally including performances at BEAST (University of Birmingham, UK), [*ex nihilo*] Festival (Mexico), MA/IN Festival (Italy), Sound Junction (University of Sheffield, UK), Musica Electronic Nova (Poland), Noisefloor Festival (Staffordshire University, UK) and more. Emma also works as an assistant for BEAST (Birmingham ElectroAcoustic Sound Theatre).
www.emmamargetson.co.uk

Robert McClure (USA)

lingering garden
Swiss Premiere

lingering garden (2015) was written in conceptual collaboration with choreographer Lydia Hance for a series of performances at the Texas Center Asia Society in Houston, TX. The title refers to the specific Chinese classical garden in Suzhou, China where many of the sounds were recorded and whose shapes served as visual inspiration for both music and dance. One of the most striking features of the Lingerin Garden (留園) is the multitude of "Scholar Stones" (供石), which are large rocks that have been carved by nature to make unique shapes. These stones exist in all of the Suzhou gardens. These stones were transported to the gardens and were chosen based on certain aesthetic qualities dating back to the Tang Dynasty. These are thinness, openness, perforations, and wrinkling. These four qualities are the basis for how many of the sounds in lingering garden are processed. Another important quality for the stones was the resonance or ringing when struck and texture, which enter into the piece via sounds of stones or rocks being struck, scraped, or rubbed. Other sounds include those taken from my collection of singing bowls, gongs, and small metal instruments, a large Chinese drum, digging in dirt, and field recordings taken directly from the Lingerin Garden in the summer of 2015.

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are elements that influence McClure's works. His work has been featured at festivals including NYCEMF, the Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, ISCM, and ICMC. His works may be found through ADJ•ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE and Albany Record labels. Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.

Joao Pedro Oliveira (Port/Br)

La Mer Émeraude
Swiss Premiere

La Mer Émeraude, 2018 - 11'40". Let us imagine a small invented world, a micro universe where everything exists... matter, energy, spirit, telluric movements, mysteries, natural and supernatural forces. That world is whole and from afar, whoever watches, sees it as a living ocean. This work was composed at the Musiques-Recherches studio and is dedicated to Annette Vande Gorne and Francis Dhomont. It received the second prize at SIME Competition 2019.

João Pedro Oliveira (Portugal, 1959) completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory. www.jpoliveira.com

Paolo Pastorino (Italy)

Tempus Fugit
World Premiere

Tempus fugit (7' 06") - 2019. Sed fugit interea, fugit irreparabile tempus, with this phrase Virgilio describes the temporal condition to which the man is subjected. It is a phrase that comes from a context of life very different from that of modern man but still calls a very delicate question as interesting and current, life as a function of time. "Tempus fugit" comes from a series of personal reflections on the perception of time. A time that escapes and devours all the things it has created. A time as a state of consciousness and perception that expands and contracts itself. A time observed on the faces of others, on my city, on my nearests and dearests. That time which influences us in our choices and which constantly fills our present in imagining the future and remembering the past.

Paolo Pastorino (Italy - 1983) is an electroacoustic composer and music technologies professor in high school. He studied and graduated in electronic music and sound technologies at the Conservatory of Sassari and he is specialized in the same course at the Conservatory of Cagliari. He has participated in several master classes held by artists such as Jean Claude Risset, Curtis Road, Bernard Fort, John Chowning, Yann Robin, Eckart Altenmüller, Michelangelo Lupone, Tolga Tüzün, Denis Smalley, Simon Emmerson and Trevor Wishart. He also attended an artistic training internship at the Rome Music Research Center under the guidance of Michelangelo Lupone. His compositions have been presented in several contemporary and electroacoustic music festivals in different countries of the world.

Ermir Bejo (Albania)

op.8
Highly Commended

op.8. Writing, according to Italo Calvino, presented him with two branches, “two different drives toward exactitude that will never attain complete fulfillment: 1) The reduction of events to abstract patterns and forms, bodiless rationality, where one may trace lines that converge, projections, abstract forms, vectors of force; 2) The tangible aspect of things presented as precisely as possible; a space crammed with objects and attempts to create a verbal [but also aural] equivalent of that space.” Opus 8 similarly concerns with the opening and closing of these two different types of oneiric doors. Its material dates from 2014, and was initially intended as a monstrously long opening to what eventually became opus 4—piano. Opus 8 was composed in 2018 and it is 15 minutes long.

Ermir Bejo, born in 1987 in Tirana Albania, is a composer working primarily in the contemporary classical and electronic music tradition. Both within and apart from his music, Bejo draws significant influence from visual art, cinema, classic literature, mathematics, and philosophy. Bejo’s approach is grounded in an interdisciplinary study of time, particularly the exploration of the hierarchies and conflicts arising from the treatment of musical time as a non-linear concept. Since 2015, he has served as director of the Score Follower organization. In collaboration with composers, performers, publishers, and recording labels alike, the organization develops new music curatorial projects with a wide international reach and participation, through a meeting place on the internet that is accessible to all. During 2016-17, he served as president of the Composers Forum organization at the University of North Texas. Currently Bejo teaches music composition and audio technology in Dallas, TX USA. <http://ermirbejo.com>

Kyong Mee Choi (Korea)

Train of Thoughts
Highly Commended

Train of Thoughts (2017, Duration: 6’47”, European premiere) is based on the experience of sitting on a train and having various thoughts evoked by the sounds of the environment. In the piece, the initial train sound morphs into various sonic gestures that represent thoughts. Over time, thoughts are intruded upon and triggered by ambient sounds such as a siren and city noise. *Train*

of Thoughts describes how our mind travels through our present moment via sonic events.

Kyong Mee Choi (1971, S. Korea), composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Epa Fassianos (Greece)

ElectroSantouri
Highly Commended

ElectroSantouri (2017): (9 minutes - 56 seconds) is an acousmatic work which includes transformed soundworlds emerging from a traditional Greek instrument called santouri. The santouri is mainly used for traditional ceremonies such as weddings or Hellenic islands’ local feasts. I decided to make use of this instrument in a totally different way; by exploring its pitch and gestural possibilities and by using its idiomatic sound as a basis for transformed soundworlds. A number of electronic works featuring the santouri have been composed but through detailed research I found out that in these works, the instrument was used in its natural form whereas other electronic sounds were added in the background. In opposition to these works, my work features new sound textures emerging from the instrument itself as the main compositional tool.

Performances:

- MANTIS Sonification Festival and Symposium 2018, Martin Harris Centre, Manchester, March 4th 2018
- MANTIS Festival, Beer Nouveau, Manchester, October 28th 2018
- DIFFRAZIONI Multimedia Festival, Le Murate PAC | Progetti arte contemporanea, Firenze, March 27th 2019
- ICMC / NYCEMF 2019, New York University, New York, June 17th 2019.

Dr. Epameinondas P. Fassianos (Epa Fassianos) is a Greek Composer of Electroacoustic Music. He was born in Athens in 1982. He has attended both the University of York (MA in Music Technology) under the supervision of Professor Andy Hunt and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition) under the supervision of Professor Ed Hughes. His BA in Greece was in Informatics and Computer Technology. He has also obtained his Piano Diploma in 2003 with Professor Dimitris Toufexis. In parallel, he has obtained the Diplomas in Harmony, Counterpoint and Fugue respectively. He holds a PhD Degree in Acousmatic Music Composition. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology). Between 2014 and 2018, his works have been performed in eight MANTIS Festivals of Electroacoustic Music, organised every six months by the NOVARS Research Centre of the University of Manchester (Manchester, UK). In addition, his works have been performed in the following festivals: MA/IN Matera Intermedia Festival 2017 (Matera, Italy), MISE-EN_Place Electroacoustic Music Festival 2018 in Bushwick Studios (Brooklyn, New York City, USA), Ecos Urbanos Electroacoustic Music Festival 2018 (Mexico City, Mexico), WOCMAT 2018 Conference: Electroacoustic Music Concert (Hsinchu City, Taiwan), Dialogues Festival 2019 (Edinburgh, Scotland, United Kingdom), Diffrazioni Firenze Multimedia Festival 2019 (Firenze, Italy) and EASTN-DC 2018: European Art-Science-Technology Network for Digital Creativity (Manchester, UK). Epa Fassianos’s work *Chromatocosmos* (2015) has been awarded the First Prize in Category A in MUSICA NOVA 2018 Competition of Electroacoustic Music in Prague, Czech Republic, as well as the Third Prize in MUSICWORKS 2018 Electroacoustic Music Competition in Toronto, Canada. In 2019, Epa Fassianos’s work *ElectroSantouri* (2017) was accepted in ICMC (International Computer Music Conference 2019) – NYCEMF (New York City Electroacoustic Music Festival 2019), New York City, United States of America.

Dave Gedosh (USA)

Train Song
Highly Commended

TrainSong . *TrainSong*, a stereo

acousmatic work, has been programmed nationally and internationally, and was awarded first prize in the Greater Denton Arts Council Composition Competition 2008, and Finalist in the Bourges International Composition Competition Electro-acoustic Music 2009, residency category. The majority of the sound sources were recorded in Denton TX, and range from the ubiquitous sound of the train, the industrial sound wash of the factories near the railroad tracks, to power tools, traffic, concerts, and weather. The sounds are removed from their original context, processed in various ways, and re-contextualized, moving the listener through various locations, and creating an abstraction of the sound of the city.

David Gedosh is a composer, guitarist, audio engineer, and educator. His stereo and multi-channel works include acousmatic music, electroacoustic music with live performance, and intermedia. Much of his music reflects an interest in atemporality and aspatiality, timbre, and spatialization, combining lively gesture, soundmass, and physicality. His music has been performed throughout North America, Europe, and in Latin America. at festivals including Ars Electronica Forum Wallis, Bourges Festival Synthèse IMEB, Diffrazioni Multimedia Festival, Ecuencos de Esquina Musica Electroacoustica, Electronic Music Midwest, Florida Electroacoustic Music Festival, Fresh Minds Festival, Holophon.ca., International Computer Music Conference, IMMArts, Last Friday Listening Room, Morely Gallery, New York City Electro-acoustic Music Festival, Society for Electro-Acoustic Music in the United States, Sound and Music Computing Conference, Sweet Thunder Music Festival, and Zeppelin Festivals. David earned a Doctor of Musical Arts degree from the University of North Texas in music composition with a specialization in computer music and intermedia, where he was studied with Jon C. Nelson, Andrew May, Butch Rován, and Phil Windsor.

Ivonne Hernandez (Mexico)

Transmutación
Highly Commended

Transmutación (2017) . 7'30" , Swiss Premiere . This work is a sound landscape created from the edition of field recordings. The main material are sounds of wine glasses with water tuned in different temperaments, using mainly the "Just intonation". This musical idea arises from

the processes of conversion of elements in alchemy, converting one element into another. At first the sounds are pure, almost like sine waves, these sounds are transformed and dirtied with small beat caused by the interference between the different sounds, creating strange atmospheres that collide with each other. The sound is distorted to such an extent that it returns to what it was, however, it is no longer the same sound that used to be, there is a transformation, a cycle of transformation.

Ivonne Hernández (Mexico, 1998)

She is a Mexican composer. She began her studies in music in 2010 at the State School of Fine Arts of Nayarit. In 2016 she enrolled at the Conservatorio de las Rosas. Her music is characterized by the search of musical narratives from the exploration of atmospheric sounds, the contrast of textures and the timbral appreciations. She has complemented her training by attending various courses, workshops and master classes, such as the master classes in orchestral direction with Jorge Pérez-Gómez, in composition with Manfred Werder and Sarah Bassingthwaighte, and in acousmatic composition with Simon Emmerson. She has premiered several contemporary pieces in different concert seasons at the Conservatorio de las Rosas. Also, she has had a couple of presentations in Morelia (Mexico), at the Festival Zeppelin 2018 in Barcelona (Spain), at the concert series Crosswalks 2019 (Austria) initiated by ÖZGM and a presentation with Ecco Chamber Ensemble in USA. She has composed music for dance choreographies, short films and collaborations with other artists. Nowadays she is enrolled at Bachelor of Music under the tutelage of Dr. Juan Sebastián Lach.

Dimitris Savva (Cyprus)

Balloon Theories
Highly Commended

Balloon Theories. 'I was always enjoying squeezing balloons, pressing them with my fingers until they pop... It has not been up until now that I realized why...' Duration: 14' Year of composition: 2013 , Swiss premiere

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his fully funded PhD in Sheffield University

under the supervision of Adrian Moore and Adam Stanovic. During his studies he had contemporary composition courses with Joseph Papadatos and Dimitra Trypani and electroacoustic composition courses with Andreas Mniestris, Theodore Lotis and David Berezan. He has attended to electroacoustic composition seminars with Steven Miller, Leigh Landy , Tim Ward, Andrew Bentley and Simon Emmerson. He has also participated in live electronic concerts with the EPHMME student ensemble. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Italy, Belgium, France, Mexico, Chile, Brazil and USA. His acousmatic composition *Erevos* won the first prize ex aequo in the student category of acousmatic composition competition *Metamorphoses 2012* and his composition *Balloon Theories* has been awarded with the Franz List residency-scholarship and the public prize at the composition competition *Metamorphoses 2014*.

Chatori Shimizu (Japan)

Shinkaigyo
Highly Commended

Shinkaigyo, which is translated into "deep sea fish", was written in fascination of the Mariana Trench in west Pacific Ocean; the deepest area of all seas in the world. I was always intrigued by the deep sea, which is still largely untouched and deeply mysterious to mankind. This work has been used in "Nihonkai" (2014), installation by Ayaka Miyauchi, as well as its excerpts used as soundtrack in a short Korean film "Artists are Always Hungry" (예술가는 항상 배고프다, 2014). In the same year, it has been selected in 60x60 Wave Farm Mix International Open Call, and was broadcasted on Wave Farm 90.7FM, distributed as a Wave Farm Dispatch Series download, and featured in a series of live listening events. This work is 5 minutes and 12 seconds in length, and the performance in Leuk will be the European premiere.

Chatori Shimizu (b. 1990, Japan) is a Germany based composer, shō performer, and sound artist, who constructs his works for a wide range of mediums concerning the time identity in sound. As the First Prize Winner of the 2016 Malta International Composition Competition, Shimizu's works have been performed and exhibited throughout Europe, Asia, Australia, and North America by acclaimed ensembles and musicians such as AuditivVokal, Linea, Multilatérale, mise-en, Mivos Quartet, Shanghai Philharmonic Orchestra, among

others. His music scores are published from United Music & Media Publishing, Belgium. Shimizu studied computer music and composition at Kunitachi College of Music, Tokyo, graduating with the Arima Prize. He received his MFA from Columbia University, New York City, where he studied at the Computer Music Center. Currently, he studies composition with Mark Andre at Hochschule für Musik Carl Maria von Weber in Dresden.

Nadir Vassena (Switzerland)

archeologie future
Highly Commended

Questo lavoro, nella scia della tradizione acusmatica europea, utilizza pochi materiali sonori ricavati in parte da una registrazione di un mio pezzo per fisarmonica – interpretato da Teodoro Anzellotti – a cui si aggiungono altri suoni strumentali (clavicembalo). Resta traccia della rielaborazione del brano di Rameau che mi era stata chiesta dal fisarmonicista, e sono evidenti i riferimenti al passato, un passato scavato, stratificato che si apre, come archeologia, al futuro.

Nadir Vassena, nato a Lugano nel 1970, Nadir Vassena ha studiato composizione a Milano con Bruno Zanolini e a Feriburg i.B con Johannes Schöllhorn. Nel 1993 partecipa ai corsi di composizione di Royaumont tenuti da Brian Ferneyhough. Ha ricevuto diversi premi e riconoscimenti, tra i principali: Wettbewerb des Westdeutschen Rundfunks, Hochschule der Künste-Berlin, Mozartwettbewerb Salzburg, Christoph Delz-Stiftung, Stipendiat der Akademie Schloss Solitude Stuttgart, Mitglied des Istituto Svizzero di Roma, Kompositionsstipendium der Stiftung Landis & Gyr. Dal 2004 al 2011 cura, insieme a Mats Scheidegger, la direzione artistica dei Tage für neue Musik di Zurigo. E' professore di composizione al Conservatorio della Svizzera Italiana (Scuola universitaria di musica). Nel 2015 è nominato finalista per il Gran Premio svizzero di musica.

Yiqing Zhu (China)

The Forgotten Seagull
Highly Commended

Length: 11:20
Year of composition: 2012

Born in Dec.1989, Shanghai, Yiqing Zhu is a Chinese composer, pianist and accordionist.

Since his early age, he started to play accordion, piano, bayan-accordion, violin, Chinese Pipa and classical guitar. He began composing in 2008 at Shanghai Conservatory of Music under the guidance of Prof. Huang Lv and Prof. Guohui Ye; after one year of Erasmus with Prof. Niels Rosing-Schow at The Royal Danish Academy of Music, he became the Konzertexamen Student at Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart under the guidance of Prof. Marco Stroppa from Oct. 2016 onwards. His works were played in various Music Festivals and Concerts, such as Manifeste 2017, ilSuono contemporary Music Week 2017, Lucerne Festival 2018, Shanghai New Music Week 2018, Festival Archipel 2019, Dyce project competition 2019 etc. He is the winner of Impuls competition 2019 and Dyce competition "Search for young composer" project 2019. Apart from contemporary music, he also works in the fields of Eastern traditional music (winning the third prize of Singapore Chinese Orchestra competition in 2011 f.e.), electronic music (Max programming) as well as popular music (composing a large amount of music for movies, singers and soloists). His music was commissioned or performed by numerous soloists and, among others, Intercomtemporain, Musikfabrik, Ensemble of Lucerne Festival Alumni, Klangforum Wien, Neue Vocalsolisten Stuttgart, Mivos Quartet, Quatuor Diotima, Divertimento Ensemble, Ensemble XX. Jahrhundert Wien, Ensemble Soundstreams, Ensemble Suono Giallo, Han String Quartet, Copenhagen Piano Quartet, Ensemble Echtzeit, Shanghai Symphony Orchestra, Shanghai Philharmonic Symphony Orchestra, Singapore Chinese Orchestra, etc.

Bernard Parmegiani

Incidences/Battements 1.43
Étude Élastique 6.42
Conjugaison Du Timbre 5.15
https://de.wikipedia.org/wiki/Bernard_Parmegiani

Francis Dhomont

Phonurgie 12.42
https://de.wikipedia.org/wiki/Francis_Dhomont

Trevor Wishart

Imago 25.40
https://en.wikipedia.org/wiki/Trevor_Wishart

Jonty Harrison

Unsound Objects 13.09
https://en.wikipedia.org/wiki/Jonty_Harrison

Andrew Lewis

Scherzo 8.26
[https://en.wikipedia.org/wiki/Andrew_Lewis_\(composer\)](https://en.wikipedia.org/wiki/Andrew_Lewis_(composer))

John Chowning

Phone 13.01
https://de.wikipedia.org/wiki/John_Chowning

Simone Conforti (sound engineer), born in Winterthur (Switzerland) in the 1979, has been graduated in Flute in 1999 at the Conservatory of Florence and in Electronic Music in 2004 obtaining the maximum evaluation. He works as researcher since 2003 in the MARTLab, developed by the Conservatory of Music "L. Cherubini" of Florence and the ISTI Institute (part of the National Research Council CNR), center involved in research and production for the sound documents preservation and restoration. As a teacher, he worked, for the Music and New Technologies department (Bachelor and Master courses) of the Conservatory of Music "L. Cherubini" of Florence, since 2004. He also works regularly as a teacher for courses and workshops regarding musical technologies, relationship between musicians and the contemporary music (especially in the field of relationship between acoustic and electronic sounds) and sound documents preservation and restoration. He works as electronic composer composing his own musics and collaborating, with many musicians and artists, in the development of the electronic music for their works. Between these we find: Ivan Fedele, Adriano Guarnieri, Daniele Lombardi, vocal ensemble L'homme armé, Maurizio Nannucci and Roberto Ciaccio, such activity has brought him to execute various jobs in important locations like Festival MANCA in Nice, the GAM of Turin, the MART of Rovereto, Festival Acanthes 2009, Teatro dal Verme, Istituto Nazionale per la Grafica. In 2003 he won the competition "Severino Gazzelloni". He published for AIB (Italian Library Association), ISTI Institute (part of the National Research Council CNR), Biennale Musica (Venice), Suvini Zerboni, Mudima Music, die Schachtel, Neos. Currently teaches at IRCAM Paris. http://www.temporoom.net/en/simone_conforti.php

Jury Ars Electronica Forum Wallis 2019

Javier Hagen (Switzerland), composer
Jury President, President ISCM Switzerland,
artistic director Forum Wallis

Dr. Kotoka Suzuki (JP), composer
Arizona State University (ASU), Herberger
Institute for Design and the Arts

Dr. Reuben de Lautour (NZ), composer
Head of New Music at the School of Music,
University of Canterbury, New Zealand

Dr. Jaime E. Oliver (Peru), composer
Waverly Labs for Computing and Music,
New York University (NYU)



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