DELIAN ACADEMY FOR NEW MUSIC
International Summer Academy for Composers and Sound Artists

7 - 16 June 2019
Grypario Cultural Center
Zervoudaki - Inglesi Hall
Mykonos, Greece
DELIAN ACADEMY FOR NEW MUSIC

Third Edition
7 June 2019 - 16 June 2019
Grypario Cultural Center
Zervoudaki - Inglesi Hall
Mykonos, Greece

Honorary President: Georges Aperghis
Composition Faculty: Beat Furrer, Samir Odeh-Tamimi, Dimitri Papageorgiou
Artistic Director: Alexandros Spyrou
Ensembles in Residence: Klangforum Wien, TAK Ensemble
Guest Artists: Claudia Pérez Iñesta

With the friendly support of:
SYNAVLIA 1

Opening Concert

Claudia Pérez Iñesta, piano
Dan Weinstein, violoncello

Friday, 7 June 2019
19.30

Voicelessness, The snow has no voice (1986)  Beat Furrer
_for solo piano_

Eine Erinnerung für das Vergessen (2006)  Samir Odeh-Tamimi
_for solo piano_

d’ogni luce muto… (2002)  Dimitri Papageorgiou
_for solo piano_

Uffukk (2010)  Samir Odeh-Tamimi
_for solo violoncello_

Solo (2000)  Beat Furrer
_for solo violoncello_
SYMPOSION

International Symposium on New Music

Conference Room, Grypario Cultural Center, Mykonos
8 - 9 June 2019

The symposium aims to bring together contemporary creative composers in order to exchange and share experiences, new ideas, and research outcomes about various aspects of composing, discuss the practical challenges encountered and the solutions adopted.

Organizing Committee: Dimitri Papageorgiou, Alexandros Spyrou

Saturday, 8 June 2019

10:00

*Mansur* and *Gidim*

Samir Odeh-Tamimi

Samir Odeh-Tamimi discusses two of his large scale works, *Mansur* for mixed choir, 2 horns, 2 trombones and 2 percussion and *Gidim* for orchestra and electronics, providing insights about his material, sources of inspiration and way of working.
Harmony, Timbre and Soundmasses

Canberk Duman

This session will focus on the topic that how my perception of music has changed throughout my compositional journey since 2015, especially through the combined parameter of harmony and timbre. I will also talk about my organization of the sound masses, how they got affected by extra-musical concepts and how I always try to achieve - create groups of perfectly mixed and merged sounds as if it is coming from one new source - how i treat sound sources as ingredients of different amounts, in a way.

Coffee Break

Tara and Q’iwa

Jorge Diego Vasquez Salvagno

The Quechuan* terms «tara» and «q’iwa» refer to different timber qualities. «Tara» is associated to a hoarse sound, vibrant and full of energy, while « q’iwa » is a clear, thin and relatively weak sound. These concepts carry within themselves a particular perspective on how consonance and dissonance are socially perceived and challenge our Western perceptions. The «tara» is represented by strong multiphonic sounds that may sound harsh to our Western ears, but, in the Andean aesthetics, this dense and wide sound represents the main tone while the « q’iwa » being clear, simple and well-tuned according to Western habits, carries a range of highly ambivalent or even negative connotations. This dual concept, along with the research and experimentation with the “Tarka”, has infused my latest works. Tarka is an indigenous duct flute usually made of Mahogany or Palisander wood.

*Quechua culture is rich and vibrant wide-spread across South America with roots that extend well beyond the rise of the Inca Empire
Beyond Chineseness: In Search of Self-Identity in Musical Compositions

Jerry Zhuo

Chineseness is a general term of the cultural, geographical, and political references being used in Arts and many other fields, which, no matter deliberately or not, directs the discourse involved into one featuring a stereotypical ‘China.’ In the field of composition, embracing Chineseness risks one in losing authenticity in their works. Looking for a solution, past generations of Chinese composers have experimented with various ways to negotiate their identities with Chineseness. Born and grown up in such context, I propose that Chineseness is not necessarily an ‘issue’ that only leads to a dualist debate: it is possible to reconcile the conflict between social identity and self in musical compositions, which results in the formation of a new self-identity. In this short presentation, I will share with my latest discovery in this research, demonstrating my recent compositions together with the source of influences.

14:00

Lunch Break

15:00

Culture of Silk Road and Law Wing Fai's Atmospheric Music Theatre

Pui-shan Cheung

I selected Law Wing Fai’s atmospheric music theatre work(s) to explore its artistic creation and conception, cultural ideas and aesthetics in music. This research is intend to initiate and influence a new direction for the development of Contemporary music. Law was first enlightened by a Chinese composer (Hsu Tsang-howei, from Taiwan). He later was influenced by John Crawford of the University of California at Riverside. His “Silkworm” (1971) for pipa solo has caught the attention of the musical circle of Hong Kong for its unorthodox treatment of a traditional instrument. In respect to other composers, it is the first significant work in a new Chinese idiom incorporating contemporary concepts. Law's Atmospheric Music Theatre dictates his recent
direction in artistic creation and conception. Simply put, it utilizes the contemporary theatre as a means of expression, revolving around the natural timbres of Chinese musical instruments, coupling with poetry, songs, music, dance and various visual elements to cultivate a mood for reflection as well as a taste of Oriental aesthetics. Wuji ensemble continuous development and exploration in the oriental aesthetics in Chinese music.

15:45

To create an experience, after Chantal Akerman, with oneironautics disposition

Mu-Xuan Lin

Recently, an emergent understanding of my own innate creative impulse which has shaped my artistic journey until now (first visual art, then creative writing, now composing) has helped me realize the exact poetic direction I am now prepared to aim at: to create self-contained experiences (for my audience, in the form of works) that is multimodal in sensoriality, engaging in the transferring of conscious planes, and of a poetic logic. This realization, coupled with my inspection into few cinematic works by the late Chantal Akerman, has paved the way I composed my two recent works, je tu il-là elles (2017) for quartet and electronics and ...à... (2019) for solo piccolo, electronics, video, and scent. In my presentation, I plan to play the audio recording of je tu il-là elles (ca. 17’) as well as video excerpts from ...à... (ca. 12’ out of the entire 35’), and demonstrate how an oneironautic perspective, at once detached and vulnerable and often time non-self-objectifying, formulates a choreographed, temporally contingent sequence of expressions, sometimes via various, interchanging sensory forms. I would also show how Akerman’s structural designs of mismatched audio-visual relations and formal ruptures resonate or directly influence my composition.

16:30

Coffee Break

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Sounds between sounds

Aled Smith

My work takes the form of a sound architecture, or construction which reflects on continually shifting perspectives of object-spaces. Surfaces of granulated noise are distorted and perforated as they transition between different densities. Approaching a non-pitch and non-rhythmically organised body of work, such as this, raises questions of interlinking, form, density, temporality, action, weight, saturation, space, tactility, etc. This talk will explore some of my recent approaches to working with these concepts and also: deconstruction and redistribution; sound objects/instruments as extensions; notational developments; context and philosophy.

DigitAize, digitizing wind instruments

Alessandro Battici

The project DigitAize implements the innovative technology of printed electronics on musical wind instruments, by developing a mapping system, which allows to digitally capture the activity of the player on the musical instrument (in this case on the flute). The reduced size possibilities and the elastic property of printed electronic circuits allow them to be integrated into the complex key mechanism of the flute. A conductive segment can be used, by the means of electric conductivity, to map the key activity on the instrument. The digital information of the keys is then processed and translated to the computer into multiple outputs.
The Reconstructive Nature of Memory as a Compositional Model.

Dimitri Papageorgiou

Memory and identity. Variance and invariance. Iteration and evolution. The present lecture is an introduction to the exploration of the reconstructive nature of memory, as a metaphor for the construction of pitch complexes and their dynamic and evolving elaboration in my music. For that purpose, I have invented an interlocking technique, which is a systematic transformation plan that takes some raw material and creates structurally and aurally similar — and less similar — pitch arrays by means of algorithmic manipulations.

Score as a physical object

Philipp Christoph Mayer

In his book „Tree of codes“ Jonathan Safran Foer made a cut-up from Bruno Schulz’s book „Streets of crocodiles“. The book only consists of words by Schulz, which create, due to Foers filtering, a different story. In the print edition the holes which Foer cut into the text are shown as actual physical holes in the book, which allows to read „diagonally“ through several pages. In my piece for piano-solo „wieder wider vide“ I tried to transpose this principle on a musical score, aiming to challenge the usual temporal linearity of a musical score and create a temporal form which is shaped by the graphical characteristics of the score as a physical object.
The concept of music transcription is important to composition currently as it has been in the past. Historical examples include Franz Liszt’s transcriptions of Paganini, Bartók’s transcriptions of folk music, and Olivier Messiaen’s transcriptions of birdsong. Contemporary examples include Michael Finnissy, Gérard Grisey, Tristan Murail, Charles-Antoine Fréchette, James O’Callaghan and others.

I will host a discussion examining various transcriptional techniques used by these composers, and also my perspective on musical transcription formulated over the last three years, which includes instrumental resynthesis of electronic sounds, recorded sounds from external sources, and a deep familiarity of acoustic instrumental techniques and sonic possibilities. Recently, I have been particularly interested in the transcription of shortwave radio phenomena such as number stations and some examples will be provided. Incorporating transcription as a compositional philosophy, a phonography where sound reveals a portrait of a society, will also be discussed.

Part of my work on the last years is developed in a close field to the interview and biodramatic audiovisual material, used as a generator sonorous material, structural and time supports, and dramaturgical material source. This material is aborded as biodramatic objet trouvé - in a Duchampian sense - but resignified and reused as a music/audiovisual structural material, emptied of sentimentality, emotions or dramatic elements, as a neutral elements susceptible to be addressed by the viewer/listener on the ways that prefer.
Musicians + Audience + Smartphones

Maja Bosnic

Participating audience has been in focus of my artistic research during the last nine years. Additionally, since 2017, I started focusing on using smartphones in music performance, and also composed for audience with smartphones. Behind all these concepts lies the same basic intention. That is to incorporate elements of every-day life in the art that is happening on stage. In this presentation I will guide us through the initial ideas at the time of creating these works, as well as the process of composing. We will take an overview look over five pieces: Zabuna On Stage.01/Bring Your Noise! for audience, ensemble, video, audio playback and a pile of noise-making objects (2010), Zabuna On Stage.02/Whatever You Say! for a murmur of the audience, flute, clarinet and a guide (2011), The Upgrade for a group of musicians with phones (2017), \com.app.data for musicians with phone apps (2018) and Menuet4phoneS (by 4/phones Collective) an interactive performance for audience with smartphones (2019). Presentation of various different approaches I used to formulate concepts for my works and rules for material development shall, hopefully be able to inspire new ideas and solutions in the realm of contemporary composition and performing arts, today.

Musica Ex Machina

Alberto Carretero

One of the main topics of my artistic research is the role of technologies in music composition. New media are an opportunity for composers, but I think it is necessary to question them to achieve a personal way of using these tools. In this field, I’m working on bio-inspired techniques of Artificial Intelligence and exploring the possibilities of generating form and musical material with algorithms and techniques that mimic living organisms, that is, that simulate natural cell processes like mutation, creation of tissues, reproduction, mitosis, meiosis, nerve relationships, etc. Some of these concepts come from auxiliary disciplines like Biology, Genetics and Neurology. I think some tools like cellular automata and tissue-like cellular systems can be helpful for implementing textures, rhythms, patterns, or just as a metaphor or inspiration for musical gestures, processes, landscapes, musical dramaturgies and so on.
Indonesian contemporary music scene has grown up since the 1960’s. There are four main characteristics of contemporary music scene in Indonesia: 1) use of traditional music instruments to produce new sounds or new way to perform them; 2) use of western instruments to interpret the tradition; 3) mix of western and Indonesian traditional instruments; 4) use of western musical background. Before the 2000’s, almost all of the scene was centralized in Java. Nowadays there are spread through plenty of movements and presenting more possibilities for Indonesian contemporary music. The presentation will describe what kind of aesthetic, method/approach, and perspective of musical creation in every character of medium and their condition right now. This presentation also will describe how is the geographical position’s impact to artistic mapping of Indonesian contemporary music.

Violetter Schnee reflects on existential experiences of estrangement and loss of language in the face of looming disaster, translating these experiences into a suggestive musical and language structure.
SYNAVLIA 2

TAK Ensemble

Wednesday, 12 June 2019
19.30

Agnes, [with Agnes] (2019)  
Mu-Xuan Lin
for 4 instruments and 1 vocalist

Water Album #2 (2019)  
Tak Cheung Hui
for flute, Bb clarinet, violin, soprano and percussion

δὲν αρκεῖ (2019)  
Jorge Diego Vásquez Salvagno
for voice and ensemble

Bouncing (2019)  
Sungwoo Kim
for flute, Bb clarinet and violin

twisting paths (2019)  
Nathanael Gubler
for flute, Bb clarinet, violin, soprano and percussion

Reading (2019)  
Jue Wang
for flute and voice

ø (2019)  
Aled Smith
for bass flute, bass clarinet, vocalising performer, object performer
auf tönernen füssen (2000)                           Beat Furrer
for voice and flute

Solo (2016)                         Samir Odeh-Tamimi
for solo violin

…anD… (2012)                  Dimitri Papageorgiou
for solo viola

Récitations [excerpts] (1978)                      Georges Aperghis
for solo voice

Frau Nachtigall (1982)                     Beat Furrer
for solo violoncello

Graffitis (1980)                             Georges Aperghis
for one percussionist
SYNAVLIA 4

Composition in Progress

Friday, 14 June 2019
19.30

Punching Ball (2019)                   Alessandro Baticci
for solo violoncello

-s ç å j b s! 2 (2019)                Canberk Duman
for solo violoncello

Sundial (2019)                        Andreas Papakostas Smyris
for solo violoncello

de los lavar el sueño (2019)          Luciano Giambastiani
for solo piano

4625 kHz УВБ-76 SIMUVAC (2019)        Brandon Chow
for solo piano

three ghost stories (2019)            Philipp Christoph Mayer
for solo piano

Bajo un sol radiante (2019)           Michèle Rusconi
for solo piano
SYNAVLIA 5

Klangforum Wien

Saturday, 15 June 2019
19.30

\com.app.data (2019) Maja Bosnić
for alto saxophone, accordion, viola and cello with phone apps

Eirôneia (2019) Cyril Molesti
for saxophone, accordion, viola and cello

Angemessene Bewegung (2019) Jeeyoung Yoo
for saxophone, accordion, viola

Sevillanas (2019) Alberto Carretero
for alto saxophone, accordion, viola and cello

Rasch (2006) Georges Aperghis
for saxophone and viola