

ACMC 2014: Diffusion Concert – Thursday July 10 at 5:15PM
VCA Founders Gallery

Surround sound system supplied by Mark Pedersen @ Chailight Productions: www.chailight.com

Matt Hitchcock – Canopy

The multichannel (8) work is inspired by many years spent in tropical rainforests. Spending extended periods of time in small one-man tents, climbing rock faces, abseiling down the sides of waterfalls, tramping through creeks, sleeping under the stars when possible, absorbed in the varying sounds of life and nature from the thundering tones and melodies of massive waterfalls, bird songs, trees and branches creaking and bark 'popping' and 'crackling' under wind pressures, water drops hitting different surfaces, the strikingly different spatial properties of different types of undergrowth, natural canopies of forest life and terrain and how these elements processes sound. Emotionally, the work responds to the vibrant and constantly changing contrasts between darkness and light which change moods and perceptions, causing perceptual focus to change, the real and surreal blending into amorphous clouds of experiential waves of 'moments' in time. This piece takes natural sounds such as bird songs and morphs and treats them so as to obscure their true source while still contributing important aspects to the overall soundscape – other grains of sound are manipulated to emulate but not replicate natural sources, done in such a way as to distort perceptions and completely blur the real and surreal. Extra-musically, this composition uses spatialisation techniques that focus on isotropic phantom images created between equidistant speakers thereby creating an immersive depth of field using pair-wise planes.

Haruka Hirayama - Myth II

Haruka Hirayama is a composer from Niigata, Japan. She studied composition and computer music with Cort Lippe and Takayuki Rai at Sonology Department, Kunitach College of Music in Tokyo and received a BA and MA.

She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (IMEB/Bourges, France) in 2005, and the Pauline Oliveros Prize at the Search for New Music by Women Composers Competition (IAWM/US) in 2012. Her activities as a composer are diverse including composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), a commission from Chaotic.moebius (Plattform für neue und experimentelle Musik in Basel), and many works have been selected and performed at various international festivals and conferences in Spain, US, France, Sweden, Germany, Canada, UK, Australia, Switzerland, Netherlands, South Korea as well as Japan. Currently she has been researching at NOVARS research centre of the University of Manchester as a PhD student under the supervision of Dr. Ricardo Climent, and also active as a member of an ensemble of NOVARS.

Antonio D'amato - Sphere Within A Sphere

Sphere within a sphere is a short piece inspired by one of Arnaldo Pomodoro's sculptures bearing the same name. It was moulded in 1991 and placed in the square in front of the United Nations Headquarters in New York. The piece describes a complex machine which reveals by degrees and only partially his working, by means of a gradual disclosure of its inner microstructures. Sound elements, both continuous and impulsive are elaborated, mixed and overlapped several times in order to give birth to a visionary sound landscape where a monolithic and smooth shape conceals deep stratified discontinuities like linked cogwheels.

Antonio D'amato is intoxicated by music. He graduated at conservatory in Piano, Harpsichord, Music for multimedia, Instrumental music teaching and Electronic music. He also studied composition for eight years, bassoon for three years, baroque organ and audio engineering. In 2010 he was Ondes Martenot student in Strasbourg and Paris. At university he was student in Media and Communication. At the moment his main interest is joining traditional

composition procedures and the wide opportunities of computer-based music. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. Other works were performed in Australia, Brazil, Italy, Taiwan and USA.

Joao Pedro Oliveira – ‘Aphâr

Electroacoustic music (8-channel)

‘Aphâr is a Hebrew word that means “dust”.

This piece is inspired on the dream of Jacob, described in the Old Testament (Genesis Chapter 28):

Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. I will give you and your descendants the ground you are lying on. Your descendants will be like the dust of the earth.

To climb Jacob’s ladder is a very difficult process. Each step you take is harder than the previous one and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. If you reach the top of the stair, everything else is gone, and a door closes to the rest of the world, you have reached infinity.

Matt Hitchcock - Breathing Light

The multichannel (8) work is inspired by the concept of moving air and different ways of interrupting air-flow. Motivated by a violent storm and a subsequent four-day blackout, candle power, heavy winds and lots of sitting in the dark, the sounds are created using storm detritus and implements used in the storm recovery process and sound captured at the time of the storm. These include heavily filtered and modified sounds of: two high powered industrial air-blowers as the primary air-drivers, with varying ways of interrupting airflow such as multiple lengths of PVC storm-water pipe, ripped flyscreen, pizza boxes, shattered window glass, and a water-damaged middle section of a bass recorder; a Flugel horn, a French horn, and back-yard recordings taken over the course of the four days. Extra- musically, this composition uses spatialisation techniques that focus on isotropic phantom images created between equidistant speakers rather than placing sounds in speakers, and in creating an immersive depth of field using pair-wise planes.