

**RE**

# **DISCOVERIES I**

Parallax (2013)

Paul Koonce

Painting Nahhamu (2010)

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Unsound Objects (1995)

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Vox Magna (2003)

Pete Stollery

PRESENTED BY

SERG (SOUND EMPORIUM RESEARCH GROUP)

AND

DEPARTMENT OF MUSIC  
THE UNIVERSITY OF ABERDEEN

AT

KING'S COLLEGE CHAPEL  
WEDNESDAY, 26 FEBRUARY 2014

17:15 - 18:00



**Parallax** (2013) For eight-channel fixed media

Parallax explores the violin as an object of both sound and performance. Sounds were constructed using my PVCplus audio processing software and individual tone samples taken principally from the violin. Sounds were designed and sequenced so as to present the listener with trajectories of timbre, tuning, and space. As each trajectory advances, the listening experience is reframed or shifted, suggesting, perhaps, a kind of auditory parallax that pits our memory of the instrument against the work's more skewed forms of it.

**Paul Koonce** (b.1956) studied composition at the University of Illinois and the University of California, San Diego where he received the Ph.D. in Music. His music focuses on issues of representation and perception in electroacoustic sound. A software developer as well as a composer, he has explored the invention of computer technologies for the manipulation of sound and timbre, focusing on tools for exploring the parallels between musical and environmental sound phenomena. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, the International Computer Music Association, and the Hopkins Center at Dartmouth College. His music is available on CD from SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur, Computer Music Journal, and Mode records. He holds the position of Professor of Music at the University of Florida.

**Painting Nahhamu** (2010) digital music

Painting Nahhamu is the fourth piece completed as part of the Welcome to Hasla series, an ongoing investigation of our sense of place through aural experiences and a dreamed-up journey to imaginary cities. Nahhamu is one of the 76 imaginary cities named by Sung-Eun Kim and is believed to have been erected from a single Sequoia shoot. Commissioned by IMEB, Bourges, France, Painting Nahhamu was supported by the DAAD Artists-in-Berlin program, and was composed at Charybde Studio in Bourges, France, and the Métamorphoses d'Orphée studio in Ohain, Belgium. Painting Nahhamu is included on *Hasla*, a book/DVD published by DAAD and Kerher Verlag in Germany.

**Suk-Jun Kim** (b. 1970) has received a number of international awards: Métamorphoses in Belgium, Regional Composition Prize at 2008 ICMC in Belfast, Concurso Internacional de Música Electroacústica São Paulo, Bourges International Competition among others. Kim has been a resident composer at Bourges, Visby International Centre for Composer, Atlantic Center for the Arts, MacDowell Colony, Musiques & Recherches, and the DAAD Artists-in-Berlin programme. DAAD and Kerher Verlag published *Hasla*, a book/DVD, which catalogs, and is part of, the Hasla Project. *Hasla* includes texts by Denis Smalley, Folkmar Hein, and Julia Schröder, and a short story by Kim. The accompanied DVD contains compositions and documentations of installations. Kim studied theology at Yonsei university, South Korea and Recording Engineering at OIART (Ontario Institute of Audio and Recording Technology). He earned a master's degree in Music Technology in Northwestern University and a Ph.D. in composition at the University of Florida. He is lecturer in Electroacoustic Music and Sound Art at the University of Aberdeen, Scotland.

### **Unsound Objects** (1995) digital music

One of the main criteria in Pierre Schaeffer's definition of the "sound object" was that, through the process of "reduced listening", one should hear sound material purely as sound, divorced from any associations with its physical origins - in other words, what is significant about a recorded violin sound (for example) is that particular sound, its unique identity, and not its "violin-ness". Despite this ideal, a rich repertoire of music has been created since the 1950s which plays precisely on the ambiguities evoked when recognition and contextualisation of sound material rub shoulders with more abstracted (and abstract) musical structures. But as these structures should themselves be organically related to the peculiarities of individual sound objects within them, the ambiguity is compounded: interconnections and multiple levels of meaning proliferate. The known becomes strange and the unknown familiar in a continuum of reality, unreality and surreality, where boundaries shift and continually renewed definitions are the only constant... Unsound Objects was commissioned by the International Computer Music Association and first performed at the 1995 International Computer Music Conference in Banff, Alberta, Canada. Along with four other tape works, it is available on Articles indéfinis, a Jonty Harrison "solo" CD on the empreintes DIGITALes label (Montreal), and a further revision (1996) will shortly appear as part of the CDCM collection on Centaur.

**Jonty Harrison** (b. 1952) has received several Prizes and Mentions in the Bourges International Electroacoustic Music Awards (including, in 1992, a Euphonie d'Or for Klang, cited as one of the "significant works" of the Bourges competition's history), Distinction and Mention in the Prix Ars Electronica in Linz, Austria, First Prize in the Musica Nova competition, Prague, the Lloyds Bank National Composers' Award, the PRS Prize for Electroacoustic Composition, an Arts Council Composition Bursary and a Leverhulme Research Grant. Commissions have come from many leading performers and studios. His music is performed and broadcast worldwide, and several works are available on CD: Pair/Impair, ...et ainsi de suite..., Unsound Objects, Aria and Hot Air on Articles indéfinis, a Jonty Harrison "solo" CD on the empreintes DIGITALes label (Montreal); Klang and EQ on NMC (London). Upcoming releases include Sons transmutants/sans transmutant and Ottone on Merlin and Unsound Objects as part of the CDCM collection on Centaur. He is professor of composition at the University of Birmingham Director of BEAST (Birmingham ElectroAcoustic Sound Theatre) and the Electroacoustic Music Studios.

### **Vox Magna** (2003) digital music

In 2001 I was involved in the sound design for a large multimedia visitor attraction in Rotherham, UK called Magna. This permanent exhibition, set in a disused steel manufacturing plant, is a celebration of the steel industry which was at one time prominent in that area of the UK. During the project I collected a number of recordings of machines used in the steel making process and was fascinated by the richness and depth of these sounds, recorded in their different environments. I wanted to create a piece which used these sounds in a more musical manner than I was able to for the sound design and to bring these sounds out of the huge spaces which were their original context - the mills in which they were recorded and the Magna exhibition centre - and to secure them for listening to in much more intimate performance spaces. Thanks to Peter Key for original recordings. Vox Magna was premiered at the Musée d'Art Contemporaine, Montréal, in March 2003, as part of Rien à Voir and was awarded an Honorary Mention in the Musica Nova 2003 Electroacoustic Music Festival, Prague. It features on the solo DVD-A Un Son Peut En Cacher Un Autre from empreintes DIGITALes.

**Pete Stollery** (born Halifax, UK 1960) studied composition with Jonty Harrison. He now composes almost exclusively in the electroacoustic medium, particularly music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. In his music, this is achieved by the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes. His music is performed and broadcast throughout the world. His music is published by empreintes DIGITALes in Montréal the solo DVD-A Un Son Peut en Cacher un Autre was released in 2006 and Scènes was released in 2011. He is Professor in Electroacoustic Music and Composition and Head of Music at the University of Aberdeen where he is able to guide school children, students and teachers in the creative use of technology in music education.