

# Les gagnants de | JTTP 2009 | Winners

## Canadian Electroacoustic Community (CEC)

### About the CEC / À propos de la CEC

Founded in 1986, the Canadian Electroacoustic Community (CEC) is Canada's official national association for electroacoustics and as such is dedicated to promoting this progressive art form in its broadest definition: from "pure" acousmatic and computer music to soundscape and sonic art to hardware hacking and beyond.

The CEC endeavours to foster a broad, diverse and inclusive community of electroacoustic practitioners, raise the profile of electroacoustics in the Canadian arts milieu, and to promote Canadian electroacoustic composers and activities across Canada and internationally. The various ongoing and singular CEC activities aim to maintain and strengthen communications and information flow concerning electroacoustics.

With projects such as the electronic journal *eContact!*, the online jukebox *SONUS*, the annual *Jeu de temps / Times Play* (JTTP) project for Canadian-based young and emerging sound artists, and the *Cache, PRESENCE* and *DISContact!* CD compilation series, the CEC offers Canadian electroacousticians a venue to both promote themselves and participate within the global community, thereby fostering mutual awareness and benefit in the international scene.

### Jeu de Temps / Times Play (JTTP) <<http://cec.concordia.ca/jttp>>

Jeu de Temps / Times Play (JTTP) was launched in 2000 to support and encourages the work of Canadian-based young and emerging sound artists. This annual project is comprised of a competition with more than \$4300 (in 2008) worth of prizes awarded to the top five placing composers (by selection of an international jury), an issue of *eContact!* featuring all submissions to the project, a *Cache* CD compilation with the top 8-11 placing works, and international radio broadcasts and concert diffusion for the winners.

*Cache* is distributed internationally to people and institutions active in the production and support of electroacoustics (CEC members, radio programmes and stations, concert promoters and various important cultural organizations). Several of the top-placing participants in past editions have *gone on to win prizes* in other renowned international electroacoustic competitions, such as Bourges, Métamorphoses and the SOCAN Foundation Awards, further confirming the healthy state of the electroacoustic community in Canada and the reputation it has developed over the years in the international scene.

With a number of new Project Partners joining the project for *JTTP 2008*, the size of the awards package (recordings, books and journals) given to the top five winners was substantially increased. Several members of the international jury also commented very positively on the strength of the batch of submissions in 2008.

For *JTTP 2009*, the CEC collaborated with Germany's national electroacoustic association, DEGEM. Similar to the collaboration in 2003 with the UK's Sonic Arts Network (SAN), submissions from both Canada and Germany were accepted. Prizes were awarded to both the Canadian and German top-placing composers, and *Cache 2009* (release planned for Spring 2010) will be a double-CD, with one CD containing selected Canadian works and the other containing selected German works.

*Information* <http://cec.concordia.ca/jttp/2009>

*Awards and Sponsors* <http://cec.concordia.ca/jttp/2009/awards.html>

# JTTP 2009 | Programme Notes and Bios

## CANADIAN TOP 5

### 1. Olivier Girouard – Suite\_04 (2009 / 18:47)

<http://www.ekumen.com>

*Olivier composes music as one writes poetry, being attuned to the world and highlighting the beauty. He has collaborated with artists from different disciplines including dance, sound art, video and visual art. He studied composition and voice at the Université de Montréal, and he recently finished a masters in electroacoustic composition at the Montréal conservatory, where he studied with Yves Daoust, Louis Dufort and Martin Bédard. Olivier joined the collective Ekumen in 2008, through which he presents his own work as well as promoting and producing contemporary music events. He launched his first album, La nuit nous déconstruit par cœur, a collection of pieces created for dance in May 2009.*

En 5 mouvements : Prélude, Allemande, Courante, Sarabande, Gavotte 1&2. Dans la tradition philosophique matérialiste qu'inaugurent Épicure et Lucrèce, les atomes chutent parallèlement dans le vide, suivant une légère diagonale. Si l'un de ces atomes dévie de sa course, il « provoque une rencontre avec l'atome voisin et de rencontre en rencontre un carambolage, et la naissance d'un monde ». (Nicolas Bourriaud dans « Esthétique relationnelle »).

Une pièce par tableaux. Divers endroits figés. L'ennui. La poésie de l'immobile. Comment actualiser la Suite de danses imposée à l'époque baroque? Bach composait des suites de six mouvements : Prélude, Allemande, Courante, Sarabande, Gavotte 1 & 2 et Gigue. Bien sûr, il y a des variantes. Ce qui m'a fasciné chez lui c'est que de son Allemagne natale, il avait accès aux partitions venant de France, d'Italie, d'Espagne et d'Angleterre.

Comment aujourd'hui, avons-nous accès au reste du monde et comment celui-ci se transcrit dans nos œuvres? C'est par l'art et la rencontre entre le réel et l'onirique que j'ai voulu exprimer mon idée de la Suite. Entre espace ou état psychologique, la musique.

*Olivier Girouard fait de la musique comme on fait de la poésie, en restant attentif sur le monde et en pointant ce qu'il trouve beau. Il collabore avec des artistes de différentes disciplines notamment : la danse, l'art sonore, la vidéo et l'art visuel. Après des études en techniques d'écriture musicale et en chant à l'Université de Montréal, il a complété une maîtrise en composition électroacoustique au Conservatoire de musique de Montréal auprès de Yves Daoust, Louis Dufort et Martin Bédard. Engagé depuis plusieurs années dans la promotion et la production de concerts de musique contemporaine, Olivier Girouard s'est joint à Ekumen en 2008 pour présenter ses projets de musique. Il lance son premier disque composé des pièces pour la danse: La nuit nous déconstruit par cœur en mai 2009.*

### 2. Yota Kobayashi – Kakusei (2009 / 12:05)

<http://www.programsounds.com>

For hexaphonic (6-channel) tape. *Kakusei* (Japanese for “Awakening”) is an acousmatic rendering of a dream, and the self-realizations that follow from the act of awakening. The dream world consists of two primary settings: the first is associated with aspects of ritual, with recurring horn-calls announcing new, fragmented states; the second setting is subaquatic, with traces of the ritual horns now submerged and distorted. At this point there is a noticeable reduction of event density, and the events themselves become viscous, moving with dream-like slowness. Through this darkness emerge the beginnings of self-realization, which gradually strengthen by way of an extended crescendo that finally culminates with a sudden snap back to consciousness – or perhaps it is merely another hallway to yet another dream....

Acoustic and electroacoustic composer Yota Kobayashi was born in Nagoya, Japan, in 1980. He moved to Vancouver in Canada in 2000 and studied music composition at Simon Fraser University with Barry Truax and Owen Underhill. He is currently based in Vancouver, where he works actively with film, dance, and theatre productions, while he teaches electronic music at Langara College and sound design at Stylus College of Music and Technology. In 2006, his composition *Reminiscence* was awarded third prize in the Prix Jeu de Temps / Times Play electroacoustic competition held by the Canadian Electroacoustic Community. In 2008, his composition *Tensho* – a Japanese word meaning roughly “rebirth through regression” – was awarded first prize in the international competition for electroacoustic music *Musica Nova* organized by the Society for Electroacoustic Music in the Czech Republic.

### 3. Christopher Mclean – *Bébelles* (2009 / 8:21)

Christopher Mclean grew up in Montréal where he learned the piano, guitar and trumpet. His first compositions were bluesy and played on the guitar. He then started focussing on the piano, developing a particular interest for improvisation. Christopher Mclean was initiated to electroacoustic music during his studies in composition with Michel Tétrault at Cégep St. Laurent. He is currently continuing his composition studies at Université de Montréal since 2008.

*Bébelles* est une pièce superficielle et matérialiste. En pleine crise économique, elle présente une ode au bas-de-gamme, au pas cher, à ce qui ne sert pas longtemps, à ce qui est brisé, à ce qui désormais nous encombre. On parle des petits plaisirs qui font leur peu de bien rapidement avant de sombrer dans l'inutilité; des vieux jouets, des caméras jetables, des cellulaires, de leurs emballages, mais surtout, le cube de glace qui flotte dans mon verre de boisson gazeuse générique.

Christopher Mclean a grandi à Montréal où il a appris le piano, la guitare et la trompette. Il jouait ses premières compositions – à tendance blues – à la guitare avant de se pencher plus sérieusement au piano. Suite à une formation autant en musique classique qu'en jazz, il a développé un intérêt particulier pour l'improvisation. Christopher Mclean a été initié à l'électroacoustique au cours de ses études en composition avec Michel Tétrault au Cégep de St. Laurent. Il poursuit présentement sa formation en composition au BACC à l'Université de Montréal.

### 4. Guillaume Barrette – *Synchrétisme* (2009 / 7:28)

*Synchrétisme* is entirely based on sound sources from acoustic instruments such as saxophone, violin, piano, gangsa and ugal... This work situates itself at the border of instrumental and electroacoustic world with the intention of transforming those characterized sources into something new by using the numerous possibilities of sound manipulation. In addition to combine instrumental with electroacoustic, this composition merges instruments that are rarely put together like, for example, instruments of occidental classical traditions with Balinese instruments (Gamelan). *Synchrétisme* is a world in constant alternation between reality and illusion...

Born in Québec City, Guillaume Barrette started his musical studies in high school (group concerts, band, stage band). Later he was admitted to Cégep de Sainte-Foy where he learnt the principles of music and science in a double-DEC. During this time, he also studied classical guitar and jazz guitar. In order to perfect his creative approach, he decided to combine his interests – i.e. music, science, composition and computer science – and engaged in an electroacoustic composition programme at the Université de Montréal.

*Synchrétisme* est basé sur des sources sonores de nature instrumentale telles que le saxophone, le violon, le piano, le gangsa, l'ugal... Cette pièce se situe au carrefour du monde instrumental et de la musique électroacoustique avec l'idée de transformer ces sources très caractérisées en quelque chose de nouveau à l'aide des nombreuses possibilités de la manipulation sonore. En plus de combiner l'instrumental à l'électroacoustique, cette œuvre fusionne des instruments qui sont rarement associés comme, par exemple,

des instruments de traditions occidentales classiques à des instruments balinais (gamelan). Synchrétisme est un jeu en perpétuelle alternance entre le réel et l'illusion...

*Guillaume Barrette, originaire de la ville de Québec, commence sa formation musicale à l'école secondaire (concerts de groupes, orchestre d'harmonie, stage band). Il poursuit par la suite ses études postsecondaires au Cégep de Sainte-Foy où il aborde les principes de la musique et des sciences de la nature dans un programme de double DEC. Durant cette période, il étudie également la guitare classique et la guitare jazz. Pour parfaire sa démarche de création, il décide d'associer ses champs d'intérêt que sont la musique, les sciences, la composition et l'informatique pour débiter un cursus en composition électroacoustique à l'Université de Montréal.*

## **5. Félix Lachance –Manège I (2009 / 5:49)**

Félix Lachance studied electroacoustic composition at Concordia University and Université de Montréal.

## **GERMAN TOP 5**

### **1. Florian Hartlieb – Im vorderen Zimmer des hinteren Raums (2009 / 12:16)**

<http://www.myspace.com/florianhartlieb>

*Im vorderen Zimmer des hinteren Raums* is an interplay between electroacoustic composition and radio-play art. There are five concrete scenes (bathroom, kitchen, playground, metro, forest), the order of which makes certain narrative sense. In the intersections between the scenes, single sounds of the scenarios are alienated and musically assimilated to create surreal sound worlds. The intermixture of these sound worlds and the concrete scenes shall produce a tension between clear connotations and oneiric patterns and should lead the listener to constant questioning of what he has just heard.

*Born in 1982. 2003–2006 academic studies in English Literature and Philosophy at Ruhr-Universität in Bochum, Germany. 2005–2007: private composing lessons with the composer Luís Antunes-Pena. Since 2005: member of the multimedia art-project kybernetikon ruhr ([www.kybernetikon.de](http://www.kybernetikon.de)) 2006: scholarship of the Folkwang-Hochschule in Essen, Germany. 2008: participation in the interdisciplinary festival Feldstärke at Zeche Zollverein in Essen; participation in the international festival for electroacoustic music musicacoustica 2008 in Beijing, China. Since 2006: studies in electronic composition with Roman Pfeifer and Prof. Thomas Neuhaus at the ICEM (Institute for Computer Music and Electronic Media) of Folkwang-Hochschule in Essen. Florian Hartlieb lives and works in Bochum, Germany.*

### **2. Oliver Peters – Transkript 18 (2009 / 19:26)**

The source material for this recording stems from found objects and specifically treated acoustic musical instruments such as cello, viola, conga, double bass and cymbal, as well as wood, paper, marble balls, wallpapering table and chains. Further sounds have been produced using my voice and limbs. A basic rule for my work with digital tools is to maintain the liveliness of the source material within the structure of my compositions. Yet, the newly created elements of sound differ considerably from the original recordings.

*Oliver Peters (1970) lives and works in Berlin. Since the early 90s he has worked with electronic music and since 2002 he performed as EVAPORI. His compositions are mostly based on concrete sound sources: field recordings, transformation of found footage and the use of self-made sound objects or classical instruments such as piano or cello. Together with Nicolas Wiese [-Hyph-] Peters founded the Label AIC. Since 2006 he has, amongst other projects, set music to the scientific film E 2250 which was shown at short film festivals in Hamburg and the Darmstadt Institute of New Music and Musical Education within the scope of Modern Music in the Context of Technology. In 2008, he contributed a composition to Satoshi Morita's sound helmet. Recently his current release Rehearsals for Objects was broadcast on Deutschlandradio Kultur in the category Newcomer Werkstatt, a programme that introduces emerging sound artists.*

### 3. Alexander Schubert – Nachtschatten (2008 / 12:00)

<http://www.alexanderschubert.net>

Nachtschatten is a tape piece based on instrumental and electronic sound material. It's part of a cycle of narrative pieces describing a fictional space or line of events. It uses remains of romantic phrases distorted and replaced by microtonal, noise-based and frequency-altering effects. The idea was on the one hand to create an orchestral acousmatic machinery in contrast to well-known tape music stylistics and on the other hand to break with the common slowly upbuilding of density patterns.

*Nachtschatten* was produced during a residency at the ZKM, Karlsruhe in late 2008. In 2009, the composer won a residency prize in the Bourges competition for this piece.

Das Stück „Nachtschatten“ fällt in eine Reihe narrativer, ortsbeschreibender Werke mit Überresten romantischer Fragmente. Kompositorisch war es ein Ziel einen formalen Aufbau zu entwerfen, der mit typischen, sukzessive konstruierenden Steigerungsformen bricht und disparate dynamische Formteile gegeneinanderstellt. Die mikrotonale und geräuschhafte Verzahnung instrumentaler und elektronisch prozessierter Klänge stellt den Entwurf eines akusmatischen Orchesterapparats dar – die Suche nach einer Klangmaschine, die nicht auf den für Tonbandmusik heute typischen Syntheseverfahren wie Granularisierung etc. aufsetzt. In dieser Instrumentalschichtung habe ich eine ehrliche, für mich dann immer romantische, Klangsprache gesucht und probiert mit den Mitteln der Verräumlichung und exakten Collagierung die Vorteile der Bandschichtung zu nutzen – z.B. bei dem Entwurf detaillierter, nachklingender Klagschatten von fortissimo Geräuschkonstrukten und der Kombination von Feldaufnahmen mit prozessierten Streicherklängen.

Der Komponist wurde 2009 für dieses Werk mit dem Bourges Residenzpreis ausgezeichnet. Die Komposition entstand im Rahmen einer Residenz am ZKM | Karlsruhe im Sommer 2008.

*Alexander Schubert, born in 1979 in Bremen, tries to explore cross-genre interfaces between acoustic and electronic music. He has written tape music, electroacoustic music and mixed media works. He's interested in the design of software setups and manipulation / design of instruments for an intuitive handling in an improvised context (see Weapon of Choice). A permanent focus of his work is the combination of notated and improvised music – both in aesthetics and structure. He plays in the group Ember (saxophone, drums, piano, electronics) which mainly realises minimal, poly-rhythmic pieces that are a mix of free jazz and contemporary chamber music. But he also tries to combine the liveliness and energy of the improvised music with the structures of composed music. Alexander Schubert curates the music festival contemporary electronic music in Leipzig and runs the publishing company Ahornfelder-Verlag for experimental audio and book releases. In 2009 he was awarded a Bourges residency prize.*

*Alexander Schubert, geboren 1979 in Bremen, beschäftigt sich mit der Schnittstelle zwischen elektronischer und akustischer Musik. Er hat sowohl Tape-Musik, elektroakustische Musik als auch Mixed-Media-Werke komponiert. Der Entwurf von Software-Setups und die Bearbeitung und Manipulation von Instrumenten ist nicht selten Ausgangspunkt für Kompositionen (z.B. „Weapon of Choice“). Ein anhaltender Fokus ist die Kombination von notierter und improvisierter Musik – der Wunsch aus beiden Formen die positiven Elemente zu vereinen. Als Improvisator spielt er z.B. in dem Quartett „Ember“ (Sax, dr, p, elec) das sich klanglich zwischen Free Jazz und Kammermusik bewegt. Schubert kuratiert ein Festival für zeitgenössische Elektronik in Leipzig und betreibt das Label Ahornfelder. 2009 wurde er mit einem Bourges-Residenzpreis ausgezeichnet.*

### 4. Nicolas Wiese – Vertikalzeit (2008 / 14:44)

<http://nicolaswiese.com>

*Vertical Time* is exclusively derived from recordings of conventional string instruments (violin, viola, violoncello, double bass). The title implies an idea of time passing in the form of a downward spiral. The non-linear and shifting, overlapping method of (glissando-driven) recurrence, is aimed at dissolving the

perception of linear time, without the use of static or endless repetition. This idea of a vertical time came to my mind as self-observation while surfing the internet. A routine web user tends to do several things at the same time, and thus wants to submerge profoundly into different information sources, archives, forums and communication channels, often in a rapidly jumping manner. This often leads to iteration loops. This desire to deepen different thoughts / activities simultaneously, has a bizarre effect on subjective perception of passing time, and on the perception of focus and distraction. At the end of the day, however, 24 hours have gone by as usual.

*Nicolas Wiese was born in Itzehoe, Germany in 1976. He is a visual artist, sound artist and graphic designer. In 2005, Wiese graduated at the Design Faculty of HAW Hamburg. Apart from that, he studied Experimental Sound Design at the University of Arts in Berlin, and Sociology and Philosophy at the University of Hamburg. Between 2002 and 2006, Wiese was actively involved in numerous exhibition and concert projects in the young experimental scene in Hamburg, as an organizer, curator and participating artist. In this period, some international and interdisciplinary collaborations were started. Since 2006, he lives and works in Berlin-Neukölln. His sound works are being released by labels and organisations around the world since 2003. Performances, installations and screenings have taken place in festivals, museums, project spaces, public areas and clubs around Germany, Switzerland, the Netherlands, Belgium, plus Napoli, Istanbul, Belgrade, Kelowna (Canada), and Kalamata (Greece).*

#### **5. Jonas Foerster – Echoes of Urban Life (2008 / 6:08)**

<http://www.jonasfoerster.de>

Humans and machines, voices and noises – an urban soundscape. The city as a life and movement representing entity is the inspiration and starting point of my composition. No more. Out of the editing and transformation of the sound material there arises another style of sound which stands for his own and doesn't imitate the one of a city in any way. There are some very abstract relations to an urban sound, but they appear more like holdovers that integrate in a new context and thus reach a new meaning.

*Jonas Foerster was studying music for future employment in education when he discovered his interest in electroacoustic music. He has been studying Electronic Composition at ICEM / Folkwang-Musikhochschule in Essen, Germany since 2005. His current work consists of multi-channel, tape-based pieces and most recently real-time sound and image processing. Complementary to this he is also a composer for popular music productions and freelance sound designer for web media, animation and advertising. Foerster's compositions have been performed at internationally renowned festivals and conferences such as ICMC, SMC, Musicacoustica Beijing, etc. Recently he was nominated for the Deutscher Musikautorenpreis 2009 (German Music Author Prize 2009), which is awarded by the German performance rights organisation GEMA.*