

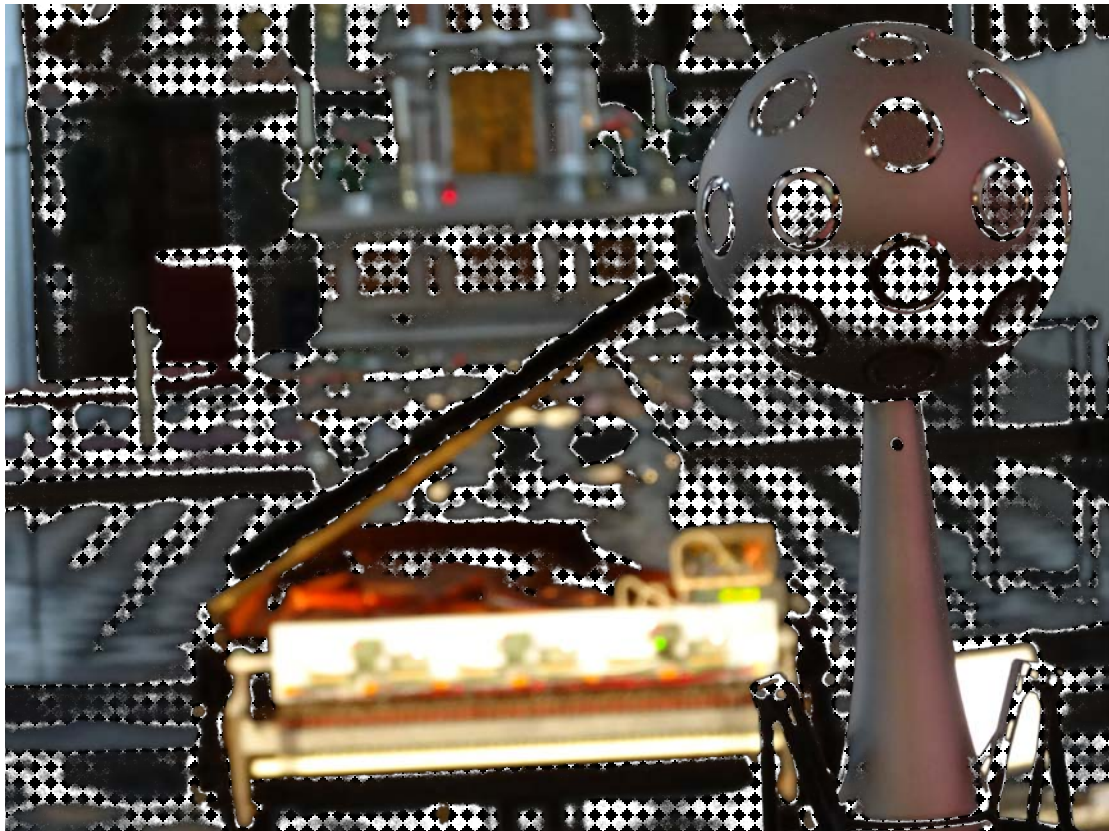
institut für elektronische musik und akustik



# PURE Ambisonics

Concert B – 20:30

Friday 18. Sept. MUMUTH, Ligeti-Saal  
at University of Music and Performing Arts Graz



The "PURE Ambisonics Concert" features Ambisonical music as an art form, where an experienced musical sound field is placed in the main focus. Historically you could interpret the Ambisonic music experience being in line with absolute music at the mid of the 19th century and pure electro-acoustic works performed in the late 1990s. Like absolute music (or abstract music), Ambisonics pieces need not be explicitly "about" anything, and in contrast to program music, they may also be non-representational. Rather than playing with different loudspeaker characteristics and their spatial distribution, as e.g. in acousmatic music or loudspeaker theaters, the Ambisonic technology allows to feature and musically compose and shape the contents of the presented sound field as a "Virtual Auditory Environment" – AVE in the meaning Jens Blauert's stated this in the beginning of the 21th century.

**Blagoveshtenije 07.04**  
**Robert Sazdov**

Blagoveshtenije 07.04 (2013/15) is the third and final composition of a trilogy that consists of Bogorodica 28.08 (2005) and Deva 21.09 (2009), which addresses important dates in the Orthodox calendar attributed to the Mother of God. As with the other compositions in the trilogy, Blagoveshtenije 07.04 incorporates both sacred and secular influences. Various traditional instrumental timbres and rhythms, along with Macedonian Byzantine vocal manipulations form the sonic basis for the work. The spatialisation approaches used in the composition are based on psychoacoustics and perceptual research. The current version (2015) was spatialised in the 'Mozart' Room, Fraunhofer IIS.



**wiosna+lato+jesien+zimna 14:46**  
**4 seasons at the oldest forrest in Europe**  
**Pawel Malecki**

The recording presents a compilation of sounds registered in the Białowieża Forest. The place is the oldest of its kind in Europe, and it is strictly protected. Within a year, hundreds of hours of ambisonic recordings have been made with respect to day and year variabilities. A compilation presenting the characteristic climate and cycle of the soundscape has been made out of the recordings. Sounds typical for a series of unique birds and mammals species, as well as the characteristic ambient, were registered.

**Kyai Pranaja 19:41**  
**Joseph Anderson**

Part 1 of the Epiphany Sequence. Kyai Pranaja translates into English as something like “from the heart” or “from the interior”. The suspension of moments, manifestations of veiled harmonies, the shifting of masses, these are born from the inner spaces and resonances of sounding bodies.



**Toccata op. 9 (1953) 9:00**  
**Gunter Rost**

Jean Guillou's Toccata op. 9, composed in 1953, is a virtuosic "contemporary classic" of organ literature. In this concert, the piece is interpreted live on an electronic concert organ, whose multichannel output is projected on a hemispherical loudspeaker array via Ambisonics. The organ outputs 64 single channels, grouped for different organ divisions, single stops, direct and surround information, which are spatialised on the hemisphere according to their musical functions. Some parameters of the spatialisation are adjusted live during the performance.

The project is part of the ongoing organ research at University of Music and Performing Arts Graz. The setup has been conceived by Jan Rocnik, Gunther Rost and Martin Rumori. A more detailed presentation of the spatialisation strategies applied are demonstrated in the workshop "Organ Spatialised."

# Biographies

## **Prof. Dr. Robert Sazdov**

is a composer, researcher, music producer, and educator. He has received prizes and awards from various organizations and institutions including: 'Pierre Schaeffer' Competition, Musica Nova Competition, Sonic Arts Awards, Bourges International Competition, Just Plain Folks Music Awards and the Audio Engineering Society. His music has been released by Capstone Records, Vox Novus, Accademia Musicale Pescarese, Society for Electroacoustic Music, Australasian Computer Music Association, Sonic Arts Awards, Clan Analogue and SoundLab Channel. Sazdov has undertaken residencies at the Erich--Thienhaus---Institut, Detmold University (2012) and The Sonic Lab, Sonic Arts Research Centre, Queen Mary University (2007). He has received commissions from the Ministry of Culture, Republic of Macedonia (2014), Fraunhofer Institute (IIS) (2012), and Composers' Association of Macedonia (2013). At the Erich--Thienhaus---Institut, Detmold University (2012) and The Sonic Lab, Sonic Arts Research Centre, Queen Mary University (2007). He has received commissions from the Ministry of Culture, Republic of Macedonia (2014), Fraunhofer Institute (IIS) (2012), and Composers' Association of Macedonia (2013).

## **Pawel Malecki**

was born in Gorlice, Poland in 1985. He received his M.Sc. (Tech.) in mechanics, and Ph.D. degree in vibroacoustics from the AGH University in Cracow, Poland, 2013. His thesis "Evaluation of objective and subjective factors of highly reverberant acoustic field" focused on psychoacoustic aspects of choral music perception in the diffused field. His main research tools were auralization techniques combined with ambisonics. He works at the AGH University and as a freelancing sound engineer and acoustic consultant. Dr. Malecki has designed the acoustics of the recording studio in the new AGH University Media Center. He is an officer of the Polish Acoustical Society.

## **Joseph Anderson**

(b. 1970, USA) first began contemplating the possibilities of a new art of sound after encounters with Edgar Varèse's *Poem Électronique* and the music and writings of John Cage. With the encouragement of Russell Pinkston, with whom he'd been studying 'computer music', he left the engineering school for the music school and began a concentrated study of music—with emphasis on applications of computing and electronics. Study with Pinkston led to encounters with the 'British Acousmatics', and in particular the music of Jonty Harrison and the Birmingham Electroacoustic Sound Theatre (BEAST). Four years in Britain followed with membership of BEAST and study with Harrison. With a return to the US in 1998, he has been active in the San Francisco Bay Area promoting this new art of sound—through the auspices of a collective of like-minded artists calling themselves the New San Francisco Tape Music Center. Recognitions for his efforts have included the "Grand Prix" from the 1997 Bourges Electroacoustic Music Competition for Change's Music, and he has been commissioned by organizations such as BBC Radio 3 and the Society for the Promotion of New Music. In 2003, he left employment with Analog Devices Audio Rendering Technology Center in California as a DSP design engineer, and has returned to the UK to lecturer in music at Hull University's Scarborough Campus. His compositional work is focused on acousmatic music created through self-authored tools and signal processing algorithms. Since 1997 principal output has been rendered in periphonic (full 3D) ambisonic surround sound.

## **Gunther Rost, E-Organ**

Gunther Rost was born in Würzburg, Germany. He studied organ with Günther Kaunzinger and Marie-Claire Alain. He won numerous international awards and competitions, including the Leipziger Bachpreis and the Bayerischer Kunstförderpreis. Since 2002, Gunther Rost holds a professorship for organ at the University of Music and Performing Arts Graz, where he is head of Institute of Church Music and Organ. At the same institute, he founded the department of organ research, which aims at further developing the instrument as well as pursuing critical reflections on e. g. historical performance notes.