MANTIS
Manchester Theatre in Sound

MANTIS Festival of Electroacoustic Music

1 - 2 March 2014 University of Manchester
MANTIS 10 Years Festival, 1 - 2 March 2014

MANTIS (Manchester Theatre in Sound) celebrates its first 10 years with 4 concerts, featuring pioneering composers Francis Dhomont and Trevor Wishart, award-winning works composed in the studios at the University of Manchester since 2004, and numerous premieres of new works by staff and students based in the Novars Research Centre. A special sound installation, listening room and talk by Trevor Wishart are also not to be missed!

Saturday 1 March, Cosmo Rodewald Concert Hall
Wine Reception: 17.30
Concert 1: 18.00 - 19.30 Award winning works from Manchester 2004 - 13
Concert 2: 20.00 - 21.00 Francis Dhomont

Sunday 2 March, Cosmo Rodewald Concert Hall
Trevor Wishart: The Music of Speech. 16.30 - 17.30 (G16, Martin Harris Centre)
Concert 3: 18.00 - 19.30 New works from the NOVARS Research Centre
Concert 4: 20.00 - 21.00 Trevor Wishart and KAIROS

Sound Installation words~signs~assemblage by Gavin Osborn
15.00 - 17.15 (1 March) and 14.00 - 16.15 (2 March) - John Casken Theatre (Martin Harris Centre)

Listening room with highlights of music from 10-years of MANTIS
12.30 - 17.30 daily, G16, Martin Harris Centre

Support: Novars Research Centre and the department of Music (University of Manchester)
Concert 1, 18.00 - 19.30 Saturday 1 March: Award winning works from Manchester 2004 - 13

Public Bodies (2009)                 Sam Salem
Hypnagogic Illusions (2006)         Tom Scott
Anima Machina (2006)               Diana Salazar
Vista Points (2009)                Manuella Blackburn
Metamorphosis I (2007)             Oliver Carman
Gallivanting (2010)                Donal Sarsfield
Buoy (2011)                        David Berezan

Public Bodies (2009)                 Sam Salem

Public Bodies was written in 2009... a lot has happened since. There were various themes and ideas behind the piece, but I don’t think that any of them are important enough to necessitate excavation. However, there are a number of ideas within the piece itself that I still find interesting: the vaguely glitchy vocabulary (which I am revisiting in my current work), the presence (and humanizing influence) of the female voice, the strong and unapologetic use of pulse and the harmonic / melodic materials that were borrowed & derived from a surreptitiously recorded busker. In many ways, Public Bodies was my first piece.

Hypnagogic Illusions (2006)         Tom Scott

This piece marks the conclusion of my research into auditory phenomena experienced during the hypnagogic mind state.

The name ‘hypnagogic’ derives from two Greek words, hypnos (sleep) and agogeus (conductor, or guide). The term is used to describe the interlude between being awake and falling asleep. The hypnagogic mind state is characterised by auditory hallucinations which often manifest as roaring sounds, sustained pitches, idiophonic noises, as well as other bangs and explosions. This imagined sound material can also be influenced by ‘real world’ sounds, as well as our own internal sounds e.g. breathing, snoring, the sound of blood circulating, and our own heart beat.

This piece could be described as a ‘trance-walk’, in which a character journeys through diverse environments whilst in the hypnagogic mind state. We hear what the character hears and experiences on two journeys: one, from the city to the countryside on a bus; and two, a meta-diegetic journey from the conscious to the unconscious mind of the character. It is on this second journey that we experience a host of primeval sounds, lost in the archetypal forest of the mind.

Anima Machina (2006)               Diana Salazar

In a technological age, our lives are becoming more dependent on machines, and those machines are becoming increasingly smaller and more intelligent. This work is heavily influenced by the concept of tiny machines at the atomic level, and their ability to become capable of decision-making and self-replication.
The work is underpinned by a changing flux between control, restraint and disorder. There are references to metal and machinery, although the original source material is likely to be very far removed from this perceived scale of material. Most source recordings were closely amplified small materials, (various gardening tools, parts of a bicycle mechanism, clocks, and a 'slinky' spring), now given a magnified energy and greater mechanical status through processing. There is a mirroring of the potential qualities of machines at the atomic level, with key ideas being the implications of friction, surface tension and a dark instability and unpredictability.

**Vista Points (2009)**  
Manuella Blackburn

All materials used in *Vista Points* are derived from electric guitar sounds. Often the electric guitar sounds are left raw and then layered with processed materials. When these sounds interact, there are points of causality, conflict and turbulence. This work explores the effect of varying the distance between sonic events. When constructing the piece, contrasts between pressured and voluntary behaviours became a primary focus with the aim of achieving moments of activity and emptiness.

*Vista Points* was realized in 2009 at the Electroacoustic Music Studios of The University of Manchester (England, UK) and premiered on August 8, 2009 during the 4th Sound Art Workshop of the International Music Academy at the Orford Arts Centre (Orford, Québec). Thanks to Carlos Lopez for providing the electric guitar sounds. *Vista Points* was awarded First Prize at the 10th Concurso Internacional de Composición Electroacústica Música Viva 2009 (Lisbon, Portugal).

**Metamorphosis I (2007)**  
Oliver Carman

A free adaptation of the story of Pygmalion, the sculptor who becomes so obsessed with his work that it comes to life! I tried to create the feel of an object/entity being shaped/formed. Hands touch the surface. Is it real? Is it alive? Are creator and creation as one?


**Gallivanting (2010)**  
Donal Sarsfield

This piece is one rather oblique way of pointing to a sound that is heard everywhere, but seldom noticed. The piece features the voices of my friends Irma Catalina Alvarez and Andrew Perfect.

The poetic texts are from Louis MacNeice’s *Coda* and W.H. Auden's *For Friends Only* (used with permission of Curtis Brown NY, and Dick Hyman Estates, UK.)

*Gallivanting* was awarded joint first prize in the Concours International de Musique Bruitiste, Luigi Russolo - Rossana Maggia 2011.
Buoy explores the soundworlds and environments of sea buoys, many of which have bells, gongs or whistles that sound in response to the motion of the sea. The diverse characteristics of buoys, used to aid sea navigation as well as scientific research of maritime weather, ecology and oceanography, inform the sonic language and grammar developed in the piece. Surges of materials phrased according to ocean wave action and underlying pulsating and droning pitched materials (alluding to the transmitted signals from buoys) create strong thematic threads through the work and provide a framework of navigation through real-world glimpses (waves and bells) and contrasting abstract soundworlds.

Buoy was realized during periods of residency in the electroacoustic music studios at the Visby International Centre for Composers (VICC, Sweden) and EMS in Stockholm (Sweden), and was premiered on March 19, 2011 during the concert Akusmatisk Magi at the Kulturkiosken of the Institutet för Digitala Konstarter (IDKA) in Gävle (Sweden). Buoy was awarded the Prize in the Concurso Internacional de Composição Electroacústica Música Viva (Lisbon, Portugal 2012).
Concert 2, Saturday 1 March 20.00 - 21.00: Francis Dhomont

Drôles d’oiseaux (1985—2001)
Premières traces du Choucas (2006)
Le travail du rêve (2009—11)
Vol d’arondes (octophonic) (1999—2001)

Drôles d’oiseaux (1985—2001)

- Commission: French State (Music Office), GMEB
- Premiere: June 2, 1985, Festival Synthèse (Bourges, Cher, France)

To Françoise Barrière, Christian Clozier, Jean-Claude Leduc, and Valia and Patrick Lemoine

Twenty-nine years after I composed this purely electronic work — the only one I ever produced — I exhume it, as a curiosity. Invited to compose a work by the Groupe de musique expérimentale de Bourges (GMEB), I decided that as a guiding principle I would limit myself to the use of material generated by oscillators and other modules of the high-quality analogue synthesizer from the Charybde studio and to very few processing. I then added a number of elements produced at the Groupe de musique expérimentale de Marseille (GMEM) with the first version of the Synclavier.

But a more poetic image was guiding me, that of the forest as a magical symbol of our unconscious. This was my first foray into the “deep forest” that I had already been thinking about; in it a few reminders of that first effort can still be found.

Here is what I felt about it: “Today [artists] reveal the relativity of visible things; they express their belief that the visible is only an isolated aspect in relation to the universe as a whole, and that other, invisible truths are the overriding factors.” — Paul Klee, Berlin, 1920

Here are traces of luxuriance and dream-like exoticism, a bestiary of the imagination that does not hide its kinship with François Bayle’s Trois rêves d’oiseau, Roger Cochini’s Lullaby, and Ivo Malec’s Bizarra. It is the fantasy-universe of the comic strip, or the fantastic one of fairy tales (in which no menace is excluded): the fantasmatic landscape of signs.

[English translation: Tom Carter]

Drôles d’oiseaux (Strange Birds) was realized in the GMEB studios and in the composer’s studio in 1985-86 and premiered on 2 June 1985 as part of Synthèse, the Festival international de musique électronique de Bourges (France). It was commissioned by the French State (Music Office) and the Groupe de musique expérimentale de Bourges (GMEB). The version heard here was reworked and abridged in the composer’s studio in 2001.
**Premières traces du Choucas** (2006)

- Commission: Réseaux des arts médiatiques, with support from the CCA, Musiques & Recherches
- Premiere: October 21, 2006, L’Espace du son — M&R, Théâtre Marni (Brussels, Belgium)

To composer Hans Tutschku and our friendship

*Premières traces du Choucas* [First Traces of the Jackdaw] is a second preliminary work for *Le cri du Choucas*, a long work in progress about Franz Kafka’s world, works, and character.

“Kavka” is the Czech word for “jackdaw” (“choucas” in French), a kind of crow whose image adorned the storefront of Hermann Kafka, Franz’s father. The title came from the strong animal symbolics found in the works of Kafka: a deep, solitary, never-empathic, often-muted cry one can hear in each one of his novels and tales, even in the slightest fragmentary story. As for the capital C attributed to “Choucas” in my title, it confirms the presence of a proper noun.

No text yet in these *Premières traces du Choucas*, but you will find sonic research on and an impressionistic approach to the Kafkaian themes highlighted in the writings of Marthe Robert.

[English translation: François Couture, i-09]

*Premières traces du Choucas* was realized in 2006 in the composer’s studio in Avignon (France) and was first premiered on October 21, 2006 during the 13th International Acousmatic Festival L’Espace du son (Brussels, Belgium), then on November 2, 2006 — the composer’s 80th anniversary — during the Akousma (3) festival at Monument-National’s Studio Hydro-Québec in Montréal. *Premières traces du Choucas* was co-commissioned by Réseaux des arts médiatiques with support from the Canada Council for the Arts (CCA), and Musiques & Recherches (Belgium). *Premières traces du Choucas* was awarded the Public Prize at the 7th Concurso Internacional de Música Eletroacústica de São Paulo (CIMESP ’07, Brazil) and was finalist in the “Premiere of the Year” at the 11th Prix Opus 2007-08 of the Conseil québécois de la musique (CQM).

**Le travail du rêve** (2009—11)

- Commission: Ina-GRM
- Premiere: July 30, 2009, 25e Festival de Radio France et Montpellier Languedoc-Roussillon, Salle Pasteur — Le Corum (Montpellier, Hérault, France)

*Le travail du rêve* (The Work of Dreams) is the fourth autonomous preliminary work for *Le cri du Choucas*, a long work in progress about Franz Kafka’s world, works, and character.
In psychoanalytical terms, the work of dreams describes the development process of the images populating our sleep and their tricks: associations, distortions, displacements, condensations..., a dreamworld syntax that shares commonalities with Kafka's style: “My talent for portraying my dreamlike inner life has thrust all other matters into the background [...]” (Diaries 1910-1923: August 6, 1914, Kafka). Here, my music writing draws inspiration from the unexpected figures, associations, and metamorphoses of these rhetorics, hiding under illusory incoherence the disguised discourse of the being’s depths.

[English translation: François Couture, vi-09]

Le travail du rêve was realized in 2009 in the composer’s studio in Avignon (France) and premiered on July 30, 2009 during the 25th Festival de Radio France et Montpellier Languedoc-Roussillon at the Salle Pasteur of Le Corum in Montpellier (France). A new (2010) version was premiered on July 30, 2010 during the Inventionen 2010 festival at the St Elisabeth-Kirche in Berlin (Germany). It was commissioned by the Ina-GRM.

Vol d’arondes (octophonic) (1999—2001)

• Commission: Musiques & Recherches
• Premiere: November 21, 1999, L’Espace du son — M&R, XL Théâtre du Grand Midi (Brussels, Belgium)

To Annette Vande Gorne

Provence. A summer evening, the window open wide on the slowly darkening sky. Through this deep, blemishless blue, the flight of swallows: a strident, constantly changing feeding dance. The delicious night continues to fall. There are the sounds of the village preparing for the night festival; the echoes reach me. A jet begins its descent into Marignanne. How simple it all is!

It is a moment of pure, contemplative happiness, barely disturbed by a few familiar cares, which are quickly chased away. I think of Verlaine’s “The sky above the roof, so blue, so calm…”

This is music of memory: connotative, certainly, but not representational. It evokes and continues a previous work, Drôles d’oiseaux (1985-86), which provided some of the material for it.

The space, too, belongs to memory.

[English translation: Tom Carter]

Vol d’Arondes (Flight of Swallows) was realized in the Métamorphoses d’Orphée multichannel studio (Ohain, Belgium) and premiered on 21 November 1999 during the 6th International Acousmatic Festival L’Espace du son in the XL Théâtre du Grand Midi (Brussels, Belgium). It was commissioned by Musiques & Recherches. The revised eight-
track version (2001) was premiered on 15 December 2001 at Espace GO in Montréal as part of the Rien à voir (10) concert series presented by Réseaux.

Programme notes credit: electrod.com/en/bio/dhomont_fr/
Weaving rust (2013-2014)  
Superposition of two Opposites (2013)  
Interstellar Whispers (2014)  
Glitches / Trajectories (2014)  
Myth III (2014)  
Autumn (2014)  
Moorings (2014)  

All works are premiere performances.

Weaving rust (2013-2014)  

A sewing machine, a rusty oven, cymbals…
Threads interlaced, gestures that make the fabric...
Textures building up from rust...

*Weaving rust* was composed in the Electroacoustic Music Studios (Novars Research Centre) at The University of Manchester as part of a post-doctoral research sponsored by the Brazilian Government (through CNPq).

Superposition of two Opposites (2013)  

This piece is inspired by the image “Superposition of Two Opposite Twisting Light Modes”, from the laboratories of quantum scientists at the University of Vienna. The image is colour decomposed, reprocessed and then sonified. The composition explores the superposition of recorded materials of percussive nature and oscillating synthetic waves in different space contexts to evoke calm environments.

Interstellar Whispers (2014)  

As the title of the piece suggests, the original recordings are vocal samples from countertenor vocalist Roger Hany. Only seven tiny fragments of the recordings taken were used in the final version of the piece, creating the three main sections. Each of which begins with the original recordings and then develops and expands the sounds with the use of textural layering and the exploration of the intrinsic sound qualities within the recordings.

The main focus of the piece was to investigate the use of space as a compositional tool. This included circumspace, distal space, gestural space, source-bonded sections with causal gestures, panoramic space, microphone space and spectral space.

The final outcome of the piece is an ethereal five minutes that uses electronic manipulation of the human voice to inspire the listeners imagination and create a unique electroacoustic composition.
This piece, as the title suggests, explores audio faults (digital ‘glitches’) and space (specifically trajectories of sound), as articulated through an 8-channel image. I chose to work with sequences of sound containing digital faults, which I achieved through subverting the use of several computer processes and transformation tools. Sequences were produced by applying different, unorthodox processes to the same sound materials, from which I created textural and gestural variations, allowing the listener to identify that both the textural (trajectorial) and gestural (glitch) material is from the same family of source sounds, albeit behaving differently.

Denis Smalley’s spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on behaviour and motion and growth processes. Earlier sections contain a degree or imitative and reactionary behaviour (active / instability, emergence / disappearance and empty / fill). Later, trajectorial sound materials explore reaction, interaction, and growth processes such as agglomeration / dissipation.

The work moves through several stages, focusing initially on noise-based sections. Some materials have been stylised to reference earlier (dare I say cruder), electroacoustic production techniques, and as the piece unfolds the sound quality becomes more refined. Listening to Schaeffer’s early experiments, GRM works such as Ákos Rózmann’s Images of the Dream and Death (1978), and Parmegiani’s classic work Capture éphémère (1967), I find that I am drawn, in part, to what I perceive to be a time-stamped sound quality in these recordings; audio production which, whilst being highly sophisticated at the time, now seems more raw in general sound quality. Whilst this may be the result of tape saturation and early recording technologies and techniques, some sound types in Glitches / Trajectories attempt to mimic these qualities, being somewhat distorted and lower in resolution; purists may be appalled to discover that my materials are entirely digital and have not been developed using (nor have they been transferred to), tape at any stage. Equally the listener may disagree with the notion that my materials bear any sonic resemblance to certain qualities found in early musique concrète styles.

Many of the early sound materials developed were subdued and textural in nature (drone based), however as the piece grew, the materials became more abrasive, and I found the lines between texture and gesture were becoming increasingly blurred. I have attempted to emphasise this notion through the structuring of the final extended section which applies behavioural variations to gestural sound materials (with a focus on perspectival space, changes in spectral resolution and spatial trajectories), and may be perceived as equal parts texture and gesture.

Myth III (2014)  
Haruka Hirayama

Myth is a composition which consists of three independent movements sharing source materials which have a focus on the transposition and exploration of sound texture across alternative compositional forces. Myth I is for accordion, flute, bassoon, cello and percussion, Myth II is for fixed media stereo and Myth III is for a live multimedia work with electronics and acoustic instruments. Although each movement has its own sonic identity and instrumentation, Myth should be performed as a single composition to sonically maximize its textural contrast.
Originally, *Myth I* is informed by the painting the Witches' Sabbath by Francisco de Goya and it was commissioned and premiered by *chaotic.moebius* in 2012. It is said that the motif of Witches' Sabbath is based upon witch-hunting stories written by dramatist Leandro Moratín. Goya tried to draw the danger of ignorance in his painting just as people’s ignorance nurtured the hunt of innocent women as if they were witches, which led to fatal destination; namely, the monster in his picture may be appeared from the sleep of reason. As a composer I found analogies between Goya’s warnings and today’s new forms of ignorance. For instance, around the foolish myth of nuclear power being safe as a source of energy in Japan, despite it is known as a highly seismic country. Certainly people knew that it was terribly dangerous but invented fables to help keep their collective minds away from troubles... However, the nuclear power myth has been disintegrating since Fukushima’s nuclear disaster in 2011.

*Autumn* (2014)  
James Wynne  

*Autumn* is concerned with the transitional nature of the season, going from a period of high energy and activity to a time of low energy and waiting.

*Moorings* (2014)  
David Berezan  

*Moorings* is the second piece in my series of works that explores maritime soundworlds. The first, *Buoy* (2011), was concerned with sounds, environments and concepts arising from sea buoys. *Moorings*, on the other hand, develops a music and soundworld out of the sounds of maritime vessels' mooring rings, lines (or hawsers) and chains, as well as the sounds of boat hulls moving against the different kinds of bumpers found alongside docks and piers, boat engines and the interaction of water in, around and underneath harbour berths and vessels. All sound material used in the work was recorded in Visby Harbour (Gotland, Sweden) in 2012 and the work was completed in the electroacoustic music studios at the Visby International Centre for Composers (VICC, Sweden), EMS in Stockholm (Sweden) and University of Manchester (UK). Special thanks to Manuella Blackburn for her assistance with the recordings.
“Encounters” brings together everyday stories told by adults and children with the possibilities of sound-transformation offered by the computer. The 8-channel sound-surround work begins with the sound of the wind, formed from tens of thousands of human voices, and gradually unfolds the stories of fishermen, farmers and city-dwellers in the North East of England, accompanied by imaginary musical instruments derived directly from the speaking voices we hear. As each story subsides we encounter a sea of human voices organised in unusual ways - speech that waltzes, speech that harmonises with other speakers, clouds of speech that circle the audience. In the finale of each movement, the colours of the voices are abstracted and developed in a purely musical fashion, culminating with speech transforming into song.

Trevor Wishart collected recordings from homes, schools, and meeting-places in the North East of England, and developed the software to make this piece possible, while in residence at the University of Durham (2006-2009). The piece was completed on January 1st 2011, and received its world premiere at the SAGE, Gateshead, and its London premiere at King’s in May 2011. Act 1 was premiered at the Elisabethkirche in Berlin in July 2010.

ACT 1

Voicewind
The Fisherman’s Tale
Children’s Stories I
Speech Waltzing
The Budgie
The Bellydancer
Finale

ACT 2

Teens Gossip
The Dancer’s Tale
Clouds of Speech
Travelling Butcher
Children’s Stories II
Finale

KAIROS (2014)

Kairos (a Greek term meaning 'the right moment') was the department’s electroacoustic ensemble from 2005-2007. Its existence saw a variety of expressions: improvising
concert ensemble (appearing at major sonic arts festivals), installations (using the verticality of the foyer space, for example), & a multimedia theatre work in collaboration with Drama.

This reunion brings together members of the original ensemble, with a burgeoning new group headed by Haruka Hirayama.

Tonight's performance is based around sound sent to us from 4000 miles away, where founding member Alexis Guneratne resides in North America, as well as distance in time - 10 years of MANTIS memories....
Listening Room Works
Room G16 – Martin Harris Centre for Music and Drama

PLAYLIST:

Constantin Popp: Triptych (8-ch)
Hayley Hedges: Freezing Point (2-ch)
Andrew Garbett: Dream Landscape (2-ch)
Lee Fraser: Aerial Vapours (2-ch)
Tom Scott: Projection of Dream (A-V, 2-ch)
Sam Salem: Poor But Sexy in Berlin (2-ch)
Oliver Carman: Saxy! (2-ch)
David Berezan: Galungan (8-ch)
Mark Pilkington: Birth (A-V, 2-ch)
Rosalia Soria: 4-Dreams (5.1-ch)
Richard Scott: Resonating Bodies (2-ch)
Manuella Blackburn: Cajón (2-ch)
Arthur Phillips: Drips (2-ch)
Nikki Sheth: Golden Hour (2-ch)
Brona Martin: A Bit Closer to Home (8-ch)
Danny Saul: (piece sent to Nacho)
Ignacio Pecino: Singularity (5.1-ch)
Ricardo Climent: Sonic Tsunami 2 ch (2003)
Sound Installation: *words~signs~assemblage*

*words~signs~assemblage* takes its themes from its venue, exploring ideas contained in the naming & purpose of the John Casken Lecture Theatre, & whether this spare academic space can be translated into a creative work by using it as a source for transformed text, visuals, & sound.

The work evolves from a simple exploration of the venue's name:

'Lecture': both 'to read' & 'an oral discourse'

'Theatre': 'a place for viewing', 'to see, watch, observe'

John Casken, whose name also marks the space, was my PhD supervisor 2002-2007. He kindly agreed to donate some harmonic material which I have subjected to various transformations, providing a kind of aural backcloth. The vocal material heard is a text of my own generated from raiding a C19th lecture series on grammar.

Finally, the notion of 'the Academy', its origins in Plato's oral discourse in the sacred olive grove through to Philip Whalen: “I do not put down the academy but have assumed its function in my own person, and in the strictest sense of the word – academy; a walking grove of trees”

Conceived & created by Gavin Osborn

Materials realised by Gavin Osborn & Elizabeth Ditmanson
Biographies

**Daniel Barreiro** (Brazil, 1974) composes mostly in the electroacoustic domain. He was awarded a Prize and a Mention in the Bourges Competition 2006, First Prize Ex-Aequo in the Metamorphoses Competition 2006 was a Finalist in the VI CIMESP 2005. Some of his works have been included in CDs released in France, Belgium and Mexico and presented in concerts, festivals and conferences in several countries in Europe, the Americas and Australia. He was an active member of BEAST from 2003 to 2006 and holds a PhD in Electroacoustic Composition from The University of Birmingham (UK), where he studied with Jonty Harrison, sponsored by the Brazilian Government through Capes Foundation. He is a Lecturer in Music at the Federal University of Uberlandia - UFU (Brazil), where he is a member of the Music Technology Research Group (NUMUT) and of the MAMUT improvisation group. He is currently on leave from UFU to carry out research activities as a Visiting Academic (post-doc) at The University of Manchester (NOVARS Research Centre) sponsored by the Brazilian Ministry of Science, Technology and Innovation (through CNPq).

**David Berezan:** After completing a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and a MMus in Composition (2000) at the University of Calgary, David Berezan moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK). In 2012 he was appointed Professor in Electroacoustic Music Composition at The University of Manchester (UK), where he has acted, since 2003, as Director of the Electroacoustic Music Studios and MANTIS (Manchester Theatre in Sound). Berezan has been awarded in the Music Viva (Portugal, 2012), Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), São Paulo (Brazil, 2003, ’05), L’espace du son (Belgium, 2002) and JTTP (Canada, 2000) competitions. He has worked in residence in the studios of the University of Calgary (Canada, 2011), Université de Montréal (Québec, 2011), CMMAS (Mexico, 2011), EMS (Sweden, 2011, ’12), VICC (Sweden, 2011, ’12), The Banff Centre of the Arts (Canada, 2000, ’07), ZKM’s Institut für Musik und Akustik (Germany, 2007), Ina-GRM (France, 2007), IMEB (France, 2007), ESB (Switzerland, 2005), and Tamagawa University (Japan, 2007).

**Manuella Blackburn** is an electroacoustic music composer who specializes in acousmatic music creation. However, she also has composed for instruments and electronics, laptop ensemble improvisations, and music for dance. She studied music at The University of Manchester (England, UK), followed by a Masters in Electroacoustic Composition with David Berezan. She became a member of Manchester Theatre in Sound (MANTIS) in 2006 and completed a PhD at The University of Manchester with Ricardo Climent in 2010. She has worked in residence in the studios of Miso Music (Lisbon, Portugal), EMS (Stockholm, Sweden), Atlantic Centre for the Arts (Florida, USA), and Kunitachi College of Music (Tokyo, Japan). Her music has been performed at concerts, festivals, conferences and gallery exhibitions in Argentina, Belgium, Brazil, Canada, Chile, Costa Rica, Cuba, France, Germany, Italy, Japan, Korea, Mexico, Portugal, Spain, Sweden, and the USA. She has received a number of international awards and prizes for her acousmatic music including: Grand Prize in the Digital Art Awards (Fujisawa, Japan, 2007), First Prize in the 7th and 10th Concurso Internacional de Composição Electroacústica Música Viva (Lisbon, Portugal, 2006, ’09), 3rd Prize in the Diffusion Competition (Ireland, 2008), Public Prize in the Concurso Internacional de Composição Eletroacústica (CEMJKO, Brazil, 2007) and
Honorary Mentions in the Centro Mexicano para la Música y las Artes Sonoras (CMMAS) competition (Morelia, Mexico, 2008) and in the Concurso Internacional de Música Eletroacústica de São Paulo (CIMESP ’07, Brazil). She is currently a lecturer in Music at Liverpool Hope University (England, UK).

**Oliver Carman** is a composer based in the North West of England. He completed his first degree in Music at the University of Sheffield in 1998 and a Masters in Electroacoustic composition in 2004. He was awarded a PhD in electro-acoustic composition from the University of Manchester in 2011, where he was an active member of MANTIS (Manchester Theatre in Sound). He is now lecturer in Music Technology at the University of Liverpool. Oliver’s primary output is acousmatic; music composed in the studio and performed in the concert hall through multiple loudspeakers. He also composes mixed music for live instruments and electroacoustic sound as well as having research interests in sound diffusion, laptop improvisation, the visual representation of electroacoustic music and the music of Francis Dhomont. His work is regularly performed throughout the UK and internationally, and has also been recognised at several international competitions including: IMEB (Bourges) 2007/2008 (Prix Residence, Selection Triuvium category), International Electroacoustic Competition "pierre schaeffer' 2007 (2nd Prize), Diffusion Composition Competition 2010 (3rd Prize), Limerick and Destellos Competition 2012/2013 (selection).

**Francis Dhomont** studied under Ginette Waldmeier, Charles Koechlin and Nadia Boulanger. In the late 40’s, in Paris (France), he intuitively discovered with magnetic wire what Pierre Schaeffer would later call “musique concrète” and consequently conducted solitary experiments with the musical possibilities of sound recording. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acousmatics, his work (since 1963) is comprised exclusively of works for tape bearing witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create. The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. In 1999, he was awarded five first prizes for four of his recent works at international competition (Brazil, Spain, Italy, Hungary and Czech Republic). In 1997, as the winner of the Canada Council for the Arts’ Victor Martyn Lynch-Staunton Award, he was also supported by the DAAD for a residence in Berlin (Germany). Five-time winner at the Bourges International Electroacoustic Music Competition (France) — the Magisterium Prize in 1988 — and 2nd Prize at Prix Ars Electronica 1992 (Linz, Austria), he has received numerous other awards. He is the editor of special issues published by Musiques & Recherches (Belgium) and of Électroacoustique Québec: l’essor (Québec Electroacoustics: The Expansion) — for Circuit (Montréal). Musical coeditor of the Dictionnaire des arts médiatiques (published by UQAM), he is also lecturer and has produced many radio programs for Radio-Canada and Radio-France. In 1978-2005, he has divided his time between France and Québec, where he has taught at the Université de Montréal from 1980 to ‘96. Since the fall of 2004 he lives in Avignon (France) and regularly presents his works in France and abroad. Great traveller, he participates in several juries. He is an Associate Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). In October 2007, Université de Montréal awarded him a honoris causa doctorate. He is the president of the collective Les Acousmonautes in Marseille (France) and “Ehrenpatron” (honour
patron) of the organization Klang Projekte Weimar (Germany). He now focuses on composition and theory.

**Haruka Hirayama** studied composition and computer music and received B.A./M.A. degrees from Kunitachi College of Music (Tokyo). Currently she is pursuing her PhD in Electroacoustic composition at NOVARS Research Centre, the University of Manchester. She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (Bourges, France) and the Pauline Oliverous Prize at the Search for New Music Competition by IAWM (USA) in 2012. Her musical compositions have been also selected at numerous international festivals and conferences. Her research interests include creation of interactive/multimedia music and electroacoustic compositions.

**Rosalia Soria Luz.** Born in Mexico in 1979, studied composition at the "Conservatorio de las Rosas" in Morelia Michoacán, Mexico, with Javier Álvarez Fuentes and Juan Sebastián Lach. She also completed a MSc in Electronics Engineering at Michoacán State University UMSNH in Mexico in 2010. In 2012 she received the PDS awards scholarship to study at NOVARS Research Centre at the University of Manchester, supervised by Dr. Ricardo Climent. Her research is focused on composition using State Space models for sonification and interactive pieces.

**Gavin Osborn** is a composer, sound artist & flautist based in the UK. His output spans conventional chamber works, devised works for ensembles, open-form, graphic & semi-graphic works, text works, electroacoustic pieces with & without instruments, & installations. As a composer-performer, he often works in collaboration with other artists from a wide variety of backgrounds, including performance art, visual art, & dance. Recent collaborations include with choreographer Charlotte Spencer & dancers on her project *The Nature of Things*, with dancer Jennifer-Lynn Crawford & artist Lisa Gorton on his own project *...tracery web of movements tracery*, & with live art practitioner Michael Mayhew on *Mechanical Air*. Appearances include the following festivals & venues: Sonorities, MANTIS, York Late Music, Manchester International Festival, Futuresonic, INTER/actions, ICMC, IFIMPac, IDAF, & Kings Place. He is also co-director of Trio Atem, with whom he has commissioned over 20 new works from composers.

**Diana Salazar** is a Scottish-born and London-based composer and sound artist. Her work ranges from acousmatic fixed media to music for instruments with live electronics, installation and cross-disciplinary collaborations. Following undergraduate and Masters studies at the Royal Scottish Academy of Music and Drama in Glasgow she went on to study for a Ph.D. at the University of Manchester (UK), funded by a UK Arts and Humanities Research Council Scholarship. On completing her doctorate she worked as a Lecturer, then Senior Lecturer in Music Technology at Kingston University in London, where she was co-director of Kingston University Digital Arts Collective (KUDAC). Since 2013 she has been a Lecturer in Music at City University London. Her works have been performed throughout the UK and internationally, with broadcasts on Swedish National Radio, Radio France, and BBC Radio 3 and recognition in competitions such as CIMESP (International Electroacoustic Contest of São Paulo), the Bourges Competition of Electroacoustic Music, SCRIME, *L’Espace du Son* Diffusion Competition, *Prix Destellos* and *Música Viva*. Selected works have been released on the Studio PANaroma, Discparc, SCRIME, Drift Station and Elektramusic labels. [http://www.dianasalazar.co.uk](http://www.dianasalazar.co.uk)
**Sam Salem** (b. 1982) currently resides in Manchester (UK), where he completed a MUSM in Electroacoustic Music Composition in 2007 and a PhD in Composition in 2011 at the University of Manchester. His work is focussed upon the sounds of urban environments: each of his pieces focuses upon a specific geographical location. His music aspires to illuminate and explore the hidden musicality and beauty of his geographical subjects, as well as his own relationship to his environment as both a source of inspiration and musical material. He has undertaken a number of creation residencies at institutions around the world, including EMS (Stockholm, 2013-14), La Muse En Circuit (Paris, 2012-13), Technische Universität (Berlin, 2012), STEIM (Amsterdam, 2011-12) and Musique et Recherches (Ohain, 2011). He has also been nominated and awarded in a number of international composition competitions, including: Concours Luc Ferrari (2012, Winner), Luigi Russolo Competition (2012, Audience Award), Metamorphoses (2012, Nomination), Competition Destellos (2012, Nomination), Joensuu Soundscape Composition Contest (2011, Third Prize), 11th Musica Viva Composition Competition (2010, First Prize ex-aequo) and Musica Nova (2010, Honorary Mention). Sam is co-director of the Distractfold Ensemble and currently teaches at Leeds College of Music.

**Donal Sarsfield** is currently finishing his PhD in Electroacoustic Composition at the University of Manchester.

**Danny Saul** is an electroacoustic composer from Manchester, UK. His interests are acousmatic composition, space, sound diffusion, and improvisation. As a performer his involvement in a variety of experimental projects over the past few years have included a number of collaborations, performances and recordings with notable contemporary experimental musicians including Ben Frost (performing Music for 6 Guitars, at Iceland Airwaves, Reykjavik), Machinefabriek, Greg Haines, Jasper TX, Xela (Type Recordings), and Simon Scott. Danny has played throughout the UK, Europe, U.S.A and Japan. He runs the experimental record label White Box Recordings, and has to date released two solo albums, *Harsh, Final.* (White Box, 2009), and *Kinison – Goldthwait* (Hibernate Recordings, 2010). In 2012 Danny was awarded the Degree of Master of Music with Distinction in Electroacoustic Composition (University of Manchester). He is currently pursuing a PhD under the supervision of Professor David Berezan at the NOVARS Research Centre for Electroacoustic Composition, University of Manchester. Danny’s research is funded by the Arts & Humanities Research Council, UK.

**Tom Scott** studied piano at Chetham’s School of Music before studying on the joint course at the Royal Northern College of Music (RNCM) and at The University of Manchester, where he gained a first class honours degree in music and also won the Musicales Prize, the Shirley Cattarall Award for piano, the Hargreaves Academic Prize, the Proctor-Gregg Prize for performance and the Sir Thomas Beecham Medal for outstanding achievement. He completed a Masters degree in electroacoustic composition (Supported by a 2003 PRS Foundation Scholarship) in which he received a distinction. He completed his PhD in electroacoustic composition at The University Of Manchester (supported by AHRC funding). As a composer, Tom’s work ranges from instrumental works to acousmatic compositions and audio/visual works. He was awarded the Musiques & Recherches residency prize in Metamorphoses 2006 (Belgium) and his film "The Projection of Dreams" (2007) was screened at the Exposures Film Festival. His work has been performed at festivals in Belgium, Mexico, Spain and Germany. Tom
currently lectures in electroacoustic composition at the Royal Northern College of Music (RNCM). As a pianist, Tom made his concerto debut at the age of 17 with the Hallé orchestra at Manchester's Bridgewater Hall playing Prokoviev's Piano Concerto No.1. He has had concerto engagements with Chetham's Symphony Orchestra and the RNCM String Orchestra, with performances at The Bridgewater Hall, the RNCM, and at The Lichfield Festival. Tom has recently completed a UK tour as guest solo pianist with English National Ballet, playing Rhapsody in Blue over forty times in their production of "Strictly Gershwin". His extensive and wide ranging performance career has led to performances throughout the UK and Europe. His playing has been featured on TV documentaries for Granada and BBC Television, as well as on many BBC radio broadcasts. Tom regularly appears as a pianist with the Hallé and the BBC Philharmonic orchestras.

www.tomscott.info

Nikki Sheth is a composer and musician who completed a BA in Music from 2009-2012 at Oxford Brookes University and Queensland University of Technology, Brisbane. Her main focus was on visual music and electroacoustic composition, working both individually and also being involved in collaborative projects with other students on the course. With experience using PureData, Adobe Audition and Logic Pro, she experimented with sound, leading to the creation of soundscape and audiovisual works. She has also explored the areas of expanded cinema and hardware hacking, going on to pursue a future in Electroacoustic Composition, specifically focusing on interactive works and acousmatic composition as a Masters Student in Electroacoustic Composition at the University of Manchester.

Trevor Wishart: (b 1946) Composer/performer from the North of England specialising in sound metamorphosis, and constructing the software to make it possible (Sound Loom / CDP). He has lived and worked as composer-in-residence in Australia, Canada, Germany, Holland, Sweden, and the USA. He creates music with his own voice, for professional groups, or in imaginary worlds conjured up in the studio. His aesthetic and technical ideas are described in the books On Sonic Art, Audible Design and Sound Composition (2012). His most well-known works include The VOX Cycle, Red Bird, Tongues Of Fire, Two Women, Imago and Globalalia, and pieces have been commissioned by the Paris Biennale, Massachussets Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture and the BBC Proms. In 2008 he was awarded the Giga-Herz Grand prize for his life’s work. Between 2006 and 2010 he was composer-in-residence in the North East of England (based at Durham University) creating the sound-surround Digital Opera Encounters in the Republic of Heaven, and during 2011, Artist in Residence at the University of Oxford. He is currently working on a project to transform astronomical and mathematical data into musical material. He has also been involved in community, environmental and educational projects, and his Sounds Fun books of musical games was republished in Japanese. For further information consult www.trevorwishart.co.uk.

James Wynne studied composition at Coventry University where he became interested in experimental and computer music, creating works using chaotic algorithms including an audio-visual installation at the Herbert Art Gallery. He is currently studying electroacoustic composition at the University of Manchester’s Novars Research centre.
MAN T I S (Manchester Theatre in Sound)

Since 2004, MANTIS (David Berezan, Director) has biannually presented concerts of music and sound, featuring compositions and performances enhanced by the use of new technology and digital media. MANTIS combines a broad array of sonic events, which range from the live diffusion of acousmatic works on a 56-loudspeaker sound system (using the unique MANTIS System), to Live Instrumental and Electronics events involving large ensemble groups on stage (the MANTIS Battle of Gestures and Textures for voice, acoustic instruments and electronics). A key aspiration of MANTIS is to promote, disseminate and perform new works from electroacoustic composers based at The University of Manchester.

Concerts normally take place at the Martin Harris Centre at the University of Manchester, but we have also taken festival events to a number of venues in Manchester and the Northwest, such as the Victoria Baths and the Whitworth Art Gallery. We also contribute to our local musical scene by having regular smaller-scale concerts at The Greenroom, Nexus Arts Cafe and more recently at MadLab, in the Northern Quarter (run by our students at the University of Manchester). A central focus of MANTIS composers' research is experimentation within different acoustic spaces and with new audiences. MANTIS concerts have taken place in Salford, Lancaster, Valencia (Spain) and Liverpool.

In the past, MANTIS has run the festival in collaboration with Sonic Arts Network EXPO, LICA in Lancaster, the North Wales Music Exchange Conference, Digital Media Valencia, IDKA-Sweden, NK-Berlin, empreintes DIGITALes and performers: Esther Lamneck (clarinet), Elizabeth McNutt (flute), Neil Heyde, BBC Singers (with LICA), Kairos Electronic Ensemble, Christophe de Bezenac (Saxophone), Christion Sebille (Computer), Adam Melvin (saxophone), David Lewis (Percussion), Tom McKinney (Guitar), Iñigo Ibaibarriaga (Saxophones), Idoia Zabaleta (dance), Luo Chao-yun (Pipa) and Chen Wai-kai (Tai-chi improviser), Trio Atem and Psappha.

Since 2004, the MANTIS festival has hosted many composers and guest artists including Jonty Harrison, Francis Dhomont, Annette Vande Gorne, Pete Stollery, Rajmil Fischman, Denis Smalley, John Young, Andrew Lewis, Barry Truax, Adrian Moore and many others.
**NOVARS Research Centre**

Work undertaken by the NOVARS Research Centre based in the Studios has consistently achieved the highest success and international profile, sustaining a high level of esteem for the Studios. Research specialisms include Acousmatic Composition, Machine Musicianship and Interactivity, Sound Spatialisation and Diffusion, Performance and Technology and Sound-Art.

For more information: www.novars.manchester.ac.uk/research/intro/index.html

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**Thank-you:**

MANTIS crew and volunteers  
NOVARS Research Centre  
Music - School of Arts, Histories and Cultures  
Martin Harris Centre Technical staff (Andy Davison, Karl Spencer and Dan Power) and Events Team  
Zochonis Trust

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The University of Manchester

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