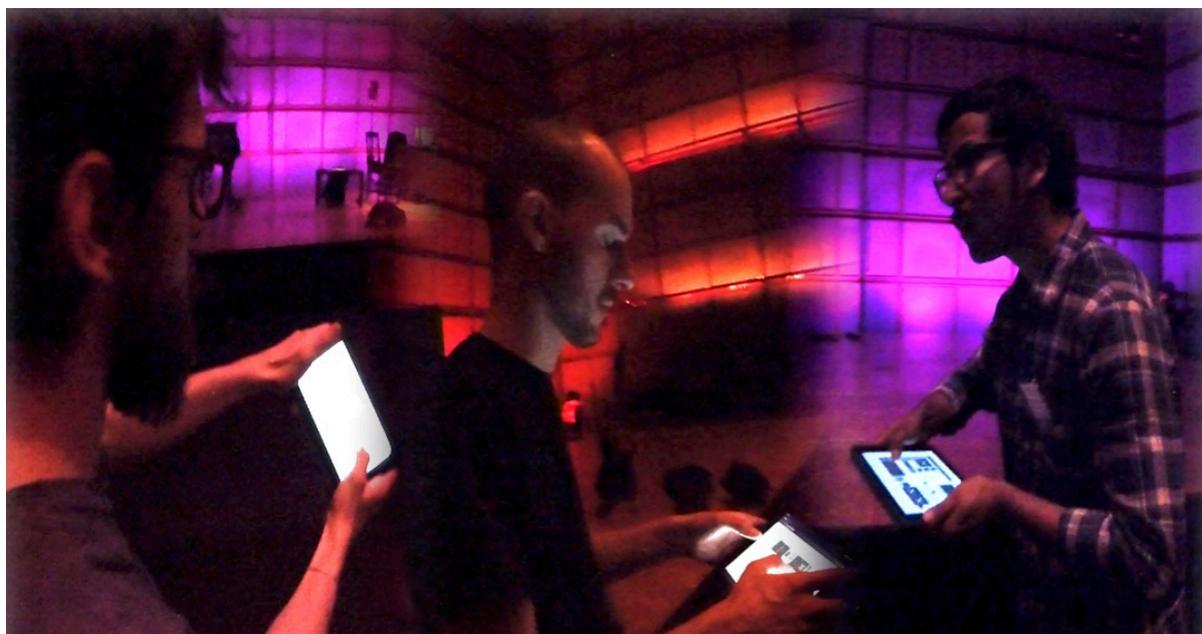


Strasbourg Electronic Ensemble

Festival eviMus, 2 novembre 2017, 19h, Centre Culturel KuBa à Saarbrücken



The Strasbourg Electronic Ensemble presents 6 new pieces for electronic instruments, fixed media, and real time augmented acoustic instruments. Under the direction of Tom Mays (prof. composition électroacoustique) et Daniel D'Adamo (composition instrumentale/mixte) at the Académie Supérieure de Musique / Haute Ecole des Arts du Rhin – Strasbourg – pieces by Jean-David Merhi, Sergio Nuñez Meneses, Guido Pedicone, Daphné Hejebri et Tom Mays.

1) *Stomatopod*, solo 9-string electric guitar and live computer – **Guido Pedicone**
(2017, 15 min)

Exploring extended technique – such as tapping, slapping, picking and sliding – to create a sound canvas built of squeaking, rubbing, dissonance, and noise. The computer part is made from sounds of the instrument which wither form independent entities, or serve to expand the instrumental sound.

Guido Pedicone

Composer/musician, born in Córdoba, Argentina en 1987. He has composed music for short films, theatre, performances and documentaries. He is also interested in creating videos and multimedia works, as well as graphic design – earning a multimedia design technician degree in 2013. He is now in France studying for a Master in Electroacoustic Composition and Performance with Tom Mays at the Académie Supérieure de Musique, and is a member of the groups Potok and Pi performing electric bass and computer.

2) *Katharaxis*, Fixed-media electroacoustic multichannel composition – **Jean-David Merhi**
(2017, 7 min)

This piece was inspired by the book "Katharsis" from Luz that has been written in reaction to the Charlie hebdo shootings of 2015. The sound material was produced as part of a radio theater commissioned by the German radio station SWR2, which contains the texts of the book. The name of the piece comes from an interrogation about the close links between katharsis and ataraxia (from the Greek ἀταραξία, meaning "absence of troubles")

Jean-David Merhi

A Franco/Lebanese composer and harpsichordist. He graduated with a prize in electroacoustic composition in Toulouse from Bertrand Dubedout and he is currently following a DNSPM of "creation and interpretation" in the class of Tom Mays in Strasbourg where he experiments in particular the different relation that can have the music with the other arts (Dance, Theater, Plastic and visual arts, etc.)

3) *Well-tempered patch IV*, for bendir and real time electronics – **Tom Mays**
(2016, 8 min)

Fourth piece in a series for instruments and real time sound transformation – each piece focussing on a specific digital processing technique (vibraphone and delays, saxophone and ring modulation, flute and harmonizers...). Here, the bendir (north african and mid eastern frame drum) is augmented and extended by various filtering processes and rendered interactive with the addition of a movement sensor.

Tom Mays

Composer and computer musician, his compositions and improvisations include concert electroacoustic music, pieces for instruments with electronics, music for dance, theater, interactive installation and film, particularly interested in gestural performance with real-time computer systems for both written and improvised music. He teaches at the Strasbourg Academy of Music, having spent many years at the Paris Conservatory of Music as well as working as a computer music designer (RIM) at IRCAM. He is currently completing a PhD at the University of Paris 8, and recently joined the Labex GREAM as an associate researcher.

4) *Les cheveux ondulés me rappellent la mer de mon pays*, stereo fixed media composition – **Sergio Núñez Meneses**
(2016, 10 min)

This acousmatic piece pays tribute to the detained and disappeared during the dictatorship in Chile, and to the indigenous people of the south of Chile who were exterminated in the 19th century. It is also inspired by the very strong connection that these people had with the sea, and the fact that many bodies of the detained and disappeared were thrown into the sea to hide them. Sound processing helps to transform the voices of different people into waves – brought back to the surface of the sea.

Sergio Núñez Meneses

Composer and researcher, born in Chile in 1989. Sergio Núñez Meneses is interested in the design and development of systems of motion capture, and their use in instrumental music. He uses a musician's own physical gestures as a new interface of musical expressivity,

currently working on a series of pieces for his Masters work at l'Académie Supérieure de musique of Strasbourg based on these techniques - including for piano, accordion and saxophone.

5) *Machinarium*, for harpe and live electronics – Daphné Hejebri

(2017, 8 min)

Harpe : **Jean-Baptiste Haye**

Machinarium started from a desire to transform the sound color of the harpe and to emphasize its noisy, almost mechanical side – achieving this through enhancing the acoustic part with the addition of dense sound materials and shifting textures. I chose to use sounds exclusively recorded from the instrument itself, and then build those out to a vast palette of colors and varied sonorities. Beginning with discrete sound elements, then piece evolves to an expanding array of more developed sound worlds that eventually are stripped of any notion of pitch and reduced to a field of noisy crackling until they are finally extinguished.

Daphné Hejebri

After studying composition with Arnaud Petit in Grenoble, she went on to win the 2014 SACEM Prize, and to earn a BA with honors in composition with Philippe Manoury and Daniel D'Adamo at the HEAR / Académie Supérieure of Strasbourg, while also studying electroacoustic composition with Tom Mays. She is currently preparing a Master's degree at McGill University in Montreal under the supervision of Philippe Leroux. At the age of 22, her pieces have already been performed by ensembles such as Linea and the Diotima string quartet, and have been programmed in the Musica Festival in the "young talents" concert, as well as in the Philippe Manoury Composition Academy. She is particularly interested in music for instruments and electronics.

Jean-Baptiste Haye

Jean-Baptiste obtained his prix du conservatoire in 2013 and is currently pursuing a Masters degree in harpe with Pierre-Michel Vigneau at the HEAR / Académie Supérieure of Strasbourg. He performs regularly with the Strasbourg Philharmonic Orchestra, and the Opéra National du Rhin. In 2015 he joined the French Youth Orchestra and has performed in large halls such as the Philharmonie of Paris, the Grand Théâtre de Provence, the Konzerthaus de Berlin et le Kurhaus de Merano. He has earned numerous prizes and honors, and participated with his chamber music quintette in festivals such as Musica and Orchestre en Fête. He most recently earned a 2nd prize in the prestigious international harpe competition of Utrecht.

6) *HAL*, A network-based gestural electronic music performance – Strasbourg Electronic Ensemble : Jean-David Merhi, Sergio Núñez Meneses et Guido Pedicone

(2017, 8 min)

The Strasbourg Electronic Ensemble exists since 2013 with students from the electroacoustic class of the Strasbourg Music Academy as part of a course in electronic instrument design. This is their latest work for tablets, where each player can “steal” sounds and configurations from another player over the network.