A very warm welcome to the 2004 Sonorities Festival of Contemporary Music. Sonorities, now in its 23rd year, has had a long tradition of building programmes around themes or celebrating the work of particular countries or regions. This year the celebration is close to home. We have chosen to mark the opening of the Sonic Arts Research Centre at Queen’s with a dazzling array of events that champion the best in new music across the international arena.

The Festival is built around two themed weekends with a sequence of high-profile events in between. The first weekend features the highlight of the Festival: the visit to Belfast by Karlheinz Stockhausen, undoubtedly one of the most significant and influential composers of the 20th and 21st centuries. The three concerts of his electronic works traverse a creative span of nearly fifty years, from the pioneering Electronic Studies I & II of 1953/54 right up to the world premiere of the large-scale multi-channel piece Mittwochs-Gruss written in the late 1990s. Sonorities is honoured to have secured this highly significant premiere; tickets for this, and all the Stockhausen events, will be limited so please book early!

The second weekend focuses on a celebration of a different kind. Sonic Arts Network, the UK’s main organisation for promoting work at the cutting edge of music and technology, is celebrating its 25th anniversary with a major concert featuring the work of leading UK composers over that period. The weekend also includes a Cut & Splice event (co-promoted by SARC, the BBC and Sonic Arts Network) with international performance artists exploring the concept of ‘grains and clouds’.

Premieres of new work always form a major part of our Festival programme, and this year breaks all records. There are more than twenty world premières (including Sonorities commissions by Cort Lippe, Natasha Barrett, Ludger Brümmer and Denis Smalley) and numerous UK and Irish premières as well. It is extremely exciting to know that Northern Irish audiences can be the first in the world to hear this impressive collection of new compositions.

Our featured artists are equally impressive - Pedro Carneiro, Dominic Saunders, The Electronic Hammer, I a u t, Darragh Morgan, Wired Ensemble and numerous musicians performing on laptop computers, playing new interfaces, and diffusing music through SARC’s unique sound system. Under the heading of Open Fader... we put out a call to composers to submit pieces appropriate to our new Sonic Laboratory. The idea, like an open mic at a pub or club - “come on up and have a go!”, produced an overwhelming response with composers from across the world submitting works. We have programmed as many of these pieces as possible.

Finally, Belfast has a new performance venue. The Sonic Arts Research Centre has a Sonic Laboratory Concert Hall which is unique in the world. This space will be used for many of the concerts during the Festival. If for no other reason, you should come along to experience sound projection and diffusion as you’ve never heard it before. The Sonic Laboratory includes arrays of loudspeakers strategically located around, above and below the audience area. Audiences walk out onto a suspended, acoustically transparent floor and experience sound in the centre of a cube. No other venue exists in the world with these features. Again, seating will be limited so book early.

Please note, high-heeled shoes will be damaged on the grid floor; we have added a warning note in this brochure to those events which take place in the Sonic Laboratory.

On behalf of the Committee I look forward to welcoming you to Sonorities 2004.

MICHAEL ALCORN
CHAIR, SONORITIES 2004
DIRECTOR, SONIC ARTS RESEARCH CENTRE
I am delighted to have this opportunity to visit Belfast, to present my work at the Sonorities Festival of Contemporary Music, and formally to open the new Sonic Arts Research Centre at Queen's University.

The pieces that have been chosen for these concerts reflect my lifelong belief in the potential of harnessing technology for the purpose of creative expression, and I am pleased to include in the programme the world premiere of one of my latest multi channel electronic compositions Mittwochs-Gruss. I know that Sonorities has a distinguished tradition of presenting and commissioning electroacoustic as well as instrumental works, and I am pleased to be able to contribute to that tradition with my work. This year's Sonorities Festival also celebrates the 25th anniversary of the Sonic Arts Network in the UK, of which I am Patron. The Network has been a major factor in developing the UK's international profile in the field of electroacoustic music, and has supported the careers of many fine composers.

I am especially pleased to be able to open the new SARC building at Queen's. The Centre contains perhaps the most unusual concert venue in the world, and it is equally notable for the calibre of the artists and researchers who are working together in this unique environment. I would like to extend my best wishes to the Festival and to SARC in this special year.

KARLHEINZ STOCKHAUSEN
The first-ever public concert at SARC begins with John Chowning’s Stria, a landmark composition from the 1970s which explores subtle shifts in colour and resonance in a continually evolving soundscape. The piece will be introduced and diffused by the composer. The concert also champions the work of our own composers at SARC and from Ireland.

This first concert in the 2004 Sonorities Festival presents four landmark compositions by Karlheinz Stockhausen. The pieces, which will be introduced and diffused by the composer, helped redefine the creative and technical boundaries of experimental music in the 1950s and 60s.

Studies I & II introduced ground-breaking concepts in the way sound could be created from sine-wave components and organised in a composition using strict mathematical procedures.

Gesang der Jünglinge and Kontakte extended this idea by including real-world sounds alongside electronic sound, and are amongst the first works at this time to employ spatial sound projection through multiple loudspeakers. Both works are now universally regarded as seminal compositions in the field of electronic music, and widely regarded as masterpieces which have transcended both time and technology.

£20 (£12)

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£6 (£4)
Stockhausen’s large-scale work *Hymnen*, written in 1966-67, explores national anthems from around the world. These familiar “sound objects” are set in a rich tapestry of other found sounds including speech, crowds and events from short-wave radio receivers. Writing about the work Stockhausen states: “national anthems are the most familiar music imaginable. Everyone knows the anthem of his own country and perhaps those of several others, or at least their beginnings. When familiar music is integrated into a composition of unknown, new music, it is possible to hear especially well how it was integrated: untransformed, more or less transformed, transposed, modulated etc. The more self-evident the What the more attentive one becomes to the How.”

£20 (£12)

**STOCKHAUSEN WEEKEND**
**SATURDAY 24 APRIL  7.30PM**
**KARLHEINZ STOCKHAUSEN**
**HYMnen Regionen I–II**
**Hymnen Regionen III–IV**


£6 (£4)
We reach the climax of our Stockhausen weekend with an extended concert featuring works based on scenes from the large-scale opera cycle Licht (1977-2003). Octophonie presents, in Stockhausen’s words, “a new dimension of music space-composition where rhythm is significantly slowed down and pitch changes are reduced to small steps or glissandi”. Stockhausen also states that the piece is evidence of his “outer space experience in the years 1990-1991”.

Mittwochs-Gruss and Mittwochs-Abschied are also multi-channel works which explore air and space in the composition not only of different acoustic spaces but also of ‘fantasy spaces’. Mittwochs-Abschied includes acoustic sound materials such as recordings made in St Mark’s Cathedral, Venice, and occasional folk music recordings.

As with the other concerts, the event will be introduced and diffused in the concert hall by Karlheinz Stockhausen.

Please note, the event includes complimentary food and wine served during the interval between Octophonie and Mittwochs-Gruss, Mittwochs-Abschied.

£30 (£15)
The Wired Ensemble consists of disabled and able-bodied musicians who work as tutors and students with the Drake Music Project Northern Ireland. Using live electronics to manipulate the guitar and violin, Wired will perform a programme that includes music by project musician Philip Calvert and a new work by Frank Lyons. Darragh Morgan returns to Sonorities to join Wired in their performance at this year’s Festival.

ADMISSION FREE
Pedro Carneiro is one of the very few percussion players to have made an international career as a soloist, and has established himself as one of the world’s foremost solo percussionists, performing regularly throughout Europe, the Far East and the USA. Now aged 28, Carneiro has performed and conducted the world premiere of over 50 works and appears regularly with a wide range of acclaimed musicians such as the harpsichordist Elisabeth Chojnacka, cellist Jean-Guihen Queyras, pianists Valentina Lisitsa and Artur Pizarro, the Chilingirian and Shanghai string quartets, composers Steve Reich, Egberto Gismonti, James Dillon, Emmanuel Nunes and Django Bates.
The Norway-based composer Natasha Barrett comes to this year’s Festival to perform works by a selection of international composers. Among the pieces heard will be her own compositions, including the premiere of the Sonorities commission *Abemolpas*.

Her compositional output consists of works for instruments and live electronics, sound installations, dance, theatre and animation projects, but all activity is rooted in her work with acousmatic tape composition, which features most strongly amongst her creations.

Her work has received many awards, including the first prize at Musica Nova (Prague, Czech Republic, 2001), Noroit-Léonce Petitot (Arras, France, 1998), first prize (1998) and a mention (1995) in the Trivium section of the Bourges International Electroacoustic Music Competition (France), Concurso Internacional de Música Electroacústica de São Paulo (IV CIMESP, Brazil, 2001), Concours Scrime (France, 2000), Festival Internacional de Nuevas Tecnologías, Arte y Comunicación Ciber@RT / Ciber@rt International Festival of New Technologies, Art and Communication (Spain, 2000), Concours Luigi Russolo (Italy, 1998, 1995) and Prix Ars Electronica (Linz, Austria, 1998).

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**Tuesday 27 April 1.15pm**  
**Natasha Barrett**

**Natasha Barrett - Abemolpas (World Premiere) (Sonorities Commission)**

**Christian Calon - Vers Les Oiseaux**

**Elio Martusciello - Presenti Successivi**

**Risto Holopainen - Highlights From Prosit**

**Natasha Barrett - Exploration Invisibilis**

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**Talking Composers**  
**Tuesday 27 April 6.30pm**  
**Ludger Brümmer & Denis Smalley**

This year’s featured composers discuss their Sonorities-commissioned pieces. Ludger Brümmer’s piece will be presented in tonight’s concert; Denis Smalley’s piece can be heard at 1.15pm tomorrow.
spnm - promoting new music

presents an exploration of the piano, with a programme of works that address the issue of tuning, including classic works by Bach, Nancarrow, Cowell and Crumb. The concert also features new works for piano and electronics by three of the UK’s best up-and-coming composers from the spnm shortlist.

£10 (£6)
The third in our Open Fader series presents tape, and tape and video works by composers from across the world.

£6 (£4)

TUESDAY 27 APRIL  10.00PM
OPEN FADER...

MICHAEL THOMPSON - DERAILED
ELAINIE LILLIOS - BACKROADS
MARTIN CLARKE - STRANGER THINGS HAPPEN AT SEA
TAE HONG PARK - ABOJI
PETE STOLLERY - VOX MAGNA
TIM HOWLE, NICK COPE - OPEN CIRCUITS
TOM WILLIAMS - BREAK

The highlight of this concert is the first performance of Denis Smalley's Resounding, commissioned by Sonorities. Focusing on resonant sounds and resonant spaces, it is a music of contemplation, but also of celebration, befitting to mark the opening of SARC and to set the performance space ringing.

It is preceded by a companion-piece, Ringing Down the Sun, based on the idea of bells tolling across the Danish landscape as day descends into night.

This theme of landscape, whether metaphorical or real, is at the heart of the remaining two pieces on the programme. Apostolis Loufopoulos's Rous is about the eternal flux of the sounds of nature, while the opening piece, by Theodoros Lotis - A South Wind Will Bring the Sand - conjures up the image of sand grains blowing from North Africa, across the Mediterranean to Greece.

£6 (£4)
WEDNESDAY 28 APRIL  6.45PM
CD LAUNCH

The Arts Council of Northern Ireland has produced a new CD of music by contemporary composers from Northern Ireland featuring the new music group Lontano, directed by Odaline de la Martinez, who last year made such a hit at Sonorities. CDs will be on sale at this launch.

WEDNESDAY 28 APRIL  7.30PM
THE ELECTRONIC HAMMER
(PERCUSION TRIO & ELECTRONICS)

HENRY VEGA - LIQUIDUS
JAVIER ALVAREZ - EMACAL
RICARDO GIRALDO - DE’GO
JUAN PARRA - REFRACTIONS II
JUAN SEBASTIÁN LACH LAU - RZW
CORT LIPPE - MUSIC FOR HIGH HAT AND COMPUTER

The Electronic Hammer is a trio dedicated to the professional performance of percussion computer music, with compositions from the last ten years as well as the commissioning of newer works for this medium. Including some of their own compositions and a work dedicated to them by Juan Sebastián Lach Lau, Diego Espinosa, Henry Vega and Juan Parra will put on a programme of music that should not be missed.

£10 (£6)
**WEDNESDAY 28 APRIL  10.00PM**

**OPEN FADER...**

Austrian trio *it’s not fair* perform their work *Digital Love* for extreme vocalist, live processing, and real-time animation and video mixing. The programme also features pieces by Erdem Hevacioglu, Kent Olofsson and Giuseppe Rapisarda.

£6 (£4)

**SAN/SONORITIES WEEKEND**

**THURSDAY 29 APRIL  1.15PM**

**COMMISSIONS REVISITED...**

**JONTY HARRISON - STREAMS**

**MICHAEL CLARKE - ORBITS AND TRAJECTORIES**

**ROBERT NORMANDEAU - ERINYES**

In this event we present three significant works commissioned by Sonorities in recent years from Robert Normandeau, Michael Clarke and Jonty Harrison. The pieces will explore the unique diffusion opportunities of the SARC Laboratory. You may have heard these pieces first time around, but don’t miss them being played in this special venue.

**ADMISSION FREE**
l a u t is a new media collective run by digital artists/performers Franziska Schroeder and Pedro Rebelo. Using a combination of saxophones, live electronics and digital media, l a u t performs as an improvisation duo to develop musical interplay which extrapolates the acoustic realm into a virtuality of sonic spheres. This concert presents l a u t in their Sonorities Festival debut.

£10 (£6)
Much of tonight’s programme focuses on speech and the voice. The main work in the programme is Miguel Azquime’s *O Ar do Texto Opera a Forma do Som Interior* (the air in the text operates the form of the inner sound). The work revolves around words (words as meaning and words as sounds) and around the gestures of writing, which can be regarded as instrumental, and thus musical gestures!

Here the instruments - which may be his voice, percussion, table, pen or paper - are used as an extension of his body and a projection of the sound of words.

The programme also includes pieces by Gerald Eckert, Jason Geistweidt and João Mendes.

£6 (£4)

From Granular Synthesis to soundscape composition - a compositional odyssey. Barry Truax talks about his creative work including the composition Riverrun, which will be performed tomorrow at 1.15pm.

We are joined at this year’s Festival by the Sonic Arts Network, an events, education and information resource based in the UK. With worldwide membership and a reputation for remaining at the cutting edge of creativity, the Network celebrates its anniversary in a concert of milestone pieces composed over the past 25 years by leading composers in the UK.

£10 (£6)
In an exciting concert featuring the world premiere of the 8-channel “re-mix” of *Riverrun*, the Simon Fraser University based Barry Truax will perform a selection of his compositions, along with an octophonic work by one of his recent graduates, Ben Wilson.

**£10 (£6)**

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Cut and Splice events present electronic music and sound art curated by Sonic Arts Network and BBC Radio 3.

This year Cut and Splice joins the celebrations at the opening of the Sonic Arts Research Centre at Queen’s University, Belfast with an evening of 'Clouds and Grains' - music at the quantum level. The sonic equivalent of particle accelerators smashing atoms to reveal truth, strangeness and charm. Clouds of sounds swirl like pollen in a hurricane. From the tape shredding work of Iannis Xenakis, via the granular, digital world of Curtis Roads, to Mego Records molecular, techno artist Russell Haswell.

This is a BBC Invitation concert with entry by ticket only. Free tickets are available from BBC Booking Line 08700 100 125.
Microbes from Belfast and Monkeys from Borneo - the Tropical Ravine at Botanic Gardens houses two installations stemming from the electroacoustic activities at the Sonic Arts Research Centre. **Oxidising the Spectrum** by Ricardo Climent features electronic sounds performed by a group of microbes, the "Microbial Ensemble". **Interior** by Gordon Delap is an interactive installation comprising sounds recorded in the rainforests of Borneo.

Please note, performances of **Oxidising the Spectrum** will only happen on the 29, 30 April & 1 May (From 2.00pm - 4.00pm)

**FREE ADMISSION**

Two projects exploring the issues of ‘resonance’ for the city of Belfast.

An abandoned piano, which has served the musical life of the city over many years, provides both sound and images as it is dismantled and reborn as a multimedia installation.

The internal workings of the Albert Clock, a famous landmark on the Belfast skyline, have been photographed and recorded to provide images and sound which are treated in parallel ways to create a unique installation.

**FREE ADMISSION**

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**TUESDAY 27 APRIL - SATURDAY 1 MAY FROM 10.00AM**

RICARDO CLIMENT & GORDON DELAP

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**FENDERESKY GALLERY**

**FRIDAY 23 APRIL - FRIDAY 14 MAY**

INSTALLATIONS

BARBARA FREEMAN/PAUL WILSON

**TIME FRAMES**

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**TROPICAL RAVINE**

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SARC RESEARCH WORKSHOPS
MA LABORATORY, SARC

27 APRIL 9AM - 5PM
THE TECHNOLOGIES OF CULTURE
Three leading practitioners and theorists in the areas of new media, architecture and music discuss the technologies of culture. Keywords: technoromaticism, sampling, networked narratives, digital intervention, design, new media, software art.

Speakers: Richard Coyne, Simon Waters, Andrea Zapp.

28 APRIL 9AM – 5PM
PHYSICAL MODELLING: FUTURE DIRECTIONS
Several leading researchers from around the world give us a glimpse (or rather an earful) of sounds to come, as they present their current approaches to physical model-based sound synthesis.

Speakers include: Perry Cook, Stefania Serafin & Julien Bensa.

29 APRIL 9AM – 5PM
MUSIC INFORMATICS & COGNITION
Music Informatics is an exciting multidisciplinary area of research, which involves the study of intelligent systems that can perform musical tasks, such as analysing and composing, teaching, retrieving musical information, and others. Central to this is the study of human cognition and ways of modelling it. This one day workshop will focus on different aspects of state-of-the-art research, with talks by world-leading experts in the field.

Speakers: Henkjan Honing, Alan Marsden, Francois Pachet, Mark Steedman.

These events are open to the general public, but space will be limited so please phone early to reserve a place (+44 28 90 274829). The Workshops will run between 9am - 5pm each day with a 2-hour break to accommodate lunch and the lunchtime concert at 1.15pm.

Some travel funding to attend the Workshops, for PhD students and other young researchers based in the UK, is available from the Digital Music Research Network. To apply, visit www.elec.qmul.ac.uk/dmrn/funding/, complete the application form, and return to the address indicated on the form as soon as possible. Successful applicants will receive claim forms at the event.

We are grateful to the Digital Music Research Network for their support of these events.
ACKNOWLEDGMENTS:

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Open Fader Coordinator: Pedro Rebelo.
Workshop Coordinators: Stefan Bilbao, Christina Anagnostopoulou, Pedro Rebelo.
Photographs of the Sonic Laboratory courtesy of Hall Black Douglas and Christopher Hill Photographic
All details are correct at time of going to press. The organisers will not accept any liability for changes to the programme that arise due to circumstances beyond their control.