July 17th and 18th | 2pm-9pm
| Institute for Theatre Studies,
Grunewaldstr. 35, 12165
Berlin

irtual PRESENCE

Symposium and Concerts: „(Virtual) Presence!? Musical performances in hybrid spaces"

organized by Prof. Dr. Miriam Akkermann
(Ernst-von-Siemens Musikstiftungsprofessur)
and the students of the
MA Musik, Sound, Performance

FREIE UNIVERSITÄT BERLIN

Code of Conduct: We encourage all participants to join us in creating a respectful atmosphere for discussion and further exchange.

The interdisciplinary and international Symposium **"(Virtual) Presence!? Musical performances in hybrid spaces"** will explore how digital networks and online-streaming open up new forms and formats for/of performance that extend beyond the physical space. What do these developments mean for performing music, for composers, performers and the audience? How does the very same performance change when being perceived in real, hybrid and virtual space? What does “presence” mean in these different settings?

We are especially interested in bringing together perspectives of humanities research disciplines such as musicology and theatre studies, with artistic positions from composers and performers on the staging of the performance, the aspect of co-creation, the role of music technology and intended, desired or neglected effects for the audience.

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SYMPOSIUM DAY I: Wednesday, July 17th (seminar room SR1, EG., Zoom link)

14:00 **Welcome and Introduction**
Miriam Akkermann, Ernst-von-Siemens Musikstiftungsprofessur, FU Berlin, Germany

The audience's perspective

14:30 **"Being Together / Alone: Theatre Audiences in Hybrid Performances"** (Doris Kolesch)

Recent technological and digital developments and last but not least the COVID-19 pandemic did expose one central, yet unsolved question of audience research: how do dimensions of collectivity and individuality come and act together in the temporal community of a theatre audience? In the last years, theatre and performance art were highly innovative in addressing, in getting in contact and in staying in touch with their audiences – especially – but not only – by using digital tools and social media in developing online and hybrid performances. The talk analyzes the formation and constitution of digital theatre audiences, their repertoires of perception and action and unfolds the complex entanglements of being together/alone in current figurations of audiences.

Doris Kolesch is Professor of Theatre and Performance Studies at Freie Universität Berlin and Co-Director of the Collaborative Research Center "Affective Societies. Dynamics of Social Coexistence in Mobile Worlds", where she heads a research project on "Reenacting Emotions. Strategies and Politics of Immersive Theatre". She is also Principal Investigator in the Cluster of Excellence "Temporal Communities – Doing Literature in a Global Perspective", in the Collaborative Research Center "Intervening Arts", where she investigates queer and postcolonial potentialities of voice and sound, and in the Graduate Center "Normativity, Critique, Transformation". Her research interests include theory and aesthetics of theatre, voice and acoustic culture, performance and performativity, and affect and emotion studies. Her innovative research has received various awards, among them the Essay Prize of the German Society for Theatre Studies and the Heinz Maier-Leibnitz Prize of the German Science Foundation (DFG).

15:15 **“The Orpheus Project: Psychological, Aesthetic, and Technical Challenges of Virtual Presence in a Live Concert Setting”**
(Mats B. Küssner, Christian Stein, Till Schwabenbauer)

The Orpheus Project investigates the intersection of live music and virtual reality (VR), focusing on how digital technologies can enhance the concert experience. This presentation will be divided into three sections, each exploring a different aspect of the project. In the first part, we will provide an overview of the psychological effects of virtual presence in live concert settings. This section will delve into how VR extensions influence audience perception, engagement, and emotional response, and examine how virtual environments may lead to more immersive experiences that heighten the sensory and emotional impact of live music. The second part of the presentation will address the aesthetic considerations that guided the development of our VR software. Here, we will discuss the creative decisions and artistic goals that shaped the design of the virtual environment. This includes how we balanced the visual and musical elements to complement the live performance, ensuring that the digital enhancements enrich rather than overshadow the music. Finally, the third section will cover the technical challenges encountered while developing our VR software forpass-through mode, where physical and digital spaces merge seamlessly. We will outline the difficulties of integrating real-time visual data with the virtual environment and maintaining synchronization with live musical performances. This part will also feature a short video demonstration of the newly developed VR software, showcasing the innovative techniques used to blend real and virtual presence.

Mats B. Küssner is a Lecturer in the Department of Musicology and Media Studies at HU Berlin. His research focuses on multimodal perception and mental imagery of music, emotional responses to music, and performance science. Before moving to Berlin, he was a Peter Sowerby Research Associate in Performance Science at the Royal College of Music. Mats completed his PhD in Music within the AHRC Research Centre for Musical Performance as Creative Practice at King’s College London, investigating embodied cross-modal mappings of sound and music. He is principal editor of the volume *Music and Mental Imagery* (Routledge, 2022) and lead editor of a special collection on the same topic, published in *Music & Science* in 2024. His work has received numerous awards, including the Aubrey Hickman Award of the Society for Education, Music and Psychology Research (SEMPRE) and the Faculty Award for Excellence in Teaching from the Faculty of Humanities and Social Sciences at HU Berlin.

Christian Stein studied German language and literature and computer science, earned a doctorate in literary studies and has since been working in the border area between the humanities and technical sciences. He is employed at the Cluster of Excellence Matters of Activity and heads the Object Space Agency project. Stein served as head of the research area Architectures of Knowledge in the Cluster of Excellence Image Knowledge Design and is co-founder of gamelab.berlin, which deals with play as a cultural technique. In this context he has focused on the development of game prototypes in the field of museums and medicine (e.g., game+ultra and Mein Objekt in Humboldt Forum) and VR applications (e.g., Neurosurgery 360 and Kenya VR). Additionally, he works on artificial and natural languages (semantic web and modeling) as well as an interdisciplinary theory of the interface, on which he is currently completing his habilitation project.

Till Schwabenbauer studied art and visual history, music and media, and musicology at the Humboldt-Universität zu Berlin. At the same time, he was a member in the conducting class of Alexander Gelovani and founded his first orchestra when he was 17. Nowadays he works as a permanent conductor of several classical ensembles. In addition to this, he is currently enrolled as a doctoral student to investigate multimodalsensoric concert events. In his research, he is particularly interested in the interplay between different arts, the senses of the audience that are not addressed yet in classical concerts, and the potential of current technical developments. In 2023, he was able to realize a project in cooperation with the „Geruchsorgel“ developed by Wolfgang Georgsdorf. When initiating interdisciplinary projects, it is important to him that the aesthetic processes, which are more or less hidden in the music, are the starting point and central for the whole concert.

16:00 **BREAK**

Performing in Hybrid Spaces

16:30 **“Hybrid Spaces and Chilean Virtual Voices: Reinterpreting History through Electroacoustic Composition”**
(Rodrigo F. Cádiz, Daniela Fugellie)

This symposium offers a unique opportunity to explore the intersection of memory and electroacoustic music in the context of Chilean and European history. The presentation focuses on three significant pieces that bring a virtual presence to important historical events filtered

through the unique perspectives of each composer: *Ahora* by Ivan Pequeño, *Das Leben ist kürzer als ein Wintertag—oder Par Quoi? A Quoi? Pour Quoi?* by Leni Alexander, and *Vox Populi* by Rodrigo Cádiz. These works exemplify how electroacoustic music can serve as a medium for the virtual presence of historical voices, creating a dynamic dialogue between the past and the present, the evident and the subtle, the intangible and the existing. The concept of hybrid spaces is central to these compositions, where the fusion of physical and virtual realms allows historical voices to transcend time and space. Through the use of technology, these pieces create soundscapes that enable the voices of the past to resonate within contemporary environments, transcending time. This intersection of historical narratives and modern technology forms a hybrid space where the boundaries between different temporalities and realities blur. By examining these works, we can uncover the ways in which electroacoustic music reanimates and reinterprets historical narratives, providing new contexts for understanding and reflection. The hybrid spaces created by these compositions not only preserve historical voices but also transform them, allowing for a continuous and evolving dialogue between history and the present moment.

Rodrigo F. Cádiz studied engineering (BSc) and composition (BA) at Pontificia Universidad Católica de Chile (UC) and obtained his Ph.D. in Music Technology from Northwestern University. He has composed around 70 works for different formats and authored about 70 scientific publications in indexed journals and international conferences. His music has been presented at several venues and festivals around the world. He has received several artistic creation and research grants. In 2018, he was a Tinker Visiting Professor at Stanford University. In 2019, he obtained the Excellence in Artistic Creation Prize from UC. He is currently full professor with a joint appointment at both the Music Institute and the Department of Electrical Engineering at UC in Santiago, Chile.

Daniela Fugellie is an associate professor and the director of the Institute of Music at the Universidad Alberto Hurtado. She holds a PhD in musicology from the UdK Berlin and is currently researcher in charge of the project “Serialism in Latin America as a cultural technique” (Fondecyt regular 122202792). She is principal investigator of the Núcleo Milenio en Culturas Musicales y Sonoras and the Anillo de Investigación Animupa. Her research areas include Latin American classical music of the 20th and 21st centuries, the cultural history of music and musical trajectories between Latin America and Europe. She has published articles and book chapters in several countries and is the author of the book “Musiker unserer Zeit. Internationale

Avantgarde, Migration und Wiener Schule in Südamerika" (Munich: text + kritik 2018). She is a founding member of the international research network Trajectories (http://www.trayectorias.org/).

17:15 **"Bridging Physical and Virtual Realms: Aesthetics of Audiovisual Immersion in Telematic Composition and Performance"**
(Cássia Carrascoza, Paulo C. Chagas)

In this presentation, we explore the innovative intersection of physical and virtual spaces through a series of works created by Paulo C. Chagas and performed by Cássia Carrascoza and Paulo C. Chagas. Our research, spanning from 2020 to 2023, focuses on the concept of telematic audiovisual immersion, resulting in a unique cycle of compositions for flute(s), live electronics, and video. We explore the aesthetics of these works, examining how dynamic visual spaces, vertiginous visual flows, and enveloping sound experiences create an immersive environment that transcends traditional performance boundaries. By leveraging 3D rotations, perspective shifts, and intricate audiovisual synchrony, we aim to engage audiences in a continuously evolving sensory journey. Central to our discussion is the concept of telematic dialogue, which redefines communication and performance in the digital age. Drawing on Flusser's vision of telematic communication, we illustrate how the seamless integration of musicians, instruments, and artificial intelligence fosters a dynamic, interactive performance space. This paradigm shift emphasizes simultaneity and multiplicity, moving beyond the linearity of traditional chamber music to embrace a more holistic, interconnected experience. Additionally, we address the theoretical underpinnings of our work, situating it within the broader context of intermedia and audiovisual composition. By integrating insights from authors such as Benjamin, Han, and Guattari, we highlight the transformative potential of technical apparatuses in shaping modern artistic practices and human subjectivity. Our presentation will also provide insights into various aspects of the telematic performances, including the making-of process for the cinematographic production of the works, and offer a comprehensive overview of our ongoing research and its implications.

Cássia Carrascoza is a renowned Brazilian flutist, educator, and researcher, acclaimed internationally in the classical music scene and network arts. She is a professor in the Music Department at the University of São Paulo (USP) and is currently a Visiting Scholar at the University of California, Riverside, where she conducts research in telematic performance under the supervision of Prof. Paulo C. Chagas. Carrascoza has been honored with several prestigious awards and has

served as the principal flutist of the Symphonic Orchestra of the Municipal Theatre of São Paulo for 20 years. Her work is devoted to the promotion of contemporary Brazilian music, and she has inspired several compositions dedicated to her, notably by Paulo C. Chagas, which include immersive audiovisual pieces for flute, electronics, and video. Currently, Carrascoza's research focuses on collaborative composition, telematic performance, and improvisation with electronics. Cássia Carrascoza's research is supported by "The São Paulo Research Foundation" (FAPESP), grant number 2022/ 05986-0.
Paulo C. Chagas is an internationally acclaimed Brazilian composer with over 200 works spanning stage, orchestra, chamber, and multimedia forms. A survivor of torture by the Brazilian military, his music reflects themes of healing and resistance. Chagas studied at the University of São Paulo, the Conservatoire Royal de Musique in Liège with Henri Pousseur, and the Hochschule für Musik und Tanz in Cologne, earning his PhD in Musicology from the Université de Liège. In the 1990s, he was the sound director and composer-in-residence at the WDR Electronic Studio in Cologne. Chagas is currently a Professor of Composition at the University of California, Riverside. His recent works include commissions for major Brazilian orchestras and he has published extensively, including the books Unsayable Music (2014), Sounds from Within (2021), and Zwischen Klängen und Apparaten: zur Theorie und Praxis der elektronischen Musik (2021). Chagas has received numerous international awards, including the Fulbright Research Award for his residency in Berlin (2022-23).

18:00 **"Opaque Technology and Contemporary Network Arts: Artistic and Technological Strategies"** (Juan Parra Cancino)

This presentation will look at the relationship between composers and the tools and techniques used in the studio to create seminal works of electronic music during the 1950s, 60s, and 70s, highlighting the tension between creative intention and technical affordance. Identifying those elements, and the performative and experimental actions conducted at the studio during the creative process (loop manipulation, filter operations). Starting from the notion of the electronic music practitioner as a three-folded role, I will present different strategies towards the performance with electronics today, approaching early repertoire with current technology, seeking analogous 'points of breaking', to transport to the current time the creative/technological tension of the original pieces, while translating from the studio to the stage (some of) the performative actions. Special consideration will be given to current network technologies and their creative applications in performance.

Juan Parra Cancino studied Composition at the Catholic University of Chile and Sonology at the Royal Conservatoire The Hague (NL), where he obtained his Master's degree with a focus on composition and performance of electronic music. In 2014, Juan obtained his PhD degree from Leiden University with his thesis “Multiple Paths: Towards a Performance Practice in Computer Music”. As a guitarist, Parra is a member of various guitar ensembles such as the Berlin Guitar Ensemble and the Buenos Aires Guitar Ensemble. His work in the field of live electronic music has made him the recipient of numerous grants such as NFPK and the International Music Council. Parra is the founder of The Electronic Hammer and Wiregriot. Since 2009 he has been a fellow researcher at the Orpheus Institute (Ghent, BE), focused on performance practice in Computer Music. Juan has been recently appointed as Regional Director for Europe of the International Computer Music Association for the period 2022-2026.

18:45 **BREAK**

19:30 Concert 1 (Hörsaal/auditorium, Zoom link)

Stefan Prins - *PianoHero #1* (2011-12) for midi-keyboard, live-electronics & video, performed by **Sebastian Berweck***

Paulo C. Chagas - *Virtual Studies #3 and #4* (2020/21) for flute, live-electronics & 3D video, performed by Cássia Carrascoza & Paulo C. Chagas

Paulo C. Chagas & **Cássia Carrascoza** - *Mojave* (2020/21) for flute, live-electronics & 3D video, performed by Cássia Carrascoza & Paulo C. Chagas

Greg Beller - *Air Sampling #006* (2024) for spatial sampling in VR, performed by Greg Beller (VR) and **Eunice Martins** (piano)

Alexandra Cárdenas** - *Live coding performance*

PianoHero #1 (2011-12) is the point zero of the Piano Hero cycle: the pianist becomes a mere operator in a world of bits and bytes.

After graduating as an engineer, ***Stefan Prins*** studied piano and composition at the Royal Flemish Conservatory in Antwerp, Belgium. Prins obtained a PhD in composition at Harvard University (Cambridge, Massachusetts) and has received several important awards for his work, such as the Kranichsteiner Musikpreis 2010 for composition (Darmstadt) and the ISCM Young Composers Award.

****Sebastian Berweck's*** CV can be found below the abstract of his presentation

Virtual Studies #3 and #4 (2020/21) and *Mojave* (2020/21) deal with the relationship between physical and virtual spaces and the concept of telematic audiovisual immersion. They show an aesthetic dialogue between "presence" and "virtual" while exploring the profound fusion of technology and art and the unlimited possibilities.

Air sampling #006 (2024) is Greg Beller's newest musical performance project, part of his Air Sampling series. In these improvised performances he samples a sound source and distributes it in space in real time.

Greg Beller works as an artist, researcher, teacher and computer designer for the contemporary arts. Founder of the Synekine project, he invents new musical instruments combining sound and movement, which he uses with various performers or in computer-assisted composition. In his research, he focuses on the relationships between gesture, movement, dance and space, as well as between AI and the creative process.
Eunice Martins is a composer and pianist who works with experimental and traditional materials, playing techniques and electronics. Since 2000 she is the resident pianist of the Arsenal Institute for Film and Video Art. Her works for film, silent film and live compositions were performed at international festivals and cinematheques such as the 79th Venice Film Biennial, Le Giornate del Cinema Muto Pordenone, Hong Kong International Film Festival.

Live coding, a practice where generative music and visuals are created and modified in real-time through programming, offers a unique interplay between the performer, the code, and the audience.

*****Alexandra Cárdenas'*** CV can be found below the abstract of her presentation

SYMPOSIUM DAY II: Thursday, July 18th (seminar room SR1, EG., Zoom link)

Beyond a bodily presence

14:00 **“Virtuality will save us all”** (Sebastian Berweck)

Virtualization presents as many possibilities as it presents pitfalls. This presentation looks at virtualization twofold: as an artistic tool for composition and as a technical tool to save compositions from oblivion. Virtualization is often regarded as the go to tool to archive and re-perform compositions employing electronics. The presentation will show that this idea falls into the same fallacy as Daniel Ek's commentary, that the cost of creating musical content is “close to zero”. As a creative tool, it creates new and interesting issues in the presentation of artworks in the now and in the future. The presentation will look at works by Brigitta Muntendorf, Johannes Kreidler, Stefan Prins and others and stands in close connection with the performance of Prins' *Piano Hero #1*.

The pianist ***Sebastian Berweck*** is one of the leading interpreters of experimental electroacoustic music. In addition to his outstanding pianistic virtuosity and use of extended playing techniques, he has focused particularly on electroacoustic performance in recent years. With the synthesizer trio Lange//Berweck//Lorenz, he presents revivals of works by significant composers such as Bernard Parmegiani, Johanna Beyer, and Henri Pousseur, thereby advancing the field of electroacoustic archaeology. His longstanding collaborations with artists such as Bernhard Lang, Christina Kubisch and Alvin Lucier highlight the versatility of his work. Sebastian has premiered and performed over 300 compositions written for him and has released numerous radio recordings. He performs at prestigious festivals such as Maerzmusik Berlin, as well as alternative venues like Kulturnhalle Leipzig, showcasing a range of aesthetic and conceptual concert forms from orchestral performances to experimental electro sessions. Berweck obtained his doctorate from the University of Huddersfield with his thesis "It worked yesterday - On (re-)performing electroacoustic music."

14:45 **"Sonic presences. A performative approach to resonant sounding beings."** (Agustín Genoud)

From a materialistic sound perspective, where resonant spaces are conglomerates of multiple resonant beings and objects, the

musical/sound performer, the room, the amplification, and the utilized sound processing mechanisms could be understood as a whole chain of resonant-producing systems. Having this perspective, the idea of the performer and its relationship with the technical environment that articulates (electrical, acoustical, or digital) could be shifted and rethought as a resonant environment where the performer is no longer the center of the sound production or the main emitter but an articulator or modulator of the sonic environment that inhabits. In this presentation, I will cover thoughts and practices from my vocal performance practices, workshops and systems that will articulate multiple perspectives on shifting the relationship from sound producer/emitter to a sounding resonant environment where the boundaries between space, time and memory blur.

Agustín Genoud: Performer, musician, and academic in the fields of contemporary voice and posthumanism. I build systems and design processes that expand and transform vocal production. I produce expanded voice techniques that modulate and interfere with the sounds humanly assigned to the vocal tract through machinic and animalistic gestures. I facilitate collective spaces such as workshops and practices on processes of dehumanization of the voice and vocal and sound deterritorialization. I was heard and gave workshops at: Documenta 15, Bauhaus Universität, CTM Festival, Festival Ruido (Bs. As.) - Tsonami sound art festival (Valparaíso), Sonandes sound art biennial (La Paz), Terén Pole performativníhoumění (Brno), Wavefarm (USA), Studio für Elektroakustische Musik SEaM, Razzmattazz (Barcelona), Búnker (Torino), International Festival of Experimental Music (Sao Paulo), Metabody Symposium (Santiago de Chile), Sound Art Center (Bs. As), CCK (Bs. As.), Teatro Colón Experimental Center (Bs. As) among other places. Music & Sound Berliner Künstler*programm des DAAD 2024 fellow.

15:30 **“Becoming Presence in Live Coding”** (Alexandra Cárdenas)

Live Coding offers a transformative shift in the concept of “presence” in contemporary music performance. In this talk, I explore how presence is perceived and constructed in hybrid and virtual settings, particularly within Algoraves (parties where live coders improvise dance music). Live coding, a practice where generative music and visuals are created and modified in real-time through programming, offers a unique interplay between the performer, the code, and the audience. Emerging from a vibrant network of people and computers that has been thriving for two decades, the practice fosters a distinct sense of immediacy and transparency, bringing challenges to traditional musical notions, such

as presence being confined only to physical spaces. Drawing on my experiences as a live coding performer and educator, I will discuss how live coding performances create a shared space of co-creation and engagement, highlighting the challenges and opportunities virtual platforms present. The talk will also address the implications of these new forms of presence for composers, performers, and audiences, considering how the integration of technology reshapes our understanding of musical experience. By examining specific case studies and personal performances, I aim to explore the evolving relationship between digital technology and music and how this synergy can redefine artistic expression in the digital age.

Alexandra Cárdenas, a visionary artist from Bogota, Colombia, seamlessly merges composition, programming, and improvisation in her live coding practice to create captivating experimental electronic music. With a diverse portfolio spanning opera, chamber music, theatre, immersive installations, and generative visuals, she explores the capabilities of computer code, XR and AI for artistic expression. Lived in Mexico City from 2001 until 2013, when she moved to Berlin, Germany.

16:15 **BREAK**

Reflections

16:45 **“Playing Loud: In-game Concerts and Digital Music Performance”** (Karina Moritzen)

In-game concerts (Moritzen, 2022) are musical experiences that make use of Massively Multiplayer Online Games’ space, aesthetic and mechanics to create an event that allows for interaction with music and artists as avatars, in which the player is simultaneously performer and audience to an immersive digital performance. Digital performance in gameplay is added to extend the possibilities of expression independent of scores in order to maximise fun. During in-game concerts, the game mechanics rule over which sort of movements may be achieved or not, as "each player collaborates with the game designers to turn code into virtual performance" (Miller, 2012, p. 5). The musical element adds an extra layer to avatar performing in video games, and in this process, definitions of liveness get blurred. Fritsch (2018) will state that "players produce a new sequence of events with each play and thus a unique phenomenologically observable structure". I argue that the unexpected (at times presented in the form of the

glitch) is a crucial element that highlights the feeling of liveness of spontaneity (Sanden, 2013) in the experiences analysed. This presentation intends to focus on three different kinds of events to compare the possibilities MMOG's allow for digital music performance: Ariana Grande in Fortnite, Charli XCX in Roblox, and DIY music festivals in Minecraft. Through participant observation and in-depth interviews, I will work around the following question: what are the effects of the game mechanics, dynamics and aesthetics into the results of digital performance achieved during in-game concerts?

Karina Moritzen is a PhD candidate in Communication at the Universidade Federal Fluminense in Rio de Janeiro, and in Musicology at the University of Oldenburg. Her current research is interested in the affordances made possible through in-game concerts in terms of aesthetic experience, digital performance, music scenes and hyperpop. She has previously presented her work at Ludomusicology conferences, as well as published an early excerpt of her PhD thesis at the Journal of Sound and Music in Games and the Eco-Pós Journal in Brazil. In 2023, she organised the first congress focused on music and video games in Brazil (musiludens) in Rio de Janeiro, and she is a founding member of the recently created Sociedade Latinoamericana de Ludomusicologia. In September 2024, she will co-coordinate the symposium "Music and Play: Locality Markers in Electronic and Analog Games" at the International Association for the Study of Popular Music - Latin America (IASPM-AL) Conference in Recife, Brazil.

17:30 **"Everything, Everywhere, All at Once – The Conundrum of Hybrid Music Performance"** (Georg Hajdu)

Hybrid performance, particularly in telematic music performance, can be a challenge to the involved participants as they find themselves in a multiplicity of roles, identities in physical and virtual spaces. This situation, which the term "liminality" has been applied for, has become the standard mode for the always-on individual, but has been a stretch for musicians particularly during the early stages of networked music performance, where musicians couldn't rely on high-bandwidth video and audio streaming for visual and auditory cues. Several strategies had to be devised to overcome the "sensual deprivation" that the performers seem to experience. This talk will cover the progress of networked music performance from dial-up modems to telematic performances with low-latency streams and animated scores to recent practices involving virtual and augmented reality.

Georg Hajdu is a Hamburg-based composer, theorist and software developer. A molecular biologist and composer by training, he holds a doctorate from the University of California, Berkeley, and is Professor of Multimedia Composition at the Hamburg University of Music and Theatre as well as founding director of the ligeti centre. He also founded Germany's first master's programme for multimedia composition and a doctoral programme for artistic research in music. His areas of expertise are generative music, collaborative and networked music performance and non-standardised music notation. In addition to an extensive list of publications, he has written solo pieces, chamber music, an opera and initiated several large-scale projects such as the Symphony in the St Pauli Elbtunnel and A Space Journey - Perspectives on the Unknown.

18:15 **Sum up & Outro**

19:30 Concert 2 (Hörsaal/auditorium, Zoom link)

MA Musik, Sound, Performance students - *Reality Chat* (2024) for voice, live electronics, violin and video, performed by Joëlle Lucía Balan, Eli Vardzhiyska, Theresa Osburg, Benjamin Skorov, Max Tönshoff

Rodrigo F. Cádiz - *Vox Populi* (2023), 8-ch fixed media piece

Juan Parra Cancino - *Artifacts of not-here* (2023-2024), networked performance by Juan Parra Cancino (networked electronics), **Jonathan Impett** (networked trumpet), **Chris Chafe** (networked celleto) and **Brice Soniano** (networked double bass)

Agustín Genoud - *Devoiced*

Reality Chat (2024) explores the boundaries between human and machine interaction through the ambiguous encounter between a projected live chat and the performers on stage. The performance blurs the boundaries between real-time improvisatory interaction and pre-planned choreography.

Vox Populi (2023) is a musical work inspired by the sounds of the social uprising. The sounds of marches, demonstrations, pot-bangings, shouts, dances, street vendors, vehicles, drums, and honking horns become the protagonists of this work that seeks to reflect the struggle of the Chilean people. Through an elaborate montage of binaurally recorded sounds, Cádiz seeks to create an immersive acousmatic experience that allows the listener to dive into this chaotic and visceral environment.

Artifacts of not-here (2023-2024) reflects on what could be aesthetic implications of embracing the technologies as a whole, in their current state. This performance project focuses on the limitations of current network technologies, especially when dealing with multiple peers connecting from home setups. This will help us unearth the interesting aesthetic aspects of these glitches and limitations, to use them as new sonic 'affects' and new sound 'objects' by themselves.

> ***Jonathan Impett*** is Director of Research at the Orpheus Institute and Associate Professor at Middlesex University (London, UK). His professional and research activities cover many aspects of contemporary musical practice, as trumpet player, composer and theorist. Impett leads the research cluster "Music, Thought and Technology". His research is concerned with the discourses and practices of contemporary musical creativity, particularly the nature of the contemporary technologically-situated musical artefact.
> ***Chris Chafe*** is a composer, improvisor, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre (Alberta), Chafe has pursued methods for digital synthesis, music performance and real-time internet collaboration.
> ***Brice Soniano*** studied double bass at the Royal Conservatory of The Hague in the Netherlands, following successfully both the classical and jazz educations in parallel. He tours with several ensembles of new music in the Netherlands (MAE, Klang, De Volharding…) and is a soloist with l'Orchestre de Montpellier for the creation of the opera Jetzt of the german composer Mathis Nitschke. Brice has about 25 albums to his record and takes care of the label ASTROPI together with Toma Gouband and Harmen Fraanje.

In *Devoiced*, Genoud explores the voice apparatus as a producer of modular sound designs in real-time. Morphing between vocal abilities from parametric and synthetic sound production throughout the body. Transitioning between electronic and organic bodies, exploring intensity production based on spectral and materialistic performance practice. Always starting from the body and its all-too-human voice, Genoud performs live electronics to create multiple vocal polyphonies, thus materially expanding the bodily sphere.