

Sten-Olof Hellström is a composer and musician born in 1956 in Stockholm. As a researcher, Hellström has mainly worked in the field of Human and Computer interaction and he is highly active as a composer and performer of electroacoustic music. He says, "*In My Own Words* is based on the behaviour of the molecules and atoms in a block of melting ice. I created most of the sounds by mapping relations between the atoms in a molecule to various sound parameters. Additional sounds were generated by putting contact microphones in water and recording the sounds of the water freezing. The structure of the piece is based on the movement of six melting ice cubes placed on a flat surface. To generate different sound and space characteristics I played back the sounds over various multi-speaker set-ups in different spaces recording the result with two high quality microphones. Max/MSP was used as the main software for creating, modifying and distributing the sounds over multiple speaker set-ups, as well as for structuring the piece."

Rose Dodd's music originates from an acousmatic background (working with pre-recorded sounds) with a strong interest in Scandinavian sound worlds, whether electronic or instrumental. The Swedish sound-art tradition in particular has influenced a number of her electronic works with text, concerned with 'telling a story', sometimes with a feminist or nostalgic element. Rose also works commercially creating music for computer games, iPad apps, toys and animation - here there is a large component of story-telling in response to toy or animation characters and brand identity. Her work *Playing the Bones* is based on recordings of Nancy Salmon (1918-2005) talking about her early life, in particular the minutiae of her daily life. The sense of nostalgia for a time past is heightened by the inclusion of three music hall songs: *The Window Cleaner* (1936) sung by George Formby, *When I Take My Morning Promenade* (1912) sung by Marie Lloyd and *The Laughing Policeman* (1926) sung by Charles Penrose, as well as the sounds of a harpsichord sonically evoking a domestic interior or 'salon'.

Barbara Ellison is a visual artist and composer based in The Netherlands. Fundamental to her art is an attraction to the physicality and multi-dimensionality of sound and her music often involves the setting up of processes such that a higher-level form or Gestalt

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can emerge and unfold in time. This interest in sonological emergence is of a systemic nature and drives the nature of her non-linear working methods and equally non-linear creative processes. She is carrying out research into processes of sonological emergence through a study of 'in-between' or liminal states which give rise to a particular kind of intensity of physical/psychological experience. In her work *In Search of the Miraculous*, interactions among the system components are themselves dynamic and change as a factor of the feedback from the composer's playing of the system. Sound is experienced as a 'dynamic system becoming form' that bears a trace of this process.

The music of **Nicolas Bernier** lies somewhere between the old and the new. It is made with modern apparatus but feels like something completely 'handmade'. Gently articulated textures sit alongside enormous masses. It is electronic music made from objects of the past: a typewriter, old machines, tuning forks, soundscape memories and, yes, musical instruments. Bernier is joyfully flowing from *musique concrète* to live electronics, installations, art video, modern music, post-rock, ambient and glitch while also working with dance, theatre and cinema. In the midst of this eclecticism, his artistic concerns remain constant: the balance between organic sound sources and digital processing. He says about *bourrasques électriques*, "conceptually, the piece is based on wind-power: wind as a constructive or destructive agent; wind as an agent of travel (oh! the sailing ships of Jacques Cartier); wind as a propulsion engine of particles in constant movement in the air; wind as noise; wind as sound; wind and music - the invisible."

Jamie Fawcus is a composer, sound designer and performer based in Stockholm, Sweden, whose interests centre on the language of physical space in acousmatic art, archaeo-acoustics, links between writing/narrative and electroacoustic music, and new forms of intellectual and emotional expression using sound. He says about his work: "*Stoop* is a compositional speculation into the experiences of an ancient ritual participant. I wanted to explore what might have taken place in the stone chambers of Newgrange in Ireland and Kiviksgraven in southern Sweden. It has been established that these places and many others were actively used by our ancestors for many hundreds of years rather

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