



**COMPOSITION - PERCUSSION - ELECTRONICS**  
*ERASMUS+ BLENDED INTENSIVE PROGRAMME*

**AUDITORIUM "C. POLLINI", PADOVA**  
OCTOBER 14-19, 2024



#### **Audio Technicians**

Antonio Forcato  
Giorgio Gandolfi  
Christian Rapisarda  
Sofia Tajariol

#### **Video Technicians**

Caterina Paolini  
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#### **Technical Coordinator**

Mattia Pizzato

#### **Post-Production**

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#### **Communication**

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#### **Erasmus Office**

Radames Forin

#### **Erasmus Coordinator**

Stefano Patarino

#### **Project Coordinators**

Massimo Pastore  
Julian Scordato

## Host institution

### Conservatorio di Musica “Cesare Pollini”, Padova



The “C. Pollini” Conservatory of Padua has been operating since 1878 in an area rich in fertile and varied musical traditions. The city of Padua has been an ancient and very culturally active center for about 800 years. If on the one hand one of the oldest universities in the world found its development, on the other Padua hosted the workshops of painters and architects such as Giotto.

Between the 19th and 20th centuries, an important lyric-symphonic tradition took root, centering on the “Giuseppe Verdi” Theatre (where the third performance of Verdi’s *Aida* took place). In the twentieth century this inclination for the lyrical-symphonic repertoire was structured in one of the most important Italian singing schools who had students such as Katia Ricciarelli. At the same time, talents such as Luciano Pavarotti blossomed in the neighboring territories.

In Padua, the oldest subject of musical production still in activity is the Association “Amici della Musica”, heir of the Philharmonic Society “Bartolomeo Cristofori”, the Paduan luthier who invented the “Gravicembalo con Piano e Forte”.

Consistent with this important influence, Padua has hosted, mostly in the Sala dei Giganti at the Liviano, the greatest pianists of an entire era such as Rubinstein, Benedetti Michelangeli, Richter, Pollini, Argerich. Today linked to the Padua Conservatory by an agreement, Amici della Musica still carry out their function of bringing the most important protagonists of pianism and world chamber music to the city public, offering the students of the Conservatory the precious experience to be able to meet them for a lesson which usually takes place in the Auditorium of the Conservatory. Guests of the Amici della Musica are also a generation of

important composers such as Casella, Hindemith, Stockhausen, to name a few. In recent times, in honor of the ancient Philharmonic Society, the Conservatory has given life to the “Bartolomeo Cristofori” Association aimed at the creation of an international piano festival dedicated to the Paduan inventor of the Pianoforte.

Consolidated with the creation of one of the first Chairs of Electronic Music in Italy and structured from a scientific point of view through the collaboration with the Sonology Center of the University of Padua, the propensity towards new composers has generated an extremely prolific Composition School within the Padua Conservatory. Some well-known 20th century Italian composers were directors of our Conservatory: Omizzolo, Malipiero, Pedrollo, Dalla Vecchia, whose students are now teachers or professionals active on the international scene. And it is thanks to this precious tradition that our participation in the “I Classici di Oggi” competition of the Italian Society of Authors has allowed us to obtain three First Prizes, resulting in the most successful Institution at a national level.

From the pioneering activity of the School of Electronic Music and the collaboration with the Department of Computer Engineering of the University of Padua, the Sound and Music Processing Lab (SaMPL) was established in 2010 at our Conservatory, with the financial support of CARIPARO Foundation. SaMPL is an integrated laboratory for education, production and research dedicated to Sound and Music Computing (SMC). According to the innovative model of “living lab”, SaMPL is based on the collaboration between institutions, companies and research bodies that involve end users in innovation processes, with the particularity of being aimed at music and musicians and of relating the academic fields of engineering and contemporary musical and artistic practices. Formally housed at the Padua Conservatory, SaMPL is a distributed infrastructure which places, by reason of its existence, experimental activity and innovation as the main factors of orientation for the needs of users, considering among these researchers, musicians and the public.

#### *Julian Scordato*

Head of SaMPL - Sound and Music Processing Lab  
Department of New Technologies and Musical Languages



The Erasmus+ BIP COM.PER.EL. project emerged from a series of discussions among colleagues in the fields of electronic music and composition, with the aim of exploring and expanding the performative and compositional possibilities within the musical repertoire for percussion and live electronics. Additionally, the project sought to foster dialogue between different departments and international institutions.

The COM.PER.EL. (Composition, Percussion, Electronics) project took place in Padua at the “C. Pollini” Auditorium from October 14 to 19, 2024, in collaboration with the Composition (Prof. Giovanni Bonato), Percussion (Prof. Massimo Pastore), and Electronic Music (Prof. Julian Scordato) departments. The following international institutions participated in the project:

- Janáček Academy of Performing Arts (JAMU) – Brno, Czech Republic
- Krzysztof Penderecki Academy of Music – Krakow, Poland
- Hochschule für Musik Freiburg im Breisgau – Freiburg, Germany
- Conservatorio Superior de Música “Joaquín Rodrigo” – Valencia, Spain
- University of Music and Performing Arts Vienna (MDW) – Vienna, Austria
- Muzička Akademija Sveučilišta u Zagrebu (University of Zagreb, Academy of Music) – Zagreb, Croatia

The project began on October 14 with a welcome concert performed by the Art Percussion Ensemble, conducted by the author of this text. This ensemble, representing the Conservatory of Padua, has been active for over 25 years. From October 15 to 19, a series of performances, demonstrations and oral presentations took place, where each participating group - comprising both students and professors - showcased and performed repertoire composed specifically for the COM.PER.EL. project.

The majority of the contributions involved the interaction of percussion and electronics in various forms, including the use of fixed media and real-time sound processing of acoustic instruments. Several works also featured creative integration of lighting and multimedia components. Throughout the event, all participating groups were encouraged to express themselves freely, which facilitated discussions and the sharing of insights regarding the presented material. Each presentation received positive feedback from all participants.

The next objective is to advance specialized training for professionals in music production and performance, with a particular focus on real-time electronic processing. This will be realized through the continuation of Erasmus+ BIP experiences at one of the partner institutions.

*Massimo Pastore*

COM.PER.EL. Project Coordinator  
Department of Percussion

## Art Percussion Ensemble

Founded and led by Massimo Pastore, the Art Percussion Ensemble is consisting of percussionists formed at the Music Conservatory of Padova and is actually one of the few dynamic Italian percussion ensembles on the musical scene. It performed in many concerts in Padova, Siena, Torino, Udine. In March 2012 the ensemble played with the Japanese marimba player Makoto Nakura during a special concert dedicated to the first anniversary of the earthquake in Japan and from 2015 together with Freiburg Schlagzeug conducted by Bernhard Wulff and Håkon Stene, with whom there is a close cooperation. It played "Les Noces" by Igor Stravinskij and "Canti di Prigionia" by Luigi Dallapiccola within the Concert Season of "Amici della Musica of Padova". It was invited by the Royal Danish Academy of Copenhagen to play the first performance of works by Giovanni Bonato and Edoardo Gioachin, at Hochschule of Freiburg playing Steve Reich's Mallet Quartet; in between 2012 and 2014 the ensemble took part to the European project ASTAPER in Krakow (Poland), together with other ensembles, like Amadrums (Krakow), Persecussió (Valencia) and the Freiburg Percussion ensemble. In 2015 it was invited by the "Cini Foundation" of Venice for a special program including Luigi Nono's music. Recently it played at Brno and Bjelovar Percussion Festivals and was been invited at Ukmerge Percussion Festival in Lithuania. In 2011 it published the double CD "Light & Dark", with a selection of the best works recorded in between 2004 and 2010. Its repertoire, constantly updated, includes works by Keiko Abe, John Beck, Stefano Bellon, Giovanni Bonato, John Cage, Carlos Chavez, Edoardo Gioachin, Bo Holten, Takayoshi Yoshioka, Minoru Miki, Noriko Nakamura, Akira Nishimura, Luigi Nono, Eugene Novotney, Steve Reich, Ney Rosauero, Karlheinz Stockhausen, Tsuneya Tanabe, Erkki-Sven Tüür, Yannis Xenakis, Edgard Varèse, Anastasios Vasiliadis, Nebojsa Jovan Zivkovic.



## ERASMUS+ Blended Intensive Program COM.PER.EL.

OCTOBER 14-19, 2024  
Auditorium "C. Pollini", Padova

### MONDAY 14 OCTOBER

h. 16.00

Opening concert: **Art Percussion Ensemble** (Conservatorio Pollini, Padova)

**Nebojsa Jovan Zivkovic** *Trio per Uno* (1st Mov.) for percussion trio

**Emmanuel Séjourné** *Attraction* for percussion and tape

**Lukas Sukharev** *Astach* for percussion quartet

**Yang Liu** *Invisible Valley* for percussion quartet

**Alfredo Casella** *Pagine di Guerra* (arrangement for percussion ensemble by Massimo Pastore)

ALESSANDRO COZZA, ENRICO MASTROMATTEO, GIOVANNI MODENESE, GIOVANNI PESENTI, LORENZO PASANISI, ANDREA RAMPAZZO, GIAMMARCO RIZZI, PIETRO SQUARZON, VANNI VESPANI, PIETRO ZENNARO (percussion)  
MASSIMO PASTORE (conductor)

### TUESDAY 15 OCTOBER

h. 10.00-13.00

Presentations/performances by **Conservatorio Pollini PADOVA**, Italy  
Chairs: **Prof. Julian Scordato** and **Prof. Massimo Pastore**

**Mattia Pizzato** *SamPL Tools: an approach to composition and notation of live electronics*

**Steve Berto** *À l'Auditeur* for percussion and live electronics

**Mattia Pizzato** *Percussion Study n° 1* for snare drum and live electronics

**Francesco Rasi** *GF Drum: development of a DIY electroacoustic music instrument*

**Julian Scordato** *IANG: new interface for musical expression*

ALESSANDRO COZZA, LORENZO PASANISI (percussion)

MATTIA PIZZATO (electronics)

h. 15.00-18.00

Presentations/performances by "K. Penderecki" Academy of Music **KRAKOW**, Poland

Chair: **Prof. Tomasz Sobaniec**

**Damian Rażny** *A Little Song for Tam-Tam II* for five performers with live electronics

**Karol Nepelski** *Axis mundi* for percussion ensemble and tape

MACIEJ TASIOR, ALEKSANDER PTAK, ZIEMOWIT GOŁOJUCH, KAMIL CHMIELARCZYK, MICHAŁ KISIELEWICZ (percussion)

DAMIAN RAŻNY (electronics)

### WEDNESDAY 16 OCTOBER

h. 10.00-13.00

Presentations/performances by **Hochschule für Musik FREIBURG im Breisgau**, Germany

Chair: **Prof. Håkon Stene**

**Sarah Nemtsov** *Drummed Variation* for "No Drumset" and Kaosspad

**Thomas Meadowcroft** *Cradles* for percussion duo with reel-to-reel tape machines and pre-recorded electric piano and/or transistor organ

**So-Jeong Yoo** *Glitch* for 3 players with electronic and percussions

**Giannis Giannopoulos** *and the need / again* for two percussionists

GIAN MARCO MEDDA, TIMOTHÉE DE LA MORINERIE (percussion)

GIANNIS GIANNOPOULOS, SO-JEONG YOO (electronics)

## THURSDAY 17 OCTOBER

h. 10.00-13.00

Presentations/performances by **Conservatorio Superior "J. Rodrigo"**  
**VALENCIA**, Spain

Chairs: **Prof. Manel Ramada** and **Prof. Voro Garcia**

**Mar Caballer** *Creta* for percussion trio with electronics and lights

**Josep Gadea** *La mar* for snare drum, electronics and video

**Voro Garcia** *Metaforas liquidas. Microrrelato I* for timpani solo

**Pablo Andres** *Iso(lament)* for percussion trio, electronics, video and lights

**ENRIC CÀRCEL**, **MIGUEL CALVO**, **NOEL SÁEZ** (percussion)  
**JOSEP GADEA**, **MAR CABALLER**, **PABLO ANDRES** (electronics)

h. 15.00-18.00

Presentations/performances by **Janáček Academy of Performing Arts BRNO**, Czech Rep.

Chairs: **Prof. Martin Opršál** and **Prof. Michal Indrák**

**Graham Fitkin** *Chain of Command* for xyloynth and looper

**Eunika Pechánková** *Emzáci útočí* for percussion quintet and electronics

**Filip Zázvorka** *Fairy-MATRIX-tale* for percussion quintet and live electronics

**ADÉLA SPURNÁ**, **FILIP ZÁZVORKA**, **JAKUB KUB**, **MARTIN KUČÍK**,  
**MARTIN ŠVEC** (percussion)  
**FILIP ZÁZVORKA** (electronics)

## FRIDAY 18 OCTOBER

h. 10.00-13.00

Presentations/performances by **Academy of Music, University of Zagreb**, Croatia

Chairs: **Prof. Igor Lešnik**, **Prof. Lovro Stipčević** and **Prof. Tomislav Oliver**

**Igor Lešnik** *Olympian Drums* for Tupan and sounds

**Tomislav Oliver** *Reinterpretation of technical elements in electroacoustic music* for percussion (in the cases of Lešnik and Stipčević)

**Lovro Stipčević** *Acatalepsy* for percussion solo  
2nd mov. - 3rd mov.

**Igor Lešnik** *Desert Thorn* for vibraphone & sonic landscape

**JESÚS ARIAS LIZCANO**, **LUCIJA KOVAČIĆ**, **MARIN STIPE BENJ**,  
**LUIS CAMACHO MONTEALEGRE** (percussion)  
**LOVRO STIPČEVIĆ**, **TOMISLAV OLIVER** (electronics)

h. 15.00-16.30

Lecture by **MDW University of Music and Performing Arts VIENNA**, Austria

Chair: **Prof. David Panzl**

**David Panzl** *Resound "Marimba Spiritual"*

## SATURDAY 19 OCTOBER

h. 10.00-13.00

Roundtable discussion

## Presentations/performances by Conservatorio Pollini PADOVA, Italy

### **Mattia Pizzato** *SaMPL Tools: an approach to composition and notation of live electronics*

Composers continuously evolve instrumental notation by introducing new symbols, often tailored specifically for a single piece. In contrast, notation for live electronics is often vague, incomplete, or even entirely absent. Every new piece requires a unique instrument, and most often, new composers perform it during the premiere. This approach yields excellent results when the composer is present at the venue, but it also makes compositions unsustainable over time.

SaMPL Lab collaborates on various productions with composers such as Stefano Bellon and Steve Berto. For each piece, a new environment and new processing tools are required. However, these environments generally follow the same basic structure: input management, processing tools, gestural controls for parameters, output routing, and presets.

Building on these recurring elements, we developed a structure for a generic environment coded in Max 8, called SaMPL Tools. A new SaMPL Tools project serves as a blank canvas, allowing an interpreter or composer to create live electronics environments without starting from scratch. From the main panel, users can access five distinct panels:

- DSP Modules: This is where audio processing algorithms are placed. Some modules are pre-existing, while a general-purpose module is available to create as many new objects as needed, following the same structure.
- Attributes: Visualizes the attributes of all processing modules via `pattrstorage`.
- Audio Matrix: A graphical matrix for connecting DSP modules to



outputs or to other DSP modules.

- Audio Levels: Direct audio level outputs, also integrated with SST, a spatialization tool developed by SaMPL.
- Controls: Management of gestural controls.
- Preset Management: Handling of saved presets.

The modular nature of SaMPL Tools facilitates faster prototyping and allows for changes during rehearsals with performers. Our environment-building approach is also beneficial for documenting how live electronics are performed. For each preset, modules and matrices can be represented through diagrams. Simultaneously, each event and gesture-controlled parameter can be notated in the score, establishing clear correlations with the other parts performed by the musicians.

This methodology for live electronics composition and notation enables us to create sustainable scores over time, even if SaMPL Tools eventually becomes outdated with new versions of Max or operating systems.

**Mattia Pizzato** is an Italian composer and performer from Venice, Italy. He studied Electronic Music at the Conservatorio Pollini in Padua and at the Accademia Chigiana in Siena. He is currently the technical coordinator of SaMPL - Sound and Music Processing Lab in Padua. His research focuses on real-time manipulation of instrumental sounds and sound spatialization. Pizzato has partic-

ipated in many performances in Venice, Padua, Trieste, and Siena, some of which were broadcast on Rai Radio 3. He has also collaborated on two different installations presented at the Life(s) Love Landscape festival in Padua. In 2024, he coordinated the project I.R.M.A. - Inclusive Revolutionary Musical Alliance, an inclusive music collective that brings together musicians and artists with mental disabilities and able-bodied artists through the creation of new tools and expressive practices based on technological and digital innovation.

The image shows a musical score for two tracks: E.T. (Electronic Track) and L.E. (Live Electronics). The E.T. track is written on a staff with a tempo marking of  $(\bullet = 80 \text{ ca.})$  and a *bacchette* (sticks) instruction. The notation includes various rhythmic patterns and dynamic markings: *p*, *mf*, *sf*, *mp*, and *mp*. The L.E. track is represented by a grid with two horizontal lanes. The top lane is labeled *Gr. 1* and contains a *Delay 2,3"* instruction. The bottom lane is labeled *Gr. 2* and contains a *Delay 2,5"* instruction. A box with the number **3** is positioned above the first measure of the L.E. track. At the bottom left, there is a label *E.T. dv.* and a tempo marking  $(1-2) \text{ Gr. 4.000}$ .

**Steve Berto** *À l'Auditeur*  
for percussion and live electronics

In this piece, I aimed to explore the timbral qualities of three of the deepest instruments in the percussion family. For the electronics, I took a more empirical approach, inspired by the great Venetian composer Bruno Maderna. With the help of Mattia Pizzato, I was able to experiment and hear the electronic response to the various stimuli proposed by Alessandro Cozza in a recording (ranging from different mallets to numerous ways of striking and resonating the three percussion instruments).

The piece is structured in three sections. The first is a prelude, where, after reciting the words of Charles Baudelaire, the bass drum takes center stage. It is a dialogue between the two instruments, bass drum and live electronics, where the natural decay of the instrument's deep sound is emphasized to create unity and continuity. At certain moments, using reverse playback, this union becomes almost inseparable. The spatialization immerses the listener in a dark and mysterious world.

In the second section, the electronics reflect the hypocrisy within each of us. The man, represented by the Floor Tom, is placed before three mirrors - three different granular processors - which reveal how those seemingly ordered rhythms actually derive from chaos. To make the granulation as engaging as possible, various timbres and techniques were applied to the Floor Tom.



The final section is a long coda over an inexorable march toward torment/a funeral march, where the Tam Tam declares its suffering. Through the use of different mallets, from the triangle beater to the bow, I was able to explore the dramatic voice of the Tam Tam.

This piece is a stupid little joke.

This is a short sad story.

This piece represents man, percussion,  
in front of a mirror, the electronics,  
which shows man his true nature.

This piece is for me, because I'm a hypocrite,  
Like everyone else.

But I hope it's not your case.

**Steve Berto** (1997) spent his childhood in the deep countryside of Veneto. His first steps in music were self-taught before enrolling in a music high school, where he studied piano and guitar. In 2021, he earned a bachelor's degree in piano under Maestro Dario Marrini at the Cesare Pollini Conservatory of Music in Padua. In 2024, he graduated in Composition under Maestro Giovanni Bonato, while also studying orchestration with Maestro Stefano Bellon, from whom he inherited a love for Bruno Maderna. He works as a piano teacher and also serves as an organist at a church in Padua. In recent years, thanks to Maestro Julian Scordato, he has approached electronic music, discovering a whole new world within it. He is currently pursuing a master's degree in composition.



## **Mattia Pizzato** *Percussion Study n° 1* for snare drum and live electronics

Inspired by the drummers practicing on the streets of Siena, *Percussion Study n.1* aims to create a unique and immersive sound space centered around the Snare Drum.

The composition pushes the boundaries of the instrument's natural sound by expanding it through techniques such as sound multiplication, filtering, live synthesis, and spatialization. These elements work together to shape a dynamic and evolving sonic landscape. Key parameters in the algorithm are designed to be manipulated in real-time by a Live Electronics performer, creating a dialogue with the drummer through gradual changes in timbre, texture, and dynamics.

**Mattia Pizzato** is an Italian composer and performer from Venice, Italy. He studied Electronic Music at the Conservatorio Pollini in Padua and at the Accademia Chigiana in Siena. He is currently

the technical coordinator of SaMPL - Sound and Music Processing Lab in Padua. His research focuses on real-time manipulation of instrumental sounds and sound spatialization. Pizzato has participated in many performances in Venice, Padua, Trieste, and Siena, some of which were broadcast on Rai Radio 3. He has also collaborated on two different installations presented at the Life(s) Love Landscape festival in Padua. In 2024, he coordinated the project I.R.M.A. - Inclusive Revolutionary Musical Alliance, an inclusive music collective that brings together musicians and artists with mental disabilities and able-bodied artists through the creation of new tools and expressive practices based on technological and digital innovation.



## Francesco Rasi *GF Drum*:

### *development of a DIY electroacoustic music instrument*



The GF Drum is an innovative electroacoustic musical instrument developed by its creator. It is constructed using recycled materials such as wood, paper, plastic, and metal, and incorporates piezoelectric microphones for amplification. Controlled through both acoustic and digital interfaces, it produces percussive sounds, textures, and complex tonal effects, offering flexibility for live performances.

The design integrates Arduino technology and solenoids to automate percussive actions. A key challenge was enabling the

instrument to function autonomously, allowing performers to manipulate sound effects in real time. Arduino controls the solenoids through a transistor circuit, translating digital commands into physical interactions with the materials. This approach enables dynamic control over the sound output while maintaining an intuitive setup.

The GF Drum's construction and functionality emphasize accessibility and innovation. Inspired by the Alesis Sample Pad, its structure features a wooden frame housing four percussive materials, each isolated to prevent sound interference. The piezoelectric microphones, chosen for their affordability, minimal noise, and lack of phantom power requirements, enhance the instrument's versatility.

Three audio routing methods increase its flexibility. Acoustic output, piezoelectric amplification, and digital processing through a mixer or sound card accommodate various performance contexts. The digital approach transforms short percussive events into sustained, tun-

able sounds. Effects such as reverb, delay, pitch shifting, and granular synthesis enrich the instrument's sonic range. The GF Drum operates both as a Master, controlling external devices, and as a Slave, responding to external sequencers. Custom-built Max patches and Ableton Live integrations enable advanced control, including a four-on-the-floor sequencer for synchronized performances and an electroacoustic sequencer offering nuanced tempo control for diverse soundscapes. Digital processing extends the creative possibilities, shifting the focus from raw sounds to their transformation through software.

In summary, the GF Drum demonstrates how accessible construction techniques can result in a professional, versatile musical instrument. By blending traditional percussive elements with modern technology, it invites musicians to explore new sonic territories, challenge conventional practices, and expand their artistic horizons. This approach not only fosters innovation but also underscores the transformative potential of experimental instrument design.

Gigi Ferruccio, the stage name of **Francesco Rasi**, is an electronic musician and performer born in 1991. Starting as a DJ, he expanded his artistic journey into live performances, creating music that blends chiptune-inspired sounds with innovative elements. A graduate in



Electronic Music from the Polini Conservatory in Padua, he experiments with self-built instruments and digital technologies, merging tradition with modernity. His work stands out for its attention to detail and the ability to transform everyday materials into unique musical instruments. Through his performances, Gigi Ferruccio explores new sonic frontiers, offering immersive and experimental experiences that challenge the conventions of contemporary electronic music.

## **Julian Scordato** *IANG: new interface for musical expression*



With an awareness of the importance of gesture in contributing to the articulation and intelligibility of musical discourse and the performing arts in general, the IANG system focuses on the movements of the fingers and wrist, referencing a traditional concept of the musical instrument while also expanding it

with the current possibilities offered by technology. By mapping gestural data to control specific parameters of digital sound processing, a close relationship is established between the performer's actions and the audio output.

The IANG controller hardware is based on a dual-core processor Wi-Fi embedded board, interfacing with a high-precision 6-axis motion sensor and five click-less buttons activated by the performer's fingers. Its wireless, ergonomic design for both hands, combined with high gesture sensitivity, allows for accurate cre-



ative control of most digital instruments via OSC or MIDI bridge. This project was supported by SaMPL – Sound and Music Processing Lab.

**Julian Scordato** is a composer and artist whose practice focuses mainly on sound, graphics, algorithms, and interactivity. He studied composition and electronic music at the Conservatory of Venice and sound art at the University of Barcelona. In 2009 he co-founded the Arazzi Laptop Ensemble, a group of electroacoustic music performers and composers that explores the interaction between musicians and new technologies. In 2015 he joined and currently leads SaMPL – Sound and Music Processing Lab, an innovative platform based in Padua (Italy) dedicated to education, production and research in the field of Sound and Music Computing. As a technologist, Scordato has authored articles and disseminated research findings on interactive systems for music performance and graphic notation. Coordinator of the Electronic Music School of the Conservatory of Padua, since 2017 he has been professor of electroacoustic music composition and performance.

**Presentations/performances**  
by "K. Penderecki" Academy of Music KRAKOW, Poland

**Damian Rażny** *A Little Song for Tam-Tam II*  
for five performers with live electronics



Little Song for Tam-Tam II is a multichannel live electronic composition created by Damian Rażny for four percussion players and a sound engineer. Written in a semi-open form, the piece allows certain parameters to be adjusted and interpreted by the performers. While a few strict textural structures provide a framework, the performance evolves organically through the performers' interactions and relationships.

The composition unfolds across two primary layers: an acoustic layer and an electronic layer. The electronic component amplifies

the acoustic material through ambisonic spatialization and spectral transformations, generating an immersive soundscape that interacts dynamically with the live performance.

This interplay creates a constantly evolving sonic ecosystem, merging human expression with electronic processes. The composer's vision is to craft a naturally functioning sound ecosystem where technology is seamlessly intertwined with human creativity. This piece stands as one of several experiments exploring this approach, reflecting an ongoing pursuit of deeper synthesis between acoustic and electronic elements.

Damian Rażny is a composer and sound artist specializing in contemporary music and audiovisual installations. A graduate of the Karol Szymanowski Academy of Music in Katowice, he is currently pursuing a master's degree in composition at the Krzysztof Penderecki Academy of Music in Kraków. His work, which incorporates live electronics, field recordings, and experimental compositional techniques, focuses on themes related to history, ecology, and spatiality. At the Sacrum Profanum festival, he presented Polski ReKonsensus, an audiovisual installation based on archival recordings. He also creates music for video games, including Don't Be Afraid 2. His research interests include sound processing and the application of new technologies in music and interactive media.



**Karol Nepelski** *Axis mundi*  
for percussion ensemble and tape

The piece *Axis Mundi* was conceived as a universal electronic layer for free instrumental or vocal improvisations, performed in small or large ensembles. Translated from Latin as “Axis of the World,” the piece draws inspiration from the concept of the four elements as fundamental sound materials: electronic tones, electronic noise, natural noise, and acoustic tones. These sounds occur in recurring sequences, continuously evolving through the manipulation of harmony, spectrum (register), and sound duration.

Percussion players can choose between traditional rhythmic patterns, such as regular beats, and irregular or syncopated structures. This is a form of improvised music. As a result, the listener encounters a kaleidoscopic interplay of textures that either counterpoint or merge with the sounds of acoustic instruments.

**Karol Nepelski** is a composer of instrumental music, stage music for opera and theatre and music for film. He is also interested in



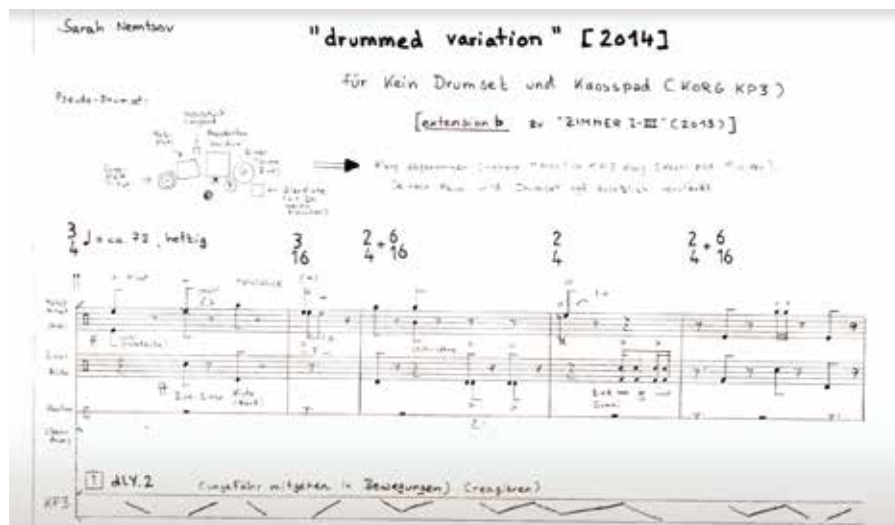
electro-acoustic music, audio-video work and performance art. Karol Nepelski was born in 1982 in Wejherowo. He started his higher education at the Department of Mechanics at Gdansk Polytechnic in 2001, but abandoned his technical studies a year later. In 2002, he began studying composition at the Academy of Music in Kraków under Marek Stachowski. He obtained a MA degree with distinction in Zbigniew Bujarski’s composition class, and a PhD degree in the class of Krzysztof Penderecki. Currently he works as an associate lecturer at the Academy of Music in Kraków. In 2005 he was a student at the Staatliche Musikhochschule in Stuttgart. He held a scholarship of the Minister of Culture and National Heritage in recognition of outstanding achievement in his studies and also a scholarship for academic merits of the Minister of Science and Higher Education. He has worked with the Academy for the Dramatic Arts in Kraków, the Academy of Fine Arts in Kraków, the Jagiellonian University, and, since 2006, with the Theatre Academy in Warsaw.

**Presentations/performances**  
by Hochschule für Musik FREIBURG im Breisgau, Germany

**Sarah Nemtsov *Drummed Variation***  
for "No Drumset" and Kaosspad

"Act so that there is no use in a center. A wide action is not a width. A preparation is given to the ones preparing. They do not eat who mention silver and sweet. There was an occupation. A whole center and a border make hanging a way of dressing. This which is not why there is a voice is the remains of an offering. There was no rental. So the tune which is there has a little piece to play and the exercise is all there is of a fast."  
(Gertrude Stein - Tender Buttons: "Rooms")

The piece *Drummed Variation* features one performer playing a sort of drum kit, a "pseudo drum kit," or "Kein Drumset"—as the composer writes in the score—constructed using recycled and junk objects (plastic and zinc buckets, metal bars, circular saw blades, a chair, a cardboard box, a box full of empty glass bottles...), while



the other performer processes the drummer's sound using a Korg Kaoss Pad, an effects module. As a result, it becomes impossible to hear the natural sound of the percussionist; instead, the sound is altered, distorted, and modulated, creating an even more artificial and transformed sonic landscape. The strident and violent noises of the "no drumset" merge and are reshaped through electronic effects.



**Sarah Nemtsov** (née Reuter, 1980, Germany) studied composition at the Hanover Hochschule for Music and Theatre and at the Berlin University of the Arts. Her work combines different influences, from renaissance and baroque music to jazz and rock. The intensity of her music is also created through the reference to other arts and extra-musical content, including political and social issues. She has written over 150 works, from instrumental solo to orchestra, opera, electronic music or film, and is played by renowned orchestras and ensembles.

For Sarah Nemtsov, literature plays an important role as a source of inspiration, as well as other arts; it serves her in terms of content as well as formally, in her compositional technique as a conceptual stimulation for her own constant innovation. Often in the combination and contrast of audio and visual moments, at the borders of music theater, she fathoms new forms of musical presence. Her compositions are sometimes exploring simultaneous and chaotic forms, in search of an „urban sound in music“, a sensual complexity, and since 2013 are often involving electronics. Several works are engaging with and addressing political topics and social aspects.

### **Thomas Meadowcroft** *Cradles*

for percussion duo with reel-to-reel tape machines and pre-recorded electric piano and/or transistor organ



*Cradles* is a lullaby designed to help put treasured analog musical equipment to bed. The piece draws inspiration from the sensuous, tactile relationship between a performer and their instrument.



**Thomas Meadowcroft** is a freelance composer who makes orchestral and chamber music for the concert hall, as well as music for theater and radio. His work has been described as “reaching an inexpressible purity” (*Le Monde*), “dreamy post-rock” (*The New York Times*), “never-ending, sugar-sweet” (*Neue Zürcher Zeitung*) and “motorized nostalgia” (*The Scotsman, Glasgow*).

### **So-Jeong Yoo** *Glitch*

for 3 players with electronic and percussions



A glitch is a short-lived technical fault. This piece represents the composer’s personal definition of glitch, reflecting her thoughts on the concept both as a composer and as a female musician.

**So-Jeong Yoo** was born in 1994 in Seoul, Korea. She is a composer and sound artist who questions the things that form human beings and the world around them. She explores the unseen yet existent forces—the essence—much like searching for a mysterious, secret force by viewing the world in an unfamiliar way. Currently based in Freiburg, Germany, she is in the process of discovering her own “subjectivity” in sound and art.

## **Giannis Giannopoulos** *and the need / again* for two percussionists

and the need / again, with a runtime of about 30 minutes, is a long piece. It is a loud piece. But above all, it is a meditative piece. Its primary focus is the performers themselves. They are asked to listen, take their time, and interact with the sonic material honestly and directly. The two percussionists engage in a constant dialogue and, at times, conflict with the fixed electronics, fighting an uphill battle as the electronics progressively grow louder. What seemed to be something they themselves initiated now takes on a life of its own, turning against them.

The performers are there to speak, to play, to interact, and to address primarily themselves. However, as the piece unfolds, it becomes clear that they are also there to be heard. And the audience, in turn, is there not to hear them.

**Giannis Giannopoulos** was born in Patras in 1999. He graduated from the Music School of Patras, where he studied classical guitar, piano, mandolin, and harmony/dictée. He holds a degree in clas-

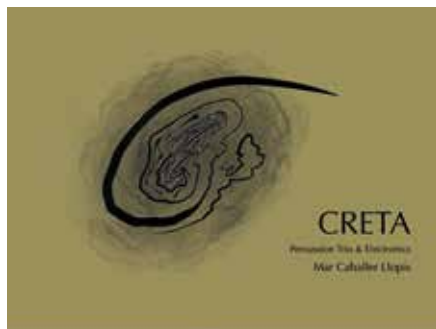
sical guitar with distinction from the Seirios Conservatory in Thessaloniki, where he studied from 2019 to 2022 with Giorgos Siskos. He also holds an Integrated Master's degree from the Department of Music Studies at the Aristotle University of Thessaloniki, specializing in Composition under the guidance of Michalis Lapidakis. In 2021, he attended composition lessons at the Hochschule für Musik in Freiburg with Johannes Schöllhorn. He is currently completing his Master's degree in Composition and Electronics there, studying under Alexander Grebtschenko. His works include electronic music, instrumental music with live electronics, performances, installations, music for theater, and other visual media. They have been performed across Europe by esteemed musicians, orchestras, and ensembles.



**Presentations/performances**  
by Conservatorio Superior “J. Rodrigo” VALENCIA, Spain

**Mar Caballer Creta**

for percussion trio with electronics and lights



As Plutarch explains in his *Moralia*, the Cretans would set aside their internal differences during times of war, uniting for the common good. Similarly, this work seeks to reconcile the contrasts between acoustic sound and electronics, with the aim of fusing them into a single, unified whole.

**Mar Caballer Llopis** is from Ares del Maestrat (Castelló) and is currently pursuing a Bachelor's degree in Composition at the Conservatori Superior de Música Joaquín Rodrigo in València, stud-



ying under Voro García. She has participated in masterclasses with prominent composers such as G. Aperghis, L. Naón, H. Parra, E. Mendoza, and J. M. López López, among others. Recently, her quartet Saurina was selected for the Second International Call for Scores Reading Panel at the Resis Festival, in collaboration with the Arditti Quartet. Additionally, she participated in the Contemporary Music Composition Course with Joan Magrané, organized by Musikagileak in San Sebastián, where she premiered *Costum*. Mar was also awarded an Erasmus scholarship to take part in the HarMA HUB project at the Liszt Academy in Budapest. Her works have been featured at festivals such as ENSEMS, Rafel Festival, and Polièdric, and she has been involved in projects like Kôbô Lab, X-Ensems, Armonía Cuántica 2023, Opus#0, and Sonuari.

**Josep Gadea *La mar***  
for snare drum, electronics and video

La Mar is a composition for snare drum, electronics, and visuals. The electronics, however, are played through a resonating speaker, which converts dynamic energy into mechanical energy. This process transforms the snare drum into a speaker that responds according to the drum's acoustic characteristics. Since sound is essentially the movement of air molecules, the mobile plate of the resonating speaker excites the air molecules on the drum's surface, propagating the sound through it.

The piece is inspired by the sea, using it as a symbol of continuous movement—a motion that often appears almost still but never truly stops. The sea is represented as a perpetual motion that always begins but never ends. The visuals enhance this concept by depicting the play of light over the water, influenced by the movement of reflections. In doing so, the piece aims to capture a state of “static movement,” where, to our perception, the sea appears both calm and in constant flux simultaneously.

This excerpt from the book *Diari 1952-1960* by Valencian writer Joan Fuster perfectly captures what the piece aims to reflect:

*In the sea, I neither “look” nor “see” the changing blue or green, the appearance of silver or lead, the refraction of the sunset or the dawn. Only the movement. The movement of the sea, the sea as movement. [...] The sea, “always,” begins again and is interesting. The “movement” in question is “explainable”: the moon, the winds, the tides, the anticyclones, and all that the meteorological experts talk about. But I look and see. I see the sea, the old, the eternal sea...*

Original version in Catalan:

*En la mar, no “miro” ni “veig” el blau o el verd canviant, l’aparença de plata o de plom, la refracció del ponent o de l’alba. Només el moviment. El moviment de la mar, la mar com a moviment. [...] La mar, “sempre”, recomença i és interessant. El “moviment” en qüestió és “explicable”: la lluna, els vents, les mareas, els anticiclons, i tot això que diuen els tècnics de la meteorologia. Però jo miro i veig. Veig la mar, la vella, l’eterna mar...*

**La Mar**

**Paisatge sonor per caixa i electrònica**

*J = 60*  
Electrònica apareix a poc a poc      *Altaveu*

10      *Brushes*

19      *R L mf p f pp mp L*



**Josep Gadea Tallevi**, born in 2003 in Riba-Roja de Túria (València), is currently studying Sonology at the Conservatory of Music of València, under the mentorship of Carlos D. Perales and Pere Vicalet. As a composer and sonologist, his work is defined by experimentation with inharmonic sounds and noise. He is constantly pushing the boundaries of acoustic timbres to create new sonorities, often employing

innovative technologies. This approach has led him to explore the creation of immersive environments where sound and visuals intertwine to generate unique artistic experiences. Some of his notable works include *Al Canyar*, an electroacoustic piece for octophonic sound and visuals; *Terrenal*, an electroacoustic piece for stereo sound and visuals; *La Mar*, for snare drum, electronics, resonance speaker, and visuals; and *Arrels*, an interactive sound installation sensitive to movement. He previously completed his professional studies in percussion at the Municipal Conservatory of Riba-Roja de Túria, studying with Toni Flores and Roberto Soria.

## Voro García *Metaforas líquidas. Microrrelato I* for timpani solo

“Percussion” is not an instrument. The term defines a gesture associated with making contact—either directly with the body or through utensils—that spans an endless variety of instruments. However, percussion, in the sense of an “instrument,” does not have a precise definition. The word originates from an action: a gesture, a movement that involves a touch, a beat, an impact, a vibration, or even a friction.

Liquid Metaphors refers to philosopher Zygmunt Bauman’s concept of identity. It could be seen as part of a cycle of pieces exploring this theme. The intention behind this work was to create a sonic discourse with the timpani, but without resorting to traditional drumsticks or typical percussion techniques. In *Microrrelato I*, the performer uses sewing needles, a rubber ball, and a wooden rasping stick.



**Voro García** has graduated in multiple musical specialties at the Conservatory of Music of Valencia. He has attended masterclasses in composition with José Luis Castillo, Mauricio Sotelo, José Manuel López, Salvatore Sciarrino, Toshio Hosokawa, Brian Ferneyhough, among others. He holds a Doctorate cum laude from the Polytechnic University of Valencia. García has received commissions from various institutions and performers, including INAEM, the French Ministry of Culture, JONDE, CDMC, IVC, Auditorio Nacional, Festclásica, Rafel Festival, Mixtur, Minister-

A Miguel Bernat  
**Metaforas líquidas**  
Microrrelato I

Timpani 26" (or 29")

Voro García

Con aspettazione, come parlando ♩ = 108

*sfz/p* *mp* *p* *mf* *p*

Always on the rim

*sfz/p* *mp* *p* *mp*

io de Cultura Francés, Spanish Brass, and Ensemble Ascolta. He was awarded the National Youth Institute Prize in 2004. His works have been performed at numerous festivals by prestigious performers and ensembles. He has won multiple composition prizes, including the First Prize from the Instituto Nacional de la Juventud (2004), Oïda (2001), the Luis Morondo Prize (2007), the Matilde Salvador Prize (2007), Méliès d’Argent (2012/13) for best original music in short films, K-Lidoscopi (2012), and he was a finalist for the Bell’Arte Europa Prize (2005), the Pablo Sorozábal Prize (2001), and the ALEA III International Composition Prize (2007). In 2003, he founded the Ensemble Espai Sonor, where he served as its director, premiering many works, including those in Spain. He has held composer-in-residence positions with the Grup Instrumental (2001-02), JONDE (2006/07), MNCARS (2009), JOGV (2009/10), SOMELGRUP (2013), the Festival de Godella (2016), SBALZ (2018), and AGORA (2019). He was the artistic director of the Mostra Sonora in Sueca (2005-2017) and the artistic director of Ensembles in Valencia (2017-2023). Currently, he is a composition teacher at the Higher Conservatory of Valencia. His works are published by Babelscores, SB Edicions, Tot per l’aire, and Ed. Piles.

## Pablo Andrés *Iso(lament)*

for percussion trio, electronics, video and lights

*Iso(lament)* is an emotional and profound musical work that delves into the complexity of human relationships in the digital age. Through the interplay of percussion and electronics, composer Pablo Andrés weaves a sonic tapestry that captures the internal dissonance of the modern individual, immersed in a world of superficial connections.

Inspired by the percussionist Uly from Macau, this piece invites the listener to reflect on their relationship with technology and contemporary loneliness while embracing our shared humanity. *Iso(lament)* is more than just a musical composition—it's an experience that urges us to explore the depths of our existence in today's digital society.

**Pablo Andrés** studied composition at the Joaquín Rodrigo Conservatory in Valencia, under the mentorship of Marc Garcia Vitoria



and Voro García. He then spent a year at the Haute école de musique in Geneva, where he worked with influential composers such as M. Jarrell and L. Naon. In 2024, he was awarded the “Manuel de Falla” Prize for Musical Creation and received support from the SGAE to further his studies abroad. He also participated in the 2024 Voix Nouvelles Academy at the Fondation Royaumont, where he collaborated on a collective

opera under the guidance of prominent composers like Francesco Filidei, Sivan Eldar, and Bernhard Lang. His recent projects explore spatial audio and multimedia. Currently, he is pursuing a master's in applied sonology, blending technology and mathematics to push the boundaries of contemporary music.

**Iso(lament)**

Pablo Andrés

♩ = 120

Player 1  
Snare  
Bass Drum

Player 2  
Cymbal  
Tom (1-32)

Player 3  
Snare  
Kick Drum

Electronics Reference

Pablo Andrés © 2024

**Presentations/performances**  
by “L. Janacek” Academy of Performing Arts BRNO,  
Czech Rep

**Graham Fitkin** *Chain of Command*  
for xylosynth and looper

Chain of Command by Graham Fitkin is an extraordinary minimalist composition originally written for solo Xylosynth and sampler. The idea for the piece emerged in collaboration with its commissioner, percussionist Joby Burgess, who worked closely with Fitkin from the very beginning, even before the main theme of the composition was solidified. The work was conceived as a response to the Guantanamo Bay prison, the Iraq War, and the prisoner abuse at Abu Ghraib.

Fitkin incorporated carefully edited words, syllables, and segments of speeches by George W. Bush and Donald Rumsfeld regarding these issues. The voices were minimally processed, mostly stretched or reversed. From that point on, the focus shifted to the instruments used to perform these manipulated sounds.

Burgess, who commissioned Chain of Command, wanted the piece to serve as an extension of the repertoire for the Xylosynth, an elec-

tronic mallet controller he often used in his project Powerplant. The composition also required additional instruments, such as a looper for the Xylosynth and a sampling keyboard operated by a sound engineer, as indicated in the final score.

The arrangement for a solo performer, combined with the evolving nature of technology (with new versions of loopers and software regularly being released), means that



Chain of Command is an ongoing process of adaptation. These updates aim to preserve the original concept, form, sound, and impact on both the performer and listener.

For my performance, instead of using the 3-octave Xylosynth as specified in the score, I used a 4-octave version to trigger sounds originally intended to be operated by the sampling keyboard player (the sound engineer). With the new version of the looper, I had to make adjustments regarding looping, track selection, timing, and execution. Despite these changes, I aimed to retain as much of the original form as possible, although minor rearrangements were necessary.

The performance of Chain of Command serves as a sonic representation of the abuse experienced by prisoners and must be played at a high velocity level. The composition is split into two parts connected by a long reversed voice sample. In both sections, multiple patterns are used in layers with loops. The first part is mainly composed of shorter sounds, while the second part introduces longer, stretched voices. The entire performance lasts approximately 13 minutes and offers a perception-altering experience.

**Graham Fitkin** is a British composer, pianist and conductor. His compositions fall broadly into the minimalist and postminimalist genres. He was born in Cornwall in 1963, studied at Nottingham University with Peter Nelson and Nigel Osborne and then in The Netherlands with Louis Andriessen at Koninklijk Conservatorium in The Hague. He works regularly with pianist Kathryn Stott, founded



the four-pianist group ‘Nanquidno’ and worked closely with six piano ensemble Piano Circus. Described by The Independent in 1998 as “one of the most important of our younger composers”, he is particularly known for his works for solo and multiple pianos, as well as for music accompanying dance. He works also with film and digital media, and runs his own ensemble of 9 soloists which tours new material each year.

**Eunika Pechánková** *Emzáci útočí*  
for percussion quintet and electronics

*Emzáci Útočí* is a composition that blends electronic tape solos, live ensemble playing, and improvisation, as well as the combination of these elements. Over time, the piece evolved to incorporate non-musical components, such as the act of calmly walking between instruments while producing soft strokes with fingers, contrasted with fast running between instruments during louder, more aggressive moments.

The conclusion of the piece features a cluster of all vibraphone pitches sustained for an extended period. The composer has chosen not to share any further details about the content of the composition or the translation of its title.

**Eunika Pechánková** is a pianist and composer based in Hradec Králové. After completing her piano studies at the Conservatory of Pardubice, she continued her education in film scoring at the Janáček Academy of Performing Arts, studying under Mgr. Mario Buzzi Ph.D.



**Filip Zázvorka** *Fairy-MATRIX-tale*  
for percussion quintet and live electronics



*Fairy-MATRIX-tale* draws inspiration from the art of storytelling, focusing on the philosophical question of living an emotional life in a strictly rational world. The piece doesn't tell a specific story but instead explores the emotional versus rational dichotomy. The synthesizer in the composition employs various sound textures, smoothly transitioning between them, while the Xylosynth operates based on frequency modulation (lower pitch = slower repetition, higher = faster). This approach is reminiscent of the Rhythmicon, an electro-mechanical instrument created in 1931 through the collaboration of Henry Cowell and León Theremin.

The placement and amplification of the instruments are designed to emphasize the spatial and acoustic aspects of hearing objects both close and distant. Close objects symbolize internal emotions, represented by soft, wooden sounds, while distant ones represent external rational statements, embodied by heavy metal sounds.

**Filip Zázvorka** studied percussion with MgA. Tereza Nosková and composition with MgA. Roman Pallas at the Conservatory in Teplice. He is currently continuing his percussion studies at the Janáček Academy of Performing Arts in Brno with Prof. Martin Opršál. Filip has participated in several projects, including the Composition/Per percussion Courses in Trstěnice (2021 and 2022), RC-JAMU Conections (2023), and JA-HA-MU (2024). He specializes in experimenting with timbres and exploring the interactions between ensemble players in his compositions.

## Presentations/performances by Academy of Music, University of Zagreb, Croatia

### Igor Lešnik and Franz Cibulka

#### *Olympian Drums*

for percussion soloist and pre-recorded sounds

The piece was composed as a contribution towards the “Drumming for Olympics 2008” festival in Beijing, China. However, the world premiere by Igor Lenik took place on the performing artist’s 52nd birthday - 23 February 2008 - in Riga, Latvia.

The work came to life after Franz Cibulka proposed to Igor Lesnik collaboration on a new piece for percussion and electronic sounds. Lesnik edited the electronic part Cibulka provided by introducing considerable portions of silence into the original recording.

#### Olympian Drums NOTATION LEGEND

for 16" Floor Tom-tom

Sound nr. 1:  
RH - mallet head  
on "bass" drum head

Sound nr. 2:  
RH - mallet shaft on  
"bass" drum head counterhoop

Sound nr. 3:  
RH - mallet head  
on drum shell

Sound nr. 4:  
RH - mallet shaft  
on drum shell (or drum lug)

Sound nr. 5:  
LH - mallet shaft  
on "soprano" drum head

Sound nr. 6:  
LH - mallet shaft  
on "soprano" drum head counterhoop

Sound nr. 7:  
LH - mallet shaft  
on drum shell (or drum lug)

Sound nr. 8:  
LH - mallet head  
on drumshell

Furthermore, the recorded tracks were completely remixed from simple stereo into a full 5.1 surround sound configuration. The sound reproduction generated aleatoric computer visualizations projected simultaneously on a large screen. The resulting audio and video tracks provided the basis for solo improvisation.

Playing a tom-tom hung on the performer’s shoulder in an almost horizontal position (actually somewhat angled, allowing gravity to facilitate left-hand technique) enables moving around while playing simultaneously on both drumheads and drum-shell.

Utilizing a wide variety of sounds including instrument placement on the floor and ways of actual tone production referred to later as the “Standard Tupan Grip”, were inspired by the folklore tradition of tupan playing in South Eastern European regions that is still very much present in today’s Greece - homeland of Olympic ideals.

Igor Lešnik’s artistic collaborations with renowned colleagues, his extensive collection of recordings, and his solo concert activities introduced the Croatian percussion scene to the world in the early 1990s. His music is now performed by distinguished soloists and ensembles, and his works are featured in international percussion competitions. As the founder of the percussion department at the Music Academy in Zagreb, Professor Lešnik is a regular guest at prestigious universities across five continents, and his articles on percussion have been published in Europe and the USA. Igor has received numerous awards for his artistic achievements both domestically and internationally. In 2003, he was awarded the French knighthood title (Chevalier de l’Ordre des Arts et des Lettres) for his contributions to the arts and literature.

Formerly Head of the Department of Conducting, Harp, and Percussion, Professor Lešnik has served as the Dean of the University of Zagreb Academy of Music since October 1, 2019.

Franz Peter Cibulka, born in 1946, completed his musical studies in clarinet, composition and orchestral conducting at the Academy for Music and Performing Arts in Graz, Austria. He served as Professor of Clarinet, Chamber Music and Music Theory at the Johann Joseph Fux Conservatory in Graz until July 2002 when he began working exclusively as a free-lance composer. His list of

works includes more than 300 compositions of the most diverse instrumentation and styles resulting from his artistic collaboration with various performers. Mr. Cibulka achieved an international reputation following the performance in 1997 of several of his works at the World Association for Symphonic Bands and Ensembles (WASBE ) held in Schladming, Austria. Since that time he has been invited t o Australia, America, Russia and many European countries as a composer, conductor, performer and lecturer.



### **Tomislav Oliver** *Reinterpretation of technical elements in electroacoustic music for percussion (in the cases of Lešnik and Stipčević)*

The remediation of electronic music is a process of updating, adapting, or restoring older electronic works so that they can be experienced with current technological standards and in contemporary contexts. However, electronic music faces the risk of being lost due to technological obsolescence. This risk includes the potential loss of written documents, scores, instruments, recording equipment, and obsolete machines, components, and techniques. Another significant risk is the loss of knowledge about how and why specific technologies were used by musicians and composers. As technology evolves, preserving both the works and their performance methods becomes increasingly challenging. Some of the key problems in preserving electronic music include inadequate documentation of works and the difficulty in accessing essential electronic software and hardware that is no longer readily available. Efforts to preserve electronic works include projects like the CASPAR Project, an EU initiative focused on preservation and access, and the Integra Project, a preservation effort by Birmingham City University aimed at safeguarding electronic music heritage. A significant example of updating electronic works is the collaboration between Igor Lešnik (percussion) and Franz Cibulka (electronics). The updated version of *Olympian Drums for Tupan and Sounds*, created 16 years after its premiere, faced several challenges, including the passing of the composer in 2016. However, significant updates were made, such as multichannel expansion using FluCoMa Tools for harmonic/percussive separation and the creation of audio-reactive visualizations through Ableton.

Other works have been similarly reworked, such as *Acatalepsy* by Lovro Stipčević, which was originally written for stereo and later up-mixed to 4-8 channels. The work required the transposition of sound materials onto Max MSP and the updating of recording sessions to control new triggering techniques. In Croatia, documentation and remediation of electronic music are particularly difficult, especially for works created in the '70s and '80s during the Yugoslav era. The loss of many original recordings and the lack of proper documen-

tation leave many works at risk of oblivion, as seen in cases like Igor Kuljerić – *More* (1983), where part of the tape recording was lost, and reconstruction was only possible using the score's side notes.

In conclusion, the remediation of electronic music is essential to ensure the survival of significant works, adapting them to new technological tools and preserving both the music and its historical and cultural context. Projects like the CASPAR and Integra are examples of how international collaboration can play a crucial role in preserving this cultural heritage.



**Tomislav Oliver** (Zagreb, Croatia) graduated in Musicology and Composition from the Music Academy in Zagreb (with Marko Ruždjak). He continued his studies at Mozarteum Salzburg (with Stephan Winkler), ESMUC Barcelona (with Mauricio Sotelo), Kug Graz (with Marko Ciciliani and Franck Bedrossian). In 2023 he graduated from IRCAMs Cursus program (with Pierre Jodlowski). Coming from the underground scene of extreme electronics/noise, his music reflects a blend of genres. Composed music for

solo instruments, chamber ensembles, orchestra, mixed electronics and acousmatic music. He has composed music for experimental films, ballet and contemporary dance. He is collaborating with numerous artists from different fields of art, notably the Croatian B.A.K.A artistic collective and the newly formed NAE collective (that he founded) that both focus on experimenting with electronic music, sound design and audio-visual projects. He has worked artists and ensembles such as Riot Ensemble, Kebyart Ensemble, ensemble recherche, Oerknal Ensemble, Barcelona Modern ensemble, Cantus Ensemble, Zagreb Philharmonic, Joshua Hyde, Clara Haskil trio, Boris Brovtsyn, Boris Andrianov, etc. From 2018 he works as an associate professor at Music Academy Zagreb. From 2023 he is active as the artistic director of the Music Biennale Zagreb festival of contemporary music.

## Lovro Stipčević *Acatalepsy* for percussion solo

*Acatalepsy* is a composition inspired by the ancient skeptical doctrine, which asserts that human knowledge can only be reduced to probability, never certainty. The title was chosen not only because of its intriguing sonority but also because the concepts of probability, uncertainty, and randomness can be perceived in the composition, particularly in the forms of improvisation, randomization, and synchronization with electronics. The piece consists of three contrasting movements, each exploring different aspects of sound and performance. It is characterized by various extended techniques and offers a unique experience of interplay between acoustic and electronic elements.

The first movement, *Glitch*, delves into the relationship between the performer and electronics. The glitch, in this context, disrupts the atmosphere, introducing an impulsive and erratic quality. It is a dialogue where electronics and percussion work both in synergy and competition, creating a sense of tension and unpredictability. The electronics, developed with Max/MSP software, contribute to the overall sonic saturation, alongside the percussion.

The second movement, *Tranquility*, contrasts with the first by introducing a more transparent and lyrical expression. Using four specific instruments—vibraphone, crotales, temple blocks, and cymbal—the second movement brings a soft, delicate contrast to the previous and forthcoming movements. In this movement, the electronics are subtle, used in concise strokes and as an extension of the classical instrumentation. Notably, the cymbals receive the most significant manipulation, showcasing the subtlety of sound design.

The final movement, *Void Intensity*, explores a darker and more ominous sonic landscape. The gran cassa plays a prominent role in setting a gloomy tone, followed by rhythmic patterns inspired by Indian music, particularly through the influence of composer Olivier Messiaen. These rhythmic motifs create a mantra-like atmosphere. The electronics here extend the drum section, acting as a pedal tone throughout most of the composition, with short, occasional interac-

tions between the performer and electronics. The movement concludes with a repetition of rhythmic patterns, involving all the drums in the intended set. Throughout the entire composition, the septola motif—featured especially in the first and third movements—serves as one of the main structural elements.



**Lovro Stipčević** was born in 1994 in Zagreb, Croatia. He earned his Master's degree in Music Theory from the Music Academy in Zagreb in 2021. He then pursued studies in Electronic Composition under Professor Vjekoslav Nježić. Stipčević's works have been performed in various cities across Croatia, with notable performances including *Cataplexis* for symphony orchestra and electronics (performed by the HRT Orchestra under conductor Pascal Rophé) at the Vatroslav Lisinski Concert Hall, *Ethereal Sonic Visions* for strings and electronics (performed by the Zagreb Soloists) at the Osor Music Evenings in 2023, and *Every search for a meaning is...* for mixed ensemble and electronics at the Music Biennale Zagreb 2021. Since 2023, he has been working as a music producer at Croatian Radio and Television.

**Igor Lešnik** *Desert Thorn*  
for vibraphone and sonic landscape

**Desert Thorn**  
for Vibraphone and Sonic Landscape

Igor Lešnik  
2014

**Vibraphone**

**Adagio misterioso** (♩ = 60)

Vibraphone  
play with malletshafts

Frame & Resonators

*p*

*molto espress.*

*pp*

*L.v.*

*mp*

play ordinary

*mf*

Boxthorn, desert thorn, Duke of Argyll's tea tree and wolfberry are general common names for *Lycium*, a genus of flowering plants in the nightshade family, Solanaceae. The generic name is derived from the Greek word for a plant known as dyer's buckthorn and was named for Lycia, the province in which it grew. Known also as Goji, the fruit of *Lycium barbarum* became popular in western culture for its supposed promotion of general longevity. The plant has been known to European herbalists since ancient times and is also mentioned in the Book of Proverbs as besetting the paths of the wicked (Proverbs 22:5). The oldest known reference may be found in the Epic of Gil-

gamesh, one of the earliest surviving works of literature, dating back to at least the 22nd century BC. It was originally written in Ancient Sumeria on 12 clay tablets in cuneiform script describing adventures of the historical King of Uruk who ruled somewhere between 2750 and 2500 BC. Tablet eleven tells us of an episode in Gilgamesh's quest for immortality - the secret that he eventually never finds - when the hero learns about the existence of a plant called "The Old Man Becomes a Young Man."

*Desert Thorn* for Vibraphone and Sonic Landscape depicts partial reflections of the composer on this facet of the Epic of Gilgamesh. At the same time, the piece is the author's study for his Vibraphone Concerto bearing the same title.

**Igor Lešnik's** artistic collaborations with renowned colleagues, his extensive collection of recordings, and his solo concert activities introduced the Croatian percussion scene to the world in the early 1990s. His music is now performed by distinguished soloists and ensembles, and his works are featured in international percussion



competitions. As the founder of the percussion department at the Music Academy in Zagreb, Professor Lešnik is a regular guest at prestigious universities across five continents, and his articles on percussion have been published in Europe and the USA. Igor has received numerous awards for his artistic achievements both domestically and internationally. In 2003, he was awarded the French knighthood title (Chevalier de l'Ordre des Arts et des Lettres) for his contributions to the arts and literature. Formerly Head of the Department of Conducting, Harp, and Percussion, Professor Lešnik has served as the Dean of the University of Zagreb Academy of Music since October 1, 2019.



**David Panzl** *Resound “Marimba Spiritual”*

“Marimba Spiritual” a composition in the field of tension between informed performance practice and grown performance culture.

During my exchange studies at TOHO College of Drama and Music Tokyo under the tutelage of Prof. Keiko Abe, a strong interest for Japanese music and culture grew inside me. Up until then, even though I have played many pieces with Japanese roots or origin, the country and its culture were unfamiliar to me. With the support of Prof. Abe, the overall impact of the country and the driving force of a totally different artistic environment, I started to explore more and more the differences between our cultures. Especially Prof. Abe, one of the most acclaimed Marimba soloists and composers, who lead the instrument to today's artistic and physical appearance, supported my will to research in Japanese music. She helped me to get in contact with musicians specializing in traditional Japanese percussion, performed double concertos with me and even dedicated the world premiere of her marimba concerto “The Wave” to me. In one of the many Japanese music lessons concentrating on Noh instruments, my teacher Akikuni Takahashi confronted me with an old recording from the Chichibu region in Saitama prefecture. It was live footage from the famous Yatai-Bayashi, featuring Japanese Taiko drums and flute. This festival music immediately felt very familiar to me as I could recognize the rhythm and melody of the world famous “Marimba Spiritual” by Minoru Miki. It was no secret that Minoru Miki researched in traditional music and even published a composition guide for Japanese instruments. He also mentioned in the liner notes of the Marimba spiritual that the rhythms used in the second part of the piece are based on the famous Yatai-Bayashi, but what really shocked me, was the totally unique quantization of the beat. Unlike the westernized performance practice of play-

ing the eighth notes straight on the grid, the drummers from Chichibu added a certain swing to it by delaying and rushing certain notes. It blew my mind, that one of the most frequently performed pieces of our standard repertoire totally lost its connection to the original groove. The disconnect was so obvious that suddenly even my most loved recordings of this piece felt wrong.

This discovery initially sparked the idea of rediscovering this well known composition. I started to “resound” Miki's most famous work as there was not one record out, which respected the ethnic origin of this music. It took many years to collect all the required instruments, to become proficient in playing traditional techniques and to research in this topic. I travelled to Chichibu to experience the original sound and learn how to play the traditional patterns.

Necessary steps for the original sound recording:

- Analyzing the rhythmic patterns of different performers in this region to extract the overall essence of the “swing”. My published method book, “Rhythmic Morph” was of great help in this process, as it covers the method how to write and perform morphed rhythmic patterns. It was important to not only analyze the rhythmic placement of the notes but also the velocity of each note by using AVID Pro Tools software. To get a representative model we had to compare many different players and calculate the common average using a program written by Boris Bolles in MATLAB.
- Producing a play along as practicing tool and reference track for the overdub-production. It was necessary to write the full score with the notation software Finale, export the MIDI data and transfer it to Ableton Live where it was possible to apply groove parameters to the taiko sound samples.
- Programming the required accelerando from the first to the last note of the second part under consideration of the changing amount of “swing”.
- Practicing all different parts of the piece by using the play along.
- Finding the perfect venue for the recording. The natural reverb and appearance should mimic a traditional Taiko-Dojo, which are usually wooden structures with a characteristic sound and video-graphic aesthetic.

- Recording the music in a multitrack method. Filming the performance.
- Cutting, layering and mastering the recording and Producing an artistic music Video.
- Interviewing Prof. Keiko Abe about her thoughts of the new approach, its impact on the scene and how she thinks the composer Minoru Miki would have felt about it.
- further development of the rhythm analysis of the original rhythms of the Chichibu Yatai Bayashi, which is the basis of the Marimba Spiritual. With the help of Ableton Live 12 software and the associated “groove tools”, I was able to analyze various samples obtained in field research samples and convert them into applicable groove templates. In order to analyze the effects of these different groove templates on the Marimba Spiritual, I created a complete MIDI track with all the individual tracks with all the individual parts of this composition. Using this MIDI track, it is possible to apply the grooves in Ableton Live 12 to apply the grooves and even determine the intensity. This option in particular is very important, as the groove intensity varies greatly depending on the instrument and the playing speed.

It was also important for me to find a clear representation of asymmetrical grooves for workshops.

For this purpose, I developed a metronome that is mounted on a tilt plate and controlled by a stepper motor, so that any groove intensity can be set steplessly.

The metronome was equipped with a contact microphone so that the grooves could also be further processed or obtained by actively playing together with a musical instrument.

The Austrian multi-percussionist **David Christopher Panzl** was born in Salzburg and began his percussion training at the age of four under the tutelage of Martin Grubinger senior. He performed his first solo concerto at the age of 13 with the Reichenhall Philharmonic Orchestra. During his school days he travelled to New York several times in order to study jazz. Panzl then moved to Vienna to complete his studies as a concert percussionist with Professor Josef Gumpinger at the Conservatory of Vienna Private University, where he then completed his Master of Arts degree



with top honours in 2013, studying with Anton Mittermayr. Lastly, he studied Marimba in Tokyo at the Toho Gakuen School of Music under Keiko Abe. He is currently lecturer for concert percussion at the University for Music and Performing Arts in Vienna. Concert opportunities developed with such orchestras as the Radio Symphony Orchestra of Vienna, the orchestra of the Vienna State Opera, the Mozarteum-Orchester Salzburg and the Konzerthaus Orchester Berlin. As a soloist David Christopher Panzl has performed at the Suntory Hall Tokyo, the Seoul Art Center,

the Vienna Konzerthaus and at the opening festivities of the Salzburg Music Festival. He has collaborated with exceptional artists such as Keiko Abe, Nebojsa Zivkovic, Jeff Queen, Tim Collins and HK Gruber. In addition, he also has performed solo concertos with the Nürnberg Symphony Orchestra, Innsbruck Symphony, Reichenhall Philharmonic Orchestra, the Sarajevo Philharmonic Orchestra, the Symphonic Wind Orchestra of Salzburg and the German Chamber Orchestra Berlin. He has played world premieres of the composers Keiko Abe, Shih, Johannes Mutschmann, Jorge Sanchez Chiong, Enjott Schneider and J. Peter Koene. As a conductor David Panzl leads various ensembles and appears on world class stages. David C. Panzl judges in international competitions and leads master classes worldwide. His works are published by Doblinger Vienna and Pulsa Musica USA. He appears with Paraty Records (Harmonia Mundi), Wergo (Schott Music) Edel Records Germany, endorses Yamaha, Zildjian, Vic Firth, Mike Balter and Loyal Drums.



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