

The background of the entire image is a close-up, artistic photograph of musical notation. The notes and staff lines are written in black ink on a light-colored, textured surface that resembles wood or aged paper. The perspective is angled, creating a sense of depth and movement. The lighting is warm, highlighting the texture of the surface and the fluidity of the ink.

C23

International Composition
Competition
Città di Udine

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Contemporanea 2023

Twenty-fifth edition

This year's edition concludes the latest lustro (five-year cycle of events) by our organisation dedicated to promoting contemporary artistic expression.

This milestone would not have been possible without the support of public and private institutions and the work of so many people who have dedicated their time and energy to the project over the years.

We thank them all, emphasising our conviction that these results can only be achieved through teamwork, a wide vision and an indispensable sharing of objectives.

The current edition is focused on listening to works that participated in the fourteenth edition of the International Composition Competition Città di Udine.

The initiative, achieved its best result ever with 533 works from 61 countries, placing the competition activity among those of international stature in terms of the number of artists involved. We would also like to emphasise the outstanding quality of the works received, which represent an in-depth representation of new creative instances in artistic experimentation.

Cristina Scuderi - Vittorio Vella

28 October 2023 - 21.00
Teatro San Giorgio - Udine

ACOUSMATIC

International Composition Competition Città di Udine

Program:

Yota Kobayashi (Japan) **Ryo Kanda** (Japan)

Kūsou / 空相 - Leaves of Realities (dur. 07:48 - video)

Yu-Chung Tseng (Taiwan)

Soundscape Beyond Black and White (dur. 07:50 - stereophonic)

Benjamin Thigpen (France)

pulse ii (dur. 08:56 - quadraphonic)

Emre Eröz (Turkey)

Uncanny Resonances (dur. 05:14 - stereophonic)

Manolo Müller (Switzerland)

Le réel (dur. 08:55 - stereofonia)

David Q. Nguyen (USA)

Texture Arc The Points (dur. 09:56 - octophonic)

Robert Sazdov (Australia)


Sv. Ilija (dur. 09:47 - stereophonic)


Taufan ter Weel (The Netherlands)


Probability Density (dur. 05:48 - quadraphonic)


All the works in the programme were finalists in the International Composition Competition *Città di Udine*.




 **Emre Eröz** (1995), a composer, specializes in exploring diverse timbre possibilities within his sonic narratives, often deriving single musical material or found sonorities. He collaborated with artists including Spektral Quartet, Oerknal Ensemble, Pre-Art Soloists, IEMA and Garth Knox. He was awarded in the 16th Sun River Prize Students New Music Competition for his *String Quartet* and second prize in the 11th Pre-art Competition for Young Composers 2019 for *Amnesia*. He has participated in workshops with composers such as Unsub Chin, Clara Iannotta, Beat Furrer, Pierluigi Billone, Mark Andre among others. Currently he's pursuing graduate studies at the Conservatoire de Paris (CNSMDP) and he studies composition with Stefano Gervasoni and electronic music with Yan Maresz, Luis Naón, and Grégoire Lorieux. He received support from the Fondation de France and the Meyer Foundation, propelling his work onto the global stage.


 **Ryo Kanda** - a.k.a., Kezzardrix - (1985) is a computer graphics and visual artist working in Tokyo, Japan. He realizes visualized expression through programming. In Japan and abroad, he has worked on numerous projects including live visual performance, music video and theatre productions, media installation, and digital signage and software application development. He also works as a member of art groups: black metal unit VMO and HEXPIXELS with Satoru Higa. Since 2016, he has been a member of INT, the creative room in HIP LAND MUSIC. Among his awards is the Ars Electronica 2016 Award of Distinction. Website: <https://kezzardrix.net/work>

 **Yota Kobayashi** (1980) is a soundscape artist. Through the integrated act of sound production, composition, and software development, he realizes soundscape for spaces in the forms of musical performance and installation with concrete as well as abstract sound sources. In any way of representation, the objective is to evoke images of the universe that comprises harmoniously developing phenomena. He received a Doctor of Musical Arts (DMA) in composition at the University of British Columbia with a special research focus on interactive computer music technology. Among his awards are International Competition for Electroacoustic Music Musica Nova (1st prize (mixed media category) in 2008; 1st prize (fixed media category) in 2009, Czech Republic, and Concorso Internazionale Luigi Russolo (1st prize in 2010, Italy/France), Website: <https://programsounds.net>

 **Manolo Müller** (1997) studies Electroacoustic Composition at the Zurich University of the Arts. Before that, he completed his studies in Sound Arts in Bern. In addition to installations and acousmatic compositions in various formats, he develops

software for artistic and collaborative projects. His work has been presented at international festivals, such as ZKM next_generation 8.0 and 9.0, as well as CIME 2022 in Krakow. Currently, his main focus is on acousmatic music, mostly composed in stereo, intended for live diffusion over loudspeakers. Key aspects of his musical thinking include artificial sonic landscapes and their interaction with instrumental singularities.

 **David Q. Nguyen** (1990) is a sound designer, audio engineer, and an acousmatic composer. He holds a BM from Old Dominion University where he studied with Andrey R. Kasparov and Mark Chambers. He has received his Masters and pursuing a Doctorate of Musical Arts at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt. Currently he is working as a sound designer for Films and videos at Red Hook Post as well being a Mastering Engineer and Atmos Mixer for a commercial studio at Engine Room Audio residing in New York City.

 **Robert Sazdov** (1969) is a composer and academic. His compositions and productions have received prizes and awards from various organizations and institutions including: Pierre Schaeffer Competition, Musica Nova Competition, Sonic Arts Awards, Bourges International Competition, Just Plain Folks Music Awards and the Audio Engineering Society. His music has been released by Capstone Records, Vox Novus, Accademia Musicale Pescarese, Society for Electroacoustic Music, and Sonic Arts Awards. Sazdov has undertaken residencies at the Erich-Thienhaus-Institut, Detmold University (2012), The Sonic Lab, Sonic Arts Research Centre, Queen Mary University (2007, 2023), SPIRAL and APL - University of Huddersfield (2023), and Institute of Electronic Music and Acoustics - Graz (2023). Associate Professor Robert Sazdov is Head of Discipline: Music and Sound Design - University of Technology, Sydney.

 **Benjamin Thigpen** (1959)

What is noise (music) to you?

Noise is a manifestation of truth.

Why do you make it?

To be in touch - in an immediate and total connection - with the real.

To participate in the opening up of what is undisclosed and unexplained.

To be drawn into a vortex of primal energy...

- B.Thigpen, in "Noise in and as Music," 2013

Benjamin Thigpen (1959) creates music for loudspeakers – as a composer of electroacoustic music and as an electronic musician. In his practice, he focuses on the raw materiality of sound itself. His music is always situated somewhere beyond the simple self-expression of a human subject, always moving toward configurations where the sounds themselves begin to speak, to sing, to dance. He thinks that music is not a language but a lived visceral experience, and that it is not the art of sound but the art of the transcendence of sound.

Dr. **Yu-Chung Tseng** (1960) is a professor of electronic music composition at Institute of Music at National Yang Ming Chiao Tung University(NYCU) in Taiwan. His music has been recognized with awards from Competition including Pierre Schaeffer (1st Prize of 2003, 3rd Prize of 2007), Città di Udine (Finalist, 2006), Musica Nova (1st Prize in 2010, Mention award in 2009/2012), Metamorphoses (Finalist of 2006/2008/2010), Best Music Award of ICMC 2011/2015/2022, Winner of 2019 Taukay Edizioni Musicali call for, Winner of 2022 RMN Classical Electroacoustic call for, and 2nd Prize of Klang 2023. Dr. Tseng's works have received many performances at festivals, including ICMC, Musicacoustica, SICMF, EMW, ACL, and Musica Nova..etc. His music can be heard on labels including CDCM (U.S.A.), Discontact iii (Canada), Pescara (It.), Contemporanea (It.), Metamorphoses (Belgium), SEAMUS (USA), KECD2 (Denmark), Musica Nova (Czech), ICMC 2011 DVD and ICMC 2015 CD , Il Suono delle Lingue (It.), Electroacoustic & Beyond 7 (UK).

Taufan ter Weel (1982) is a sound artist, architect, and researcher. Since 2015 he has been working as a guest teacher at the Architecture Philosophy and Theory chair of TU Delft's Faculty of Architecture and the Built Environment, where he also received his master degree in architecture in 2009. Currently, he is a PhD candidate at the faculty's Theory and Territories section, and takes part in the CA2RE+ programme, Ecologies of Architecture research group, and Villard d'Honnecourt international doctorate programme. His PhD research is focused on sound and signal processing in spatial practice. He has carried out various music and art projects, performs live electronic music since 2001, and finished the Institute of Sonology's one-year course program (2011-2012) at the Royal Conservatoire The Hague.



29 October 2023 - 21.00
Teatro San Giorgio - Udine

MIKROKOSMOS

International Composition Competition Città di Udine

Performance of the winning works

Alessandro Vigolo, flute
Nicola Mansutti, violin
Alessio Venier, violin
Lucia Zazzaro, viola
Francesca Favit, cello

Fabio Serafini, conductor

Program:

João Pedro Oliveira (Portugal)

Coalescence (length 09:38 - video)

First Prize absolute for the "Audiovisual projects" section

Gilles Gobeil (Canada)

Un cercle hors de l'arbre (length 09:54 - stereophony)

First Prize absolute for the "Electroacoustic music" section

Hon Ning Cheung (Hong Kong)

Atemsäer

for cello solo

Award of the FIDAPA BPW Italy - Section of Udine

IN COLLABORATION WITH

REALTIME

TEM Taukay
Edizioni
Musicali

**CONSEIL DES ARTS
DE LONGUEUIL**

Jean-Patrick Besingrand (France)

Des détritiss sous la glace

for violin, viola, cello

First Prize absolute for the

"Compositions for chamber instrumental group" section

Graziano Riccardi (Italy)

Figure del dissimile

for flute solo

Prize ex aequo for the "Compositions for solo instrument" section

Tomoya Yokokawa (Japan)

侍従 - The scent of autumn breeze

for viola solo

Prize ex aequo for the "Compositions for solo instrument" section

Zaid Jabri (Syria /Poland)

Prelude and Adagio in memoriam Krzysztof Penderecki

for strings quartet

Special Prize Piero Pezzé

(founded by his heirs in memory of the Friulano composer who passed away in 1980)

Martin Bédard (Canada)

Honey (Architectures from silence no. 1) (dur. 09:02 - stereophony)

License for the "GRM TOOLS complete II" plug-ins

offered as a prize by INA GRM

Mikrokosmos - Insieme Strumentale Italiano - It was born in Udine in 1989 and started an artistic route that quickly came to the attention of audiences and critics who recognized their characteristic emotional appeal, executive rush, and above all, their brilliant and original programs.

The ensemble is marked by the different instrumental combinations that give them the opportunity to comply with the different demands of the chamber repertoire. They indeed propose formations that can be composed by a minimum number of performers or that can reach a chamber orchestra dimension. Today, more than 30 years after its foundation, Mikrokosmos represents a reality of unquestioned value, artistic collaborations with corporations and foundations, television and radio recordings and many discographic recordings.

✪≡ **Martin Bédard** (1970) My “sound architectures” question the grammar of sonic organization and the elements constituting the possible discourse of the audible. They seek to further explore new rhetoric through conceptual media interdisciplinarity between audiovisuals (cinema), literature and science (morphogenesis, natural models, theories of self-organization, systemics). To this end, in 2012, I submitted a doctoral thesis – *From cinematic language to acousmatic music: writing and structures* – on the possible relationships between cinematic grammar and digital audio music. I also teach electroacoustic composition, and sound typology and morphology at Université de Montréal and auditory perception, composition, and analysis of electroacoustic music at the Conservatoire de musique de Montréal. *Honey (Architectures From Silence No. 1)* was realized with support from the Conseil des arts de Longueuil.

✪≡ Originally from Bordeaux, **Jean-Patrick Besingrand** (1985) is a composer and musicologist based in Washington DC and New York. From his formative years as a keyboardist and guitarist in rock and heavy metal bands, he has kept a particular interest for noise and distortion. In his music, he seeks to combine these timbral interests with an extended conception of silence and other absences in order to create contrasting and evolving sonic landscapes. As a composer he received several awards and recognition in France and abroad. His music has been performed by ensembles such as the Orchestre National Bordeaux-Aquitaine, Court-Circuit, Dal Niente, Linéa, Percussions de Strasbourg, Klangforum Wien, JACK Quartet, Meitar, and Suono Giallo among others. He holds degrees from The Graduate Center, CUNY (PhD), Carnegie Mellon University (AMS), Université Michel de Montaigne (MA, BA), and Conservatoire de Bordeaux. His music is published by Artchipel and on BabelScores.

✪≡ **Hon Ning Cheung** (1998) is a composer and chromatic harmonicist from Hong Kong. She is currently doing her composition bachelor at Conservatorium Maastricht, under the guidance of Vyktas Baltakas. Since 2019 she learned chromatic harmonica guided by the Hong Kong harmonicist Shing Hei Leung, by whom she was inspired to expand harmonica repertoires in contemporary music. Finishing her Chemistry bachelor at Hong Kong University of Science and Technology in 2020, she transposed from science to music. As a composer-performer, she wishes to bring the instrument into 21st century composition world with more musical possibilities, through actively composing and working with living composers.

She is the founder of Nefelibata New Music Collective, harmonicist in Duo Atemsäer, Duo Holzbrise, Aava Trio, and Wolken Trio. As a latecomer in music, Hon Ning is still searching her own way of expression.

✪≡ Dal 1985 **Gilles Gobeil** (1954) has concentrated on the creation of acousmatic and mixed works. His compositions approach what is known as “cinéma pour l’oreille” (cinema for the ear); many of them are inspired by literary works and seek to “visualize” them through the medium of sound. Winner of numerous prizes in Canada and abroad, Gobeil has been Composer-in-Residence at The Banff Centre (Canada), Bourges (France), EMS (Sweden), GRM (France), Hochschule Franz Liszt (Germany), Miso Music (Portugal), Musiques et Recherches (Belgium), PANaroma (Brazil), ZKM (Germany) and was Guest Composer of the DAAD’s Artists-in-Berlin Programme in 2008. He is a member the Canadian Music Center and co-founder of Réseaux, dedicated to the production of Media Art events.

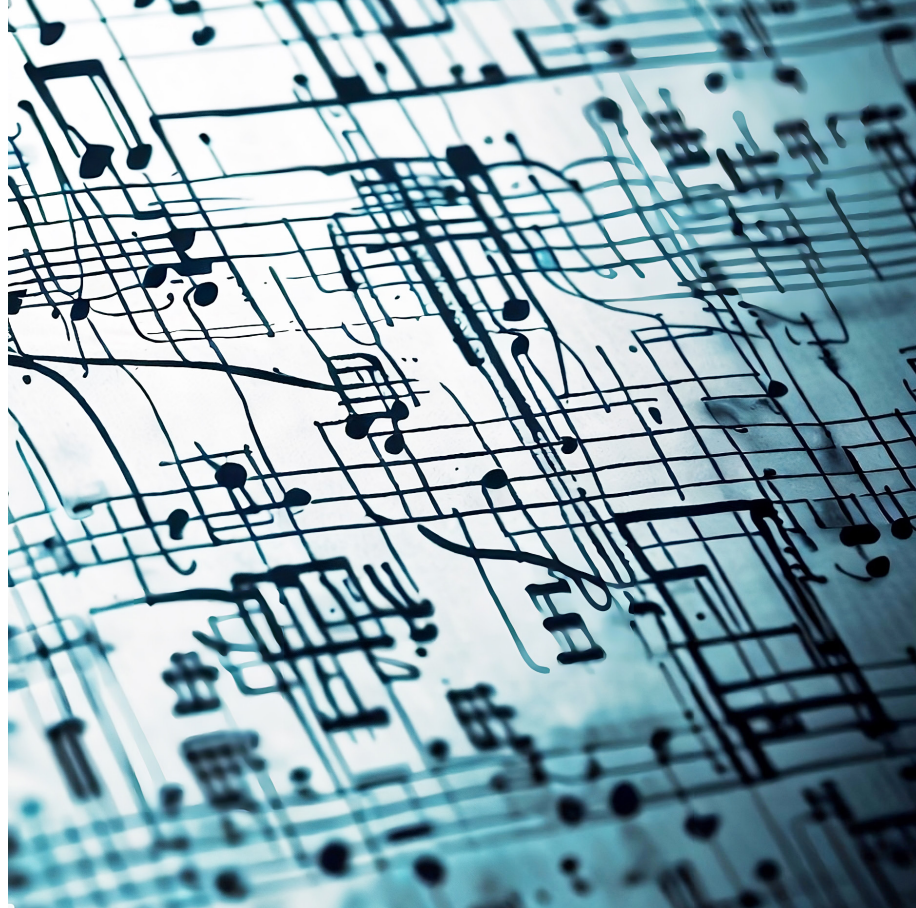
✪≡ **Zaid Jabri** (1975) is an award-winning composer. Originally from Syria, trained at the Academy of Music in Krakow, Jabri draws on the musical traditions of both worlds, while producing works that address the contemporary scenes in which he has lived. His repertoire encompasses a vast range: chamber and large-scale orchestral works, electronic and electro-acoustical works and various compositions for voice, including opera, choral and oratorio forms. Among his recent compositions are *A Garden among the Flames* (premiered at Carnegie Hall in 2017) and the opera *Southern Crossings* (2022). His work has been recognized with prizes and performances throughout the world, including Adam Didur (1997), 2 Agosto (2013), as well as residencies and research fellowships at the Rockefeller Foundation’s Bellagio Center, and Radcliffe Institute at Harvard University and other institutions.

✪≡ Composer **João Pedro Oliveira** (1959) holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, the Giga-Hertz Special Award, the Città di Udine Prize, Musica Nova Prize, among others. His music is played all over the world. He taught

at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. www.jpoliveira.com

🎵 **Graziano Ricciardi** (1997) graduated in piano with Alessandro Deljavan and in composition, with honors, with Riccardo Panfili and Federico Gardella. He is currently studying at the Accademia Nazionale di Santa Cecilia with Ivan Fedele. He perfected himself among others with Salvatore Sciarrino and Francesco Filidei. Finalist in the National Prize of the Arts in Italy and in the L. Berio Competition, he is the winner of the 1st W. Landowska Prize, 1st G. Alberghini Prize, 1st E. Klassika Prize and Ise-Shima Special Prize in Japan. He was assistant of Jan Müller-Wieland's composition class at the Hochschule für Musik und Theater in Munich, he curated a conference and seminar at the Conservatorio Superior de Música J. Rodrigo in Valencia. He held a Composition Masterclass in Mexico. Since 2022 his music has been published by Edizioni Sconfinarte and regularly performed in Europe and Mexico.

🎵 **Tomoya Yokokawa** (1988) - In 2011 he finished his studies in music education (composition) at Tokyo Gakugei University with Masahiro Yamauchi and Choji Kaneda as well as with private lecturer Miyuki Shiozaki. In 2013 he moved to Austria and began studying composition with Klaus Lang at the Kunstuniversität Graz. In 2016 he started his Master at the Universität der Künste Berlin with Elena Mendoza and finished in 2019. He has received scholarships from the Deutscher Musikrat and the Styria-Artist-in-Residence. His works are published by Verlag Neue Musik and BabelScores. He is the winner of the solo instrument section of the International Composition Competition "Città di Udine" 2023, chamber music section, and of the "Torre Della Quarda" Composition Competition 2018. Since 2022 he has been leading "Doppelmond", a contemporary music ensemble specializing in the use of Japanese instruments.



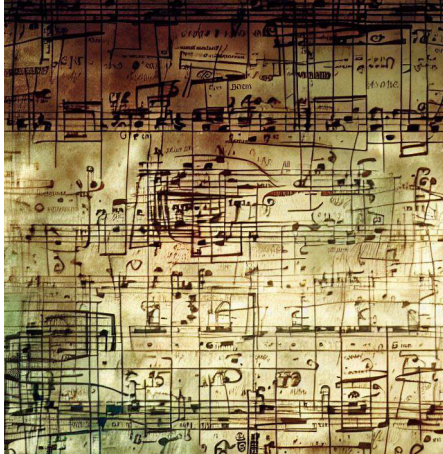
Artistic management:
Cristina Scuderi, Vittorio Vella

Organisation:
Claudio Luci

Audio lighting service:
Delta Studios

Tecnical management:
Simone Spangaro

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Thanks to:

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del Friuli Venezia Giulia**

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