Università degli Studi di Roma "Tor Vergata"

Master in **Sonic Arts**

Università di Roma
Tor Vergata

Hochschule Düsseldorf
University of Applied Sciences

HSD

CONCERTI DI STUDIO DI PRIMAVERA
SPRINGTIME STUDY CONCERTS

Master in **Sonic Arts** - Tecnologie e arti del suono

In collaborazione con:
Hochschule Dusseldorf / University of Applied Sciences (Peter Behrens School of Arts)
Robert Schumann Hochschule Dusseldorf (Institute for Music and Media)
Studio 209 / Clara Schumann Music School
The City of Dusseldorf

Ritratto di un autore nel suo contesto musicale
Christian Banasik e la musica elettroacustica a Dusseldorf
audible gestures - visual sounds

I See a Voice (2011/13) **-** Christian Banasik *(electroacoustic music + video)*

Glass Cutter (2005) - Christian Banasik *(electroacoustic music, laptop performance)*

#workflow_ahlgrimm (2016) - Arianna Doris Ahlgrimm *(HSD, video + sound)*

Krypta (2013) **-** Michaela Berghaus / Melina Nava *(HSD, film/music by studio 209, excerpt)*

The Trip (2014) - Ozan Tasci / Mirko Sonsala *(HSD, film + sound, excerpt)*

NightCall (2015) - Maximilian Yip *(Studio 209, electroacoustic music)*

Last Gestures of Open Mouths (2012) - Christian Banasik *(electroacoustic music + video)*

Limbic (2012) **-** Manfred Borsch / Johannes M. Arend *(RSH, video + sound)*

Shifting (2015) - Julian Priessen *(RSH, video + sound)*

IK (2014) - Christian Banasik *(flute + electronics)*

LC-0 (2013) **-** Stefan Wolf *(RSH, video + sound)*

Noise of the Light (2015) **-** Orson Hentschel *(RSH, video + sound)*

Flauto: **Elena D'Alò**
Interprete elettronico: **Christian Banasik**
Regia del suono: **Giuseppe Silvi, Federico Scalas**

Venerdì 11 maggio 2016 - ore 18
Macroarea di Lettere e Filosofia - Università di Roma "Tor Vergata"
Via Columbia, 1 - Roma
(Ingresso libero)

Note di sala e biografie

I see a voice (Ver. 2) / Christian Banasik

the basis of this piece is the text "mémoires, memory, memorias" (1983) by Eugen Gomringer (the founder of concrete poetry). The concrete lyrics of the writer are first fragmented in the form and then recomposed acoustically. Determined sequences of numbers (algorithms) taken from the form of the poem and the words gave me the determinates for the musical and film process. Important acoustic elements are developed from the spoken passages and the actual writing procedure of the text.

Glass Cutter / Christian Banasik

this piece was composed using normal tableware, such as glasses, cups and saucers. The rhythms of these original short actions have an infuence on the form, development, and on the electronic manipulations. The idea was to create a sound miniature consisting of real daily-life parts, which are heavily manipulated on a musical level. The algorithmic calculated patterns control the development and position of the short sampled "domestic actions" during the piece, and the change of single sound parameters (pitch, duration, filter, grains, rooms, etc.)

Christian Banasik - born 1963 in Poland, has lived in Germany since 1974. He studied composition and live-electronics with Guenther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Duesseldorf. Computer music seminars with Clarence Barlow at the Music Academy in Cologne. Postgraduate studies with Hans Zender (composition) and Hans-Dieter Resch (conducting) at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe, the Americas, Asia and Australia. He has developed an algorithmic composition software (AFSTS 1) for the Atari ST computers from 1991-1993. Banasik was the artistic director of the ensemble "go ahead" and organizer of multimedia events with new music, literature and fine arts as well as concerts of electroacoustic music. He has received national and international music awards and scholarships. Banasik is lecturer for Audio Visual Design at the University for Applied Sciences / Peter Behrens School of Arts and the artistic director of the Computer Music Studio of the Clara Schumann Music School in Duesseldorf. Beside live electronics and chamber music he has produced works for dance theatre, radio plays and film / media soundtracks.

#workflow_ahlgrimm / Doris Ahlgrimm

The approach to this work is designed in that way that about over a certain period recordings are collected by noises, so called: " iphone_ring ", breathe_noisy" or "individual_gulp_coffee ". The result is an complex archive of sounds that are collectivized in a sound database under the keyword "designer office ". From this sound database a tactful sound piece is generated with a few additional existing samples, which speaks for the film in a audiovisual way. Film and sound together show a glimpse of an everyday work situation as a designer and thus form the work called: #workflow_ahlgrimm.

Arianna Doris Ahlgrimm, Communication Design studies since 2012 at University of Applied Sciences - Peter Behrens School of Arts in Duesseldorf, focusing strategic design, multimedia concepts www.dorisahlgrimm.de

Krypta - Michaela Berghaus / Melina Nava

When we hear the name "crypt", immediately old and cold-looking vault comes to mind, which keeps the tombs, altars or relics of the church. The "crypt" of Emil Schult (artists, musician) is quite different. This space is located in the basement of Robert Schumann Hochschule and was built for the purpose of inspiration, silence and meditaion of the students. This space he conceived although predominantly with Christian theological symbolism, but combined this with the openness to other religions, cultural and philosophical areas and astronomy. The film is an abstract, highly metaphorical visualization of the theme. The music was composed and produced by composers of "Studio 209".

Michaela Berghaus, a multidisciplinary designer, currently based in Cologne, Germany.
Her passion is creating concepts, always striving for simplicity in a connected world working for regional or international clients and artists. Get in touch for both, solo and collaborative projects in the sphere of interactive, video/film and photography, web-&UI-design, editorial & corporate design. Michaela studied Communication Design at Hochschule Düsseldorf (2010 - 2014)

Melina Nava, born 1985 in Recklinghausen, Germany - lives in Essen. Melina is a media designer since February 2015 - Communication Design (B.A.). She studied at Hochschule Duesseldorf (2010 - 2015). During this time she had the opportunity to work next to her focus on graphic design in various creative fields, such as photography and audiovisual media. She has the ability to design and implement conceptual graphics and multi media works. Since 2011 she is a freelance graphic designer and was also employed as a student in a design agency.

The Trip - Ozan Tasci, Mirko Sonsala
The short film 'The Trip' is about a young man, who suffers from the tragic death of is wife and then loses himself in drugs. During a hallucination he is confronted with his past. The protagonist is lost in his subconscious mind and fantasizes of a surreal scenario in which his life is at stake. The line between reality and imagination dissolves.

Ozan Tasci, born 1989 in Werl, Germany - Communication Design studies at Hochschule Duesseldorf since 2011. He also works as camera assistent at German ZDF TV and is graphic designer for the WDR. After his practical training 2014 in the „Omstudios" in Berlin he works as freelancer. His short films are: „Verwesung" (2012), „The Trip" (2014) and „Die Sammlerin" (2016).

Mirko Sonsala, born in 1988 in Germany, Colgone. Internship at design & communication agency EYELAND, Cologne. He is Communication Design student with focus on audio visual concepts at Hochschule Duesseldorf. Camera workshops with Mehdi Javaheri - Freelance filmmaker & cinematographer since 2015. His Filmography: „Django - film without a camera" (2013), „The Trip" (2014), „Die Sammlerin" (Camera dept., 2016), „Eye of the Forest" (2017).

NightCall / Maximilian Yip
The piece "NightCall" is all about transformation in an interconnected world. The composition was created by sounds linked to cell phones such as a ringtones, dial tones and vibration sounds. Additionally, atmosphere was created by frequently changing rooms. „NightCall" is produced in „Studio 209".

Maximilian Yip was born in 1988. In 2003 he started to play the violin. From 2005 to 2008 he received lessons in music theory. In 2006 he began to play piano. He started composing electronic music with Christian Banasik (Studio 209) since 2008. He Holds Bachelor of Science from Ruhr University Bochum and is attending his Master Degree in Economics. His works were performed amongst others at „NYCEMF" 2013/16, „EMUFEST" Rome 2013, „The Irish Sound, Science and Technology Convocation", Maynooth, 2014 and „Muestra Internacional de Musica Electroacustica MUSLAB 2015", Mexico City.

Last Gestures of Open Mouths / Christian Banasik
Poems written by Michael Wuestefeld provide the poetic and tonal basis of this piece. The texts, written between 1986 and 1987 in East Germany describe numerous subjective situations, feelings and thoughts. The poems have been recorded with a female and a male voice, which both speak and whisper. After the preparations I was able to work with some variations, loops and transformation of the texts. The timbre of the different voices belongs to one of the planes which structure the piece. Furthermore, I developed a text analysis form for the written words consisting of seven groups of phonemes. These groups, combined with algorithmic models, control the form of the piece and every single sound object. The man and the woman move through an atmospheric labyrinth of speech, noise and electronic sound manipulation. All material has been composed or abstracted from the passages of speech.

Limbic / Manfred Borsch, Music: Johannes M. Arend
"limbic" is a Visual Music clip which reflects the emotional processing of music in the limbic system and the resulting reactions of the body (the so-called "chills"). It has been proved that musical attributes like the violation of expectations, the beginning of something new, a new cue or a recurring pattern are more often leading to chills. Those can be expressed, among other things, through a higher heart rate, twitching facial muscles, sweaty hands or even the well-known goose bumps. The film discusses how far chill-experiences are part of the evolutionary and/or the cultural development.

Manfred Borsch, born in 1985 in Cologne, tried to play the violin at the age of seven, but soon, he switched to the viola. From 2007 he studied viola as his main instrument in the course of Audio- and Video-Engineering at the Robert Schumann Hochschule in Duesseldorf and graduated with the diploma degree in 2013. Manfred develops his works based on the logic of science and the clarity of consistency to keep the artistic process in distance to the influence of his individual aesthetic concealment. The same origin of the compositions of sound, image and space leads him between the boundaries of the separated arts into their undefined intersections.

Johannes M. Arend, born at 1986 in Neunkirchen (Germany), started learning keyboard with the age of 6, followed by piano lessons until the age of 17. Because of his passion for music production and audio engineering, already defined in early age, he started his studies in "Media Technology" at University of Applied Sciences Duesseldorf in 2007. After his successful completion of studies in 2011, with a bachelor thesis caught between audio engineering and (virtual) acoustics, he received the academic degree "Bachelor of Engineering" and started working as a freelance composer and audio engineer. In 2012, he decided to deepen his scientific works in audio engineering and acoustics and started his master studies in "Media Technology" at Cologne University of Applied Sciences.

Shifting / Julian Priessen
The series „SHIFTING" (2015) contains four experimental video clips. They all make the viewer's perception shift between each video's key ingredients: video, structure and audio. Rather than fighting for the viewer's attention, those elements create a completely new fabric of audiovisual material. The viewer's focus shifts gradually as they collide, combine or drift apart. Through this process, a fourth layer is created that can be composed consciously; the relationship those key elements have with each other. „SHIFTING" is set to explore only a small sample of the world this principle opens up.

Julian Priessen, born 1991, is a composer and artist based in Duesseldorf. He studies Music and Media at the Robert Schumann Hochschule. More of his work can be seen at www.julianpriessen.de

Ik / Christian Banasik
Ik is the name of the 2nd day in the ritual calendar of the Maya associated with breath and wind. The liturgical year of the Maya consisted of twenty cycles and their glyphs, each of them thirteen days long, and had 260 days in all. It was based on an ever repeated series of twenty days and their unchanging names. For the tone material I use a contemporary folk song from Central America and a virtually generated original song of the Maya. The flute score consists of virtuoso variations mixed with the graphical-audio analysis of this particular glyph. It is divided in 20 different fragments combined with 13 algorithms controlling the electronic flutes which follow the soloist.

LC-0 / Stefan Wolf
Inspired by the laws of gestalt psychology and the phenomenon of optical illusion, Stefan Wolf developed the visual music clip LC-0. The design is based on the principles of minimalism and reduction. Based on a quadratic base grid, shapes and figures are produced by the spatial displacement of the quadrilaterals. In the process, exciting and peaceful phases produce an interplay of illusion and resolution. Stefan Wolf was responsible for the sound and visual composition.

Stefan Wolf, born 1987, composer and producer, - grew up in a small town surrounded by other small towns. During this time meeting friends and making music have been my favourite things to do. At the age of six he took cello lessons to take his first steps with an instrument. A few years later, he learned to play piano and guitar. He also gained experience in different bands and got inspired by various music genres. He studied sound & video engineering at the Institute For Music And Media where he learned a lot about electronics, composing music and recording bands. After his diploma he started working as a freelancer.

Noise of the Light / Orson Hentschel
In November 2015, pop culture magazine „Spex" premiered the music video „Noise of the Light". This video features a duel between a horse and light. The music gives expression to the struggle while mirroring contrasts visually. As a figural element, the black horse is counterposed with bright light and the abstract. The music video was completed as part of a project module in the Visual Music (IMM Institute, Prof. Dr. Heike Sperling)

Orson Hentschel is a German composer and visual artist based in Duesseldorf. Having started to play classical piano at an early age, he now mainly composes electronic, experimental and film music. His debut "Feed The Tape" is strongly influenced by Classical Minimal Music. However, these methods serve as characteristic compository elements rather than being in the focus of the pieces. Although Hentschel went through a classical musical education, his compositional techniques are by far not traditional. His interest lies in sounds and samples which had been used in a music or film music context before - film, audio tracks, soundtracks, music albums, internet, sound libraries. He developed his own audiovisual performance, based on the interplay of light, visuals and fog.

Christian Banasik