

2003 Luigi Russolo Composers Competition

To honor the memory of the futurist composer Luigi Russolo (1885–1947), the Russolo-Pratella Foundation of Varese, Italy organized the 25th edition of the international electroacoustic, analog, and digital music competition. The competition was open to Italian and foreign composers up to the age of 35. The categories were: (A) analog or digital electroacoustic music and (B) electroacoustic music with instruments or voice.

From 22–27 September 2003, the International Jury, presided over by Frank Gian Maffina of the Russolo-Pratella Foundation and including Michele Bisasutti (Italy), Philippe Blanchard (France), Jurau Duris (Slovak Republic), Carlo Ferrario (Italy), and Rossana May (Italy), reviewed 93 compositions from Argentina, Austria, Australia, Brazil, Canada, Chile, China, Korea, France, Denmark, England, Greece, Mexico, Malaysia, Norway, New Zealand, Czech Republic, Slovak Republic, Russia, Spain, Sweden, Turkey, and United States.

In Category A: electroacoustic music, the first prize was awarded to Nacho de Paz (Spain) for *Ion*; second prize to Guillermo Senn (Argentina) for *...Hasta el aire se rompe*; and third prize to Erdem Helvacioğlu (Turkey) for *Below the cold ocean*. Honorable Mentions were awarded to Mario Bajardi (Italy) for *Bjm Piano Studio*; to Fabrizio Carlone (Italy) for *Berceuse pour le feu*; and to Stefan Klaverdal (Sweden) for *Samtal/Conversations*. Other finalists included Lazzarini Victor (Ireland), Konrad Korabiewski (Poland), Barbara Ellison (Ireland), Pietro Mussino (Italy), Michael Klinbeil (USA), Pippa Murphy (UK), Jesper Nordin (Sweden), and Nicolas Bernier (Canada).

In Category B: electroacoustic music with voice or instruments, first prize was awarded to Ken Ueno (USA) for *Zansetsu*; second prize to Ryszard Osada (Poland) for *E-motion*; and third prize to Mathew Adkins (UK) for *Still Time*. Honorable Mentions were awarded to Martin Stig Andersen (Denmark) for *Essential Tree Work*, and to Ka-ho Cheung (China) for *Ice & Fire Dance*. Other finalists included Cristopher Ariza (USA), Samuel Pluta (USA), Rodrigo Sigal (Mexico), and Dai Fujikura (Japan).

A compact disc will be produced with pieces by Nacho de Paz, Guillermo Senn, Erdem Helvacioğlu, Ken Ueno, Ryszard Osada, and Mathew Adkins.

Ars Electronica 2003

Ars Electronica was held in Linz Austria on 6–11 September 2003. The subject of this year's festival was "Code, The Language of Our Time."

Three thematic domains, Code = Law, Code = Art, Code = Life, provided a framework for the issues on which this year's festival of art, technology, and society focused: How strong is the socially regulative and normative power of the structures and rules of the game that computer programs and their standards implement and enforce? What possibilities exist to get around them? How do software and digital codes impact the essence and identity of media art as art created out of code, that is, as a generative and processual artform that has developed from and consists of algorithmic and computational processes? To what extent can this be captured and represented by means of conventional, art immanent criteria?

The awards for the Prix Ars Electronica competition were announced

on 9 September. Five juries of experts selected the best works in a total of six categories (digital musics, computer animation/visual effects, interactive art, u19 freestyle computing and, as a double category, net vision/net excellence). The jury for the Digital Musics category consisted of Alain Mongeau (Canada), Markus Schmickler (Germany), Antye Greie Fuchs (Germany), Naut Humon (USA), and David Toop (UK).

The Golden Nica for Digital Musics was awarded to Ami Yoshida, Sachiko M, and Utah Kawasaki/F.M.N. Sound Factory (Japan) for *Astro Twins/Cosmos*. White noise, tuning pitches, and a voice more reminiscent of a howl than of singing: these are the ingredients from which the Astro Twins Ami Yoshida and Utah Kawasaki mix their performances. Ami Yoshida, however, is not only one half of the Astro Twins. Under the name of "Cosmos," she also appears on the musical stage together with Sachiko M. Ami Yoshida won the Golden Nica for the *Astro Twins* and *Cosmos* double album.

An Award of Distinction in Digital Musics was awarded to Florian Hecker/Mego (Germany/Austria) for *Sun Pandämonium*. Florian Hecker is a core member of the "mego" label that won a Distinction in 1999. Since 1996, he has left his mark on the style of this artists' group. He focuses on live performances and on the development of artistic uses for new production formats like MP3. His CD *Sun Pandämonium* shows the large scope of what is summed up under the "noise" heading in digital jargon.

An Award of Distinction in Digital Musics was also awarded to Maja Ratkje (Norway) for *voice*, co-produced by Jazzkammer (John Hegre and Lasse Marhaug). The Norwegian experimental artist Maja Ratkje

operates exclusively with her voice, hence "voice" is the title of her first solo album. Improvised and composed parts are fused into an entity that may be confusing for the listener. The vocalist tackles the task of fathoming the human voice in combination with electronic media by taking them to the limits of feasibility and, sometimes, endurance.

Honorary Mentions in Digital Musics were awarded to Oren Ambarchi (Australia) for *TRISTE*; Gert-Jan Prins (Netherlands) for *risk*; Mark Wastell, Tetuzi Akiyama, Toshimaru Nakamura, and Taku Sugimoto (UK, Japan) for *foldings*; Whitehouse–Susan Lawly (UK) for *Bird Seed*; Phill Niblock (Australia) for *The Movement of People Working*; Kevin Drumm (USA) for *Sheer Hellish Miasma*; Rechenzentrum (Germany) for *Director's Cut*; Toshiya Tsunoda (Japan) for *pieces of air*; Yuko Nexus6–Sonore Records (Japan) for *Journal de Tokyo*; Rudolf Eb.er (Japan) for *HUMPA.ZERKÖRP*; Noriko Tsujiko (France) for *Hard ni sasete (make me hard)*; and Aaron Funk (Venetian Snares) and Rachael Kozak (Hecate) (Canada) for *nymphomatriarch*.

Organization of Ars Electronica 2003 was done by the Ars Electronica Center Linz and ORF (Austrian Broadcasting Corporation), Upper Austrian Regional Studio, with co-organizers Brucknerhaus Linz, Center for Contemporary Art.

More information on Ars Electronica 2003 can be found at www.aec.at/code.

IPEM40! in Ghent

The Institute of Psychoacoustics and Electronic Music (IPEM) at Ghent University in Ghent, Belgium, commemorated its 40th anniversary with

a colloquium on "Past, Present and Future of Technology in Music" on 18–19 October 2003. The colloquium was held at the Ghent University conference center "Het Pand" with organization by IPEM-Department of Musicology, Ghent University, and support of the Flemish Fund for Scientific Research (FWO).

The colloquium was intended as a sequel to the colloquium on "Electronic Media in Music" organized in 1964 at the foundation of the IPEM. The speakers then included Iannis Xenakis, Pierre Schaeffer, Godfried-Michael Koenig, and Ton de Leeuw. Forty years later, the organizers again invited a number of prominent figures to share their vision of the development and importance of new technologies in music and multimedia.

The scientific event was coupled with performances of music from the last 40 years. The musical program took place at 'Vooruit' (www.vooruit.be) on 17–18 October. It included a concert with music by the invited speakers, sound installations, a musical exhibit on 40 years IPEM, a remix project with music produced at IPEM, and several other contemporary music concerts.

The program on Saturday, 18 October, included Marc Leman: "Musical Content Processing for Artistic and Scientific Applications"; Perry Cook: "Perceiving our Instruments: Psychoacoustics Meets Aesthetics in the Design of New Performance Interfaces"; Todor Todoroff: "The Influence of Gesture Controlled Instruments in Contemporary Electroacoustic Music"; Eduardo Reck Miranda: "Musical Applications of Evolutionary Computing: From Sound Design to Evolutionary Musicology"; and Antonio Camurri: "Multimodal Interactive Systems for Performing Art and Cultural Applications."

The program on Sunday, 19 October, included Agostino Di Scipio: "Sound Interfaces—Composing by Ecosystemic Interactions"; Trevor Wishart: "Electronic Transformations"; Jean-Claude Risset: "Music is Meant to be Heard: Musical Psychoacoustics is Central to Electronic and Computer Music"; and Michel Waisvisz: "Composing the Now—a Lecture on Engagement with Sonic Time through Sensors, Electronica, Loudspeakers and Ears."

See www.ipem.ugent.be and click on "IPEM40!" for more information.

Música Viva 2003 Electroacoustic Composition Competition Winners

The Música Viva 2003 Electroacoustic Composition Competition has announced the 2003 winners. Prizes were awarded to Thomas Cahill-Jones (UK) for *Bounce eye (study in Marbles)* and to Andrea Agostini (Italy) for *Funus*. Mentions were given to Jorge Prendas (Portugal) for *Uma leitura possível para um poema de Eugénio De Andrade*, to Santiago Tomás Díez (Argentina) for *Krystalis Krystalis*, and to Sébastien Beranger (France) for *Schizo à 12.0*. The jury consisted of Eduardo Reck Miranda, Agostino Di Scipio, and Miguel Azguime.

The Electric Rainbow Coalition: A Festival of Electro-Acoustic Music

The Electric Rainbow Coalition: A Festival of Electro-Acoustic Music was held at Dartmouth College on 22–23 August 2003. The aim of the festival was to present every

known form of electroacoustic and computer music, in academic as well as vernacular styles. Twenty-four hours of music were presented in two twelve-hour tape music concerts at the Warner Bentley Theater and four concerts of live electroacoustic music in the Faulkner Recital Hall. The tape concerts included 95 pieces by 95 composers, played non-stop from noon until midnight on Friday and Saturday. Friday's live electroacoustic concert included Tatiana Komarova, *AncientSun*; Rieko Otsu, *SIGIN*; Yuri Spitsyn, *b-i-r-d-r-e-a-m / manipulative quadragonals*; Shawn Greenlee, *cure wounds (critical)*; Todd Brunel, *Andalusian Dream*; The Hanover Quartet, *You Too Could Run for President as a Democrat*; Meg Schedel, *Beat Patterns*; John Paul Young, *Ars Didjita*; and en.ve.lope, *Micro Phantom*. Saturday's performances included Y. Gregory Kim, *Live for Violin and Computer*; Scott Lindroth, *Bell Plates*; Nathan Davis, *Diving Bell*; Andrew May, *Ripped-up Maps*; Rob Hamilton, *Museau de Singe*; Ben Bogart, *Improvisation 1—Part 2*;

Bonnie Miksch, *Solstice*; Mark Kirschenmann, *Spirals, Ribbons and Rinds*; Charles Nichols, *Strata 3: Guqin*; David Javelosa, *Acid 4 Alicia*; Margaret Brazill, *Emotion II*; and Dennis Bathory Kitz, *Spammung*. A complete listing of all works can be found at eamusic.dartmouth.edu/rainbow/. [Also see James Harley's review of the event in this issue of *Computer Music Journal*.—Ed.]

2003 IEEE Workshop on Applications of Signal Processing to Audio and Acoustics

The 2003 IEEE Workshop on Applications of Signal Processing to Audio and Acoustics (WASPAA'03) was held on 19–22 October 2003 at the Mohonk Mountain House in New Paltz, New York. The workshop was sponsored by the Audio and Electroacoustics committee of the IEEE Signal Processing Society. The objective of the two-and-a-half day workshop

was to provide an informal environment for the discussion of problems in audio and acoustics and the signal processing techniques applied to these problems.

The technical program was organized into 16 paper sessions and two poster sessions. The paper sessions had the following themes: analysis/synthesis: filter design, source separation and system identification, arrays, beamformers, and active noise, virtual acoustics: multichannel techniques, virtual acoustics: systems, perception and auditory modeling, musical signal processing: beat and tempo tracking, analysis/synthesis: filterbank design, speech, singing, and vocal tract modeling, virtual acoustics: binaural audio and HRTF processing, resynthesis and cross-synthesis, analysis/synthesis: sinusoidal and noise modeling, and audio coding.

The complete workshop schedule (including all the papers' titles and authors), as well as information about past WASPAA events, can be found at musen.engin.umich.edu/waspaa03.