

Federacion Argentina de Musica Electroacustica (FARME) – ARGENTINA

- **Jorge Sad** (2013) My Home is the Rain 11:25 (4 channel)

Fédération Belge de Musique Electroacoustique (FeBeME) – BELGIUM

- **Elisabeth Anderson** (2007) Protopia/Tesseract 13:49 (stereo)

Polish federation – Polish Society for Electroacoustic Music – POLAND

- **Lidia Zielinska** (2011) The Eitghth Island 09:05 (8 channel)

Asociacion de Musica Electroacustica de Espana/ AMEE – SPAIN

- **David Mantecón** (2013) Estuve demasiado tiempo fuera 03:57 (stereo)
- **Gregorio Jiménez** (2009) Sons 05:15 (stereo)

CMMAS Morelia – MEXICO

- **Rodrigo Sigal** (2012) Brain in pulse 07:20 (stereo)

My home is the rain is based on spatial elaboration of a small number of sound images : my voice, environment sounds and synthetic sounds . The concept behind this work is the notion of Perturbation, which also serve as inspiration for other works I´m composing at this time. The perturbation of a sound field, the perturbation of periodicity , the perturbation of pitches and rhythms are different aspects of the idea : Creation is the perturbation of a certain domain in a certain amount and extension . At the end of the piece, a reflection about "l´objet sonore" (every sound object is a lost object) , recorded at Rue Ontario, Montreal , during a beauty summer rain gives the tittle to the piece.

Jorge Sad Levi´s music ranges from chamber music pieces s for soloists or ensambles with electronics to compositions for multimedia spectacles. His works have been played by renowned musicians like Cuarteto Untref, David Nuñez, Linda Wetherill (U.S),Baiba Oshina (Latvia) Josetxo Silguero (Spain), SCMF 2003 String Quartett, (Korea), Guille Lavado(Arg/Chile), Emufest 2009 string quartett, Eduardo Egüez, Luis Rigou, Alejo Pérez Poulleux, Eduardo Moguillanski (Argentina), Edelton Gloeden (Brazil), among others. His recent awards include the First Prize at Buenos Aires City Life Long Award Composition Contest, 2nd Prize at the Xicoatl International Composition Contest (Salzbourg, 2009), also has been awarded Honorable mentions at Xicoatl International Composition Contest (Salzbourg, 2005), Pierre Schaeffer International Competition (Pescara,2001), Métamorphoses d´Orphée International

Competition (Ohain,2000) ACREQ International Composition for audioclip,(Québec,1993). Currently he teaches Composition at Conservatorio Alberto Ginastera, Argentina and is the Director of "Nuevas Músicas por la Memoria" a festival devoted to argentine contemporary music. His works are publised by BabelScores.

Elizabeth Anderson's music comprises acousmatic, multimedia, mixed, and radiophonic works as well as sound installations, and has been performed in international venues for over twenty years.

Elizabeth Anderson's music has received prizes in international competitions: ASCAP-SEAMUS (USA, 2001), Bourges (France, 1994), CIMESP (Brazil, 1995, 2001, 2003, and 2007), Città di Udine (Italy, 2004), Métamorphoses (Belgium, 2004), Musica Nova (Czech Republic, 2008), Noroit-Léonce Petitot (France, 1998), Stockholm Electronic Arts Award (Sweden, 1994), TIME (2002), and Pierre Schaeffer Competition of Electronic Music (Italy, 2007). Elizabeth Anderson received a Bachelor of Arts degree in music (1982) from Gettysburg College (Gettysburg, Pennsylvania, USA) and a Master of Music in composition (1987) from the Peabody Institute (Baltimore, Maryland, USA). She travelled to Brussels (Belgium) in 1987 to pursue a diploma in instrumental composition at the Conservatoire royal de Bruxelles (Royal Conservatory of Brussels), and while exploring instrumental techniques discovered electronic music. In 1993 she completed a Final Diploma in electronic music composition at the Koninklijk Conservatorium Antwerpen (Royal Conservatory of Antwerp, Belgium) followed by a First Prize and a Superior Diploma in electroacoustic composition at the Conservatoire royal de Mons (Royal Conservatory of Mons, Belgium) with Annette Vande Gorne in 1994 and 1998 respectively. She earned a doctorate in electroacoustic composition with Denis Smalley at City University London (England, UK) in 2011. Funding for her doctorate was provided by an Overseas Research Scholarship as well as subsidies from the Fondation SPES and the BFWG Charitable Foundation. Elizabeth Anderson developed a complete curriculum for electroacoustic composition at the Académie de Soignies (Academy of Soignies, Belgium) from 1994 to 2002, which was a pilot program subsidized by the ministry of Communauté française de Belgique. In 2003, she joined the department of electroacoustic composition at the Conservatoire royal de Mons.

The etymological roots of **Protopia / Tesseract** are Greek. Protopia is a combination of two terms, proto (πρώτο) meaning first and topos (τοπος) meaning place. Its construction echoes that of utopia (ουτοπία), a term designating a fictional ideal place that is said not to exist,ou(ou) being the negation in Greek. Tesseract derives from tesseres actines (τεσσερες ακτινες) meaning four rays, and refers in geometry to the four-dimensional analog of the three-dimensional cube where the tesseract would be to the cube what the cube is to the square. The electroacoustic work Protopia / Tesseract is grounded in the literary interpretation of the tesseract proposed by Madeleine L'Engle (1918-2007) in the children's fantasy novel *A Wrinkle in Time* (1962), where intergalactic travel is made possible through spatio-temporal compression. Protopia / Tesseract aims to link the various images of fantasy that can come to a reader's mind to the spatio-temporal evolution of sound and contrasts engendered by the multichannel electroacoustic medium. The work opens with contrasting sound material placed in adjacent spaces. A slow morphological evolution conveys the impression of an initial sonic topography unfolding leisurely around the listener replete with foreground and background events. During the second movement, the sound world evolves towards a vast, lush spectral landscape, after which part of the sound material begins to spin in clockwise and counter clockwise rotations. These increase in speed and intensity and aim to call to mind the compression of space and time. Protopia / Tesseract was realized in 2005-07 at the multichannel electroacoustic

studio of City University London (England, UK), the Métamorphoses d'Orphée studio of Musiques & Recherches in Ohain (Belgium), and the Studio Akousma of the Academy of Soignies (Belgium), and was premiered on May 8, 2007 during the Electroacoustic Concert 5 at City University London. Thanks to Jean-Louis Poliart, Denis Smalley, and Annette Vande Gorne. The piece was realized with the help of the ministry of Communauté française de Belgique. Protopia / Tesseract was awarded the First Prize at the Musica Nova 2008 International Competition of Electroacoustic Music (Prague, Czech Republic) as well as an Honorary Mention at the Concurso Internacional de Música Eletroacústica de São Paulo (CIMESP '07, Brazil).

THE EIGHTH ISLAND Inspired by the music from Southeast Asia The Eighth Island is an impression of some islands on Pacific Sea and their cultures getting lost during our times - by our desistance, lack of interest, disrespect, hypocrisy of political correctness, global warming.

Lidia Zielińska graduated from the State High School of Music in Poznań, where she studied composition with Andrzej Koszewski. She has been the recipient of 17 awards at composers' competitions. Her works have been performed at festivals in many countries in Europe, Asia and the Americas. In 2007 she received the Polish Composers' Union Award for her outstanding and comprehensive compositional achievements. Lidia Zielińska currently holds the post of professor of composition and head of the Studio of Electroacoustic Music at Poznań's Music Academy; she also teaches classes in sonology at the Academy of Fine Arts in Poznań. She has published and lectured extensively on Polish contemporary music, electroacoustic music, the history of experimental music, sound ecology and traditional Japanese music, on the invitation of universities in Europe, Asia, Australia and New Zealand. She has conducted summer courses, workshops and seminars in Poland and abroad. She serves as a juror, curator, expert and consultant to many musical, intermedial and educational enterprises in many countries in Europe and various institutions of the European Union. For many years, Lidia Zielińska has fulfilled many official functions; she is currently Vice-President of the Board of the Polish Composers' Union and Vice President of the Polish Association for Electroacoustic Music. She has served for many years as a member of the programme committee of the Warsaw Autumn Festival, and as an artistic director of Musical Spring Contemporary Music Festival in Poznań.

Looping structures to generate a pulse that we can't grasp until the patterns are evident. Those evidences are subtle and useful to connect levels of information. **Brain in Pulse** aims to work pulse within defined spectral areas and by repetitions where elements are superimposed and therefore musical functions can be shared.

Rodrigo Sigal (Mexico City - 1971). Holds a PhD in Electroacoustic composition from City University in London, a BA in composition from the Musical Studies and Research Center (CIEM) in Mexico City, and was part of the composition workshop directed by Prof. Mario Lavista. He also studied with Denis Smalley, Javier Alvarez, Franco Donatoni, Judith Weir, Michael Jarrel, Alejandro Velasco and Juan Trigos among others. He finished a postdoctorate at the National School of Music in Mexico and he is the director of the Mexican Center for Music and Sonic Arts (www.cmmas.org). He holds a diploma on Cultural Management (CID/UNAM) and does artistic and academic activities in Mexico and many countries. He has received awards from the Mexican National Fund for Culture and the Arts (FONCA), The CIEM, The Banff Centre for the Arts in Canada, ORS and The Sidney Perry Foundation in England and the LIEM Studios and The Ministry of Culture in Spain, the 1st. Prize (Cycles, 1999), honorary mentions (Tolerance, 2000 and Twilight, 2001) at the Luigi Russolo Composition Prize

and finalist at Bourges 2002 (Twilight). "Friction of things in other places" won the 3rd place at the JTTP prize in 2003 by the CeC (Canada) and the SAN (UK). His work is available in more than 14 compact discs, and his solo CDs "Manifiesto", "Space within" and "B Blind C Ciego" had received excellent reviews and radio broadcast in Mexico and abroad. His music is presented in different countries and he performs his laptop multimedia projects "Oreja Digital" and "Lumínico" with flutist Alejandro Escuer constantly. Since 1991 he has been working as composer, sound and recording engineer in his private studio in Mexico, London and Santiago, composing chamber music, electroacoustic music and works for dance, cinema and other media. He coordinated the Computer Music Lab at CIEM from 1994 until 1998. Since 2004 he is a member of the board of the Latin-American Sonic Arts Network (www.redasla.org). The Cds and more information are available from www.rodrigossilal.com