

Peninsula Arts
Contemporary Music Weekend

Friday 25 – Sunday 27 February 2005



Friday 25, Saturday 26 and Sunday 27 February

Peninsula Arts Contemporary Music Weekend

Performance, Technology and Research

Chairman: Eduardo Reck Miranda, Reader in Artificial Intelligence and Music, Head of Computer Music Research, University of Plymouth

Director: Simon Ible, Director of Music, University of Plymouth

The University of Plymouth is quickly establishing itself as an important European institution for contemporary music and computer-based musicological research. It hosts an exciting Computer Music Research group involving staff from different faculties across the university, international researchers and students, most of whom are accomplished musicians on their own right. This weekend will feature both the music and the cutting-edge research produced at the University of Plymouth.

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Friday 25 February, 7.30 pm

The Eade String Quartet

Mary Eade, violin
Catherine Hayek, violin
Andrew Gillett, viola
Sue Heywood, cello

Programme:

Eduardo Reck Miranda Wee Batucada Scotica (String Quartet)

Claude Debussy String Quartet

Patricio da Silva String Quartet *World Premiere*

Dr da Silva is a composer and visiting research fellow in Computer Music, Faculty of Technology, University of Plymouth.

Upper Lecture Theatre, Sherwell Centre, University of Plymouth

Promoted by Peninsula Arts.

Tickets £10 (FREE to students) from Peninsula Arts, 2 Endsleigh Place, University of Plymouth, tel: 01752 238117

Visit www.peninsula-arts.com for more details.

Saturday 26 February

10.00 am – 1.00 pm

Presentations by:

Dr Eduardo Reck Miranda (Reader in Artificial Intelligence and Music, Head of Computer Music Research, Faculty of Technology, University of Plymouth)

Mr Dan Livingstone (Senior Lecturer in Computing, Faculty of Technology, University of Plymouth)

Dr John Matthias (Senior Lecturer in Sonic Arts, Faculty of Arts, University of Plymouth)

Mr Bram Boskamp (MSc student in Digital Futures, Faculty of Technology, University of Plymouth)

Ms Hilary Mullaney (PhD student in Computer Music, Faculty of Technology, University of Plymouth)

Mr Andrew Brown (PhD student in Computer Music, Faculty of Technology, University of Plymouth)

2.00 pm

Would-be music: studying the origins and evolution of music in surrogate worlds with computer models by Eduardo Reck Miranda

4.00 pm – 5.00 pm

Algorithms and instruments for engaging musical man-machine interaction by Peter Beyls (composer and PhD student in Computer Music, Faculty of Technology, University of Plymouth)

7.30 – 9.00 pm

Simultaneous Windows live computer music in octaphonic diffusion system by Nikolas Valsamakis (composer and PhD student in Computer Music, Faculty of Technology, University of Plymouth)

9.00 – 10.00 pm

Reception for participants and audience

Stonehouse Lecture Theatre, Portland Square, University of Plymouth

Admission: Free

Sunday 27 February, 11.00 am

Lecture and Demonstration

The clairvoyant piano: on interfacing the brain directly with musical systems

A 90-minute presentation and demonstration of the research on brain-computer interface for musical applications currently being developed at the University of Plymouth by Eduardo Reck Miranda, Bram Boskamp and Andrew Brouse.

Stonehouse Lecture Theatre, Portland Square, University of Plymouth

Admission: Free

Patrício da Silva

Patrício da Silva is currently a Visiting Research Fellow with the Computer Music Research Lab at the University of Plymouth working on the modelling of compositional processes. He studied at the Lisbon College of Music and was a student of Morton Subotnick, Stephen L Mosko and the late Mel Powell at the California Institute of the Arts. He completed his PhD program in composition at the University of California in 2003 having studied composition with William Kraft, electronic and computer music with Curtis Roads, and, at UC Santa Cruz, algorithmic composition, and music with artificial intelligence with David Cope. During the academic year of 2003-04 he worked as a post-doctoral researcher at the Institut de Recherche et Coordination Acoustique-Musique in Paris. His work *4 Pianos* was awarded the Gould Family Foundation Young Composers Award (2000). Recent performances have taken his work to Zipper Hall, Different Trains concert series, Musical Explorations, the Los Angeles County Museum of Art and Cistermúsica.

Eduardo Reck Miranda

Eduardo Reck Miranda is a composer and researcher of international repute. His music has been broadcast and performed in prestigious concerts and festivals worldwide, including Bourges Synthese Festival (France), Festival Música Viva (Portugal), Computer Music Festival (South Korea) and International Computer Music Conference (Canada) to cite but four. Currently, he is a Reader in Artificial Intelligence and Music at the University of Plymouth, where he leads research in computer science applied to musicology. A recent review of his latest CD album, *Mother Tongue*, reads "These are immensely sophisticated pieces that constitute an electronic global music of convincingly organic simplicity." (Bryan Motron, *The Wire*). His *Triptych for Distributed Strings* was given its premiere at the University of Plymouth by the Ten Tors Orchestra on 29 October 2004.

Peter Beyls

Peter Beyls has been exploring computer programming as a medium for artistic expression since the early Seventies. His fields of interest include graphic expert systems, cellular automata, real-time interactive systems, algorithmic composition and alternative input structures. His interdisciplinary approach views computers as cognitive partners in the process of artistic creation. His educational background includes engineering, music and computer science. Beyls has published extensively and lectured at various institutions worldwide. He currently teaches aesthetics of the digital medium at the St Lukas Hogeschool, Brussels and holds a research position at the Hogeschool Gent.

Nikolas Valsamakis

Nikolas Valsamakis is a composer of electro-acoustic and computer music. He uses the computer both as an algorithmic composition framework and as a performance meta-instrument. He defines his own musical algorithms combining various models and concepts derived from various scientific directions such as particle physics, cosmology and biology. He is especially interested in micro-sound composition and applies extensively granular, pulsar and non-standard synthesis techniques. He is also interested in the exploration and use of new electronic media in the performance context.

Simultaneous Windows is an open form electro-acoustic work for real-time computer music system. It creates a sound environment in which stasis and flux, solidity and movement co-exist in a dynamic balance. During the performance, all of the music material is synthesized and processed in real-time and diffused in a multi-speaker system. The title of the work is taken from a Robert Delaunay's painting.



Photos: (Top to bottom)
Patrício da Silva, Peter Beyls and
Nikolas Valsamakis

FURTHER INFORMATION

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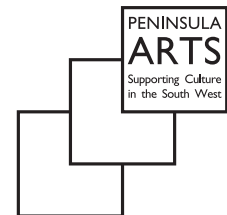
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