



# **EBU Art's Birthday 2007**

**EBU Ars Acustica Special Evening**

**17<sup>th</sup> of January 2007 (19-23 GMT)  
Satellite-channels RAVEL and VERDI**

**By Erik Mikael Karlsson (SESR)**

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## **1. Background to Art's Birthday 2007.**

"Art's Birthday Party is a celebration in memory of Robert Filliou who declared, on 17 January 1963, that Art had been born exactly 1,000,000 years ago when someone dropped a dry sponge into a pail of water. Ten years later he celebrated Art's 1,000,010th birthday at the Neue Galerie, Aachen.

After Filliou's death in 1987, some artists began to celebrate Art's Birthday with mail art, fax and slow scan TV events in the spirit of his concept of "The Eternal Network" or "La Fête permanente". The birthday parties took place in different cities across the world and artists were asked to bring birthday presents for Art - works that could be shared over the network. Art's Birthday Party has never been a formal event but was always organized on an ad hoc basis through the network. Every participating location (and they are different every year) organizes its own party - from a few friends in a private studio to a performance evening in a museum, gallery or radio station. The only condition is that each group be able to send and receive birthday presents for Art. Since 1994 this has usually meant using the Internet in one form or other. Filliou's invention of Art's Birthday is wonderfully absurd and humorous in the

typical Fluxus tradition of serious fun. So the global birthday party for art has always tried to be fun while paying homage to Robert Filliou's dream of The Eternal Network.“

For this international event, the EBU Ars Acustica Group has designed a way to organize the contents and contributions under the idea of sound "presents". Two main points in Vienna (ATORF) and Stockholm (SESR) will collect them on isdn-lines or via the internet and feed the two EBU satellite channels: Ravel (R) and Verdi (V). Both satellite channels (R and V) will offer “ready-to-broadcast” materials along with signature-tunes and broadcast-identifications. Both channels can also be further mixed or remixed with other live-material if wanted or – as an example – the R channel of the satellite can be mixed with the V channel. Apart from that, on the Ars Acustica webpage at the EBU, everyone can find the web addresses of independent international web projects also involved in the party. All this input lets every station and producer offer their particular approach to this exciting event!

The theme for EBU Art's Birthday 2007 is “100<sup>th</sup> Anniversary of Radio” proposed by Mrs Elisabeth Zimmermann (ATORF) and voted by EBU Ars Acustica members as the theme for this year's event. The theme should only be seen as a conceptual proposal and as a point of departure but every radio-organisation/producer participating in EBU Art's Birthday is fully free to program whatever he/she feels is in the major framework of the Art's Birthday. The theme should not be seen as something you have to follow, rather it should be seen as a suggestion and proposal for a thematic point of departure.

100<sup>th</sup> Anniversary of Radio goes back to the first wireless voice transmission by Reginald Aubrey Fessenden on Christmas 1906. As this transmission was the starting point, from which "Fessenden went on to develop the theory and practice of continuous wave transmission that we use today for AM and FM radio broadcasts." (Peter Courtemanche).

Mrs Elisabeth Zimmermann wrote the following text to her proposal "100th Anniversary of Radio";

”The 17th of January seems to be near enough to Christmas 2006 to justify such a theme/subtitle which would be quite a logical one for a group dealing with radio art - i.e. an art reflecting the medium of radio, AND it is a very open theme: As Fessenden transmitted not only the sounds of a violin but also his own voice, artists could use the voices of Artaud and Filliou (and many other voices...) in such a project along with a lot of other material (also including space sounds etc..).

Another advantage would be that the original reminder of this 100th anniversary comes from an artist, who even intends to build up an independent network of artists celebrating Art's Birthday in 2007, a network which we should link to again at any rate, and which will be a source of additional material for our broadcasts.”

## **2. Satellite schedules and its general ideas.**

EBU Art's Birthday 2007 will use both of the EBU-satellite channels; RAVEL and VERDI. Both channels should be seen as equal and will offer “ready-to-broadcast”-material. However, the material on both channels could also be mixed/remixed or even processed by each broadcaster if wanted. The aim for this – in the general ideas and concept of Art's Birthday –

is to have an as open attitude as possible in order to achieve this permanent – or even continuous – creation making the whole broadcast unique in each country. The reason that we stop broadcasting 22:55 GMT on VERDI-channel is due to the fact that the channel needs to be free at 23:00 GMT for EBU Notturmo from BBC London. The active participating broadcasters send their contribution by isdn to either the Funkhaus in Vienna (for uplink to RAVEL) or to the Radihuset in Stockholm (for uplink to VERDI). Each active broadcaster is offered approx. 30 minutes of satellite time on either RAVEL or VERDI according to the following schedule;

### **VERY IMPORTANT!**

**On both RAVEL and VERDI: all broadcasts should only contain radio-art, sounds and music! No spoken presentations are allowed in between compositions etc!**

**RAVEL (ATORF Funkhaus, Vienna)** Broadcasters transmitting live send isdn-line to Vienna for uplink from Vienna to satellite-channel RAVEL.

Following organisations send isdn-lines to Vienna;

RTS Radio Belgrade  
Czech Radio – Prague  
Croatian Radio – Zagreb  
Slovak Radio – Bratislava  
ORF – Vienna  
+ free radio networks

### **Time-slots RAVEL (GMT)**

19:05 – 19:30 Live from Hainburg, Austria (IMA)  
19:30 – 20:00 Live from Zagreb (Croatian Radio)  
20:00 – 20:30 Live from Prague (Czech Radio)  
20:30 – 21:00 Live from Bratislava (Slovak Radio)  
21:00 – 21:30 Live from Belgrade (RTS Radio Belgrade)  
21:30 – 21:40 Live from St. Barbara (August Black)  
21:40 – 22:00 Live from Antwerpen (Radio-No-Radio)  
22:00 – 22:20 Live from Netherlands (VPRO)  
22:20 – 22:40 Live from Vienna (ORF)  
22:40 – 23:00 Live from Vancouver (The Western Front Society)

**VERDI (SESR Radihuset, Stockholm)** Broadcasters transmitting live send isdn-line to Stockholm for uplink from Stockholm to satellite-channel VERDI. The reason

Following organisations send isdn-lines to Stockholm;

RNE - Madrid  
YLE - Helsinki  
RTBF – Brussels  
Radio France – Paris  
RTR Radio Russia – Moscow

WDR – Cologne

RAI – Rome

**Time-slots VERDI (GMT)**

19:05 – 19:15 Live from Stockholm (SR)

19:15 – 19:45 Live from Madrid (RNE)

19:45 – 20:15 Live from Florence (RAI)

20:15 – 20:45 Live from Dortmund (WDR)

20:45 – 21:15 Live from Helsinki (YLE)

21:15 – 21:45 Live from Brussels (RTBF)

21:45 – 22:15 Live from Paris (Radio France)

22:15 – 22:30 Live from Moscow (Radio Russia)

22:30 – 22:55 Live from Stockholm (SR)

**3. Announcements, jingles and signatures.**

**VERY IMPORTANT:**

**Each radio-organisation participating is responsible for putting the official EBU Ars Acustica-signature as a beginning of their broadcast! The signature should then be followed by a short announcement saying:**

**“EBU Ars Acustica - Art’s Birthday 2007 - and now live from XXX”**

**on each countries official language!**

**The official EBU Ars Acustica-signature can be found below in different formats here;**

[http://www.ebu.ch/en/radio/euroradio\\_tune/index.php](http://www.ebu.ch/en/radio/euroradio_tune/index.php)

**or here as a wav.file;**

[http://www.ebu.ch/CMSimages/en/ebu\\_ars\\_acustica\\_tcm6-41787.wav](http://www.ebu.ch/CMSimages/en/ebu_ars_acustica_tcm6-41787.wav)

**4. RAVEL-channel; broadcasters and program contents.**

**19:05 – 19:30 GMT RAVEL – IMA – free radionetwork  
Live from Hainburg**

<http://www.ima.or.at/?p=335&language=en>

Artsbirthday at IMA 07 MI 17 01 07 18:30 to no idea  
on EBU satelite 19:05 to 19:30 GMT

## **IMA salon sparkling party**

Nussbaumertisch (TMW) and Tesla Coil

In commemoration of Nikola Tesla, father of radio, and Otto Nussbaumer, Austrian pioneer transmitting wireless speech and music on 15th of June 1904. With [Franz Emminger](#), [Reni Hofmüller](#), [Norbert Math](#) and [Elisabeth Schimana](#)

### **Franz Emminger**

Developer of technical chemical processes.

Built the Tesla generator used in the Art's Birthday 07 event.

### **Reni Hofmüller**, Graz

artist, musician, composer, performer, organizer and activist in the fields of usage of (new) media, technology and politics in general, engaged in development of contemporary art and convinced that thinking makes a difference.

**Norbert Math** studied Electroacoustics at the University of Music Vienna. He worked at the IEM, University of Music Graz. Since 2001 curator of Fluss - NÖ. Fotoinitiative. 2005 artist in Residence at UMAS, Canada. 2006 award of the state of Lower Austria for Media Arts. Lives in Vienna.

### **Elisabeth Schimana**

Works as a no- singer —performer, -composer —radio artist and artistic process manager in an electronic environment. Founded IMA.

Searching for female ancestors.

Loves and hates the “theremin” and Moscow and is “Theremincenter” sowiet.

Loves to weave and spin.

## **19:30 – 20:00 GMT RAVEL – Croatian Radio (Croatia) Live from Zagreb**

*In the place where we are, still looking for some relation*

*that would bind us to each other. Even without words, even without movement, always speaking, always moving and imperceptibly desiring each other without desire. (Maurice Blanchot: "Awaiting Oblivion")*

Taking a point of departure from the idea of synchronous reception and telesthetic homogenization of sonic space under the condition of transmission in real-time, the event will allow listeners to participate in the events regardless of their physical absence. They will become part of the event as much as the immediate actors - the performers and the audience.

Using the voices and sound produced on site in combination with pre-recorded materials to create an environment intriguing both for the broadcast audience that will have access to the whole of the work and the audience present in the space that will not be able to follow the

whole performance bit will experience only parts of the mosaic-performance of fragments performed.

We propose to return to Robert Filliou's idea of a network of friends on two levels - within the EBU Art's Birthday broadcast and in a more intimate setting of an event with an audience throughout the performance space.

The performance will join together a number of local artists - musicians, performance artists, dramaturges, multimedia and visual artists - both professionals and students in a live, mostly improvised, radio play of words and sounds, layers of music and cracks of silence, laughter and spontaneous noise bursts.

Manipulation of found and created sound with contrasting textual and vocal interventions filtered through the distortion of the megaphone, gramophone needle and weak lo-fi speakers, but also digital sound editing in real time.

Broadcast from Gallery Nova (*or another Downtown gallery*), an independent gathering site of the local art scene.

Authors:

**Ivan Marušić-Klif** is a multimedia artist from Zagreb. He graduated from the School of Audio Engineering in Amsterdam. He makes light-providing objects and installations; occasionally he makes set designs for theatre performances, films and TV. As a composer, sound technician and producer he creates music, noises and makes sound production for theatre, film and television but also for artistic projects of other authors. Since 1996 he works in the field of interactive installations, robotics and interactive video. He had exhibitions and performed in Croatia and Europe. He was awarded at the Youth Salon in 2001.

**Ivana Ivković** studies at the Department of Dramaturgy at the Academy of Drama Arts in Zagreb. She is a member of the editorial board of Frakcija Magazine for Performing Arts and also collaborates with the 3rd Program of Croatian Radio, several publications, the Center for Drama Art and works as the general coordinator of Zagreb - Cultural Kapital of Europe 3000, a project jointly organized by Zagreb's eight independent cultural organizations from the fields of performing arts, new media, visual arts, architecture and theory. She collaborates as dramaturge with two Zagreb based independent companies – oour and BADco.

and other participating...

## **20:00 – 20:30 GMT RAVEL – Czech Radio (Czech Republic) Live from Prague**

### **Czech Radio (CZCR) participation**

Czech Radio will join the EBU Art's Birthday 2007 and all participating artists worldwide with two hours live public event, two hours live broadcast on the Czech Radio 3 – Vltava and on the internet on [www.rozhlas.cz/radiocustica](http://www.rozhlas.cz/radiocustica).

Czech Radio live program will follow the main theme of the 100 years anniversary of radio.

Website to the event in English:

[www.rozhlas.cz/artsbirthday](http://www.rozhlas.cz/artsbirthday)

**Program of the event:**

**c8400 & machine funck: *CRO slice'n'dice live***

**Radio IVO: *LIFE NOT FULLY APPRECIATED***

**Birds Build Nests Underground** – historical turntable performance

**THE SOCIETY OF ALGORITHM: *Duff***

**Program venue:** Experimental Space ROXY / NoD, Prague, [www.roxy.cz/nod](http://www.roxy.cz/nod)

**Audio and Video stream** in cooperation with the community project LEMURIE Taz, [www.lemurie.cz](http://www.lemurie.cz)

**Actualized program**, event presentation, live audio & video stream  
(to be ready by Christmas 2006)

[www.rozhlas.cz/radiocustica](http://www.rozhlas.cz/radiocustica)

**Czech Radio 3 – Vltava live broadcast:** 19:00 – 21:00 GMT, [www.rozhlas.cz/vltava](http://www.rozhlas.cz/vltava)

**EBU Ravel time slot:** 20:00 – 20:30 GMT

**Producer:** Michal Rataj, [michal.rataj@rozhlas.cz](mailto:michal.rataj@rozhlas.cz), tel: +420 608 474738

**Program of the CZCR satelite broadcast (GMT):**

20:00 – 20:10

c8400 & machine funck

20:10 – 20:20

The Society of Algorithm

20:20 – 20:30

Birds Build Nests Underground

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**Program Texts on artist's performances  
in the Czech Radio live broadcast:**

**c8400 & machine funck: *CRO slice'n'dice live***

[www.c8400.com](http://www.c8400.com)

[www.machinefunck.info](http://www.machinefunck.info)

The high number of radio stations continuously broadcasting their signals to air could mirror the development towards pluralism in society. At the same time, however, it brings about the frustration of having to choose from an increasing number of options. Due to the progress in technology, we are no more restricted by physical limitations of broadcasting capacities. However, this doesn't help to solve the dilemmas of recipients. At this stage of development, selection, reduction, transformation and re-interpretation of continuous data flows is gaining greater importance.

*CRO slice'n'dice live* project uses these methods and they are becoming essential methods for all human cultural production, as well as human intellectual activities in general.

The channels broadcasted by Czech Radio and streamed to the Internet will be cut into pieces, morphed and re-assembled in the real time. Two performance components will influence one another: **C8400** as a culture DJ and sound de-constructor will surf the available channels and, in real time, mix the music streams and charge them with the electric power of machine noises. **Machine Funck** will use selected parts of sound data flows to assemble new units that will develop in relation to the broadcasting, as well as the atmosphere at the venue of each concert. Here, the broadcasting of the Czech Broadcasting Company will be interpreted and transformed into its final shape in time of changing music and sound collage.

Listeners will be offered a compressed version of space created in time via transmission through the channels of Czech Radio and this version will be re-created into a new stream of mutually influencing sound events.

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## **Birds Build Nests Underground**

<http://bbnu.eu>

Prague-based duo exploring the world of turntable and record manipulation. Since 2003 they have been composing „songs“ based on the sound of vinyl records prepared by stickers, speed manipulation and scratching (by knife!). The band's sound is a thick tapestry of sound ON and IN the records – the role of clicks & hits is as important as the role of sound fragments recorded on the albums. With the roots in post-industrial music, Birds Build Nests Underground have developed into a band linking psychedelic music and minimalism.

The loop and recycling in BBNU's music plays a role of a microscope or zoom that enables the exploration of „music under music“, discovering new details in notorious sounds that are fragmented and put into new contextual environment.

A special programme to celebrate 100<sup>th</sup> anniversary of the radio broadcasting will use vinyl tracks to explore the sentimental and other reflections of popular radio songs. Listeners will also be able to tune in on frequencies with their favorite hits.

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## **Radio IVO: ŽIVOT NEDOCENÍŠ (LIFE NOT FULLY APPRECIATED)**

Johana Švarcová, Marian Moštík, Petr Marek – vocals, sound effects

Director: Romana Bohunská

[www.unarclub.cz](http://www.unarclub.cz)

Radio Ivo originated as an experiment to transfer a radio play to theatre stage with no modifications or previous text; just with the opportunity to see the play's creation. The play ŽIVOT NEDOCENÍŠ (Life Not Fully Appreciated) directed by Romana Bohunská and its re-run with a new theme. The plain character of expression and sound realism flowing in a slow pace. Ordinary stories from everyday life.

The trio of actors is made of members of Czech alternative theatre companies- Petr Marek is a founding member of the Moravian improvisation theatre Beruška Decadent Theatre. He is a

member of Prague's Studio Ypsilon theatre, VOSTO5 theatre and an electronic music band MIDI LIDI. He also works as a film director (his feature film LÁSKA SHORA (Love from Above) was released in 2002 and his film NEBÝT DNEŠNÍ (Not to Be Born Yesterday) last year.

Johana Švarcová is a popular member of the DNO theatre in Hradec. She is one of the founders of Teatru Plyšolino and she performs in the Klicpera theatre in Hradec too. Marian Moštík is a longtime member of the V Soukolí improvisation theatre. All three actors are also members of the collective all-stars-band of the LÁHOR / Soundsystem Moravian improvisation theatres.

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## **THE SOCIETY OF ALGORITHM: *DUFF***

[www.societyofalgorithm.org](http://www.societyofalgorithm.org)

[www.mxhz.org](http://www.mxhz.org)

ROXY NoD, 19.30 - 22.30 CET

**Akihiro Kubota** (Tokyo)

**Gívan Belá** (born Guy van Belle, Praha)

**Isjtár** (born Albert, Brussels)

**Peter Courtemanche** (Vancouver)

A network performance based on formant synthesis featuring artists from around the world...

meaning of duff:

0. Discourse Using Formants and Frequencies

1. The matted, partly decomposed, organic surface layer of forested soils

2. Daily Usage File

3. Discord Unit Frame

4. Design Up Front (software design methodology)

## **20:30 – 21:00 GMT RAVEL – Slovak Radio (Slovakia)**

### **Live from Bratislava**

“Essay about the Memory...”

30-minute block of live electroacoustic music will be broadcast from the Slovak Radio Chamber Studio in Bratislava. The programme „Essay about the Memory...” (Live Electronics) is composed of 15 segments of electroacoustic miniatures. Radio approaches us through its memory. It works with the memory and gives a vivid picture of the past which is still alive.

In these fragments of “Radio’s Memory” the authentic recordings of personalities’ voices of both Slovak and world scene are used. The programme is prepared by the Slovak Radio Experimental Studio staff in cooperation with young Slovak authors of electroacoustic output.

Programme segments: Essay about the Memory ..., Cage 92.BA, Edisonika and many more...

## **21:00 – 21:30 GMT RAVEL – RTS Radio Belgrade (Serbia) Live from Belgrade**

Toast Radio  
by Arsenije Jovanovic

"Toast to Radio" is the piece/project created by Arsenije Jovanovic for Arts Birthday 2007. The base of the work consists from numerous radio identification signals, active ones but also those not being in use any more. Many of these tunes are mini music pieces on itself what the author incorporated into the score together with fragments from opera pieces and other popular musical pieces - processed, remixed and most often ironically reinterpreted. Some jovial musical comments are coming also from the distinguished jazz trumpeter, Mr. Goran Grbic. A cello player, Mr. Misha Ristic, accompanies and creates a kind of musical dialog with specific radio identification signals. In addition, both of them together with a percussionist and a child choir will participate the alive transmission of "Toast to Radio" 17th of January when the recorded base of the piece will be build on top, shaped lastly through conducted improvisations while sending into the air.

Arsenije Jovanovic  
theatre, radio and television director, born in Belgrade, Serbia 1932., writer and audio-art author, university profesor - he was teaching acting at the Faculty of Dramatic Arts in Belgrade until the brake of the war in ex-Yugoslavia - Fulbright scholar and visiting professor at State University of New York at Albany, for eleven years theatre director in The National Theatre in Belgrade, later artistic director of The Bitef Theatre (Theatre in the Church), directing plays for theatres both in ex-Yugoslavia and abroad (Sheffield in England, Sofia in Bulgaria, Albany in USA), author of different sound installations - one was in Berlin as a part of SFB participation at Sonambiente event - initiator of a sound workshop at Kunstradio (ÖRF, Wien), initiator of a sound workshop at Media Arts Center at the University of Sydney 1999, participating sound workshops in Finland (Oulu and Helsinki), Denmark (Faeroe Islands), founder of the Adriatic Sound Factory, a moving sound laboratory settled for the time being in Rovinj in Istria, Croatia.

Supplement to the projekt (Toast to Radio by Arsenije Jovanovic) of the Radio Belgrade

Contribution of Radio Belgrade to the celebration of Art's birthday is dedicated to the Radio and to Nikola Tesla as well. We are just celebrating the 150<sup>th</sup> anniversary of his birth, having in mind that this world's scientist, and also our countryman, with his own inventions, made huge contribution, among other things, in developing of radio technology.

In the realization of this project participated:

Dejan Cavic, Zarko Obracevic – voices,  
Jelena Jovovic – vocal,  
Goran Grbic – trumpet,  
Miomir Ristic – cello,  
Predrag Revisin - contrabass,  
Nenad Djordjevic – percussions,

Children's Choir "Rastko", Jasmina Bouali Stanojkovic – conductor,  
Jasmina Zec and Bojana Zizic – music editors,  
Slobodan Stankovic – sound engineer of recorded materials,  
Zoran Maric – sound engineer of live performing,  
Ilinka Colic-Jovanovic – assistant director and sound engineer of the matrix,  
Arsenije Jovanovic – author and director,  
Predrag D. Stamenkovic – composer, producer and editor of the projekt,  
Dragan Scepanovic – radio contact engineer,  
Zivan Mitrovic – Euroradio coordinator, supervisor of the coverage,  
Zorica Pribic – International Relations Department

**21:30 – 21:40 GMT RAVEL – from artist August Black (USA)  
Live from St. Barbara**

**21:40 – 22:00 GMT RAVEL – Radio-No-Radio (Belgium)  
Live from Antwerpen**

ART'S BIRTHDAY 2007 - Antwerp.

"Ancient life was all silence. In the nineteenth century, with the invention of the machine,  
Noise was born. "

words by Luigi Rusollo.

Can we make a same statement for radio ?

What if radio wasn't invented 100 years ago ?

RADIO-NO-RADIO try's to find answers, listen therefore to the silences between today's  
radio stations.

We hear randomized long-, middle-, shortwave and fm silence samples on a interactive 16  
channel speaker installation.

From 13.00 these radio silences sound in the public library DE DRIEHOEK Antwerp /  
Ekeren until it closes at 20.00 . Continuing we organize an ART'S BIRTHDAY party from  
20.00 to 24.00

4 musicians and 1 actor improvise in the RADIO-NO-RADIO soundscape. The public is free  
to walk around. This performance becomes part of the EBU ARS ACUSTICA event ART'S  
BIRTHDAY 2007.

Participating:

André Goudbeek - bandoneon

Tom Hannes - voice  
Peter Jaquemijn - double bass  
Jan Pillaert - tuba  
Dirk Wauters - percussion  
Floris van Manen - programming  
Ronny Pringels - Website  
Klaas Janssens, engineer  
Luc Gubbels - production for MARABOU vzw.  
Ward Weis - concept and direction.

With the support of the Antwerp City council / Ekeren

A special RADIO-NO-RADIO website can be found 17/01/2007 at [www.marabou.be](http://www.marabou.be)

**22:00 – 22:20 GMT RAVEL – VPRO (The Netherlands)**  
**Live from Hilversum**

**22:20 – 22:40 GMT RAVEL – ORF (Vienna)**  
**Live from Vienna**

100 years after the first ever broadcast of voice and music kunstradio invites an international network of artists to search their own territories for further firsts in radio history. The first transmission in stereo, the first of the longest, most popular or weirdest series of shows, etc. Soundfiles of these we provide to everybody in our network to re-interpret, re-combine, to mix and mince. The artists subsequently stream their versions of other people's magic media moments as their presents to our arts' birthday celebration in Vienna.

Feeding on these (un-)educated re-interpretations of numerous firsts in radio Volkmar Klien will intertwine in real-time the radiophonic results of our networked efforts regarding our medium's history and Robert Filiou's 'Whispered History of Art'.

This will be remixed further using sounds from artists' performances and contributions to our party at the Radiokulturhaus in Vienna to form our satellite present to the EBU's celebration of art's birthday.

Volkmar Klien works in various areas of the sonic arts; from electronica to interactive installations, from sonic interventions to orchestral compositions. Presentations of his work have included concerts and installations at festivals and institutions such as Ballett Frankfurt, Volksoper Wien, the Institute for Contemporary Art London, Musikverein Wien, the ZKM and the Huddersfield Festival of Contemporary Music.

Born 1971 near Vienna he studied composition at the city's University

of Music and Performing Arts and philosophy at the University of Vienna. 1997 - 2002 he spent in London working as a freelance artist, a research fellow at the Royal College of Arts and external lecturer at the London Institute. He gained a PhD in electroacoustic composition from City University London and currently holds a lectureship at the University of Music and Performing Arts in Vienna.

## **22:40 – 23:00 GMT RAVEL – The Western Front Society (CAN) Live from Vancouver**

### **Art's Birthday Party live from Vancouver (The Western Front)**

<http://artsbirthday.net/2007/WF/>

### **The 100th Anniversary of Radio: network versus propaganda.**

by Anna Friz, Glenn Gear (visuals), Steve Heimbecker, Roberto Paci Dalò and Absolute Value of Noise.

The art's Birthday celebrations in Vancouver start already on the 14th of January with a live radio Performance between Vienna and Vancouver in the framework of the WIENCOUVER series AND GO ON UNTIL January 17th.

On January 17th during the daytime the participating artists are listening to streams from around the world and jamming/remixing with CHOWDOWN in Regina, Society of Algorithm via Prague, and satellite in Europe via Kunstradio. In the morning they will start with the sounds of violins and animals and then move on to utterances of vowels and consonants from a virtual (non-existent) language.

The contribution to the satellite will consist of the sounds of these vocal utterances mixed with background ambience.

### **Peter Courtemanche aka Absolute Value of Noise**

Peter Courtemanche is a Vancouver based contemporary electronic media artist and curator. He works primarily in the realm of sound, radio-art, and interactive installation work.

As a curator and technician at the [Western Front](#) he has worked with many established and emerging artists in the production and installation of video, audio, and computer/electronic based art.

<http://absolutevalueofnoise.ca/>

### **Roberto Paci Dalò**

Italian artist Roberto Paci Dalò belongs to the innovative exponents of the European contemporary arts scene with projects created in music, performing arts, visual arts and film. He lives between Rimini and Berlin and has been recipient of the DAAD Fellowship. Since 1985 founder and director of the performing arts and production house Giardini Pensili. Since 2006 director of [Velvet Factory](#) - a space for sound, image, performing arts, multimedia (Rimini, Italy).

His work has won him international admiration from amongst others, [John Cage](#) and [Aleksandr Sokurov](#).  
<http://giardini.sm/rpd/frame.htm>

### **Anna Friz**

is a sound and radio artist who divides her time between Montreal and Toronto. For the past eight years she has predominantly created self-reflexive radio for broadcast, installation or performance, where radio is the source, subject, and medium of the work. She creates dynamic, atmospheric works equally able to reflect upon public media culture or to reveal interior landscapes.

Anna has presented installation and performance works across Canada and in international media art contexts such as the Third Coast Audio Festival, Chicago; Digitales, Brussels; Club Transmediale, Berlin; Ars Electronica, Linz; the Fifth International Biennial of Radio, Mexico City; and Arte Nuevo Interactiva, Yucatan. She has produced numerous original radio works for independent radio across Canada and the U.S., and for public radio in Canada, Austria, Denmark and Mexico.

Anna is a [free103point9.org](http://free103point9.org) transmission artist, and a doctoral candidate in the Communications and Culture programme at York University, Toronto.

### **Glenn Gear**

is a multi-media artist who is passionate about experimental, low-budget animation and digital video. His short animations, which often employ a range of traditional and experimental techniques, have screened across the world: Antimatter, Victoria, BC, Canada; Ann Arbor Film Festival, USA; InterActiva, Yucatan, Mexico; FIARio, Rio de Janeiro, Brazil; EthnoFilmFest, Berlin, Germany; Split Film Festival, Croatia; Flexiff, Sydney, Australia. Originally studying as a photographer and later as an installation artist, he has carried the knowledge of these various mediums into his current work and process. As of late, he has been working more collaboratively with other artists on performance-based projects in which sound is the catalyst and predominant form.  
<http://www.volatileworks.org>

## **5. VERDI-channel; broadcasters and program contents.**

### **19:05 – 19:15 GMT VERDI – SR (Sweden) Live from Stockholm**

From Moderna Museet in Stockholm: world premiere of new live-composition by acclaimed Swedish sound-artist Hanna Hartman.

**Hanna Hartman (b. 1961 in Uppsala, Sweden)** Having developed her very own language, the Swedish sound artist Hanna Hartman creates compositions that are exclusively made up from authentic sounds which she has recorded around the world. Sounds are taken out of their original context and thus perceived in their purity. Hanna Hartman seeks to reveal hidden correspondences between the most diverse auditive impressions and in new constellations she creates extraordinary worlds of sound.

More info can be found at: <http://www.sr.se/p2/artsbirthday>

## **19:15 – 19:45 GMT VERDI – RNE (Spain) Live from Madrid**

The cellular telephone is no more only a telephone: it is sound, fixed and moving images, text and interactivity and even artistic and generating object of art. Our proposal belongs to sound art, as the composition of a constructed technological soundscape like a puzzle whose fragments are sonic moments that have been selected and sent by our friends. It is therefore a choral piece that allows several listeners to become emitters thanks to the transformations of the radio waves. An small game in which telephone takes part of radio and radio of telephone, on which the listener transforms himself in an emitter and the emitter in listener. An acoustic map on small scale of this area of Europe.

### **Carlos Hurtado.**

At the present, he is professor at the University CES Felipe II of Aranjuez and at CEV Audio-visual Training center of Madrid in which he coordinates departments of Radio and webcasts. At the present time he attends the doctorate in the University Complutense of Madrid. He has worked in RNE Radio 3 and Cadena Ser in several series of programs in which the sonorous fiction was one of the most important points. He has been awarded with the first prize of radio art in the 6ª Bienal of Mexico, with his work "Azul".

### **Ignacio Álvarez Bordoy.**

He lives in Madrid where he was born. Self-taught. The background of his artistic works is sound art. He made regularly exhibitions of his sounds installations in the annual meeting "Situaciones" organized by the School of Fine Arts of Cuenca. He has worked as a collaborator with Ricardo Bellés on "Las mil y una melodías" (RNE Radio Clásica) He has worked as a sound designer in many films, showing his writing works and performances in different underground publications and galleries in Madrid.

## **19:45 – 20:15 GMT VERDI – RAI (Italy) Live from Florence**

Live from Florence

Centro Tempo Reale

Monica Benvenuti, voice  
Giovanni Nardi, saxophones  
Tempo Reale, live electronics

Michele Tadini, "Buleria", for soprano sax and live electronics

Kilian Schwoon "Le poumon oxygène", for female voice and live electronics

Patrizio Barontini "Illusione del doppio", for alto sax and tape

Francesco Giomi, "Xplay", for sopranino sax and tape

### **Michele Tadini**

#### ***Buleria***

#### **for soprano sax and live electronics**

The primary musical material of Buleria is a small sequence in flamenco style - it is not a reference but an original pre-composition material inspired by the flamenco tradition. Buleria is a dance in 12/8. The harmonic and rhythmic material of the Buleria is what is generally recognized as "Flamenco": one could say, the archetype material of flamenco. While rendering homage to this musical tradition I have tried not only to utilize a certain kind of rhythmic and harmonic material, but also to reflect certain compositional techniques peculiar to this music. The compositional process with which the material is reworked can be described specifically as a structuralist procedure. Rhythmically, the material is simply repeated and phase-shifted by a sixteenth at a time, while harmonically the notes are transposed cyclically on eight different scales that will be superposed and interpolated later in the development of the score. The metre is the fundamental element in the whole of this process - the 12/8 is always present and enthralling. Only the metre enables the shifting of the various accents to be perceived. The electronic part is structured in the same way, with the same technique adopted for the shifted superposition of a traditional Buleria. The "Duende" of the piece originates in the compositive tension which derives from the writing techniques of the Buleria itself. The score has been continually revised and changed in a constant vital relationship with the musical material generated progressively during application of the processing procedures.

### **Michele Tadini** (Milan, 1964)

He earned a degree from the Conservatory of Music of Milan in guitar, studying with Ruggero Chiesa, as well as in composition, under Sandro Gorli and Giacomo Manzoni, and electronic music, under Riccardo Sinigaglia. While attending the master classes of Franco Donatoni at the Accademia Chigiana in Siena he was awarded a "Diploma of merit". From 1990 to 2003 he has been chief of production at "Agon - acustica informatica musica" in Milan. His compositions have been commissioned by and/or performed in many prestigious festivals in Europe, US, South America and Canada. He has composed music for several theatrical productions, as well as music for interactive multimedia installations, film music, and ballets. Suvini Zerboni, Rai Trade and Edipan publish his music. His texts have appeared in such publications as: *Suoni in Corso* (Mittelfest), *Prisma 01*, and in the monographic collection "Viaggio all'interno del suono" (Teatro comunale di Monfalcone). He is actually co/director of "Centro Tempo Reale" in Florence.

### **Kilian Schwoon**

#### ***Le poumon oxygène***

#### **for female voice and live electronics (2000)**

The phonetic material of this piece is derived from Raymond Queneau's "Petite cosmogonie portative" (1950, "A Small Portable Cosmogony"), a brilliant stylistic montage of hymn, everyday language and scientific description, and a revitalization of the ancient genre of cosmogony. The short passage about the gases has extraordinary onomatopoeic qualities: "Les nuages se gonflaient chacun à sa façon"... just speaking these words aloud one can hear a music made of sibilants, which in this composition takes a life of its own, enhanced by means of live electronic transformations. Subtle sonic variations and permutations are also already present in the text ("le chlore coloré colérait l'hydrogène"). Queneau dedicates only two lines of his cosmogony to the history of mankind, reducing the homo sapiens thus to a marginal phenomenon of evolution. At the same time the human perspective is pervading every moment, the passage about the gases, for instance, ends with a reference to the "lung oxygen":

*Les nuages se gonflaient chacun à sa façon  
l'un était plein d'azote et l'autre de solon  
un troisième intrépide avait choisi l'argon  
de petits cumuli s'éclairaient au néon  
de modestes kryptons voyaient trent six chandelles  
et le xénon n'avait que peu d'identité  
le chlore coloré colérait l'hydrogène  
tandis que le fluor en esprit virulent  
attendait feux et flamme et de faire des spaths  
et le mi-tout c'était le poumon oxygène*

**Kilian Schwoon** (Hannover, 1972).

He studied composition with Nicolaus A. Huber and electronic composition with Dirk Reith at the Folkwang Hochschule in Essen and continued his research at Centro Tempo Reale in Florence with Luciano Berio. His interest in combining instrumental and electronic resources led him to an intense activity as a performer and researcher in the field of live electronics, with a focus on realizing Berio's projects at renowned concert venues worldwide. His compositions have been performed at various festivals (ISCM World Music Days, Witten, Nuova Consonanza etc.) by musicians such as Ensemble Modern, Ictus, L'art pour l'art and Schlagquartett Köln. He is also often involved in audiovisual projects, collaborating for instance regularly with the choreographer and director Claudia Lichtblau.

**Patrizio Barontini**

*Illusione del doppio*

**for alto sax and tape (2004)**

The piece is a study on the acoustic double. Musical figures, simple and almost identical to each other – the ones from the soloist, the others from the tape – draw the perimeter of an acoustical space that is modulated by a manual sound projection. Soloist and tape speak to each other. These two identities reflect themselves without mixing up, but they involve the listener in a continuous illusion, the wait for something happens.

*Drogo scans the horizon until he gets lost between real and imaginary,  
between the "once" and the "after" of a time which is continuously expanding.*

**Patrizio Barontini** (1973)

He graduated in Piano and Experimental Composition at the Conservatory of music in Florence with Giorgio Sacchetti, Salvatore Sciarrino and Mauro Cardi as professors; he also graduated in Electronic Music at the Conservatory of Music in Parma. He attended several musical specialization courses and meetings with composers in Italy and abroad, obtaining the performance of his works or winning prizes and scholarships. He usefully met some important contemporary composers as Gérard Grisey, Jonathan Harvey, Helmut Lachenmann, Salvatore Sciarrino, György Kurtág, Brian Ferneyhough and Luciano Berio. His activity as a composer interested in contemporary music for children led him to collaborate with the musical education program at the Conservatory of music of Florence, with the "L.

Boccherini” Institute of Lucca, and with several elementary schools in Toscana and Emilia Romagna. He has given lectures and papers in conferences dedicated to musical didactics, so as courses on the music of the second part of twentieth-century. From 2004 he collaborates with Tempo Reale production staff and teaches music theory at the “G. Verdi” Music School in Prato.

**Francesco Giomi**

*Xplay*

**for soprano saxophone and tape (2005)**

The piece is a musical sketch to be played “all of a breath”. It was not built through a formal score but it grew after a work of collaboration and interaction between the composer and the performer Giovanni Nardi, building the instrumental part starting directly from sound and playing it moment by moment. After a short introduction the tape proceeds with a continuous rhythmical structure that characterizes the piece from the beginning to the end while the saxophone plays a melodic path including very few pitches.

**Francesco Giomi** (Florence, 1963)

He teaches the Electronic Music course at the Conservatory of Music in Bologna and he also serves as co-director of Tempo Reale, the centre founded by Luciano Berio in Florence. His pieces have been performed in Italy and abroad and selected in Italian and international electroacoustic music competitions. In 1997 he was composer-in-residence at the Music Department of the University of Sheffield; in 1998 he was awarded with the Cemat-Quarant’anni nel Duemila prize while from 2001 he regularly collaborates with the dance company Virgilio Sieni Danza, composing the musical part of several new performances. He regularly carries out a parallel research activity in electroacoustic music analysis and computational musicology, publishing articles and issues and collaborating with research institutes and universities in Italy and abroad. In 2005 he has founded ZUM, a group for musical research based on improvisation which includes also the saxophonist Giovanni Nardi and the electric-guitarist Francesco Canavese.

**TEMPO REALE - Florence**

Tempo Reale was founded by Luciano Berio in 1987 with the purpose of undertaking "activities of musical research, production, and education, the promotion of musical culture, the organization of training and advanced courses in music in Italy and abroad." Since its foundation, Tempo Reale has been a center specifically dedicated to the research, development and use of new technologies in music - computer music, spatialization of sound and real-time signal processing - and has become a national and international point of reference for composers and musicians active in the field. In recent years, the Center has played a crucial role in numerous important musical events in Italy and abroad. Tempo Reale has collaborated in many performances of Luciano Berio's works: *Ofanim*, presented all over the world; *Outis*, performed at La Scala in Milan in 1996 and 1999, and later at the Théâtre du Châtelet in Paris; *Cronaca del Luogo*, the musical theater piece that inaugurated the Salzburg Festival of 1999; *Altra Voce*, performed at Carnegie Hall in New York in 2001, at Kioi Hall in Tokyo in 2002, and in Rome in 2003. In addition, many other composers have also created, and are currently creating, original works (including symphonic music, chamber music, works for the radio and musical theater) in the Center's studios. Other recent initiatives involve important collaborations with the RAI Orchestra Sinfonica Nazionale and forays into theater and dance, in productions where Tempo Reale has collaborated with the Metastasio Theater of Prato, the Venice Biennale, the Micha van Hoecke Ensemble and the Virgilio Sieni Dance Company, among others. The Center often hosts young composers-in-residence, as well as Italian and foreign trainees in music technology. The Center shares its scientific and musical innovations with the music community in regularly held courses and seminars. Tempo Reale's conferences and lectures attract internationally renowned speakers, addressing the state of contemporary music today. These initiatives are accompanied by a series of special projects focused on relations between sound and space, including the engineering of large-scale sound installations for the Hannover Expo and for the inauguration of Auditorium in Rome.

## **20:15 – 20:45 GMT VERDI – WDR (Germany) Live from Dortmund**

Composer: Sometimes Pumpstation  
Duration:30

commissioned by DEWDR  
world premiere

Performers:	
Richard Ortmann	soundscapes
Karl-Heinz Blomann	saxophone
Krisztián Kelner	guitar, live electronics
Almut Kühne	voice
Marcela Ruiz Quintero	dance

UPGRADE, the first meeting of artists from the three cultural capitals of 2010, is bringing together dancers and musicians from Hungary, Turkey and Germany. The Emscher and its transformation into a clean river are the focus of artistic attention. The sound and dance project will come to its climax and conclusion on 17 January 2007 with three premieres at three different venues along the Emscher.

The Emscher runs through the former coal and steel production region of the Ruhr from Dortmund to Dinslaken, where it flows into the Rhine. The Ruhr area, with around 5 million inhabitants, is one of Europe's largest post-industrial conurbations.

Like arteries, the Emscher system extends over 341 km through residential areas and industrial estates, and characterizes the urban landscape in many locations. Even if it is firmly anchored in the perception of the residents, the Emscher's banks and its tributaries are places to avoid at the centre of this urban scene. Laid in concrete sewer inverts, straightened and constrained by dykes, they flow through the region as a relict of industrialization and mining, as Europe's last open waste water channels.

A new signal is now being issued with the conversion of the Emscher system and the vision of the new Emscher valley. In a construction project lasting over twenty years, the Emscher and its tributary streams are being converted back into almost natural rivers. Drainage pipes have to be driven into the ground so that the region's waste water will in future be able to flow underground to the treatment plants. The sewer inverts are being removed, and the river and streams widened at some locations and restored to a natural condition. At a number of tributaries, this is already reality. The former places to avoid are becoming high quality areas for leisure and relaxation in the middle of urban structures. The body responsible for these measures is the EmscherGenossenschaft in Essen.

Whereas 100 years ago the intentional transformation of the original river landscape into one of the world's largest waste water systems was taking place, today's planning is proceeding in the opposite direction. The planned recovery of the river landscape is of enormous economic, social, architectural and aesthetic importance to the Ruhr region as a whole.

The aim of UPGRADE is to focus on and artistically reflect this socio-cultural side of the Emscher conversion.

In the "Sometimes Pumpstation" performance, the unusual venue of the Evinger Bach Pump Station in Dortmund, erected in 1953, becomes an ally and one of the cast. With a maximum delivery of 12,000 litres per second, Dortmund's Evinger Bach ranks among the EmscherGenossenschaft's largest pumping stations. In the station's cellar, where a tangle of huge pipes and steel structures normally fulfils its function in secret, sound artists, musicians and a dancer will interact on 17 January and outline their interpretations of the Emscher valley's past and future. Through international networking with the European Broadcasting Union's "Art's Birthday" radio event, "Sometimes Pumpstation" will at the same time make a contribution to the "renaturing" or rediscovery of the ether as an artistic medium. The EBU's Ars Acustica working group regularly celebrates the (fictitious) birthday of art with an ambitious four-hour satellite broadcast. Performances from different continents flow together there, as a contrasting programme to the shallow trickles of "straightened" format radio.

This year, the Ars Acustica network is also remembering the path-breaking experiments of radio pioneer Reginald Aubrey Fessenden, who was the first person to succeed in broadcasting a human voice a hundred years ago. From the Dortmund pump station, the control centre for the circulation of huge masses of water in the Emscher region, the voice of Almut Kühne, the saxophone of Karl-Heinz Blomann, the guitar playing of Krisztián Kelner and the soundscape montages of Richard Ortmann will then be fed into the international universe of sound.

## **20:45 – 21:15 GMT VERDI – YLE (Finland)**

### **Live from Helsinki**

1) Ars Acustica signature

2) text in Finnish: Radiopermansseja Helsingistä - Radioperformances from Helsinki Finland organised by

- YLE Documentary Group
- Academy of Fine Arts Time and Space Dept.
- Helsinki Polytechnic
- School of Motion Picture, Television and Production Design
- ProTon Sonic Art Group

Programme:

3) ImproMasters collective free improvisation group will perform live appr. 14-15 min.  
at Academy of Fine Arts

Title: " ImproMasters" go "le placard" on Art Birthday 2007

Co-produced by Experimental music & Sound Art Calss of Finnish Academy of Fine Arts and the Centre for Music & Technology of Sibelius Academy

Producer: Shinji Kanki, exsperimental composer & Lecturer

4) Helsinki Polytechnic student work Valse Group:  
Taito Kavata, Lauri Planman, Tommi.I.Mäki and Jukka Hiltunen. 3rd year students of sound design  
appr. 2-3 min.

5) School of Motion Picture, Television and Production Design student group performance  
sound sculptor " DEVA " appr. 4 min. Coordinator professor Matti Kuortti

Performers: Tuomas Skopa composer/performer/ 3rd year student od sound design,  
Karri Niinivaara 3rd year student od sound design,  
Eero Koivunen composer/ 4th year student od sound design

6) ProTon Sonic Art Group: text sound performance " What is It? "  
Composition and performance: Agnieszka Waligórska composer sound artist Poland  
- Pekka Sirén composer sound artist Finland  
Duration of the live performance is appr. 8 min.

Live performance is produced by YLE Documentary Group, Producer Hannu Karisto YLE 1  
Tel 358-9-1480-5266 Mobile 358-400-860-189

Technical Coordinator/sound supervisor Matti Littunen (responsible of OB-van and mixing)  
tel: 358-9-1480-2526  
Mobile: 358-400-210-462 .  
E-mail: [matti.littunen@yle.fi](mailto:matti.littunen@yle.fi)

Documentary Group will be having a special broadcasting time JAN 17th at 21.00-22.00 GMT dedicated to EBU Ars Acustica Birthday 2007 and this will include parts from Finnish slot and examples from Belgrade, Brussels and Paris.

As an extra

At the premises of Fine Arts Academy will be three simultaneous listening/performing areas for the students and a planned le Placard session plus ImproMasters' continuation and video screening.

## **21:15 – 21:45 GMT VERDI – RTBF (Belgium) Live from Brussels**

The contribution by the Belgium radio will be an electro-violin live performance in their studio in Brussels, by Cécile Broché (electric violin) and David Fortez (electroacoustic), on the basis of sound recordings made this summer in Stockholm, with a special focus on 'waves': waves from the harbour, or radio waves from a small transistor scotched to the ear of an harmonica player in the street.

### **Cécile Broché**

studied classical music, contemporary music, improvisation, and followed jazz courses.

She graduated at the Conservatory of Liège and Brussels (Belgium), where she got a First Prize of Violin and a First Prize of Chamber music .

She also followed classes with people such as Philip Hirshorn, Arnould Massart, Garrett List, Malcolm Goldstein, Barre Philips, ...

Parallel to her musical training , she works on movement and body awareness techniques (yoga, feldenkrais,...) with various specialists, and with performers of other disciplines (dancers, actors). <http://www.myviolins.com>

### **David Fortez**

Passionate about sound and composing music from sources ranging from ambient atmospheres to the most sophisticated synthesis techniques, I try to keep an experimental approach on every project. The sound processing is done mainly through Max/MSP, with a special focus on user interfaces enabling natural gestual interaction (Wacom graphic tablet, webcam or various sensors). Originally professional Sound Engineer for TV (worldwide reporting), film (*Le Maître de Musique*), music and artistic direction of CD productions. More recently, studied Architecture (*La Cambre*, Brussels), then Acousmatic Composition in Mons, and got 1st Prize (2003) in the class of Annette Vande Gorne.  
<http://davidfortez-events.blogspot.com>

## **21:45 – 22:15 GMT VERDI – Radio France (France) Live from Paris**

### **RADIO France / FRANCE MUSIQUE / PARIS**

To celebrate the 100th anniversary of radio, we are proposing two musical performances each lasting 15 minutes:

- 1) A tribute to Josephine Baker (born in 1906 – the year Lee de Forest invented the triode lamp which in 1907 was to lead to the first ever radio transmission). Xavier GARCIA , keyboards and sampler, and Lucia RECIO, vocals, will start off with Baker's best known song "*J'ai deux amours*" for a musical portrayal of the electronic world of radio technology.
- 2) A celebration by Arnaud REBOTINI of the beginnings of Concrete Music invented in 1948 with the radio tools created by Pierre Schaeffer. Live re-mixing of the first real works and showing the modernity of this musical approach which today echoes loud and clear in the electronic music scene.

### **Xavier Garcia**

A composer and improviser who spends his time between studio music and group performances on stage.

Is interested in... giving a work a personal trade mark, but also in collective research... in recording a work to a set medium (acousmatic, cinema, disc) but also in the ephemeral side of live concerts... in writing but also in improvising.

He has produced and created about thirty electro-acoustic pieces with the INA's Groupe de Recherches Musicales, the Groupe de Musiques Vivantes in Lyon and in his own studio. A member of the ARFI since 1987 (*Association for the Research of Imaginative Folklore*), he plays the sampler and other sound processors in "*Potemkine*", "*La Marmite Infernale*", "*L'Effet Vapeur*", "*32 Janvier*", "*la Grande Illusion*", "*duo Recio Garcia*", "*Villerd /Ayler quartet*" ... and also plays solo.

He works regularly with other musicians (Eric Brochard, Chris Cutler, Brian Eno, Gianni Gebbia, Heiner Goebbels, Alexandre Meyer, Les Percussions de Strasbourg, Yves Robert, Carlo Rizzo and Norbert Stein ...) and with the theatre (Jean-Paul Delore, Denis Guénoun, Cie Maccocco/Lardenois, Jean-Yves Picq, André Wilms), dancers (Stéphanie Aubin), jugglers (Cie Jérôme Thomas), the cinema, animation (Claude-Pierre Chavanon, Lorenzo Recio, Fabrice Fouquet...), 3-D images (Françoise Petiot) and urban events (Laboratoire / Phippe Mouillon)...

## **Lucia RECIO**

Originating from Andalusia, singer Lucia Recio lives in Lyon and has been involved in any number of projects and experiments:

Cante Andaluz: a flamenco duo with Lorenzo Recio (guitar) – Lucia & Michel: an untypical popular duo, with Michel Robert (sax and clarinet) – Decir: Jean-Marc Montera (electric guitar), Juan Carmona, Eric M. (production GRIM, created February 98 – Cité de la Musique in Marseille.) – J-Virus by Michaël Riessler (solo and group performance) created in Nov 97, 38e Rugissants; Grenoble – Recevez l'assurance (show with Ulises Alvarez, dance and X.Garcia) July 99.

A member of ARFI since 1997, her input includes Torero Loco, with Alain Rellay and Pierre Philibert – Un chien Andalou, with the Torero Loco trio and Jean Bolcato, supporting the film by Luis Buñuel and Salvador Dali, – Emiliano Z, ARFI sextet on revolutionary Mexico created March 18, 1997 at the “A Vaulx Jazz” festival in the Centre Culturel Charlie Chaplin at Vaulx-en-Velin – 32 Janvier with M. Merle, A. Spirli and X. Garcia – Le Cabinet du Docteur Caligari (a film by Robert Wiener, 1919) music for 32 Janvier – La Grande Illusion (a conjurer show with Abdul Alafrez).

She also runs vocal learning programs and workshops and performs on stage and at many festivals in France and abroad. She has performed at improvised concerts with Erik M., Jean-Marc Montera and Dominique Brunier...

Outside ARFI, she has played with:

Deshepper/Recio: an ad lib duo – Agate: a creation by Françoise Toullec (January 2001) – Landing: a creation by Fred Frith for Banlieues Bleues (March 2001) – Ibères ad lib: the planned creation of the Perpignan Jazz Festival (October 2001).

## **Arnaud REBOTINI**

The figurehead of French Touch electronica, Arnaud Rebotini has several identities - Aleph, Zend Avesta, Black Strobe, all of whom are testimony to his desire to explore the varied spectra and currents of contemporary musical creation.

A self-taught musician who learned his craft from the tunes of British pop music and distorted rock guitars, Arnaud Rebotini came to the beat of dance-floor hip-hop and techno music without denying a certain attraction for "contemporary music" - from Stravinsky to Dusapin to Manoury, from Lindberg to Ligeti to Stockhausen.

Arnaud Rebotini has blended all these influences to invent his own specific style revolving around some astonishing acoustic or electronic forms.

Under his original name he has performed several creations for GRM.

## **RADIO France / FRANCE MUSIQUE / PARIS**

Pour fêter les 100 ans de la radio nous proposons deux performances musicales de 15 minutes chacune:

- 3) Un hommage à Joséphine Baker (née en 1906 – année de l’invention par Lee de Forest de la lampe à triode qui permettra en 1907 de réaliser la première transmission radio) : Xavier GARCIA , clavier et sampler, et Lucia RECIO, chant, partiront de la célèbre chanson « J’ai deux amour » pour évoquer musicalement le monde électronique de la technologie radio.
- 4) Une célébration par Arnaud REBOTINI des débuts de la Musique Concrète inventée avec les outils de la radio en 1948 par Pierre Schaeffer. Remixer en direct les premiers travaux concrets, montrer la modernité de cette démarche musicale qui résonne aujourd’hui avec éclat dans la scène électronique.

### **Xavier Garcia**

Compositeur et improvisateur, il alterne entre la réalisation de musiques en studio et la pratique collective de la musique sur scène.

S'intéresse ... à la signature personnelle d'un travail, mais aussi à la recherche collective... à la fixation d'une oeuvre sur un support (acousmatique, cinéma, disque) mais aussi à "l'éphémère" du concert live... à l'écrit mais aussi à l'improvisé.

A réalisé une trentaine de musiques électroacoustiques au Groupe de Recherches Musicales de l'INA, au Groupe de Musiques Vivantes de Lyon, ainsi que dans son studio. Membre de l'ARFI depuis 87, il joue de l'échantillonneur et des traitements sonores dans « Potemkine », « La Marmite Infernale », « L'Effet Vapeur », « 32 Janvier », « la Grande Illusion », « duo Recio Garcia », « Villerd /Aylér quartet »... et joue également en solo.

Collabore régulièrement avec d'autres musiciens (Eric Brochard, Chris Cutler, Brian Eno, Gianni Gebbia, Heiner Goebbels, Alexandre Meyer, Les Percussions de Strasbourg, Yves Robert, Carlo Rizzo, Norbert Stein ...) et avec le théâtre (Jean-Paul Delore , Denis Guénoun, Cie Maccocco/Lardenois, Jean-Yves Picq, André Wilms), la danse (Stéphanie Aubin), le jonglage (Cie Jérôme Thomas), le cinéma, l'animation (Claude-Pierre Chavanon, Lorenzo Recio, Fabrice Fouquet...), les images 3D (Françoise Petiot), des événements urbains (Laboratoire / Phippe Mouillon)...

### **Lucia RECIO**

Chanteuse d'origine andalouse, Lucia Recio vit à Lyon et a participé à de nombreux projets et expériences :

Cante Andaluz : duo flamenco avec Lorenzo Recio (guitare) – Lucia et Michel : duo atypique et populaire, avec Michel Robert (saxos, clarinette) – Decir : Jean-Marc Montera (guitare électrique), Juan Carmona, Eric M. (production GRIM, Création février 98 – Cité de la Musique à Marseille.) – J-Virus de Michaël Riessler (performance solo et bande) création Nov 97, 38e Rugissants; Grenoble – Recevez l'assurance (spectacle avec Ulises Alvarez, danse et X.Garcia) juillet 99.

Membre de l'Arfi depuis 1997, elle contribue à : Torero Loco, avec Alain Rellay et Pierre Philibert – Un chien Andalou , avec le trio Torero Loco et Jean Bolcato, autour du film de Luis Buñuel et Salvador Dali, – Emiliano Z, sextet ARFI à propos du Mexique révolutionnaire, créé le 18 mars 1997 au festival “A Vaulx Jazz” au Centre Culturel Charlie Chaplin à Vaulx-en-Velin – 32 Janvier avec M. Merle, A. Spirli et X. Garcia – Le Cabinet du Docteur Caligari (film de Robert Wiener, 1919) musique de 32 Janvier – La Grande Illusion (spectacle magique avec Abdul Alafrez).

Anime également des stages et ateliers vocaux, et est présente sur de nombreuses scènes et festivals en France et à l'étranger... a également participé à des concerts d'improvisation avec Erik M., Jean-Marc Montera, Dominique Brunier...

En dehors de l'Arfi elle participe à :

Deshepper/Recio : duo improvisé – Agate : création de Françoise Toullec (Janvier 2001) – Landing : création de Fred Frith pour Banlieues Bleues (Mars 2001) – Ibères ad lib : projet de création du Jazz Festival de Perpignan (Oct 2001).

### **Arnaud REBOTINI**

Figure de proue de la French Touch electronica, Arnaud Rebotini assume plusieurs identités - Aleph, Zend Avesta, Black Strobe, qui toutes témoignent de sa volonté d'explorer les spectres et courants variés de la création musicale contemporaine.

Autodidacte, formé aux mélodies de la pop anglaise et aux saturations-distorsions des guitares Rock, Arnaud Rebotini en est venu aux beats du hip hop et de la techno des dance floors, sans renier un attrait certain pour la « musique contemporaine » - de Stravinsky à Dusapin et Manoury en passant par Lindberg, Ligeti et Stockhausen.

Arnaud Rebotini a fusionné toutes ces influences pour s'inventer un style propre où s'articulent des formes étonnantes mêlant acoustique et électronique.

Il a produit sous son patronyme d'origine plusieurs créations pour le GRM

## **22:15 – 22:30 GMT VERDI – Radio Russia (Russia) Live from Moscow**

### **RadioReflections**

The piece is supposed to be a musical reflection on radio as a physical phenomenon, mass media and art object, on the history of radio, its role in the life of the audience and broadcast creators.

This piece will consist of musical themes played by specially synthesized timbres, radio noises used also as drums and fragments of historical radio broadcasts. All the components are processed and mixed real time in a form of improvised dialogue between proposed document material and a sound artist. Unfortunately this live concert will not have live audience in studio. We will be performing at 01.15 a.m. in Moscow... So RadioReflections will meet the listeners in a Radio Space.

Written on 10<sup>th</sup> January 2007

**Composer, performer – Oleg Makarov.**

**Producer – Dmitriy Nikolaev.**

**Oleg Makarov**

Born in 1979. Graduate of the Moscow State Conservatory Academic College of Music and Ippolitov-Ivanov State Music Pedagogic Institute.

Composes music of different styles – from academic to modern, including chamber instrumental, vocal and electroacoustic music. Member of Moscow Association of Electroacoustic Music. Assistant editor of the “Music for Synthesizer” magazine.

His compositions were performed at the international festivals: Moscow Autumn-2003 – 2006, International Rostrum of Electroacoustic Music 2004 (Roma, Italy), Synthese 2004 – 2006 (Bourges, France), Archipel Festival 2005 (Geneva, Switzerland) Musica Viva 2005 (Lisbon, Portugal) and others.

**Dmitriy Nikolaev.**

Born in 1960. 1985 graduated from GITIS – State Theatre Academy.

**Theatre stage director** in Moscow, St. Petersburg, Samara, Perm, Kishinev, Tula, Ekaterinburg. **Radio Drama Director**, Radio Russia, Radio Kultura, Echo of Moscow. **Guest radio director**: Slovenia, Poland, Hungary, Germany (Deutschland Radio Berlin and WDR Akustische Kunst), ORF Drama, Austria; BBC, UK. **TV fiction director**, TV Kultura.

**Ars Acustica** producer. Ars Acustica pieces were broadcast by 23 stations in 17 countries.

1994 «*Eloquence du son*» Award at Phonurgia Nova Contest of International Maison de Radio in France. 1994 *International prize* of Polish Radio. 1996 Ostankino International Radio Festival *Prize for Experimental Production*.

Radio Russia - <http://www.radiorus.ru/>

Live Internet Broadcast - <mms://audio.rfn.ru/radiorussia>

**22:30 – 22:55 GMT VERDI – SR (Sweden)**

**Live from Stockholm**

More can be found at: <http://www.sr.se/p2/artsbirthday>

**22:30 – 22:50:** Swedish sound-artists and performers Charlotte Engelkes and Leif Elggren performing the premiere of their new sound-art piece and performance “Eight Songs for a Tin Can Crown” commissioned by P2/Swedish Radio Ltd.

**22:50 – 22:55:** Swedish composer Anders Blomqvist’s remix of whole EBU Art’s Birthday 2007.

**Charlotte Engelkes & Leif Elggren: Eight Songs for a Tin Can Crown** (Sound-performance commissioned by Swedish Radio Ltd.) - approx. 19 minutes

**Anders Blomqvist: Art’s Birthday 2007 Remix** – approx. 5 minutes

**Charlotte Engelkes** - Immensely funny, breathtakingly intense, truly engaging; Charlotte Engelkes, performance artist, vocalist, dancer, and actress, uses a unique stage language somewhere between stand-up and variety show. Exploring the many facets of the human spirit, Engelkes' solo and ensemble pieces have gained her critical acclaim around the world.

As a performer Charlotte Engelkes is collaborating with Heiner Goebbels, Ong Keng Sen and Sasha Waltz. In pieces such as Hashirigaki, The Global Soul, Dido & Aeneas, Inside-out. Earlier works with Raimund Hoghe and Michael Laub/Remote Control productions. Her own creations range from solos to ensemble pieces, such as *Sweet*, *Miss Julie* and *Miss Jekyll & Hyde*.

<http://www.charlotteengelkes.com>

**Leif Elggren** - Active since the late 1970s, Leif Elggren has become one of the most constantly surprising conceptual artists to work in the combined worlds of audio and visual. A writer, visual artist, stage performer and composer, he has many albums to his credits, solo and with the Sons of God, on labels such as Ash International, Touch, Radium and his own Firework Edition. His music, often conceived as the soundtrack to a visual installation or experimental stage performance, usually presents carefully selected sound sources over a long stretch of time and can range from mesmerizingly quiet electronics to harsh noise. His wide-ranging and prolific body of art often involves dreams and subtle absurdities, social hierarchies turned upside-down, hidden actions and events taking on the quality of icons. In 1988 he formed the duo Guds Söner (The Sons of God) with Kent Tankred. The duo excels in creating long, puzzling stage performances that give equal roles to physical action (or inaction) and soundtrack (live or taped) with themes such as violence, love, the quotidian, food and royalty. Together with artist Carl Michael von Hausswolff, he is a founder of the Kingdoms of Elgaland-Vargaland where he enjoys the title of king.

### **Anders Blomqvist.**

Born in Falun on 8th January 1956. He grew up in Uppsala, where he also began "playing rock music at the time when the Music Movement began and in the fruitful climate which this implied. At the beginning of the seventies people began using synthesizers for rock and this, of course, was exciting for me as a pianist, because it opened up a new world of sound."

A group project on 20th century music during the senior grades of compulsory school first brought him into contact with the Electronic Music Studio (EMS) in Stockholm - a "minor revolution and a natural continuation from Hendrix and Zappa". There followed studies at EMS and the Stockholm College of Music, as well as music and film studies at the Universities of Stockholm and Gothenburg. In addition, he has collaborated closely with the concert organization Fylkingen.

Ever since Bertrand R. was played at Young Nordic Composers Festival in Copenhagen in 1981, Anders Blomqvist's electronic compositions have ranked among the most interesting to have come out of Sweden, and he has also harvested international successes, not least at Bourges. Like so many other composers of electro-acoustic music, he has also taken an interest in picture shows, and his fateful *Jaguar Revisited* (1984) has been repeatedly performed at various festivals and on television. For the 1985 Skinnskatteberg Electronic

Music Festival he created an effective Fireworks Music together with pyrotechnician Pär Hultgren.

His more recent tape pieces include Carpe Diem, an intensive, brutal critique of the times. In Lag (1986) he uses both concrete and synthetic material, the latter having a depictive, indeed imitative function, while the function of the concrete sound is more abstract. One of the biggest electronic music ventures in Sweden was the music for the MUSIK art exhibition at the Norrköping Museum of Art in September 1982. Each of the five exhibition rooms was given its own, tailor-made music, partly in the form of a continuous background sound and also in the form of half-hour compositions of more elaborately worked-out material, played through at least six loudspeakers in every room, all day for a week. This comprehensive work was undertaken together with composer William Brunson, and one of the many ingredients used in the composition consisted of the names of the two authors, spelt using the system devised by Hervin, the artist whose work was on show.

Together with Åke Parmerud, for the 1987 Skinnskatteberg Festival, he created Termik for two synthesizer players, interspersing improvisations with episodes of strict notation.

## 6. Additional contributions.

The Latvian Radio has kindly offered us two pre-recorded productions for the EBU Art's Birthday 2007. The offer will be distributed via MusiPOP and have the concert no: EURO/2006-2007/AA/003. All informations regarding this offer can be found in MUS.

## 7. Contact information – EBU Art's Birthday 2007.

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