Augmented Instruments Lab
Live at IKLECTIK 11 May 2018

PROGRAMME

Part 1

Xenia Pestova "Glowing Radioactive Elements" - magnetic resonator piano
Giacomo Lepri - clarinet with live electronics
Laurel S Pardue and Jack Armitage - augmented violin and live coding
Interval

Part 2

Lia Mice - SHIMI spiral hanging inharmonic metal instrument
Jack Armitage "Language Embodiment ¿?" - audio-visual live coding, software and piece   conceived by Esteban Betancur
Kurijn Buys - multidimensionally controlled electronics
Group improvisation - karlax, clarinet and live electronics
D. Andrew Stewart "Ritual for Karlax" - karlax gestural controller

PROGRAMME NOTES

Xenia Pestova "Glowing Radioactive Elements" - magnetic resonator piano

"My grandfather had radium dials on his watch, which he wore every day. It probably still glows in the dark somewhere, and will continue to do so for a very long time (where? I don't know). He worked in close proximity with nuclear warheads on a classified project for many years, moving to a new site every few months with his family when my mother was a little girl. He drank and smoked heavily and lived to a moderately ripe old age. This piece is for him."

Described as "outstanding" (Tempo), "stunning" (Wales Arts Review), "ravishing" (Pizzicato) and "remarkably sensuous" (New Zealand Herald), pianist Xenia Pestova's performances and recordings have earned her a reputation as a leading interpreter of uncompromising repertoire of her generation. Pestova's commitment and dedication to promoting music by living composers led her to commission dozens of new works and collaborate with major innovators in contemporary music. Her widely acclaimed recordings of core piano duo works of the Twentieth Century by John Cage and Karlheinz Stockhausen are available on four CDs for Naxos Records. Her evocative solo debut of premiere recordings for the Innova label titled "Shadow Piano" was described as a "terrific album of dark, probing music" by the Chicago Reader. Currently, she is the Director of Performance at the University of Nottingham, and continues to mentor emerging musicians in workshops at conservatories and universities around the UK, Europe, Canada, New Zealand, USA and Brazil.

Giacomo Lepri - clarinet with live electronics

An improvisation by Giacomo Lepri on his system for clarinet and live electronics featuring both live processing of the clarinet and pure synthetic sounds. This setup combines algorithms, ideas and practises developed during Giacomo's research at Amsterdam's STEIM institute.

Giacomo is an improviser, sound designer and researcher. Although he is specialised in not being specialised, his work often involves the development of interactive musical systems and instrument for electroacoustic improvisation. He studied at the Institute of Sonology – STEIM (Instruments & Interfaces master program) and he is currently a PhD student at the Augmented Instruments Lab.

Laurel S Pardue and Jack Armitage - augmented violin and live coding
In this experimental piece, instrument augmentation and live coding are combined. Multichannel audio from the violin will be manipulated and transformed using code, and gestural data from the violin will control parameters within the code.

Laurel is a post-doctoral researcher with both the Augmented Instruments Lab and mediology at Aalborg University Copenhagen. She specialises in pedagogical aspects of musical instrument design while freelancing as a violinist. Her genre-defying folkish band Mishaped Pearls is releasing a new album on 25 May 2018.

Jack is a PhD student in the Augmented Instruments Lab researching the intersection of craft and design in digital instrument making.

Lia Mice - s.h.i.m.i. spiral hanging inharmonic metal instrument
The SHIMI ChandeLIA is a new suspended musical instrument exploring inharmonic resonances and spacial gesture mapping.

Lia Mice is a producer, DJ and instrument designer studying a PhD at the Augmented Instruments Lab researching and designing large instruments. She is currently producing her 3rd solo LP due for release in late 2018.

Jack Armitage "Language Embodiment ¿?" - audio-visual live coding, software and piece conceived by Esteban Betancur
'Language Embodiment ¿?' is devised by Esteban Betancur using his CineVivo software, and will be premiered as a duet between two live coders at the New Interfaces for Musical Expression 2018 conference in Virgina, US, 3-6 June. This version of the piece is adapted for a solo live coder. The piece explores using natural language to program an audio visual performance.

Kurijn Buys - multidimensionally controlled electronics

An improvisation on an assortment of multidimensional gestural controllers including the Lightpad and Touché to control modular synthesis.

Kurijn develops musical instruments with a fundamental twist. He's currently a post-doctoral researcher in the Augmented Instruments Lab.

D. Andrew Stewart "Ritual for Karlax" - karlax gestural controller
At the core of Ritual for Karlax is the metaphorical path to one's safe place, where the integration of the shadow begins – where one's lost, hidden or missing parts may be uncovered and found once again. The ringing of a ceremonious and imposing bell signals the first step along this path, declaring a willingness to reveal one's secrets and feelings. A flute-like voice is heard trying to form a melody in counterpoint, firstly, with a deep spectral space that calls forth the shadow and secondly, the rattling, knocking and tinkling of bells – bells that no longer signal the beginning of a ritual, but gesture toward memories that are unsettling and confused, and at the same time, restful.

D. Andrew Stewart is a composer and performer of acoustic and digital instrumental music, often working with live electronics (gesture-controlled electroacoustic music performance). After developing his own sensor-suit while living in Paris, France, Stewart has expanded performance practices for both DIY and commercially available input devices and has continued to perform his own compositions with acoustic instrument ensembles. Stewart has contributed to the field of music technology through his demonstrations at: the NIME, ICMC, Electroacoustic Music Studies Network, Electronic Music Foundation, ACM SIGCHI Conference on Human Factors in Computing Systems, and the Guthman Musical Instrument Competition.

About the Augmented Instruments Laboratory
The Augmented Instruments Laboratory is a team of 11 researchers and musicians dedicated to creating new music technology, including augmented instruments that extend the creative possibilities of traditional musical instruments. Established in 2011 by Andrew McPherson, the lab is part of the Centre for Digital Music, a research group at Queen Mary University of London.

Amongst the lab's projects is Bela (http://bela.io), an open-source embedded hardware platform for creating musical instruments and interactive installations. Beyond the instruments used in this concert, other lab projects include: TouchKeys, a sensor technology transforming the electronic keyboard into a multi-touch control surface; the D-Box, an instrument designed to be modified and hacked by the performer; a digital bagpipe chanter for Highland piping tuition; Keppi and MOAI, two instruments designed to study the audience experience in digital performance; several prototype instruments exploring tangibility and accessibility; digital tools for performing foley sounds for film and games; and studies of acoustic vibration control, performer-instrument interaction, and craft processes. More information on the lab can be found at http://instrumentslab.org.