



REDISCOVERIES 14

Views from Southeast Asia

18 October 2024 1pm, King's Pavilion, University of Aberdeen

Electroacoustic music by composers from Malaysia, the
Philippines, Singapore and Thailand

REDISCOVERIES

SERG, University of Aberdeen

Rediscoveries is a series of performances of electroacoustic music and sound art events, presented by SERG (Sound Emporium Research Group) at the University of Aberdeen. A new iteration of the Discoveries series which dates back to the early 1990s, the series allows audiences to (re)discover works by staff and students at the University as well as emerging and established electroacoustic composers in Scotland, the UK and around the world.

In its 14th edition, we present electroacoustic compositions by composers from Southeast Asia. This concert is part of the Exchange Concert Project between the University of Aberdeen and Chiang Mai University in Chiang Mai in Thailand.



CHIANG MAI
UNIVERSITY

PROGRAMME

IF I HAD MORE TIME (2015), QUADRAPHONIC, 06:10, BY THANAKARN SCHOFIELD

ANCESTRAL DANCE (2024), STEREO, 11:36, BY AINOLNAIM AZIZOL

WHEEZING, BUZZING (2024), 3-CHANNEL AUDIO, 13:16, BY PETNAMNGAM NAMWONGSA

PANPOT (2024), STEREO, 03:51, BY ARSID KETJUNTRA

THE STRANGE CREATURE ON THE MOON'S SKIN (2014), AUDIOVISUAL, 06:20, BY THATCHATHAM
SILSUPAN

PUKPUKAN (2024), QUADRAPHONIC, 07:15, BY DANNY IMSON

CAERHYS, SŴN, SEINWEDD (2024), QUADRAPHONIC, 09:03, BY POUMPAK CHARUPRAKORN



Thanakarn Schofield is a Thai-born composer based in New York. His works explore the fusion of sonic ritual and drama that searches for the amalgamation of multicultural influences, with a particular emphasis on geographical sonic elements, historical connotations, and political contexts. His compositions have been featured in more than 15 countries, performed and commissioned by renowned ensembles. Thanakarn was awarded with Princess Maha Chakri Sirindhorn Prize 2017 (Thailand), St. Frank van der Wal Fonds Prize 2020 (Netherlands), Yokohama International Composition Call for Score 2016 (Japan), Princess Galyani Vadhana Youth Orchestra Call for Score 2021 (Thailand), and Fromm Foundation Fellowship 2024 (USA), among others. Thanakarn is currently collaborating with Belgian harpist Jenna Vergeynst on a new piece centered around the concept of interdependency. The piece is scheduled to be performed in both Antwerp and Darmstadt in 2025.

If I Had More Time was composed in 2015 during my stay in London. Every fragment of the piece was crafted from environmental sounds that I recorded in Regent's Park. Initially, these sounds were never intended to be developed into a piece—they were simply meant for observation. However, after reading Thomas Hardy's poem "I Look Into My Glass," I felt an unexpected connection between the poem and those sounds. This connection inspired me to listen to them differently and begin working with them in new ways. Before I realised it, I had already started shaping the sounds into a piece that reflected my thoughts, intuitions, or perhaps even my subconscious at that time.

I LOOK into my glass,
And view my wasting skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"

For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide.

Thomas Hardy - I Look Into My Glass

Ainolnaim Azizol (b.1987) is a Malaysian contemporary classical composer. He has written a range of compositions commissioned and premiered for various events such as Acht Brücken Musik Festival WDR3 Cologne, Germany, Asian Composers League Japan, New Recorder Music Festival Switzerland, 2nd MA/IN ~ Spaziomusica Italy, Linux Audio Conference University of Stanford US, Bristol Loudspeaker Orchestra (BULO) UK, Bristol New Music Festival UK, New York City Electroacoustic Music Festival, to name a few. His artistic research explores the eco-culture soundmarks as a catalyst in amplifying Malay identity through the sound arts practice. Ainol is a MARA Scholar for Ph.D study at the University of Bristol in 2019 under Graduate Excellence Program (GrEP), curator for SPECTRA Electroacoustic Music Festival 2014 to present, SoundBytes Recital, MARA Laptop Orchestra, MARA Loudspeaker Orchestra and founder of Malaysia Electronic Music Lab (MEMLab) society. Currently he is a full-time academic staff at the Conservatory of Music, College of Creative Arts, Universiti Teknologi MARA and vice president of Malaysian Composers Collective (MCC).

ainolnaim.wordpress.com

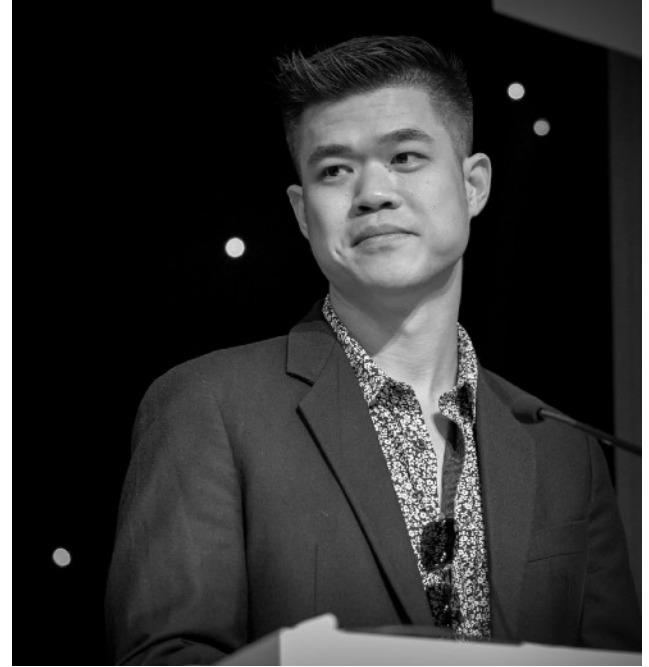


Ancestral Dance is the first series of a fixed media electroacoustic composition cycle for The Seed of Live. Mangrove forest soundscape field recordings in Kukup Island and Tanjung Piai National Park Johor, Malaysia, and found sound from the 'forest people' community nearby are used in the composition with soundscapes and acousmatic style through evolving spatiotemporal gesture-articulation, timbral energy-density morphing, and more, which is to reimagine and highlight the cultural soundscapes of proto-Malay (Malay aboriginal) and their mystical nature relationship sound-world.



Petnamngam Namwongsa born in 2002, is an art practitioner who has work with various media and has special Interest in sound. She is currently a college student at Media Art and Design, Chiangmai University.

Wheezing, buzzing is an Insect sound exploration using field recording and mixing board. It offers opportunity to broaden awareness of the role and complexity of insects in the ecosystem by challenging the traditional soundscape concept and reducing humanity as a cognitive hub. the results give us a new dimension that has been overlooked in nature.



Arsid Ketjuntra received his DMA from the University of Missouri Kansas City. His academic interests lie in music cognition and sound installation. He is now a lecturer at Chiang Mai University.

PanPot: The sounds of hitting clay pots are panned in a stereo field.



Thatchatham Silsupan is a composer and sound artist/researcher based in Chiang Mai, Thailand. His main artistic research focuses on sounds that exist outside the conventional sonic paradigm of beauty. Recently, he has become interested in the notion of decentralized and lateral practices in new music and sonic art within the Southeast Asian region. Currently, Thatchatham is leading a sound and time-based media and an Assistant Professor at the Department of Media Arts and Design, Faculty of Fine Arts, Chiang Mai University. He holds a Ph.D. in music from the University of California at Berkeley.

The Strange Creature on the Moon's Skin is an audiovisual work for two-channels electroacoustic sound with a moving image, shot in the style of shadow puppetry. The soundscape, intended to represent the enigmatic movements of these strange creatures, is crafted from curated recordings of extended instrumental techniques. These recordings are processed through a chain of modules and then juxtaposed and superimposed in the style of Musique Concrète. The work poetically captures bizarre life forms as they wander through a mystical, otherworldly space.

Moving Image Artist: **Arnont Nongyao**



Pukpukan in the *tagalog* Philippine language translates to a collective act of hitting which came from the root word *pukpok* (to hit). This work features samples of vocal and Philippine percussion instruments (*sarunay* toy gongs and *bungkaka* bamboo buzzers) that creates a soundscape metaphorically expressing personal and communal dissensions. The recurring patterns of sound materials mimics the countless events of being trapped in a cycle of stagnation while the assemblage of bird whistles symbolises calls for hope and justice.

Various Philippine percussions, **Danny Imson**

Vocalist, **The Rox Perez**

Danny Imson (b. 1983) is a Singapore-based Filipino composer who is currently teaching composition and music technology at the School of the Arts Singapore. Danny has presented his works in various music festivals and competitions such as the Impuls Academy in Graz, Austria, Cheltenham Music Festival in UK, Donaueschinger Musiktage in Germany, and the Synthetis International Summer Music Course in Poland. Among the masterclasses he attended include mentorship with Bernhard Lang, Chaya Czernowin, Chen Yi and Beat Furrer. He was awarded the highest prize by the Goethe-Institut at the Young Composers in Southeast Asia Competition and Festival.

Danny earned his honours degree in composition under the studio of Dr. Peter Ivan Edwards at the Yong Siew Toh Conservatory of Music, National University of Singapore and his science degree in commerce major in Management from Saint Louis University. He is currently pursuing his MA/PhD research in composition under the guidance of Dr. Scott Wilson at the University of Birmingham.

Danny is an active member of the Sari-sari Philippine *Kulintang* ensemble in Singapore and the choral conductor of a Singapore-based Filipino choir, the Psalmideo Chorale.



Poumpak Charuprakorn, the recipient of the William Mathias Composition Prize 2022, is a Thai composer whose interests lie in both instrumental and electroacoustic compositions. He obtained his degrees at Chulalongkorn University (Bangkok, Thailand), the Royal College of Music, and Cardiff University. His works have been featured at festivals in Europe, North America, and Asia, including 'Phonemes', an interactive sound installation for Gametrak controller with Max exhibited at Bangkok Art and Culture Centre; the work explores relationships between phonetic alphabets, a virtual space, and audience's participation. Poumpak is the Assistant Dean for Research Affairs at Silpakorn University Faculty of Music, Thailand.

Caerhys, Sŵn, Seinwedd: An unexpected encounter with the Noise and Soundscape Plan for Wales (Cynllun Sŵn a Seinwedd i Gymru 2023-2028) inspired the revival of this composition, originally sketched during a 2020 residency with the National Theatre of Wales, where the composer and writers Phil Jones and Rosey Brown were based at Caerhys Organic Community Farm. The houses, barns, and polytunnels on a higher ground; the surrounding fields and meadows; and the sea on the low end of the slope separated by the Wales Coast Path contributed the sounds you would hear in this piece today. They are collections of sounds from a day in the field, animals, streams, rain, wind, machines, or even spontaneous recordings by the staff and volunteers. The composition serves as an unarranged sound capsule from Pembrokeshire filled with disappearing memories and wonders of how the place and its soundscapes might have changed.