Biographies

Trevor Wishart (1946) Composer/performer from the North of England specialising in sound metamorphosis, and constructing the software to make it possible (*Sound Loom* / *CDP*). He has lived and worked as composer-in-residence in Australia, Canada, Germany, Holland, Sweden, Mexico and the USA.
He creates music with his own voice, for professional groups, or in imaginary worlds conjured up in the studio. He is also the principal developer of music processing software for the Composer's Desktop Project. His aesthetic and technical ideas are described in the books *On Sonic Art*, *Audible Design* and *Sound Composition*.
In 2008 he was awarded the international Giga-Herz Grand prize for his life's work, and in 2018 the British Association of Songwriters, Composers and Authors (BASCA) Award for Innovation.

Albert Mayr (Bolzano 1943) degree 1965, in Choral Music from the Conservatory in Florence. 1965-1969 collaborator of Pietro Grossi in the Studio di Fonologia di Firenze. 1969/1970 Canada Council grant-holder. 1970-1973 lecturer at McGill University Montréal, 1973-1991 professor of electronic and experimental music at the Conservatory in Florence. He works both artistically and theoretically primarily in the fields of experimental music and art, the soundscape and the aesthetics of time. His works have been presented in Europe and North America. Member of the International Society for the Study of Time, the Deutsche Gesellschaft für Zeitpolitik and Forum Klanglandschaft. He coordinated the Italian section of the Forum 1998-2008.

Giorgio Klauer is professor of music informatics at italian conservatoires, composer and performer of electroacoustic music. His field of interest as a composer of electroacoustic and mixed music for instruments and the computer consists of the application of sound and music computing subjects, notably qualitative description of sound, sound synthesis, and interactive systems. Finally approaching the field of sonic interaction design and sound art, he gradually started to rethink art music basing on

research aptitude and methodologies, committing particular attention to the act of music production and to the realization of the artistic event as ways of creating and transferring knowledge. Involved in communication and innovation of technology-based musical practices, he coordinated educational projects and organized production and research activities, among others, within the Sound and Music Processing Lab (University/Conservatory of Padova), collective cantierezero, as board member of the Italian Association of Music Informatics and of the national Electroacoustic Music Academic Committee. He is also active as a performer, interpreting his compositions as well as historical and contemporary mixed and electroacoustic repertoire.

Roberta Busechian is a sound artist, researcher and lecturer of sound art theory, practice and sonic activism and guest lecturer at IUAV University of Venice. She was a lecturer at Accademia di Belle Arti di Brera (Master Sound Art for creative industries) at Electronic Music Academy Recreative12. She has been teaching sound art in art schools in Berlin since 2014. She has attended international conferences presenting her research (i.e "CENSE Annual Sonic Ecology Conference" Usti nad Labem - CZ, ICST - Institute for Computer Music and Sound Technology, Zurich). Her main interests include the effects of listening in creating common aggregation points in the physical space, especially the technological possibility of virtually connected urban spaces through live stream and time shift. In one of her scientific publications, she discovered the potential of sound and listening aesthetics to develop collectivity projects in a huge amount of humanistic disciplines (Emanuele Arielli, Roberta Busechian, *Aesthetical experimentation: sound art and acoustic listening*, "The Auditory Object," edited by Elvira Di Bona, Vincenzo Santarcangelo, Rivista di Estetica n.66, 2017). Roberta's subsequent research into the live stream of sound installation examined the work of Bill Fontana (R. Busechian, "Erweiterte Realität: Bill Fontana Audiopioneer, Komponist, Künstler", *Neue Zeitschrift für Musik* 3/2019, p.28) and focuses on the space-listener-time triangle in relation to the hidden sonic inputs of the environment.