

Biographies

Giovanni De Poli has been full professor of Computer Engineering at the Department of Information Engineering of the University of Padova until 2016, where he was teaching Data structures and algorithms and Musical informatics. Now he is lecturer in the master Communication of Science and is on the research staff of the Centro di Sonologia Computazionale of the University of Padova. He is a full member of the Galilean Academy of Sciences, Letters and Arts of Padova.

He graduated in Electrical Engineering with a thesis on score coding for computers. He since then he has been doing research in music informatics at the University of Padua.

He has been member of the NPS Group of electronic music (1968-1972) and of the experimental music group Arke Sint (1973).

Together with Giovanni Battista Debiasi, Graziano Tisato and Alvis Vidolin, he founded in 1979 the Centro di Sonologia Computazionale (CSC), of which he was director from 1992 to 2015.

His main research interests concern algorithms for synthesis and analysis of sound, models of expressiveness, multimedia systems and human-machine interaction, preservation and restoration of audio documents. He is the author of numerous international scientific publications, and has served on scientific committees at numerous international congresses.

He has been board member of the Technical Committee on Computer Generated Music of IEEE Computer Society and Associate Editor of the Journal of New Music Research. He is or has been a member of the Editorial Board or Program Committee of prestigious international journals and numerous conferences.

He has also participated as a key researcher to several research projects supported by industry, to Projects of National Relevance (PRIN) funded by the Italian Ministry of University and Research (MIUR) and to many European projects such as “Multisensory Expressive Gesture Applications (MEGA)”, IST Network of Excellence “Enactive Interfaces”, and IST-FET “Sound-to-Sense, Sense-to-Sound (S2S2)”, COST “Digital Audio Effects (DAFx)”, IHP Network “Music Orchestration Systems in Algorithmic Research and Technology”, EU-CULTURE2007-2013 DREAM “Digital Re-working/Re-Appropriation of ElectroAcoustic Music”.

Agostino Di Scipio. Composer, sound artist, and scholar. Born in Naples (1962), graduated in Composition and Electronic Music from the Conservatory of L'Aquila. He was appointed Doctor of Research at Université Paris VIII (EDESTA, Ecole Doctorale Esthétique Sciences et Technologies des Arts), where he presented a practice-led research work on the notion of “liveness” in mediatized performance and live electronics. As a composer, he is active in various media (computer music, chamber music, live electronics and sound installations). Central to his practice are experimental methods in sound generation and transmission, often materialising man-machine-environment networks of sounding interactions. Artist-in-residence of several institutions worldwide, notably including the Berlin DAAD Künstlerprogramm (2004-2005). Some of his music is published on various labels (RZ Edition, Neos Records, Chrysopeé Electronique, Wergo, Neuma, Stradivarius, Die Schachtel, etc.). In 2011 the Galerie Mazzoli in Berlin hosted a solo exhibit of Di Scipio's sound installations. With pianist Ciro Longobardi, he published a large-scale realization of John Cage's *Electronic Music for Piano* (Venice Biennale 2012, available on Stradivarius). With saxophonist and political agitator Mario Gabola he established the Upset duo, exploring recycled analogue circuitry. With Dario Sanfilippo he established the *Machine Milieu* project, exploring chaotic dynamics and autonomic behaviour in multiagent systems (Toxo Records). His output also includes two larger-scale chamber music theatre works, with poetry reading plus electronics: *Tiresia* (with poet Giuliano Mesa) and *Sound & Fury* (based on excerpts from Shakespeare's *The Tempest*). Studies and retrospectives devoted to Di Scipio's oeuvre include a special issue of Contemporary Music Review (2014) and the collective volume *Polveri sonore. Una prospettiva ecosistemica della composizione* (La Camera Verde, Rome, 2013). As a scholar and researcher, Di Scipio lectured on issues in the history, analysis and politics of sound and music technologies, and published extensively on related matters - e.g. the monograph *Pensare le tecnologie del suono e della musica* (Editoriale Scientifica, 2013) and the more recent textbook *Circuiti del tempo. Un percorso storico-critico sulla creatività musicale elettroacustica e informatica* (LIM 2020). He served as full-time professor in Electroacoustic Composition at the Conservatory of Naples (2001-2013) and today holds the same position in L'Aquila. Edgard-Varèse-Professor at Technische Universität, Berlin (2007-2008), visiting professor at University of Illinois Urbana-Champaign (2004), CCMIX (Paris, 2001-2007) and several other institutions, he took part in several research projects at Université Paris 8, IEM-TU Graz and ICST-ZHDK Zürich a.o. Guest editor of the Journal of New Music Research for a special issue on Iannis Xenakis (2002), he served as editor for various publications including Xenakis' *Universi del suono* (LIM, 2003), Gottfried Michael Koenig's *Genesi e forma* (Semar, 1995), Michael Eldred's *Heidegger, Holderlin & John Cage* (Semar 2000).
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Panayotis Kokoras is an internationally award-winning composer and computer music innovator, and currently Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece,

he studied composition with I. Ioannidi, K. Varotsi and A. Kergomard and classical guitar with E. Asimakopoulo in Athens, Greece. In 1999, he moved to England to undertake postgraduate studies at the University of York where he completed his MA and PhD in composition with T. Myatt with funding from the Arts and Humanities Research Board (AHRB) and an Aleksandra Trianti Music Scholarship (awarded by the Society of Friends of Music), Hellenic Foundation of Culture, Greek Ministry of Culture, Vinson York among others. As an educator, Kokoras has taught at the Technological and Educational Institute of Crete, and the Aristotle University of Thessaloniki (Greece) among others. Kokoras's sound compositions use timbre as the main element of form. Panayiotis Kokoras's sound compositions develop functional classification and matching sound systems written on what he calls Holophonic Musical Texture. His music eschews from melody, harmony and classical instrumental sound. His concept of "holophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Augmented reality, Robotics, Spatial Sound, Synesthesia. His compositional output consists of 65 works ranging from solo, ensemble and orchestral works to mixed media, improvisation and tape. His works have been commissioned by institutes and festivals such as the Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), IMEB (France), Siemens Musikstiftung (Germany) and have been performed in over 1000 concerts around the world. His compositions have been selected by juries in more than 300 international calls for scores and have received 84 distinctions and prizes in international competitions, among others Guggenheim Foundation fellowship award 2022 (USA), MA/IN Award 2020, 2019 and 2016 (Italy), Giga-Hertz Music Award 2019 and 2009 (Germany), Destellos Prize 2018, 2014 and 2011 (Argentina), KLANG! Composition Competition 2016, Franco Evangelisti Prix 2012 (Italy), Prix Ars Electronica 2011 (Austria), Métamorphoses 2014, 2010 & 2000 (Belgium), Bourges 2009, 2008 and 2004 (France), Gianni Bergamo 2007 (Switzerland), Musica Viva 2005 and 2002 (Portugal), Gaudeamus 2004 and 2003 (Holland), Jurgenson Competition 2003 (Russia), Takemitsu Composition Award 2002 (Japan). He is a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA), and from 2004 to 2012 he was a board member and president. Currently, he is secretary of the Interactional Confederation of Electroacoustic Music (CIME/ICEM) and coordinates the CIME PRIX International Electroacoustic Music Competition. He served as Conference Chair for International Computer Music Conference—ICMC 2015 in Denton/Texas, Music Chair at Sound and Music Computing—SMC 2018 Limassol/Cyprus and currently serves as CEMI Director—Centre for Experimental Music and Intermedia at the University of North Texas. His music appears in 54 album compilations by Sub Rosa Records, Miso Records, SAN/CEC, Independent Opposition Records, ICMC2004, LOSS, Host Artists Group, Musica Nova, Computer Music Journal (MIT Press) and others.