

## Biographies

*Lelio Camilleri* is Professor of electroacoustic music composition at the L. Cherubini Conservatory of Music in Florence. He has also taught in the Master in Multimedia, University of Florence, the International Master in Composition for the Screen (InMics) and the MOVES Master at IUAV, Venice.

His compositional work is mainly electroacoustic. His works, performed in Europe and in many non-European countries, have received national and international commissions and awards. His research activity concerns electroacoustic music, popular music, sound communication and audiovision, all disciplines in which the subject of sound is of crucial importance. He has published articles on these topics in national and international journals. He has published five books including *Il Peso del Suono* (2005) and *Il Suono del Progresso* (2022). He has published an anthology CD of his music, *Parallel* (2005).

He collaborates regularly with the Tempo Reale centre in Florence, of which he is a member.

*Annette Vande Gorne*. Following her classical studies (piano, writing and composition) at the Royal Conservatoires of Mons and Brussels and with Jean Absil, Annette Vande Gorne discovered acousmatics during a course in France. Convinced of the revolutionary nature of this art form, she went on to study musicology (ULB, Brussels) and electroacoustic composition with Guy Reibel and Pierre Schaeffer (CNSM, Paris). She founded and ran Musiques & Recherches and the Métamorphoses d'Orphée studio (Ohain, 1982), as well as a series of concerts and an acousmatic festival, L'Espace du son (Brussels, 1984, annual since 1994), using an acousmonium with 86 loudspeakers. It launched the musical aesthetics journal LIEN and the electrO-CD repertoire of published electroacoustic works. It also founded the "Métamorphoses" acousmatic composition competition and the "Espace du Son" spatialised performance competition. It is gradually becoming the only Belgian documentation centre for this art form, accessible on the Internet. (<http://electrodoc.musiques-recherches.be>).

Professor of acousmatic composition at the Conservatoire Royal de Liège (1986), then in Brussels (87) and Mons (93, honorary since 2011 and 2016 for the spatial in-

terpretation course), she founded an independent electroacoustic music section there in 2002, which now has a team of 15 specialist teachers, for a master's degree (5 years) in acousmatic composition.

SABAM Awards 1985 and 1995 for his body of work. Prix 2021 des octaves de la musique contemporaine for his CD *Haïku* (Belgium). 2021 Thomas Seeling Prize from DEGEM (Germany).

His works can be heard at all the festivals that make room for music composed on a medium. Nature and the physical world are models for an abstract and expressive musical language. The writing of space, considered as the fifth musical parameter, in relation to the other four and the archetypes used, is an area of research that fascinates her. The relationship between words, meaning and vocal material is the other subject of her current research. Her work is essentially acousmatic, like the suite *Tao* or *Ce qu'a vu le vent d'Est* and her opera *yawar fiesta*, two works that renew the link between electroacoustic music and the past, apart from a few forays into other arts: theatre, dance, installation sculpture and painting.

*Daniel Teruggi* studied physics, composition and piano in Argentina, his native country. In 1977, he moved to France where he studied at the Paris National Conservatory. In 1981, he started working at INA (Institut national de l'audiovisuel), as part of the GRM (Groupe de Recherches Musicales). In 1997 he became director of the GRM and kept this position until his retirement in 2017. From October 2001 to 2016, he was simultaneously Director of the research and experimentation department of INA.

In research, he actively worked on the preservation of audiovisual collections and especially in the field of electroacoustic music. Teruggi has composed more than 90 works mainly for concert settings, using either electroacoustic devices in acousmatic situations or live instruments. He is the author of numerous research articles on sound, perception and analysis of music. His works have been performed in more than 30 countries and published in various CD collections.

Doctor in Art and Technology at the University of Paris VIII, he developed an important educational activity at the Paris I University, at Paris IV Sorbonne and at the University of Paris Est. In 2016, he received the "SMPTE Archival Technology Medal Award" for his efforts in the preservation of audiovisual content with a focus in music. In 2016 he also received the from the Société des Arts Technologiques in Montréal, Canada, the SAT award for his artistic trajectory. In 2022 he was awarded the prestigious "Giga-Hertz Award" granted by the ZKM in Karlsruhe, Germany and in 2023 the "Lifetime Honorary Award" given by the International Federation of Television Archives (FIAT/IFTA) in Locarno, Switzerland.

Retired since 2018, he continues his musical activity as well as his activity in the audiovisual preservation domain.

*John Young* is Professor of Composition at De Montfort University, Leicester. Prior to that he was Senior Lecturer and Director of the Electroacoustic Music Studios at the Victoria University of Wellington (New Zealand), introducing the practice of

multi-loudspeaker sound diffusion in that country. His main interest in composition continues to be in acousmatic music, particularly forms based on the interplay between recognizable natural sound sources and computer-based studio transformations, but he also works with instrumental media in combination with electroacoustics. Recent works have also made use of oral histories of wartime experiences. Awards for his work include the inaugural Prix Francis-Dhomont (Montréal), the Klang! international competition (Montpellier), Musica Nova (Czechia), the Stockholm Electronic Arts Award, Destellos (La Plata, Argentina) and the Bourges International Electroacoustic Music and Sonic Art (including, in 2010) the Bourges Euphonie d'Or. He has been a visiting composer at many institutions in Europe, North and South America and New Zealand. His music is published by empreintes DIGITALes, Montréal.