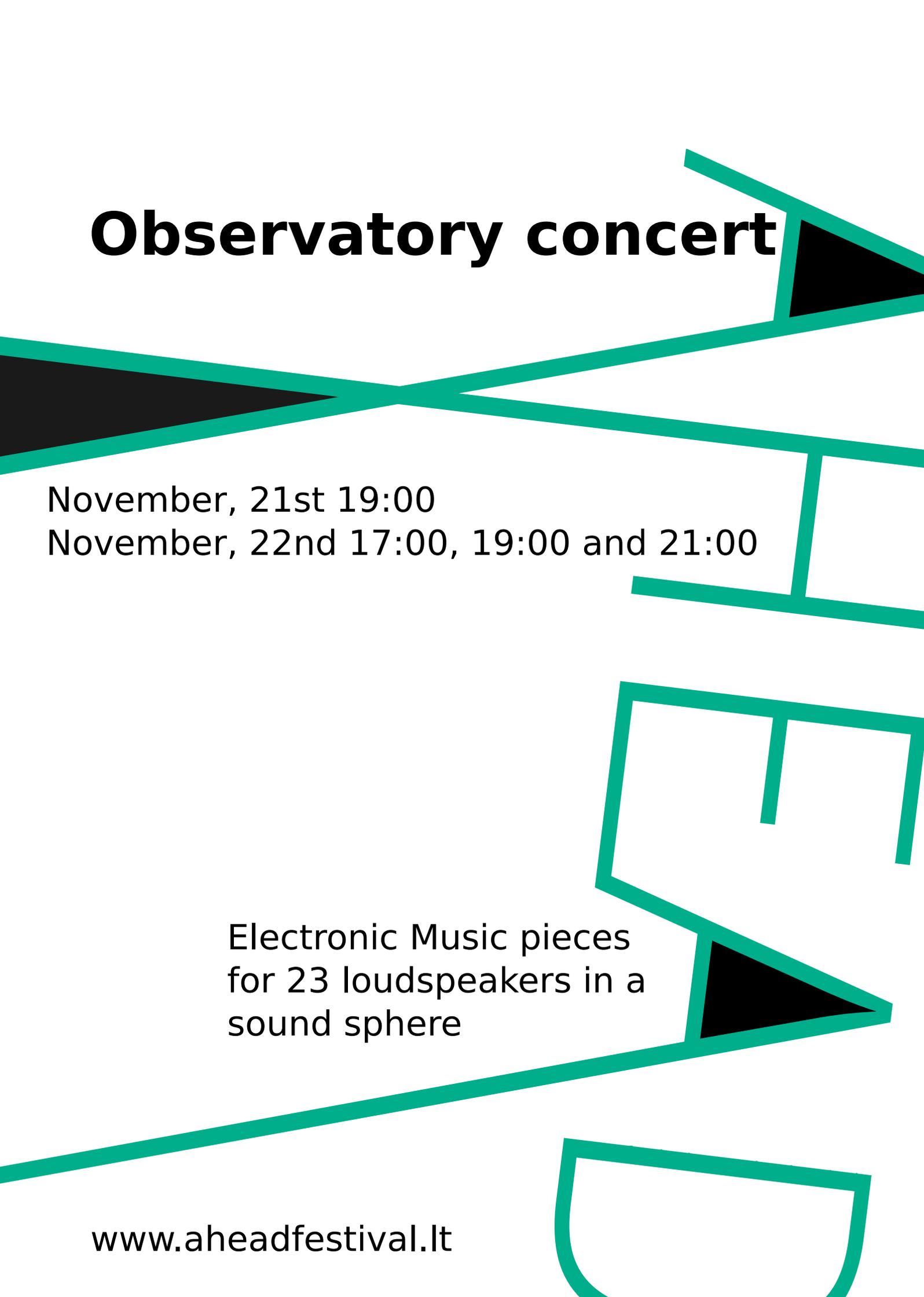


# Observatory concert

The background features a series of thick teal lines that intersect and branch out, creating a network-like structure. Several black triangles are placed at various points where the lines meet or end, pointing in different directions. The overall aesthetic is modern and geometric.

November, 21st 19:00

November, 22nd 17:00, 19:00 and 21:00

Electronic Music pieces  
for 23 loudspeakers in a  
sound sphere

[www.aheadfestival.it](http://www.aheadfestival.it)

## **program**

Helene Hedsund (SE) - Miškas (2012)	8'
Lukrecija Petkutė (LT) - Dvi burnos (2013)	4'50"
Aistė Vaitkevičiūtė (LT) - Spherical Motions (2013)	2'20"
Jurgis Jarašius (LT) - Martlet (2013)	4'40"
Julius Aglinskas (LT) - Within (2013)	12'
Matthias Kronlachner (AT) - Table top (2013)	5'
Domas Ruškys (LT) - In my circle (2013)	4'
Ignas Juzokas (LT) - Gabalai (2103)	5'
Gerriet K. Sharma (DE) - I LAND (2007-2009)	18'

## **thanks to**

Vladas Vansevičius from the Astronomical Observatory,  
Jurgis Jarašius, Ignas Juzokas, Tadas Dailyda,  
Ričardas Kabelis, Mantautas Krukauskas,  
and the Institute of Electronic Music and Acoustics Graz



Imta muzikos inovacijų studijų centras

### **Helene Hedsund (SE) - Miškas (2012)**

eight channels

Miškas means forest in Lithuanian. The piece was created during a residency in Druskininkai, Lithuania. The sound material consists of field recordings from the forests in Druskininkai.

The sounds have been processed in SuperCollider using filters with varying band widths and according to different scales, among others a scale based on the golden mean - like the one John Chowning used in Stria.

### **Gerriet K. Sharma (DE) - I LAND (2007-2009)**

Ambisonic spatial sound composition

There are wishes and desires that are too strong for the constraints of our earthly lives, that we could surely search for a state of being, in which they become winged, carried by an element to islands, where they can rest.

Novalis

For the composition of I LAND, I delved into the phenomenon island for two years.

I recorded and documented the raw material for the composition during my residency at kunst:raum Syltquelle on the island of Sylt in April of 2008. But what is presented in the end is not a collage of original sounds nor is it a soundscape catalogue. The descriptions and the (historical, literary, mythological, geographical, etc) interpretations and constellations of the respective recording locations played a large role in the content and form of the sculptural sound composition.