MEET MUSIC CODE

12, 14, 15 March 2026

OGGIMUSICA

12 March > CONCERT 0.

19.00 | Conservatorio della Svizzera italiana, via Soldino 9, Lugano (CH)

RAMIFICAZIONI III

Massimo Restifo Pecorella (clarinet), Elide Sulsenti (cello)

14 March > WORKSHOP 1.

14.00-17.00 | DR Lab - Via G. Canevascini 3, Lugano (CH)

FEEDBACK SYSTEMS

Volker Böhm

14 March > CONCERT 1.

19.00 | Teatrostudio LAC, Piazza B. Luini 6, Lugano (CH)

first part

WERE YOU THERE AT THE BEGINNING

/nu/thing: Andrea Agostini, Daniele Ghisi, Eric Maestri and Andrea Sarto

second part

FRONTERA

Maria Sappho

15 March > WORKSHOP 2.

10.00-13.00 | DR Lab - Via G. Canevascini 3, Lugano (CH)

EARS: A MAX LIBRARY FOR OFF-LINE ALGORITHMIC AUDIO MANIPULATION

Daniele Ghisi

15 March > WORKSHOP 3.

14.00-17.00 | DR Lab - Via G. Canevascini 3, Lugano (CH)

BIONIC PATOIS: REMIXING, THE BODY, AND INTERFACES

Maria Sappho

15 March > CONCERT 2.

19.00 | Teatrostudio LAC, Piazza B. Luini 6, Lugano (CH)

VOLKER BÖHM LIVE

Volker Böhm

Interstices & Errant it is

Con il sostegno di

Lugano Arte e Cultura · Città di Lugano · fondazione svizzera per la cultura prohelvetia · SWISSLOS

In collaborazione con

conservatorio scuola universitaria di musica · RAMIFICAZIONI

12 March > CONCERT 0.

19.00 | Conservatorio della Svizzera italiana, via Soldino 9, Lugano (CH)

RAMIFICAZIONI III

Massimo Restifo Pecorella (clarinet), Elide Sulsenti (cello)

FREE EVENT

Third event in the Ramificazioni series, in collaboration with MMC (Meet Music Code), featuring performances for solo instrument and electronics. Massimo Restifo Pecorella (clarinet) and Elide Sulsenti (cello) will present world premieres composed especially for the series by Giovanni Falascone, Davide Broggini, Gaia Aloisi, Federico Pezzatini, and Maria Vittoria Agresti.

Must I? - Maria Vittoria Agresti
Dual [ii] - Gaia Aloisi
[a]synchronous - Davide Broggini
CALCO (ecografie) - Giovanni Falascone
Fossils, like slits in time - Federico Pezzatini
Irin - Cesare Saldicco
Cuoio - Matteo Tundo

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14.00-17.00 | DR Lab - Via G. Canevascini 3, Lugano (CH)

FEEDBACK SYSTEMS

Volker Böhm

FREE EVENT for OGGIMUSICA members and SUPSI students

To register and book, send an email to alberto.barberis@conservatorio.ch

Feedback is one of the fundamental mechanisms that drive our world - in all its various facets. From physical, biological and chemical contexts to social and psychological aspects of our lives we encounter recursive interactions and networks everywhere. Likewise since the earliest stages of electronic sound, feedback techniques were part of the explorative canon of the avantgarde as well as the rock and independent music and art scene. Algorithms involving recursion can be quite simple in structure and still exhibit complex behaviour and organic results touching on sonic fields as diverse as harsh noises, comical gestures, droning sound baths and soothing sinusoidal sweeps. In this workshop we will have a brief look into the history of well-known feedback techniques (Larsen feedback, No-input-mixing, etc.) and move on to carry out our own experiments, mainly focussing on computers to create digital feedback algorithms. We learn about interesting and useful DSP blocks for experimentation, how to prevent recursive networks from blowing up, the influence of the block-size and how you can effectively spice up your simple Karplus-Strong algorithm.

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first part

WERE YOU THERE AT THE BEGINNING

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second part

FRONTERA

Maria Sappho

tickets

www.luganolac.ch

Originally conceived as an immersive sound and light experience, 'Were You There at the Beginning' is a journey of a voice. In a 30-minute journey, an abstract narrative unfolds: from familiar places to remote electronic soundscapes, from contemplative experiences of time to the fabric of sounds that tear and shatter, in a confluence of symphonic gestures and acousmatic forms. The piece is dedicated to the memory of Carlo Ciceri.

Maria Sappho performs pieces from her current project 'Frontera', an exploration of the experiences of bodies at the borders, articulated through digital nativity, alienation and activity within real and imaginary spaces. In this performance, Sappho presents solo works for piano and electronics, including her own piano feedback-augmentation system Sapphnetics, a work by Colin Frank, and a Mariabrice Sapphocatherin realisation of Brice Catherin's 'Chilli and Bonbon in Chililabombwe', performed through Sappho's ZEMI "magic carpet" interface.

15 March > WORKSHOP 2.

10.00-13.00 | DR Lab - Via G. Canevascini 3, Lugano (CH)

EARS: A MAX LIBRARY FOR OFF-LINE ALGORITHMIC AUDIO MANIPULATION

Daniele Ghisi

FREE EVENT for OGGIMUSICA members and SUPSI students

To register and book, send an email to alberto.barberis@conservatorio.ch

This workshop will introduce the use of ears, a library for Max dedicated to off-line algorithmic processing. Drawing inspiration from a series of distinguished precedents - from the Composer Desktop Project to IRIN - ears offers a family of combinable modules for sequential, parallel, and iterative processing of audio buffers, facilitating algorithmic processing, editing, and mixing workflows in Max. As the fourth-born in the bach family of libraries for computer-aided composition, ears combines seamlessly with the bach ecosystem and complies with its programming patterns. It contains tools to manipulate sound buffers for input and output, formatting, editing, mixing, signal processing, time and pitch manipulation, spectral analysis and synthesis, partial tracking, feature extraction, audio compression, waveset manipulation, score rendering, and spatialization. Whereas its older siblings in the bach family aimed to make note-

based ‘compositional’ practice more performative, ears tries to make sound-based ‘performative’ practices more ‘compositional’.

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BIONIC PATOIS: REMIXING, THE BODY, AND INTERFACES

Maria Sappho

FREE EVENT for OGGIMUSICA members and SUPSI students

To register and book, send an email to alberto.barberis@conservatorio.ch

This workshop explores what it means to make music with a body that extends into instruments, archives, other people, and machines. Working with instruments, feedback systems, and the ZEMI carpet interface, we will experiment with performance as a form of shared authorship between human, material, and technological agents. I'd like to think of the session in extension of the notion of the bionic patois (after Legacy Russell): a hybrid language of bodies, glitches, gestures, and systems that thinks about digital nativity and posthuman bodies. We’ll treat sound as something that can be remixed, re-routed, and re-authored. Remix here is not just an aesthetic choice, but a political one: a way of working with what we inherit and rearranging it into something more liveable, a way of building new relations between bodies, machines, and environments. The workshop is hands-on and exploratory, moving between listening, improvisation, and collective playing. No prior experience with electronics or performance is required.

Please bring: If you want: a small body of audio and/or video materials on a USB or hard drive (things you are happy for us to share and remix together). If you want: an instrument, electric instruments that we can run through Zemi and anything with ferrous elements would be ideal.

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VOLKER BÖHM LIVE

Volker Böhm

Interstices & Errant it is

tickets

www.luganolac.ch

The concert features two works by composer Volker Böhm: Interstices and Errant it is.

Interstices

Interstices-2.0 is the current revision of the performance system of sound artist Volker Böhm, consisting of a mix of digital and analogue signal paths assembled in a modular synthesizer rack. It makes extensive use of diverse feedback scenarios to explore sound and rhythm in various ways. Playing on this instrument is a bit like searching for interstices, those secret niches that only open up after a specific constellation of things and states are reached, present and

past being equally important - and suddenly a new dimension emerges, stabilises, having a character of its own, loud and clear and edgy...

Errant it is

Models are known from neuroinformatics that describe the behavior of so-called "spiking" nerve cells. These models can be understood as resonant circuits that can be stimulated to oscillate by external influences and through feedback. If such modeled neuronal activity is interpreted as audio signals, a wide spectrum of sounds can be generated, ranging from individual impulses to complex rhythms and granular textures. The title *Errant it is* refers, on the one hand, to the fact that not only the exact implementation of an algorithm proves to be musically useful, but conscious (or unconscious, erroneous) deviations can often lead to unexpectedly exciting sound events. On the other hand, the title also refers to the difficulty of maintaining precise control over the sound results when using such feedback networks: the resulting space corresponds to an infinite labyrinth to which there is no map, and in which one must continually re-search for previously found paths.

BIOGRAPHIES

Volker Böhm, born in 1971 in Freiburg (Germany), lives and works as a musician, sound designer and programmer in Basel. In addition to teaching at the Electronic Studio of the Hochschule für Musik in Basel, he realises artistic, musical and multimedia projects in the fields of new music, theatre, (sound) installation and electroacoustic improvisation.

Brice Catherin is an artist and doctor in music composition (University of Hull), presently working at the University of Cork. He has 18 years of experience as an independent musician, intermedia artist and performance artist, and seven years of experience as an art researcher. His transversal and international approach to art practices has led him to collaborate with artists from all over the world. He also develops art projects and art-based PAR projects across disciplines with non-artists from the Global Majority as well as under-represented and/or minoritised populations in Europe and Southern Africa. Since May 2024, Brice Catherin has been an affiliate artist of the UNESCO chair on refugee integration through education, language and arts of the University of Glasgow.

Colin Frank is a percussionist, improviser and multimedia composer who explores sound objects, noises and site-specific performances with DIY electronics. His doctoral thesis at the University of Huddersfield investigated the influence of unconventional instruments in the creative process. He has presented works at international festivals such as CTM in Berlin and Darmstadt Ferienkurse and collaborated with ensembles such as the International Contemporary Ensemble. He creates interactive installations and has exhibited in spaces such as Salem Art Works. With a double degree from McGill University, he teaches percussion at the Leeds Conservatoire. He received the Hildegard Westerkamp Award in 2021 for a site-specific work.

The /nu/thing collective (music and computer-music design) currently brings together four Italian composers: Andrea Agostini, Daniele Ghisi, Eric Maestri and Andrea Sarto. Initially formed around the blog www.nuthing.eu, the collective then began to create collective works,

questioning the notion of authorship and methods of musical writing. In 2017, /nu/thing presented its first work, ‘I mille fuochi dell’universo' (The Thousand Fires of the Universe), for ensemble and electronics, conceived for the large Hangar Pirelli (Milan). Their second work, ‘Were you there at the beginning’, a journey through sound and light in collaboration with the ExperiensS studio, premiered in 2022 for the reopening of Ircam's ‘Espace de Projection’. ‘Were You There at the Beginning’ is produced via the ‘Mondes Nouveaux’ program, managed by the French Ministry of Culture as part of "France Relance", in collaboration with IRCAM-Centre Pompidou. Coproduction : Ircam-Centre Pompidou.

Massimo Restifo Pecorella (Venice, 2000) earned diplomas in Clarinet (2019, 2022) and Chamber Music (2024) at the Venice and Milan Conservatories. He furthered his training through masterclasses with internationally renowned musicians including Fabrizio Meloni, Fabio Di Casola, and Lorenzo Coppola. A prizewinner in national and international competitions, he has performed as soloist, orchestral, and chamber musician across Italy and abroad, collaborating with ensembles such as LNOBT Symphony, the ‘Mihail Jora’ Philharmonic, and La Biennale di Venezia. In 2024 he released the album *Vilnian Textures* with Möbius Duo. He also pursues conducting, and since 2024 has been studying with Donato Renzetti.

Maria Sappho, a composer and researcher based in New York, explores hybrid practices and emerging technologies, addressing themes of diaspora and cultural memory from feminist and posthuman perspectives. Composer-in-Residence 2025 for the Bahué Duo, she has presented works at international festivals. As a performer, she has collaborated with prestigious ensembles, including Mogwai in 2024. With a PhD from IRiMaS, she teaches at the Royal Conservatoire of Scotland and researches at the University of Huddersfield. She has won awards such as the BBC Radiophonic Daphne Oram Award.

Mariabrice Sapphocatherin was born in New Yorkbrussels in 199481. It is mostly active in improvisation as a pianistcellist. It met in Huddersfield in 2018. It has worked together on various new music works and art performances by Émilie Girard Charest and Outi Condit and also other people. It also collaborated on a visual art project called Edible Series. Mariabrice Sapphocatherin has then been working on a non-piece for any performer playing any instrument and it is called Watching Paint Dry, as well as a number of new art performances for Laurent Estoppey, themselves, and various other people.

Elide Sulsenti is a cellist and researcher committed to experimentation and innovation. Trained at the Conservatory of Cagliari, the Conservatorio della Svizzera italiana, and the Lucerne University of Applied Sciences and Arts, she focuses on contemporary music and new sonic possibilities. With an interdisciplinary approach, she integrates technology, augmented instruments, and performative practices in non-conventional contexts, earning her the Fritz Gerber Award (2023) and Valentino Bucchi Prize (2024). Her doctoral project at the Conservatory of Ferrara explores the relationship between space, sound, and audience. She performs at international festivals, collaborates with composers from diverse backgrounds, and teaches at institutions including Lund University and KUG Graz. She is currently artist in residence at the Inter Arts Center in Malmö.