

LOUDSPEAKER ORCHESTRA CONCERT SERIES

Celebrating 10 Years

ANNIVERSARY



TH

CONTENTS

CELEBRATING 10 YEARS	1
GROWING TOGETHER	2
A LABORATORY OF CREATIVE PRACTICE	3
REFLECTING FORWARDS	4
10 MILESTONES FOR 10 YEARS	5
1. TELLING STORIES.....	6
2. BRIDGING DISCIPLINES.....	8
3. NEW HORIZONS.....	10
4. CELEBRATING OUR HERITAGE.....	12
5. CREATIVE SOUND PRACTICES.....	14
6. CRITICAL MASS.....	16
7. WHAT'S IN A NAME?.....	18
8. NEW VENUES.....	20
9. SPACES AS INSTRUMENT.....	22
10. BUILDING COMMUNITY.....	24

CELEBRATING 10 YEARS!

The Loudspeaker Orchestra and SOUND/IMAGE Festival are 10 years old - a fact both familiar and still somewhat surprising! Since our first concert in January 2015, we've been honoured to host an array of amazing artists, curate compelling compositions, and explore exciting spaces within South-East London.

Of course, it has never been our goal to race towards an objective (host X number of concerts, or reach a specified milestone). We started with a simple intention, one that is still core to our work today: to share with diverse audiences music that pushes the potential of sound as a medium, bringing these works out of universities, conservatories, concert halls and studios, and taking them into the world where they can resonate and connect with people.

There is such a richness of innovation, creativity, and craft in studios all over the world sculpting incredible compositions and listening experiences, but all too often these creators and their works can remain safely within their own bubble - content to showcase their efforts to those expert colleagues and friends already in their community, often reticent to venture beyond these secure boundaries.

GROWING TOGETHER

Reaching beyond the traditional university networks, we've engaged audiences who otherwise would never have come into contact with electroacoustic sound-based music. We've invited underrepresented international studios to showcase their works alongside the "big" players in the field, showcased young and upcoming artists and ensembles, and welcomed icons of the contemporary sound-based musics to share their work.

Together we've broadened understandings of what is possible with sound, working with local community and heritage partners to showcase the vital potential of sound-based practices and listening.

We've begun to connect with professionals working in film and television sound to demonstrate the crossover potential in the legacy of electroacoustic music and sound arts practices, becoming part of the positive dialogue of sound practice across the richness of the UK Creative Industries.

2

A LABORATORY OF CREATIVE PRACTICE

We treat each concert as a site of exploration in which we test ideas, explore the bounds of possibilities, and reflect on their outcomes in collaboration with audiences.

Each season and each event is informed by, and underpinned by, questions, challenges and opportunities for innovation. These questions might be thematic and curatorial, technical or creative. Each event is unique because of the fresh mix of ingredients that feed it.

As such, we don't see our concerts as sites of fixed presentation of finished works, but as opportunities to bring works alive in a dynamic and compelling way - to continually reintroduce works in new orientations and open up new perspectives in a continually dynamic, evolving, and unfolding process.

3

REFLECTING FORWARDS

In assembling the programme of this 10th anniversary season, we've looked back to consider how our activities have evolved over the last ten years and how our ambitions have progressively developed.

Over the coming year, we invite audiences to celebrate the rich international traditions of sound-based music practices, connecting with iconic works of 20th-century music through shared international anniversaries in electronic music (**Sound Unbound: A Century of Berio and Boulez**), and a showcase of the most highly regarded works of UK electroacoustic music (as voted by our community) **Then - Now - Beyond: 75 years of UK Sound Arts**.

In counterpoint, reflecting our ongoing ambition to push forward creative practices in sound arts, our international festival **SOUND/IMAGE 2025 Festival** draws together global artists to showcase the latest contemporary practices in sound arts; **Sonic Spheres: Spherical Loudspeaker Convergence** convenes the first-ever UK gathering of spherical loudspeakers, and our **Shared Frequencies: Artist in Residence Showcase** and **Mindscape** events demonstrate works nurtured in our own world-class labs and studios, supported by our academic community and its commitment to innovation and collaboration.

Bringing together artists across genres and practices, in programmes of works old and new, enables us to highlight the opportunities that we have to continue to lead our field into the future and imagine what might still be to come.

4



10 MILESTONES FOR 10 YEARS

Ten memorable moments in
the first decade of the
Loudspeaker Orchestra, and
what they taught us:

5



TELLING STORIES

STILLE LYD (QUIET SOUNDS) with NOTAM (Norwegian Centre for Science and Technology in the Arts)

Our first ever Loudspeaker Orchestra event, January 2015, brought together a programme of works from Norway, featuring new emerging Norwegian composers with iconic works from the 1960s and 70s. The programme also featured a newly commissioned work “Stille Lyd” supported by Arts Council England - Artists International Development Fund.

We were delighted to learn that our audience was full of London based Norwegians, who knew nothing about electronic music, but were curious to attend an event of Norwegian music they had discovered listed publicly online!

WHAT WE LEARNED:

Highlighting themes or narratives in programming helps to build a story around events and make them more accessible. Uploading curated event details to public event sites with advance notice enables chance connections with curious new audiences.

BRIDGING DISCIPLINES

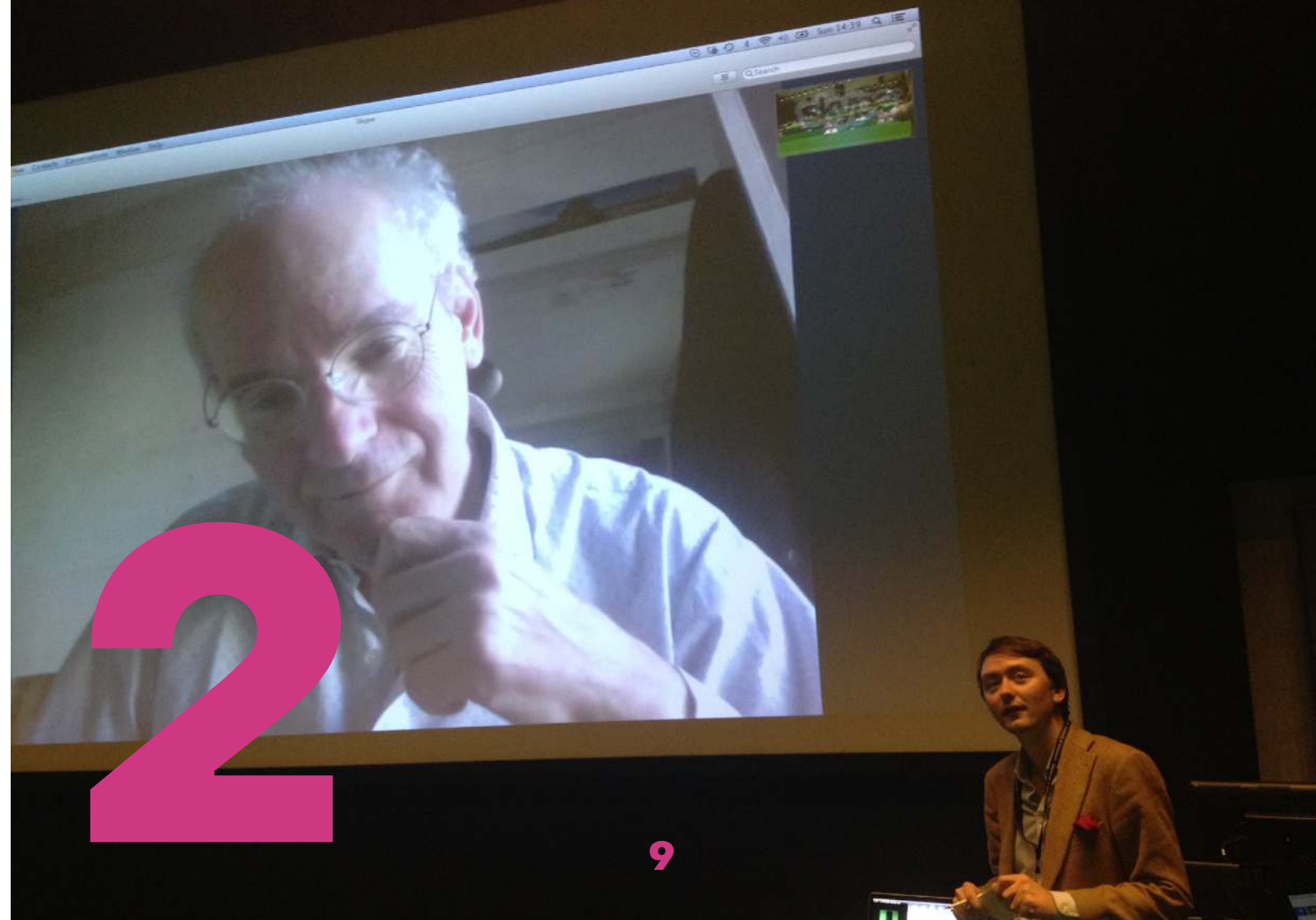
Michel Chion the icon of Film Sound studies appears as “Big Brother” at the first SOUND/IMAGE Festival

Our SOUND/IMAGE Festival was created to unite the worlds of electroacoustic music, film sound studies, and audiovisual composition. For our inaugural event in 2016, we invited a guest who embodied these ideals - composer and film sound scholar, Michel Chion.

Beginning his career with Pierre Schaeffer at the GRM in Paris, Chion helped make Schaeffer's ideas on sound objects more accessible before turning his focus to cinema, where he authored influential works such as “Audio-Vision: Sound on Screen”. Unfortunately, while en route to visit us in Greenwich, Michel collided with a wild boar, somewhere in Northern France, and had to return to Paris - joining us instead via video link (well before it became fashionable)!

WHAT WE LEARNED:

Breaking free of narrow, individual, specialist genres and fields of study and connecting artists across disciplines enriches everyone. There is so much to learn from the creative practices of those working in contiguous or parallel fields.





3

NEW HORIZONS

Portraits of Emerging UK-Based Composers

Our early years featured the very best of emerging UK-based talent in electroacoustic music. From the alchemical electroacoustic soundworlds of **Erik Nyström**, the open layered soundscapes of **Annie Mahtani**, the dramatic gestural thrusts of **Adam Stanović**, to the evocative narratives of people, place and memory conjured by **Brona Martin**, our early portrait concerts showcased the breadth of creative potential in composition with sounds.

WHAT WE LEARNED:

Celebrating both new and established artists enables a dynamic interplay between generations and reflects the legacy of established traditions, while making space for the injection of novel innovations, contributing to the continuing evolution and growth of the field.

CELEBRATING OUR HERITAGE

40th Anniversary of the “Electroacoustic Music Association of Great Britain” (EMAS)

EMAS was founded on the 29th January 1979 with the aim of providing a national focus for creation, performance and coordinated research in the field of electroacoustic and computer music. January 2019 marked the 40th anniversary of this endeavour, (which later evolved into the Sonic Arts Network in the 1990s, and merged into today's Sound & Music). Our celebration in the January of 2019 reflected upon the legacy and impact made by this initiative, and questioned how we are building upon their aims, to realise a rich and diverse community of creative practices.

WHAT WE LEARNED:

We are all connected, and our actions are not isolated from one another. Only by coming together can we achieve ambitious change regionally, nationally, and internationally for our communities of creative practice. Anniversaries provide an opportunity to both celebrate and reflect on successes and challenges, to acknowledge our position and roles within the past, present, and future of a dynamic and fluid ecosystem.





PAULA FAIRFIELD

GAME OF THRONES

CREATURE SOUND DESIGN

THURSDAY MAY 3RD - 7:30PM
STOCKWELL STREET LT004
REGISTER ON EVENTBRITE

14

CREATIVE SOUND PRACTICES

TV, Film and Electroacoustic Music

Each year when we send our SOUND/IMAGE Festival call, we receive many warm messages from enthusiastic followers - some regretting they can't attend, but hope to join us in the future. One year, an email came from a name we almost recognised: it turned out to be Hollywood sound designer and "mother of dragons" Paula Fairfield!

We invited Paula to visit us and share her empathetic approach to sound design, in which an emotional sensitivity shapes her iconic work in film and TV. Bringing together our practices, we collaborated on new immersive pieces, which we premiered at the L-Acoustics L-ISA sound art space in Highfield, North London.

WHAT WE LEARNED:

Bringing together practitioners from film, TV, and electroacoustic sound art reveals powerful creative synergies. We're all crafting with sound to connect with audiences - by sharing across these parallel practices, we strengthen our communities and expand the conversation about sound's creative potential.

15

CRITICAL MASS

First Series Concert Flyer

By 2018/2019 we were in a position to programme and advertise an entire season of events.

We didn't realise it at the time, but this decision resulted in a step-change for our audiences in both accessibility and event identity. Connecting individual events provided audiences with a map to navigate by.

People could plan their schedule well in advance, begin to reflect on links and connections across the programmes, and identify with the Loudspeaker Orchestra as an entity itself.

WHAT WE LEARNED:

Tying together isolated events into a larger programme allows us to tell bigger stories and provides a platform to engage audiences more accessibly.

Loudspeaker Orchestra

Concert Series 2018 19

The Loudspeaker Orchestra presents immersive acoustic experiences through programmed concerts of multichannel sound design, sonic art and electroacoustic music. The result is a rich enveloping sound experience that morphs around the audience creating an immersive environment for enhanced listening and contemplation. Regular concerts, featuring work by international artists alongside students of Sound Design, take place in and around Greenwich.

What is the Loudspeaker Orchestra?

21/Sept. Ben Ramsay - 11 Stockwell Street, SE10 9BD
Discover new worlds of sound as Ramsay morphs intricate field recordings into rich multi-layered compositions that alter our perceptions of objects and spaces.

04/Oct. Sonos Localia - 11 Stockwell Street, SE10 9BD
Launch event for this new digital label, distributing original recordings of electroacoustic music, sound art and experimental audio work.

10/Oct. Simon Emmerson - St Alfege Church, SE10 9BJ
Works exploring the malleability of sound and recorded sound are joined with new compositions and electronics. Performance by Carla Rebecq.

01/Nov. Stimson & Co - Anne 063, SE10 9LS
A programme exploring the relationship between traditional instruments and digital technology. Includes live performance and interactive action and installation.

10-11/Nov. S. Smalley - 11 Stockwell Street, SE10 9BD
Renowned composer S. Smalley is the focus of this anniversary programme which features a series of audiovisual works by international artists.

04/Dec. Barry Truax - 11 Stockwell Street, SE10 9BD
Member of the World Sound Studio, Barry Truax presents a series of inimitable context-based and soundscape compositions.

26-27/Jan. Electroacoustic Music Association of Great Britain 40th Anniversary - 11 Stockwell Street, SE10 9BD
A weekend exploring the past / present / future of electroacoustic music practice in the UK. With talks, panels, discussions and concerts of both contemporary and established works.

20/Feb. Linear Obsessional - St Alfege Church, SE10 9BJ
An eclectic programme of field recordings, noise and drone music from this local independent label.

27/Mar. Annie Mahtani - St Alfege Church, SE10 9BJ
Real world sounds are transformed, manipulated and restructured to explore the juxtaposition of real, abstract and surreal soundworlds.

22/May Aural Exchange - 11 Stockwell Street, SE10 9BD
A diverse programme of emerging talents. Featuring works by Sound Design students from Greenwich and other institutions.

Sound Design BA(hons)

Explore creative sound & music practice. Develop skills in recording, understanding, editing, critiquing, generating and composing sound.

With emphasis on creative practice and critical thinking, this programme will equip you with the skills to work creatively in a wide range of contexts.

Collaborate on Film, Animation, Media and Game projects. Produce soundtracks, music and spatial sound works.

Develop your own creative projects while you work towards a rewarding career in the creative industries.

BOOK TICKETS and find out more at:

loudspeakerorchestra.org

#loudspeakerorchestra
@soundgreenwich





WHAT'S IN A NAME?

"Loudspeaker Orchestra" is a name designed to be accessible and immediately understandable to new audiences.

We are obviously not the only organisation presenting events of electroacoustic music and sound arts to the public. Other UK events include for example, BEAST, MANTIS, and HERO.

However, these acronymic names automatically demand insider knowledge to decode. This creates a barrier to entry, excluding those unfamiliar with the field.

WHAT WE LEARNED:

New audiences might not fathom what a "Loudspeaker Orchestra" is. But the conjunction of two familiar words "Orchestra" and "Loudspeaker" provide accessible points of reference from which interpretations might be inferred.

It is our role as concert organisers to make our events and activities as accessible as possible, using open and familiar language. They might not know what these words represent in combination, nor what the experience really will be, but they are likely to be able to form an interpretation through accessible points of reference to hold onto.

NEW VENUES

What do you get when the Loudspeaker Orchestra crosses the road?

When we framed our programme as a series or season of events we began to consider not only what we played, but where we played it. We began to imagine what might be possible in new venues and spaces.

Our first foray took us over the road from our academic building, into the historic musical church of St Alfege (resting place of Thomas Tallis). We found that events beyond the university attracted more diverse audiences and soon began to seek new and iconic venue opportunities. In 2021 “The Wire” magazine described us as a “nomadic concert series” reflecting our desire to roam and reach new audiences.

WHAT WE LEARNED:

We have found that up to 50% of audiences for such events can come from the venue itself, as audiences are intrigued by this curious event happening in their familiar space.





SPACES AS INSTRUMENT

Redefining the Concert Hall

Each time we host a concert in a new space we seek to curate a programme that responds to and resonates with the architecture of the space itself (examples include, Brunel Tunnel, Crossrail Place, Crystal Palace Park, Garrison Church and Cutty Sark).

This is not a superfluous superimposition of concert hall onto the space, nor a site-specific approach (as the works in each programme are often pre-existing), but an example of site-sensitive programming. This approach has brought into question the division of space and music, enabling us to begin to question “what are the foundational principles of a concert hall” and “what constitutes a concert hall in the 21st Century?”

WHAT WE LEARNED:

This ongoing journey merges music, acoustic architecture and audiences, integrating the space itself into the instrument. In this way, the venue becomes an extension of the Loudspeaker Orchestra, dissolving hierarchies and situating listening within the world, blending the aesthetic and the everyday.

BUILDING COMMUNITY

As London's only regular public programme of loudspeaker music, our series has built a growing local, and even international, audience over the past decade. We've been delighted to welcome both new and returning listeners and artists each year.

Our expansion has gone hand in hand with the growth of our research and innovation community, supported by the University of Greenwich and further strengthened through AHRC funding for our Shared Hub for Immersive Future Technologies (SHIFT) facilities. These developments have enabled new learning opportunities, including short courses, an artist residency scheme, and collaborations with valued partners.

WHAT WE LEARNED:

We recognise that we do not operate in isolation and have a desire to be a "good partner" in a collaborative ecosystem of activity. One which supports the research and development opportunities in our field and makes these accessible and open to as many people as possible.

The more diverse voices we invite into our community, the richer our community becomes and we remain committed (hopefully for the next 10 years and beyond) to playing our part in projecting contemporary electronic music to broad audiences.





UNIVERSITY OF
GREENWICH



Website: www.loudspeakerorchestra.org
Contact Us: sound-image@greenwich.ac.uk