



ACOUSMONIUM

Concert 1 11.10.2019

AMEE - Spain

Andres Lewin - DIRGE for Françoise Barrière (2019) 5:20, 8-channel
Dedicated to Françoise Barrière for her dedication to the cause of electroacoustic music from her position at IMEB, the Synthese Festival at Bourges, every year, was a point of pilgrimage of so many composers and musicians involved worldwide in creative work. Particularly important was her stress on composers of Eastern Europe and Latin America, who were granted financial and technical help to develop their creativity. I finally met her personally through Jean Pierre Dupuy in summer 2018 at my home.

Andres Lewin-Richter (1937, Spain)

Musical studies with Vladimir Ussachevsky, Mario Davidovsky and Edgar Varese at Columbia University, New York, USA, studied engineering at Barcelona Polytechnic and Columbia University, New York, USA. Founding member of the Phonos Electronic Music Studio in Barcelona 1974 and its secretary since its establishment (Phonos Foundation). Co organizer of ICMC 2005 and SMC 2010. His musical output is mainly electro acoustic, having composed many works in combination with live instruments.

Eduardo Polonio - Elle aimait les chevaux, in memoriam Françoise Barrière (2019) 4:25, 2-channel

The source of all the sounds of this miniature is a work by Françoise Barrière. I have processed (with due respect) some fragments of her 1975 piece Aujourd'hui (Chrysopée Électronique - 1, Le Chant Du Monde - LDC 278 1089, 1992).

Eduardo Polonio has been one of the key names of Spanish music since the late 1960s, especially as a pioneer in the field of electroacoustic music. He was a member, with Luis de Pablo and Horacio Vaggione, of

Grupo Alea Electrónica Libre (1970- 1972), the first Spanish group to play electronic music live; and he was one of the main figures of Barcelona's Laboratorio Phonos since 1976. He was also a founding member and president, between 1988 and 1994, of Spain's Electroacoustic Music Association. In 1994 he received the Magisterium award at the Grand Prix International de Musique Électroacoustique in Bourges, France. He is responsible for an absolutely personal body of work, without any kind of stylistic debts, which has often gone beyond the recording tape in order to establish a dialogue with physical space and other artistic creations, as testified by his numerous collaborations with sculptors, video artists, painters, experimental cinema directors, stage designers, and his own work in the field of installation art.

Juan José Raposo - Tombeau pour Françoise Barrière (2019) 5:15, 8-channel

An ode, from the physical distance but not sentimental, by the composer Françoise Barrière. The sounds shudder before her goodbye, and in the background, as a cantus firmus, Adelante Campesinos.

Juan José Raposo is a Composition teacher at the Javier Perianes Professional Music Conservatory of Huelva. As a researcher he has published different works about the Italian composer Luigi Nono, being the most recent: Luigi Nono. Voices of struggle and protest. The Victoire of Guernica (2011), published in the magazine Sul Ponticello. He is deputy director of the digital magazine of sound art and contemporary music Sul Ponticello since the end of 2013. His sound works have been presented at different festivals in Spain and abroad: "The wandering listening" Espacio Klem, Bilbao; Punto de Encuentro Festival (AMEE); Festival of Ensembles. Sound Encounter; CIMUCC; EurSax I International Saxophone Conference; Concert Series UNIA (International University of Andalusia); Perennial Gallery. White Bay. Museums of Arts (Argentina); Argentine Conferences of Contemporary Music and research (Córdoba, Argentine Republic); Fabbrica del Vedere. Homage to Norman MacLaren's Pen Point Percussion (1951) and Loops (1940), Venice; CEPA (Experimental Cycle of Artistic Proposals); XXII AMEE Meeting Point. Berlin; In - Sonora 9th Sample of Sound and Interactive Art, MUSLAB electronic music show, Mexico (Mexico), Audiotheque of Miami Beach, "Anthology: Electroacoustic Music and Sound Art in Spain, Tribute to Aram Slobodian"; Festival Radical DB, among others. His music has been broadcast on programs dedicated to electroacoustic music and sound art: Undae Radio, Radio Círculo and Ars Sonora, Radio Clásica (RNE), among others.

Julio Sanz Vázquez - ¿Cómo te lo diría yo? (2019) 5:26, 2-channel
Françoise Barriere, if miracle is to curl euphonious ideas ... What will not be the knowledge that inspires you? you?. How would I tell you? The last time we met, at the CIME-UNESCO of Lisbon, remembering the mojitos that we share in "La Bodeguita de en medio" in Havana. Françoise Barriere, I dedicate my music composed with words from the poem of friend Miguel Ángel Isidro, who also left.

“¡Cómo te lo diría yo!”

¿Qué he visto en ti,
orgánico almacén de carne y hueso,
para inmolarte
el impoluto hilván de mis quimeras?
¿De cuándo imaginabas,
encaje de princesa, que mi pluma goliarda te cantara?
Me secuestraste con el susurro
de tu sueño sosegado;
de los suspiros sedeños

el sabor sensitivo
que tienes en los labios.
En ti encuentro la razón de ser
de mi poesía.
Pues si milagro es rizar
eufónicas ideas...
¿Qué no será el saber
que las inspiras tú?

Julio Sanz Vázquez Composer, violinist, specialized in Electroacoustic Music - Computer Science in the Electroacoustic Music Cabinet of Cuenca (GME). He performs an important and pioneering work of teaching spreading music with new technologies, teaching contemporary music and electroacoustic courses in conservatories, universities and specialized forums. Awarded by the International Tribune of Music of UNESCO Professor and Technical Manager of the Electroacoustic Music Cabinet of Cuenca since 1989 dedicated to the composition, research, creation, diffusion and conservation of Electroacoustic Music Professor in the Workshops of Electroacoustic Composition and Sound Art "Panspermia Sonora" of the Faculty of BB.AA of Cuenca UCLM. President of the AcciónGME Association. Member of the research group R & D FUZZYGAB.4 of the UCLM University of Fine Arts of Cuenca with which he is rescuing the origins of electroacoustic music and the Electroacoustic Music Cabinet of Cuenca.

HELMCA Greece

Philippos Theocharidis - Baza (Debris) (2010) 3:14, 2-channel

Debris is a miniature piece about garbage.

Philippos Theocharidis studied Electronic music and Electronics (BSc) at Keele University, and Music Technology (MA) at Newcastle-Upon-Tyne, UK, currently finishing his PhD at the Ionian University in Corfu, Greece. He has taught Electronic Music, Sound Recording, and Computer Interaction for Musical Applications at the Universities of Macedonia and the Ionian and the Technological Institute of the Ionian Islands. As a recording and live sound engineer he has been lead technician for numerous electroacoustic music concerts utilizing multi-speaker arrangements for sound diffusion. His compositional and improvisation work, mostly interactive electronic music, has been performed in various festivals including the Electroacoustic Music Days, Echopolis, Salford Sonic Fusion Festival, UK, Electric Nights, Across the Great Divide, Human – Machine Improvisation, Onassis Cultural Center, di.p.art, SMC.

Andreas Mniestris - Brainrinth (2019) 14:00, video, 8-channel Brainrinth - idea and principal image material by Nikos Kokkalis video, animation and image processing by Stefanos Papadas electroacoustic music by Andreas Mniestris

This piece -- presented here as its reduction to a flat video projection -- is meant to be permanently set up as an installation for 7 image streams projected on a specifically designed screen configuration space and immersive sonic environment resulting from an 8 channel sound reproduction system permanently installed as a double-diamond same-kind-of-loudspeaker setup. The video streams material is derived mainly from medical (mostly brain) scans as well as lots-and-lots of additional images of a vast variety and purposeful thematic de-correlation. The generative idea of the piece (visually) is the cognitive cycle from pre-birth to death on the ontogenetic level and the impact of perception to the mental structures and psychological states. The Title of the piece (brainrinth) reflects exactly the idea of the brain as a labyrinth, a vast and complex network of information processing where streams of vast quantities of information have to implement the condition for survival through meaning generation mechanisms in a cycle that starts and ends to the simplicity of non existence. The sonic material was composed upon the finished video work and is basically a transformation of the visual information to sound, some sort of "sonification" so to speak but based on a very subjective "mapping", so subjective as to render the above term even inaccurate. Many allegorical and citational elements are densely

used throughout this piece assuming the role of explaining images, justifying transitions, playfully interacting with the context, categorically imply meaning and allegorically evoke parallel realities. {These notes by A.Mniestris are mostly referring to the Sonic aspect of this work and in case of presentation of this work publicly a more extended note has to be presented containing a detailed description of the visual aspect of it}

Andreas Mniestris lives in Corfu and works at the Music Department of Ionian University.

Orquesta del Caos - Spain

José Manuel Berenguer Alarcón - El durmiente (2015-2019) 10:00 8-channel

Reading Benjamin as if it were poetry; that was my goal when I started thinking about *El durmiente*. In fact, his work, for me, is in its own right, and, moreover, the collection of citations and projects that make up today the publication of the unfinished project of the *Book of the passages*. *El durmiente* began his journey as an interactive audiovisual installation based on text fragments ambushed here and there in that archipelago of ideas and crossed intuitions. The chosen space was a forgotten staircase of the *Escola Massana de Barcelona*, with the intention of awakening it and returning it to life, at least, metaphorically and momentarily, during the celebration of the *Loop Festival* of the year 2015. After the bars that prevented the passage to the visitors and forced them to observe from the access passage to the courtyard of the art school, a projection of the texts on a virtual 3D object projected, in turn, on the stone floor, underwent spatial transformations conditioned by the sound content of the sentences of the text, whose sequence and process came, they are also determined by the characteristics of the sounds of the external environment, integrated, among other elements, by the sounds of the visitors, presumably, mostly, anonymous and, for so much, from a historical benjaminiana perspective, subjects of the maximum interest. Since I first approached the texts of Walter Benjamin, despite my ignorance, I was fascinated by the density and intensity of the connections in all directions that were established in them. More than twenty years later, invited by Ingrid and Konrad Scheuermann to compose a piece of music¹ that premiered in September 2000 at the opening of the *First Walter Benjamin Symposium* in Portbou, next to Dani Karavan's *Passage memorial*, I chose as basic sound material the reading in five languages of two sentences of chapter 4 (loose fragments) of thesis about history: notes, notes and variants²: It is more arduous to honor the memory of the

nameless than that of the renowned. Historical construction is devoted to the memory of the nameless.

José Manuel Berenguer is coordinator and professor of Psychoacoustics and Experimental Music of the Master in Sound Art of the University of Barcelona and director of Orquestra del Caos at Centre de Cultura Contemporània de Barcelona. He has been a sound consultant in multimedia systems at the GMMD-Open University of Catalonia and Digital Sound at ESDI-Universitat Ramon Llull. He has also collaborated with other universities and artistic research institutions such as Metrònom, MECAD, IUA- Pompeu Fabra University, Polytechnic University of Catalonia, Autonomous University of Barcelona and Elisava. Inter-media artist, founder of Còclea with Clara Garí - where he directed the Music Festival for more than a decade - and also of Orquestra del Caos, collaborator of the Institut International de Musique Electroacoustique de Bourges (France), was the designer and the first person in charge from the Sound and Music Laboratory of the CIEJ of the Fundació la Caixa de Pensions, as well as Professor of Electroacoustic Music at the Conservatory of Bourges (France). Former President of the Electroacoustic Music Association of Spain, he is currently President of Honour of the International Conference of Electroacoustic Music of the CIM / UNESCO, President of Quantum Art Lab, Vice President of Fundació d'Artistes Visuals de Catalunya, member of the Académie Internationale de Musique Electroacoustique / Bourges, of the Academy of the National Council of Music of the CIM / UNESCO and of the Board of Trustees of the Phonos Foundation.

Pablo Fredes - Son-ethos: (2013) 9:51 2-channel

„Son-ethos": House sounds. It is a number of small reliefs in time, in space: small breaths, small breaths, crunching of fingers, then a step of a fly, this pencil rubbing on the paper ... or as in these three points! Contours of silence and deep translucent holes from some interior. Son-ethos, continuous sound flows and maintained over time. Only friction and "pivot dimensions", a discreet contact with sound. Sometimes, as if they found the evocation.

Pablo Fredes, Chilean composer. He has done his musical studies at the Catholic University of Valparaíso. In the year 2000 he traveled to France to study "Instrumental Composition in the ENMP of Pantin, Paris" with Sergio Ortega, Chilean composer residing in France. He also studied electroacoustic music with the French composer Christine Groult, where he obtained his DEM in electroacoustic music. In addition, he studies the composition workshop of José Manuel López López in Paris 8, at the University of Saint Dennis. In October 2004, he was selected with his works to participate in the meeting of "The National Association of

teaching electroacoustic music of France", at the CNSM in Lyon (Conservatorio Superior Nacional de Música). In 2005, he began his residency in Barcelona, studying composition in the Master of "Musical composition and contemporary technologies" of the Pompeu Fabra University, directed by the composer Gabriel Brncic. His music is a work in instrumental composition as in electroacoustic music. He has taught in the master's and postgraduate courses of the Pompeu Fabra University DCMT, as a teacher of the "Theory of sound" class. Also as a teacher of the subject "Introduction to contemporary music" at the CMMB, Municipal Conservatory of Barcelona, El Bruc. At the moment he directs "The Syndicate of loudspeakers" (organization of accusative music concerts) of which he is founder.

Tempo Reale - Italy

Emil Bruscolini - PORTO (2018) video 9:31

PORTO is an audiovisual composition, premiered at the Tempo Reale Festival 2018 - SUONO VIVO. In this work the composer tried to focus on a emotional point of view of a landscape translating it into images and sounds. The video presents images of a port that relate with instrumental sounds and field recordings, creating a sort of audiovisual counterpoint consisting of images and black screen as well as sounds and silence. PORTO is a tribute to the port of Rimini.

Emil Bruscolini was born in Rimini (Italy) in 1997, and was trained in music since he was a child: he studied drums, then classic guitar, when he was 17 he founded with his brother Matteo Bruscolini and his friend Vittorio Batarra the group Sonic3, still active today; he is attending a degree in Electronic Music at the conservatory G.B. Martini in Bologna, by studying with Lelio Camilleri, Damiano Meacci, Patrizio Barontini, Roberto Neri, Vincenzo Core. During the latest year he also attends a series of workshop with Elio Martusciello; he took part (with lots of other students) in the foundation of the "Electronic Music School Collective of Bologna" and of the "SDG LAB" (Senza Distinzione di Genere Lab, a series of meetings and laboratories of free improvisation, open to musicians and non-musicians).

AARSOM Mexico

Manuel Rocha Iturbide - Trama de Tramas for alto and bass recorder flute and electronics (2018) 8:52 2-channel

In this work I tried to imagine a series of images formed by different patterns of lines, curves and points that are ordered and permuted in an algorithmic way, creating balanced but complex textures, like in the

graphic work of the North American conceptual artist Sol LeWitt. Nonetheless, Sol Lewitt designs are homogeneous and there is not a soloist element. In *Trama de Tramas*, the recorder flutes that play in an alternate way are some times are integrated to the textures or else they generate an independent drawing that interacts with the electronic sound textures in a permanent way. The formal correspondence between the arts is not new. Since the beginning of the XX century, Vassily Kandinsky found a clear relationship between music and painting. At that moment, the formal language of the visual arts was not as exact as the musical language. On the other hand, the musical aesthetic did not try to approach the abstraction in painting. *Trama de Tramas* is then an essay to make the abstract relationship between visibility and sound conscious, to create a music that is seen while it is listened to, and also a music that can be translated into a series of drawings that are unfolded in a temporal way along with a guide line, a soloist element that exercises with total freedom an eternal drift.

Manuel Rocha Iturbide was born in 1963 in Mexico City, Manuel Rocha Iturbide studies composition at the *Escuela Nacional de Música* at UNAM. He finishes an MFA in electronic music and composition at Mills College. In Paris, he finishes a PHD in computer music at the *University of Paris VIII* in 1999. He has worked at different studios like *UPIC, GRM, IRCAM, LIEM, BANFF, IMEB*, in order to produce works. He worked as a researcher at IRCAM developing GiST (1994-95) and later as a professor at the *University of Paris VIII* (1995-96). He has received prizes and honorific mentions from different international contests like Bourges, Russolo, Ars Electronica and the Schaeffer Prize. His music has been performed all around the world. He is also an artist and his work has been showed at important galleries and museums as "Artist Space NY 1997", "Sydney Biennale 1998", "ARCO 1999", "Art or Sound" show at Prada Foundation Italy (2014), etc. He has produced works for important ensembles such as *Court Circuit, Arditti String Quartet, Onix* and *Liminar*. He currently lives in Mexico City where he is a full time professor in the art department at the Universidad Autónoma Metropolitana University (UAM). His web page is www.artesonoro.net

Anna Margules belongs to the first generation born in Mexico (1965), of a family of migrants. She grew up and went to school over there. She studied Recorder with Horacio Franco and French literature at the National University of Mexico. Later, perhaps due to a sort of genetic force, or in the quest to search for her roots, or just for the eagerness for knowledge, she decided to continue the family saga and traveled to Europe. First she lived in Amsterdam where she studied with Walter van Hauwe at the Sweelinck Conservatorium. Then she traveled to France,

Italy and Spain to attend courses on Music from the Trecento Italiano by Pedro Memelsdorff. She got a Master Degree in Early Music performance in Porto, at the Escola Superior de Música e Artes do Espetáculo, and a second Master in Musical Research in Madrid, at the International Rioja's University (UNIR). In 1995 she fell in love with Madrid. This time, conscious that it was the first time that a family member stayed in a place of her own will and not forced by the misfortunes of history, she decided to stay. Anna Margules was able to achieve this trajectory thanks to the support received during her musical career: grants by Nuffic (1991-1993), National University of Mexico (1993-1995), National Fund for the Culture and the Arts, Mexico (1995/2004). Her interest in the diverse manifestations of contemporary artistic expression has taken her to create and collaborate extensively with different composers, having performed many world premieres. At the same time, she has worked intensely in Early Music, especially to promote the repertoire from XIV and XVI centuries. She has performed with several chamber ensembles: Plural Ensemble (XX Century), Los Músicos del Buen Retiro (XVII-XVIII Century), Sforzinda (XVI Century) and especially with Trio Subtilor (XIV Century), in some of the most prestigious concert halls and festivals in Mexico, United States and Europe. She has produced several radio programs in Mexico (Opus 94), Sweden and Spain and she has taken part in several CD recordings, En Seumeillant, Machaut, el Cançoner del duc de Calabria, Orlando di Lasso, Il primo libro de motteti (Ars harmonica-La mano de Guido), ¿De que lado? (Verso).

Alongside her career as a performer, Anna Margules has an extensive experience as a teacher and course leader. She has taught specialized courses in Early and Contemporary Music in Mexico, Sweden and Spain. She is currently tutor at the Universidad Autónoma de Madrid (UAM) and Conservatory of Music in Aragon (CSMA).

Rodrigo Sigal - Repetition of Perception (2012) 7:40 2-channel

Searching for repetition methods that work in various layers of sound information at the same time I so- und myself fearing losing track of what was happening. Therefore I explored ways to allow various levels of evident repetitions and other hidden to allow the audience to look for them in their own way. This is a piece created with funds from the Mexican National Creators Arts System Grant 2012-2015. More information at www.rodrigossil.com

Rodrigo Sigal (Mexico City, 1971). Composer, cultural manager and full time professor since at ENES, UNAM, Morelia, where he is also the coordinator for the Music and Artistic Technology undergraduate program. He is interested in working with new technologies especially in the electroacoustic music field. Since 2006, Sigal has been the director of the

Mexican Centre for Music and Sonic Arts (www.cm-mas.org) where he coordinates numerous initiatives of creation, education, research and cultural management in relation to sound and music. He earned a doctorate degree from the London City University and completed his postdoctoral studies at UNAM. He also earned his diploma in cultural management from the UAM-BID and has continued his studies and creative projects with the help from various scholarships and support from institutions like FONCA (he is a SNCA member) and the DeVos Foundation for cultural management, among others. For over 10 years he has taken part in the Luminico project (www.luminico.org), he is the director of the “Visiones Sonoras” festival (www.visionessonoras.org) and editor of “Sonic Ideas” journal (www.sonicideas.org). His artistic projects, CDs and further information are available at www.rodrigosigal.com

Antonio Russek - Ten sound snapshots (2019) 6:00 8-channel

They are acousmatic micropieces that by their short extension are equivalent to a flurry of sound elements that constitute fleeting images of imaginary landscapes. Made with mixed electroacoustic techniques in the author's studio for eight output.

Antonio Russek was born in 1954 in Mexico. His music has been tied since his beginning to the scenic arts and his participation in interdisciplinary events is wide, as well as his sound work for theater and dance, radio, ephemeral art and sound sculpture. He has more than 100 compositions and is a pioneer of what we call sound art today, collaborating in a permanent way to a big number of artists that work out of the traditional musical field. He is also important in the origins of experimental music in Mexico. Founder of the *Centro Independiente de Investigación Musical y Multimedia* where he developed an important editorial work producing records, publications, conferences, curatorship, concerts, etc. Besides being a composer and a sound artist, he teaches at the Art Department of the UAME university in Cuernavaca Morelos in Mexico.