

NOMÁDES...

<https://nomadesconcerts.wordpress.com>
- an international cycle of electroacoustic music-
created and curated by Claudia Robles Angel.

Elektronische Musik und Brutalismus #2

2. April 2022 / 6:30 PM.

PROGRAMME

<i>Etude aux chemins de fer (1948)*</i>	Pierre Schaeffer
<i>Concrete PH (1958) *</i>	Iannis Xenakis
<i>Estudio sobre Ritmo y Espacio (1982)</i>	Ricardo Dal Farra
<i>Rivage (1986)</i>	Gilles Gobeil
<i>Passagers imminents (1993)</i>	Christine Roult
<i>El Nagual (1993/2013)</i>	Mesias Maiguashca
<i>Kesselhaus suite - overture (1997)</i>	Dirk Reith
<i>From nothing to nothing (2012)</i>	Ana Maria Romano
<i>gone - urban flashback (2003)</i>	Karl-Heinz Blomann
<i>KONFLUENTÍA II (2015)</i>	Claudia Robles A

PROGRAMME NOTES

Etude aux chemins de fer (1948)

Pierre Schaeffer

(Railroad Study) The railroad theme is treated freely in the first part, which contains numerous rhythmic developments. The first part is a bit like a theme and variations; then the second part, still made up of the same elements, moves with determination away from the anecdotal character of the noises. At the end, a coda recalls the initial theme.

Concrete PH (1958)

Iannis Xenakis

This delicate piece is full of light crackling sounds and was made from recordings of Charcoal, crackling and fizzing away. It was composed to sparkle and glitter around the audience, to envelop them and to clear their mind. (ears)

Estudio sobre Ritmo y Espacio (1982)

Ricardo Dal Farra

This short piece was created using two digitized concrete sounds, the first one appearing all along the piece, and the second one only in the last seconds. All the composition was recorded live. No remix or edition was done after the recording. "Estudio sobre ritmo y espacio" was premiered in 1982, broadcasted by Radio Nacional, Argentina. A tape version was played in festivals and symposiums.

Rivage (1986)

Gilles Gobeil

(Shore) utilizes unretouched sounds from our urban environment (the noise of traffic, of industry, of business transactions...) bordered by electronic sounds. The title refers to the antinomy created by the clash of these two elements, a continual conflict, and symbolizes the interplay of contrasts, the shifting of a delta, which underlie the work symposiums.

Passagers imminents (1993)

Christine Roult

In the magic mirrors quiver the signs of the unknown: the frontiers vanish, the stairs lead to the infinite. Eugénie Kuffler

El Nagual (1993/2013)

Mesias Maiguashca

Quadrophonic version (2013) The Nagual is one of six compositions from the *Reading Castañeda* cycle, which was created between 1980 and 1993. The technical starting point of the cycle is a metal construction, a KLANGOBJEKT. This consists of a framework from which metal objects are suspended on nylon threads. They are then "played" with bows or mallets and amplified by means of contact microphones.

Kesselhaus suite - Ouverture (1997)

Dirk Reith

(overture) from the Kesselhaus-Suite (Boiler House Suite), composed in 1997 as room music for the boiler house of the Zollverein Pit in Essen. The composer, inspired by the impressive architecture of the industrial monument, harmonised natural sounds by computer into electronic and electronic into natural sounds, so that a lively musical dialogue was developed which, by means of a 16-canal loudspeaker ensemble, turned the first night venue "Kesselhaus" into a room of multiple virtual sounds. (Stefan Fricke)

From nothing to nothing (2012)

Ana Maria Romano

The world sounds constantly, it gives us sounds and at the same time receives the ones we give it. The rich sound environment is collectively constructed. Listening is not an isolated act; it allows us to circulate through the recesses of memory. Listening invites us to interact and allow ourselves to be affected by everything that surrounds us, it reminds us that we are an accumulation of relationships and exchanges. It reminds us that each living being is the center, it distances us from anthropocentrism. Listening is an act of generosity and resistance. This piece was composed especially for the "Voices from Eris" project, released on January 3, 2019.

gone - urban flashback (2003)

Karl-Heinz Blomann

This piece is a montage of various urban associations. A flashback of the interspace between art and everyday life. The composition is arranged like a running belt of acoustic events. Sound of Venice, art installations from the Biennale, the rhythms of a daily jogging routine, and a composition for electronic instruments form an urban flashback.

KONFLUENTIA II (2015)

Claudia Robles A.

This soundscape invites to wander on the ground through a sonorous portrait of mainly two cities. At the end of this excursion, the audience finds themselves within a unique new city, an amalgamation of the cities, a new metropolis seeking to melt in a new incarnation.

BIOGRAPHIES

Karl-Heinz Blomann

lives in Essen and Berlin. Musician, composer and producer for new, experimental and film music. 1983 founding of the music publisher/record label "AufRuhr Records". Publications with different artists. Tours with "PÖHL MUSIK" through South America, Europe, Next Wave Festival New York 1989. Numerous sound-art and radio play productions, theater and film music. DGB culture award for "Klangskulpturen". Works in different contexts with constantly new concepts on topics such as "art and technology", "man and machine" and "urban soundscapes".

Ricardo Dal Farra

is professor of electronic arts and music at Concordia University, Canada and director of the electronic arts research centre CEIARTE-UNTREF, Argentina. He is Founder of the international symposia Balance-Unbalance (BunB) and Understanding Visual Music (UVM). Dal Farra has been director of Hexagram in Canada, coordinator of the Multimedia Communication national program of the Federal Ministry of Education in Argentina, and researcher of UNESCO, France, for its project Digi-Arts. Ricardo created the Latin American Electroacoustic Music Collection hosted by the Daniel Langlois Foundation, Canada. Dal Farra is a composer and artist specialized in transdisciplinary actions with science and emergent technologies.

Gilles Gobeil

is an electroacoustic music composer. His works have been performed in concerts throughout Canada and abroad. Gilles Gobeil is a member of the Canadian Electroacoustic Community (CEC), Associate Composer of the Canadian Music Centre (CMC) and co-founder of the concert organization Réseaux. Laureate on the international scene: Métamorphoses Biennal Acousmatic Composition Competition (Belgium, 2002, 2000); CIMESP (International Electroacoustic Music Contest of São Paulo, Brazil, 2001, 1999, 97); Ciber@rt (Valencia, Spain, 1999); Bourges International Electroacoustic Music Competition (France, 1999, 89, 88) among others.

Christine Groult

composes music for concerts, music for the theatre, for choreographies and documentaries. Her work proceeds from an attempt to express emotional realities. She is particularly interested in the poetic potential of sounds (recordings and their transformations) and in novel dramatic sound effects.

Mesias Maiguashca

Born in Quito, Ecuador in 1938. Studied at the Conservatorio de Quito, the Eastman School of Music (Rochester, N.Y.), the Instituto di Tella (Buenos Aires) and at the Musikhochschule in Cologne. Productions in the Studio for Electronic Music WDR (Cologne), the Centre Européen pour la Recherche Musicale (Metz), IRCAM (Paris), Acroe (Grenoble) and ZKM (Karlsruhe). Performances at the most important European festivals. Professor for electronic music at the Musikhochschule Freiburg from 1990 until his retirement in 2004. Together with Roland Breitenfeld, he founded the K.O.Studio Freiburg in 1998, a private initiative for the practice of experimental music. He lives in Freiburg since 1996.

Dirk Reith

born in 1947, studied composition at the Robert Schumann Musikhochschule in Düsseldorf with Milko Kelemen. Parallel studies in sound engineering. From 1974 to 1976 he studied computer composition at the Institute of Sonology at Utrecht University with Gottfried Michael Koenig. He is the founder of the of the Electronic Studio (1971) and ICEM (Institute for Computer Music and Electronic Media) at the Folkwang University of the Arts and was professor of composition and artistic director of the institute until 2011.

Claudia Robles-Angel

is composer and sound artist, whose work is performed and exhibited worldwide. Her work and research cover different aspects of visual & sound art, which extend from audiovisual fixed-media compositions to performances installations interacting with biomedical signals. Her work is constantly featured in media/sound-based festivals/conferences, group/solo exhibitions around the globe e.g. ZKM Karlsruhe; KIBLA Maribor, Int. Symposium Electronic Art ISEA Istanbul, Manizales, Durban & Gwangju, 55th Venice Biennale Salon Suisse, Computer Music Conf. ICMC Copenhagen, Montréal & Utrecht; NYC Electroacoustic Music Fest, Harvestworks Digital Arts NYC, Heroines of Sound Berlin.

Ana Maria Romano G.

is a Colombian composer and interdisciplinary sound artist. Her creative interests center around acoustic and electroacoustic media and participation in interdisciplinary projects involving contemporary dance, video dance, performance. Her creative interests stem in the intersection of gender, sound and technology, listening, soundscape, noise, experimentation, improvisation, body and the political dimension of the creative. Her works have been published in physical support and by several netlabels in Latin America, Europe and North America. Her artistic works have been featured in festivals worldwide.

Pierre Schaeffer

was a French composer, writer, broadcaster, engineer, musicologist, acoustician and founder of Groupe de Recherche de Musique Concrète (GRMC). His innovative work in both the

sciences—particularly communications and acoustics—and the various arts of music, literature and radio presentation after the end of World War II, as well as his anti-nuclear activism and cultural criticism garnered him widespread recognition in his lifetime.

Iannis Xenakis

was a Romanian-born Greek-French avant-garde composer, music theorist, architect, performance director and engineer. Xenakis pioneered the use of mathematical models in music such as applications of set theory, stochastic processes and game theory and was also an important influence on the development of electronic and computer music. He integrated music with architecture, designing music for pre-existing spaces, and designing spaces to be integrated with specific music compositions and performances.

**Etude aux chemins de fer* (Pierre Schaeffer) and *Concrete PH* (Iannis Xenakis)
produced by ina grm.

