

nomádes...

(ciclo internacional de obras audiovisuales y obras electroacústicas)

Curado por Claudia Robles Angel

Invitado especial: Prof. Dirk Reith

11.04 2013

**Centro Cultural, Universidad de los Andes.
Bogotá, Colombia 7:00 PM.**

El propósito de este ciclo de conciertos consiste principalmente en la disseminación por todo el mundo de obras audiovisuales de medio fijo; en estas obras la música y la imagen comparten el mismo grado de importancia. El ciclo incluye también obras puramente electroacústicas.

La intención de este ciclo es presentar los conciertos sin un lugar o país fijo, de acuerdo con el termino *nomádes*, palabra griega que se utiliza para definir pueblos que se mueven de un lugar a otro sin asentarse permanentemente en ninguno.

PROGRAMA

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| - <i>Nahe zu fern</i> (1987) 13'54''
Obra electroacústica acusmatica | Dirk Reith |
| - <i>TRAVELOG #1 – Nuit Bleue</i> - (2008) 10'
Obra audiovisual | Claudia Robles A |
| - <i>Ambi-Schlagfluss</i> (2005) 3'
Obra electroacústica acusmatica | Joachim Heintz |
| - <i>REFRACTION</i> (2010) 7' 04''
Obra audiovisual | Hiromi Ishii |
| - <i>Nested loops V</i> (2007) 7'10''
Obra electroacústica acusmatica | Dirk Reith |

INTERMEDIO

- | | |
|---|--------------------------|
| - <i>verSTIMMUNG</i> (1995) 8'41''
Obra electroacústica acusmatica | Dirk Reith |
| - <i>naT 2</i> (2006) 12'
Obra audiovisual | Paulo Ferreira |
| - <i>Funktion Blau</i> (1969) 6'07''
Obra electroacústica acusmatica | Gottfried Michael Koenig |
| - <i>ZHONG</i> (2005) 6'
Obra audiovisual | Claudia Robles A |
| - <i>Interactions 2</i> (2013) 8'
Obra electroacústica acusmatica | Dirk Reith |

Biografías

Paulo Ferreira-Lopes

born in Portugal and lives in Germany. He studied composition in Lisbon between 1988 and 1991 with Constança Capdeville. Between 1995 and 1997 studied in Paris composition with Emmanuel Nunes, Antoine Bonnet and Computer Music with Curtis Roads. He Master in Composition at the University of Paris VIII (1996). Further studies in composition with Karlheinz Stockhausen at the 'Internationale Ferienkurse für Neue Musik' Darmstadt. Founder and Director (2000) of the Summer Workshops –olhAres de Outono at the University Catholic Porto. Doctor degree in Computer Music at the University of Paris VIII.

Joachim Heintz

after studying Literature and Art History, began his composition studies with Younghee Pagh-Paan and Guenter Steinke in Bremen in 1995 at the Hochschule fuer Kuenste. During the course of his studies in Bremen, he worked intensively in the electronic music field and also with mixed media such as video. He is the head of the electronic studio Incontri at the HMTM in Hannover (Hanover University of Music, Drama and Media), teaches Audio-Programming at the HfK Bremen and is a member of the Theater der Versammlung in Bremen. He composes both for instruments and electronics, for concerts, sound installations and as theatre music. He is an active member of the Open Source community, in particular in the development of Csound and CsoundQt.

www.joachimheintz.de

Hiroimi Ishii

Studied composition in Tokyo. After having taught at Shobi University and the Institut for Sound Technique, since 1998 she studied electroacoustic music at HfM Dresden and further studied with the theme 'composing electroacoustic music relating to Japanese traditional music' at the City University London, where she was awarded her PhD. Her pieces have been presented Worldwide: CYNETart Dresden, EMF Florida, Music&Reserches Brussels, MusicAcoustica Beijing, Musica Viva Lisbon, Argentina, Venezuela, Japan, and broadcast by WDR, MDR, DLR. In 2006 she had a residency at ZKM. She has a portrait CD by Wergo.

Gottfried Michael Koenig

He studied church music in Braunschweig, composition, piano, analysis and acoustics in Detmold, music representation techniques in Cologne and computer technique in Bonn.

He attended and later lectured at the Darmstadt music summer schools. From 1954 to 1964 Koenig worked in the electronic studio of West German Radio (WDR) producing his electronic compositions Klangfiguren, Essay and Terminus 1 and wrote orchestral and chamber music. Furthermore he assisted other composers, including Kagel, Evangelisti, Ligeti, Brün and Stockhausen (with the realization of Kontakte and Gesang der Jünglinge). In 1964 Koenig moved to the Netherlands, where he was, until 1986, director and later chairman of the Institute of Sonology at the University of Utrecht. Here he developed his computer composition programs Project 1 (1964) and Project 2 (1966), designed to formalise the composition of musical structure-variants. Both programs had a significant impact on the further development of algorithmic composition systems.

Dirk Reith

born in 1947, studied composition under Milko Kelemen at the Robert Schumann Musikhochschule in Duesseldorf. At the same time he completed a degree in sound engineering. From 1974 to 1976 he studied computer composition under Gottfried Michael Koenig at Institute of Sonology at the University of Utrecht. In 1975 he was appointed to establish an electronic studio at the Folkwang-Hochschule Essen, and instituted a teaching program of electronic composition studies. In 1986 he was the director for the area of music in the research project ZKM (Centre for Art and Media technology) at Karlsruhe. He is a professor emeritus of composition and the former artistic director of ICEM (Institute for Computer music and Electronic Media) at the Folkwang University of Arts Essen.

Claudia Robles Angel

is a Colombian audiovisual artist who lives and works in Cologne, Germany. Her work and research cover different aspects of visual and sonic art, which extend from audiovisual fixed-media compositions to performances interacting with bio-data via the usage of interfaces such as, for example, the EEG (electroencephalogram, measuring brain waves activity). She finished studies in Fine Arts in 1990 at the University Jorge Tadeo Lozano in Bogotá (Colombia). She pursued postgraduate studies such as: Film Animation (1992-1993) at the CFP (Milan-Italy); MA in Visual Arts (1993-1995) at the École Supérieure d'Art Visuel (Geneva-Switzerland) and Sound Design and Electronic Composition at the Folkwang University Essen (Germany) with Prof. Dirk Reith from (2001-2004). She was artist-in-residence in Germany at the ZKM Centre (Karlsruhe, 2004-7) and at the KHM (Cologne, 2008). www.claudearobles.de

Sinopsis

Nahe zu fern (1987)

for 8 Speakers

near to far - something is really audible but unclear. The composition process is based on the theory to built up something in the distance in relation to a very close event. This also happens in different musical parameters such as: rhythmical structures, harmonics and timbres, distribution of sound, simulation of sound of mechanical instruments and electronic sound, etc. A major aspect in the piece is the composition of space itself and the transition from electronic sounds to almost well-known sounds.

Dirk Reith

TRAVELOG #1 – Nuit Bleue - (2008)

Claudia Robles A

" ... Il semble que l'être volant dépasse l'atmosphère même où il vole. "

*** (It seems that the flying being exceeds even the atmosphere where he flies.) After Gaston Bachelard

-Nuit Bleue- is the first 'logbook' of the TRAVELOG series : An assemblage of travels, of continuous journeys from reality to imaginary. This first journey invites us to dip into the transparentness of a fragile matter that gradually dissolves itself, revealing us landscapes, indeterminate spaces... cities that immerse the deep blue of the night.

Ambi-Schlagfluss (2005) 3'

Joachim Heintz

This piece is based on my imaginings of a fluid made of sound, nervous and excited. The elements of this fluid are small percussive sounds. The different branches of the fluid are performing different expressive movements and shapes. Sometimes they seem almost recognizable, but this remains uncertain because of their inherent restlessness. Sound spatialization is essential for the piece. The listener is inside of the sound and its different movements. I used ambisonic tools; I found them very suitable for my goals here. They were coded in Csound, based on the works at the ICST in Zurich (special thanks to Johannes Schuett). For controlling the sound fluid, I developed my own software instrument, with Lisp as programming language and Csound as audio engine.

REFRACTION (2010)

Hiromi Ishii

is a creation of various forms and movements of light and shadow. The source image is a photo of fishes. It was deformed and its blue tone and silver light were extracted. The basic sound of music is an extracted harmonic movement of shakuhachi single tone. Reducing, extracting and refining are typical ways of creation seen in Japanese traditional art. Music and visual were composed in parallel by the author.

- Nested loops V (2007) 7'10"

Dirk Reith

is the last piece of a series of pieces. "nested loops I" is for 4 channel Tape, "nested loops II" is for piano and tapes, "nested loops III" is composed for piano, percussion and taps, "nested loops IV" is for percussion solo and live-electronics and "nested loops V" is for 4 channel tape. The bonding between all that pieces is the composition process. All the pieces are realized with the computer program "project 1" of Gottfried Michael Koenig which he starts to develop in 1964. The basic idea of "project 1" is the computation of musical structures in the field between a periodic and aperiodic structures in the parameters. "nested loops I" is composed in 1983 and "nested loops V" in 2007. Because "nested loops V" is the last piece of the circle, all sound material comes from "nested loops 1, 2, and 3."

- verSTIMMUNG (1995) 8'41"

Dirk Reith

for four channel tape

The title verSTIMME is only very vaguely translated in "detuning". The word "Verstimmung" has in German a different semantic field. The piece is based on a poem of the German writer Angelika Janz. All musical structures are based on that poem. During a process from the very beginning of the piece, speech becomes more and more comprehensible, at the end you will hear the whole poem. Poem: Angelika Janz and Speaker: Patric Hagen.

naT 2 (2006) 12'

Paulo Ferrreira

This work consists in a dramatic structure based on images and sound collages. At the center of this structure, the character of Ines de Castro emerges from a very distanced time, attempting to develop a global narrative an intrinsically timeless idea about the mystery of the birth, love and death.

Funktion Blau (1969) 6'07"

Gottfried Michael Koenig

The series of pieces with the collective title occupy a special position. The sound material of the Funktionen was generated fully automatically by a single preset curve on the so called function generator. All other derivations were obtained by using control signals produced from the same curve and taped. I relied to a greater extent than in my piece Terminus on the formative power of sound structures which in all their material and formal aspects proved to be "permeable": by permeability I mean a property of sound sequences that renders them porous and hence interpretable by other, simultaneous sound sequences. I have almost regarded this permeability paramount for algorithmic composition, as long as the composition progress is not based on psychological criteria but on material criteria, and on properties of acoustic material, which the history of music has endowed with meaning.

ZHONG (2005)

Claudia Robles A

Inspired by the Chinese character 中 Zhong (the center, the middle), this audiovisual composition is a search for the CENTER, discovering a universe of constant and eternal modification, a world driven by the dynamic created through opposite fighting forces. The expression and symbol of this eternal transformation is fire, from which the multiplicity of the world is formed. The entire sound of the composition was produced with the software Csound.

Interactions 2 (2013) 8'

Dirk Reith

For four channel. Interactions 2 is based on the piece Interactions, a piece of Florian Zwissler and me. The first performance was at the 28.8.2010 in the ISEA Festival 2010. ISEA is one of the most important international festivals for digital and electronic art. The two composers used the SYNLAB (Synthesis Laboratory), developed in the 70th/80th by the Berlin company Udo Hofschneider and Dirk Reith from the Folkwang University of the Arts. This System is unique. Round about 80 components for analog sound synthesis and sound controlling are included in the SYNLAB. In the live version the composers did the 15 minutes long piece in real time playing. Because the SYNLAB is not transportable a video engineer did a real-time broadcasting from the Studio to the concert hall. We developed round about 5 hours of sound material, which we don't use in the performance. That was the background of Interactions 2, when I was cleaning up my sound archive at the end of last year and I heard since 2010 that wonderful sound material from Interactions which we never used. I synthesized new sound material, I combined the material in a new order which I find is appropriate for a piece for four speakers.