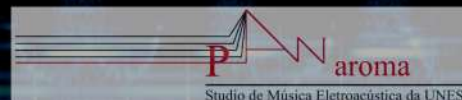


de 2 a 16 de outubro de 2024

Teatro de Música
do Instituto de Artes da Unesp
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&
Sesc Pompeia

XV BIMESP 2024 – Bienal Internacional de Música Eletroacústica de São Paulo





XV BIMESP 2024

BIENAL INTERNACIONAL DE MÚSICA ELETROACÚSTICA DE SÃO PAULO

REALIZAÇÃO: STUDIO PANAROMA DE MÚSICA ELETROACÚSTICA DA UNESP – DIREÇÃO ARTÍSTICA / CURADORIA: FLO MENEZES DE 2 A 16 DE OUTUBRO DE 2024

A **BIENAL INTERNACIONAL DE MÚSICA ELETROACÚSTICA DE SÃO PAULO (BIMESP)**, UM DOS MAIS IMPORTANTES EVENTOS DO GÊNERO NO MUNDO, TEVE SUA PRIMEIRA EDIÇÃO EM 1996 E FOI CRIADA PELO COMPOSITOR **FLO MENEZES** À FRENTE DO **STUDIO PANAROMA** DE MÚSICA ELETROACÚSTICA DA UNESP.

ESTRUTURADA EM "CONCERTOS-PAINEL", A **BIMESP** TRAZ A PÚBLICO OBRAS SIGNIFICATIVAS DO REPERTÓRIO INTERNACIONAL DA MÚSICA ELETROACÚSTICA, COBRINDO OS MAIS DE 70 ANOS DO GÊNERO, DESDE SEUS PRIMÓRDIOS AO FINAL DOS ANOS 1940 (COM O ADVENTO DA *MUSIQUE CONCRÈTE* FRANCESA EM 1948 E DA *ELEKTRONISCHE MUSIK* ALEMÃ EM 1949).

A **BIMESP** É REALIZADA COM O **PUTS – PANAROMA/UNESP: TEATRO SONORO** –, A ORQUESTRA DE ALTO-FALANTES DO **STUDIO PANAROMA**, COMPOSTA, PARA ESTA EDIÇÃO DO FESTIVAL, DE 52 ALTO-FALANTES DISTRIBUÍDOS POR TODO O TEATRO. O **PUTS** FOI FUNDADO EM 2002 POR **FLO MENEZES**, COM APOIO **FAPESP** (FUNDAÇÃO DE AMPARO À PESQUISA DO ESTADO DE SÃO PAULO), E É UM DOS MAIS SOFISTICADOS DISPOSITIVOS TECNOLÓGICOS DE DIFUSÃO ELETROACÚSTICA NO MUNDO.

EM SUA 15ª EDIÇÃO, A **BIMESP** COMEMORARÁ OS 30 ANOS DE EXISTÊNCIA DO **STUDIO PANAROMA**, PRINCIPAL CENTRO DE PRODUÇÃO, PESQUISA E ENSINO NA ÁREA NA AMÉRICA LATINA, E SERÁ REALIZADO EM PARCERIA COM O **SESC POMPEIA**, ONDE SE REALIZARÃO OS DOIS CONCERTOS DE ENCERRAMENTO DO FESTIVAL. NESSES CONCERTOS, 3 OBRAS DA HISTÓRIA DO **STUDIO PANAROMA**, DE AUTORIA DE SEU FUNDADOR E DIRETOR, **FLO MENEZES**, SERÃO LEVADAS A PÚBLICO, TODAS DETENTORAS DE IMPORTANTES PRÊMIOS DE COMPOSIÇÃO, ALÉM DA OBRA HISTÓRICA *MIKROPHONIE I*, DE **KARLHEINZ STOCKHAUSEN**, E DA ESTREIA MUNDIAL DE OBRAS PARA PIANO-MIDI, REALIZADAS DENTRO DE UM PROJETO TEMÁTICO COM APOIO **FAPESP**.

PARA ESTA EDIÇÃO ESPECIAL, A **BIMESP** CONSTARÁ COM A ILUSTRE PRESENÇA DE COMPOSITORES CONVIDADOS INTERNACIONAIS: **ANNETTE VANDE GORNE**, DA BÉLGICA; **HANS TUTSCHKU**, DA UNIVERSIDADE DE HARVARD; **DANIEL SCHACHTER**, DA ARGENTINA; E **ROBERT NORMANDEAU**, DO CANADÁ. ALÉM DISSO, O EVENTO FARÁ HOMENAGEM PÓSTUMA AO GRANDE MESTRE DA MÚSICA ACUSMÁTICA **FRANCIS DHOMONT** (1926-2023), QUE NOS DEIXOU EM DEZEMBRO DE ANO PASSADO.

- 17 CONCERTOS COM OBRAS ELETROACÚSTICAS ACUSMÁTICAS E MISTAS, CELEBRANDO OS 30 ANOS DO **STUDIO PANAROMA**.
- AO TODO 91 OBRAS ELETROACÚSTICAS, EM GRANDE PARTE REALIZADAS NO **STUDIO PANAROMA**.
- CONCERTOS E PALESTRAS DE 4 COMPOSITORES CONVIDADOS INTERNACIONAIS.
- WORKSHOPS COM O COMPOSITOR ROBERT NORMANDEAU SOBRE O PROGRAMA DE ESPECIALIZAÇÃO SONORA IMERSIVA SPATGRIS.
- CONCERTO ESPECIAL EM HOMENAGEM PÓSTUMA AO GRANDE COMPOSITOR FRANCIS DHOMONT (1926-2023).
- PAINEL DOS PAÍSES ENFOCANDO A ARGENTINA E A SUÉCIA.
- 2 CONCERTOS DE MÚSICA MISTA REALIZADOS NO SESC POMPEIA.



XV BIMESP 2024

BIENAL INTERNACIONAL DE MÚSICA ELETRACÚSTICA DE SÃO PAULO
INTERNATIONAL BIENNIAL FOR ELECTROACOUSTIC MUSIC OF SAO PAULO

30 ANOS DO STUDIO PANAROMA / 30 YEARS OF THE STUDIO PANAROMA

REALIZATION: STUDIO PANAROMA DE MÚSICA ELETRACÚSTICA DA UNESP

CO-REALIZATION: SESC POMPEIA

ARTISTIC DIRECTION: FLO MENEZES

FROM 2 TO 16 OCTOBER, 2024

O QUE É A MÚSICA ACUSMÁTICA? (POR ANNETTE VANDE GORNE)

A **MÚSICA ACUSMÁTICA** BASEIA-SE EM INSTRUMENTOS ELETRACÚSTICOS DE ESTÚDIO E NA *ESCRITURA DOS SONS SOBRE SUPORTE* (COMO NO CASO DE UM FILME SEM IMAGEM), VISANDO DAR FORMA A UMA MÚSICA FEITA DE SONS NATURAIS, SINTÉTICOS OU "METAMORFOSEADOS" PELA TECNOLOGIA QUE LHEZ CONFERE UMA ARQUITETURA, UMA INTENSIDADE, UMA TEXTURA, UMA COR ESPECÍFICA. COMPOSTOS PARA ORIENTAR A ESCUTA POR SI SÓ, TAIS SONS CONSTITUEM UM UNIVERSO ESPAÇO-TEMPORAL ESCULPIDO PELO COMPOSITOR E DESTINADO A GANHAR VIDA NA MEMÓRIA E NO IMAGINÁRIO DO OUVINTE. PARA ESCUTAR A **MÚSICA ACUSMÁTICA**, PORTANTO, É ACONSELHÁVEL MERGULHAR NESSE ESPAÇO SONORO OFERECIDO À REPRESENTAÇÃO MENTAL DO OUVINTE, COM OLHOS SEMICERRADOS E EM SUA VE PENUMBRA, CERCADO POR UMA FLORESTA DE ALTO-FALANTES DENSA O SUFICIENTE PARA ENALTECER OS RELEVOS ESPACIAIS E OS MOVIMENTOS SONOROS, DOS SONS MAS SUTIS AOS MAIS ESTRONDOSOS.

[TRADUÇÃO DE FLO MENEZES]

WHAT IS ACOUSMATIC MUSIC? (BY ANNETTE VANDE GORNE)

ACOUSMATIC MUSIC IS BASED ON ELECTROACOUSTIC INSTRUMENTS OF AN ELECTRONIC STUDIO AND ON A *SCRIPTURE (WRITING) OF SOUNDS ON A FIXED MEDIUM* (LIKE THAT OF A FILM WITHOUT AN IMAGE) TO GIVE SHAPE TO A MUSIC MADE OF NATURAL, SYNTHETIC OR "METAMORPHOSED" SOUNDS BY THE TECHNOLOGY, WHICH GIVES TO THEM AN ARCHITECTURE, AN INTENSITY, A TEXTURE, A SPECIFIC COLOR. COMPOSED TO GUIDE LISTENING ALONE BY ITSELF, THESE SOUNDS CONSTITUTE A SPATIO-TEMPORAL UNIVERSE SCULPTED BY THE COMPOSER AND DESTINED TO COME TO LIFE IN THE MEMORY AND IMAGINATION OF THE LISTENER. TO LISTEN TO **ACOUSMATIC MUSIC**, IT IS THEREFORE PREFERABLE TO IMMERSE YOURSELF IN THIS SOUND SPACE OFFERED TO THE LISTENER'S MENTAL REPRESENTATION, WITH THE EYES HALF-CLOSED IN A SOFT TWILIGHT, SURROUNDED BY A FOREST OF LOUDSPEAKERS DENSE ENOUGH TO HIGHLIGHT THE SPATIAL VARIATIONS AND SOUND MOVEMENTS FROM THE SMALLEST TO THE MOST THUNDEROUS SOUNDS.

PROGRAMAÇÃO GERAL

CONCERTO 1 – PAINEL DO STUDIO PANAROMA 1

2 DE OUTUBRO, 18H

PAULO ZUBEN: **LABIRINTOS CIRCULARES** (1997-98) – QUADRO; 8'27"

IGNÁCIO DE CAMPOS: **TEXTVM** (2000-01) – STEREO; 12'54"

GIOVANNI PORFÍRIO: **DIAS DE UM CÉU TAL QUAL A NOITE** (2020-21) – STEREO; 9'12"

RODRIGO MEDEIROS: **GEOSPHAERA** (2023) – OCTO; 12'50"

GUSTAVO ARIMA: **IN LOCO D'OGNE LUCE MUTO** (2020) – 16 CANAIS; 14'56?"

CONCERTO 2 – PAINEL HISTÓRICO 1 (COMPOSIÇÃO VERBAL-ELETROACÚSTICA)

2 DE OUTUBRO, 20H

KARLHEINZ STOCKHAUSEN: **GESANG DER JÜNGLINGE** (1955-56) – QUADRO; 13'

JONATHAN HARVEY: **MORTUOS PLANGO, VIVOS VOVO** (1980) – OCTO; 9'08"

HERBERT EIMERT: **SELEKTION I** (1959) – QUADRO; 19'

RICARDO MANDOLINI: **POEMA REITERADO** (1983) – STEREO; 10'51"

LUCIANO BERIO: **VISAGE** (1961) – STEREO; 21'

CONCERTO 3 – PAINEL DO STUDIO PANAROMA 2

3 DE OUTUBRO, 18H

VINÍCIUS NAKA: **DUST** (2022-23) – STEREO; 9'16"

GABRIEL XAVIER: **ASTROLÁBIO** (2024) – OCTO; 8'17"

GEORGE ALVESKOG: **ZERO** (2011) – OCTO; 7'

SÉRGIO ABDALLA: **UMA VARIEDADE DO LIXO** (2011) – OCTO; 8'37"

VINICIUS BALDAIA: **INTRA-HOMEORRESE; HOMEOSTASE** (2022-23) – OCTO; 10'20"

CONCERTO 4 – PAINEL DO PERSONAGEM 1: ANNETTE VANDE GORNE

3 DE OUTUBRO, 20H

- **HAÏKU** (2016-20) – 16 CANAIS; DURAÇÃO TOTAL: 57'16" [COM PROJEÇÃO DE IMAGENS]
 - 1 **JOUR DE L'AN** [NEW YEAR'S DAY] [1/2] (2020); 4'39"
 - 1 FEUX D'ARTIFICE (D'APRÈS DEBUSSY) [FIREWORKS (AFTER DEBUSSY)]; 4'39"
 - 2 **PRINTEMPS** [SPRING] (2016); 8'02"
 - 2 JEUX D'OISEAUX [BIRD GAMES]; 2'55"
 - 3 JEUX D'EAU [WATER GAMES]; 2'24"
 - 4 JEUX D'ENFANTS [CHILDREN'S GAMES]; 2'40"
 - 5 **ÉTÉ** [SUMMER] (2018-19); 11'24"
 - 5 JEUX D'INSECTES LANCINANTS [NAGGING INSECT GAMES]; 2'45"
 - 6 SONGE D'UN APRÈS-MIDI D'ÉTÉ [A MIDSUMMER AFTERNOON'S DREAM]; 5'06"
 - 7 VOYAGE IMMOBILE [MOTIONLESS JOURNEY]; 1'24"
 - 8 DANSE FOLLE DES FEUX FOLLETS [WITTY DANCE OF THE WISPS]; 1'55"
 - 9 **AUTOMNE** [AUTUMN] (2019-20); 13'03"
 - 9 JEUX MÉCANIQUES [MECHANICAL GAMES]; 4'36"
 - 10 JEUX ÉTENDUS, BROUILLARD [EXTENSIVE GAMES, FOG]; 2'53"
 - 11 JEUX FRAGMENTÉS, FEUILLES D'AUTOMNE [FRAGMENTED GAMES, AUTUMN LEAVES]; 2'34"
 - 12 JEUX RÉPÉTÉS [REPEATED GAMES]; 2'54"
 - 13 **HIVER** [WINTER] (2016-18); 14'07"
 - 13 JEUX DE PAS SUR LA NEIGE [FOOTSTEPS ON THE SNOW]; 2'15"
 - 14 JEUX MONOTONES [MONOTONOUS GAMES]; 3'58"
 - 15 JEUX DE GRAINS AU COIN DU FEU [GAMES OF GRAINS BY THE FIRE]; 3'12"
 - 16 JEUX DE SONS [SOUND GAMES]; 4'30"
 - 17 **JOUR DE L'AN** [NEW YEAR'S DAY] [2/2] (2020); 5'56"
 - 17 JOUR DE FÊTE [CELEBRATION DAY]; 5'56"

INTERVALO

• **VOX ALIA II «CATHÉDRALES»** (2021) – 16 CANAIS; DURAÇÃO TOTAL: 13'33"

ALLELUIA; 2'16"

DANSE SACRÉE; 2'18"

REQUIEM; 4'37"

TRANSE; 2'05"

FIGURES TUTÉLAIRES; 2'17"

• **VOX ALIA III «VOX INTIMA»** (2022-23) – 16 CANAIS; 9'12"

• **VOX ALIA IV «VOX POPULI»** (2023) – 16 CANAIS; 29'28"

REALIZAÇÃO DE TODAS AS OBRAS: STUDIOS MÉTAMORPHOSES D'ORPHÉE, DE MUSIQUES & RECHERCHES, OHAIN, BÉLGICA

CONCERTO 5 – OBRAS ACUSMÁTICAS DE FLO MENEZES E DE ALEX BUCK

4 DE OUTUBRO, 18H

FLO MENEZES: **CAHIER DE SONS** (2020) – OCTO; 19'42"

ALEX BUCK: **SCREAMING TREES** (2019) – STEREO; 8'06"

1º PRÊMIO – MUSICA NOVA INTERNATIONAL COMPETITION OF ELECTROACOUSTIC MUSIC;

1º PRÊMIO – MUSICWORKS ELECTRONIC MUSIC COMPOSITION CONTEST, MUSICWORKS MAGAZINE.

FLO MENEZES: **HYMNUS – IL CIELO ANDRÀ VERSO IL FONDO** (2020) – 16 CANAIS; 16'41"

ALEX BUCK: **OTHERNESS** (2023) – STEREO; 8'28"

1º PRÊMIO – 25TH MÚSICA VIVA INTERNATIONAL ELECTROACOUSTIC MUSIC COMPETITION, MISO MUSIC

PORTUGAL.

FLO MENEZES: **PERPETUI DECORIS STRUCTURA** (2022) – 16 CANAIS; 10'32"

CONCERTO 6 – PAINEL DO PERSONAGEM 2: HANS TUTSCHKU

4 DE OUTUBRO, 20H

- **REMEMBERING JAPAN** (PARTE 1) (2016) – 16 CANAIS; 10'
REALIZAÇÃO: STUDIO PANAROMA; DEDICADA A FLO MENEZES
- **LA JOIE IVRE** (2002) – STEREO; 10'24"
REALIZAÇÃO: KLANG PROJEKTE WEIMAR
- **PROVENANCE – ÉMERGENCE** (2022) – 24 CANAIS; 18'45"
REALIZAÇÃO: HARVARD UNIVERSITY STUDIOS FOR ELECTROACOUSTIC COMPOSITION & GRM PARIS

INTERVALO

- **...ERINNERUNG...** (1996) – QUADRO; 10'10"
REALIZAÇÃO: AKADEMIE DER KÜNSTE BERLIN
- **FIRMAMENT – SCHLAFLOS** (2010) – 16 CANAIS; 20'25"
REALIZAÇÃO: HARVARD UNIVERSITY STUDIOS FOR ELECTROACOUSTIC COMPOSITION

CONCERTO 7 – PAINEL DO PERSONAGEM 3: FRANCIS DHOMONT (1926-2023) *IN MEMORIAM*

5 DE OUTUBRO, 18H

- **FORÊT PROFONDE** (1994-96) – STEREO; 58'32"
 - 1: CHAMBRE D'ENFANTS, 2'49"
 - 2: À L'ORÉE DU CONTE, 5'10"
 - 3: CHAMBRE INTERDITE, 4'26"
 - 4: IL CAMMIN DI NOSTRA VITA, 6'43"
 - 5: LES ENCHANTEMENTS DE L'IMAGINATION, 3'58"
 - 6: ANTICHAMBRE, 3'18"
 - 7: LA MURAILLE D'ÉPINES, 7'32"
 - 8: CHAMBRE DES TÉNÈBRES, 2'27"
 - 9: FORÊT FURIEUSE, 8'47"
 - 10: MUSIQUE DE CHAMBRE, 2'26"

- 11: SORTILÈGES, 4'14"
 12: CHAMBRE DE LUMIÈRE, 2'03"
 13: FANTASME, MODE D'EMPLOI, 4'08"
 DIFUSÃO ELETROACÚSTICA: FLO MENEZES

INTERVALO

- **FRANKENSTEIN SYMPHONY** (1997) – STEREO; 63'49"
 1 MOVIMENTO: ALLEGRO, 16'41"
 2 MOV.: ANDANTE, 15'35"
 3 MOV.: SCHERZO (GIOCO), 14'30"
 4 MOV.: FINALE, 16'41"
 DIFUSÃO ELETROACÚSTICA: HANS TUTSCHKU

CONCERTO 8 – PAINEL DO STUDIO PANAROMA 3

7 DE OUTUBRO, 18H

- GABRIEL LEMOS: **O HUMANISMO É UMA MÁQUINA INTERROMPIDA** (2016-17) – QUADRO; 6'22"
 RODOLFO VALENTE: **ESPECTRO JASMIM** (2012) – OCTO; 11'23"
 FRANCIELE LIMA: **CICLO D'ÁGUA** (2022) – STEREO; 7'48"
 THOMMAZ KAUFFMANN: **COLAPSO** (2019) – OCTO; 12'49"
 OBRA COLETIVA: **ANGULARIS** (2014-15) – OCTO; 22'52"
 COMPOSITORES: TIAGO GATI; JULIAN MAPLE; GEORGE ALVESKOG; ARIEL OLIVEIRA; ALEX BUCK
-

CONCERTO 9 – PAINEL DO PERSONAGEM 4: DANIEL SCHACHTER & PAINEL DOS PAÍSES 1: ARGENTINA

7 DE OUTUBRO, 20H – CURADORIA E DIFUSÃO ELETROACÚSTICA: DANIEL SCHACHTER

CLAUDIO LLUAN: **MEMORIA DE LA PIEDRA** (2013) – OCTO; 8'10"

ENRIQUE BELLOC: **O MORS INEVITABILIS** (2005) – QUADRO; 5'16"

GABRIEL DATA: **OTOÑAL** (REV. 2024) – OCTO; 6'46"

DANTE GRELA: **ENCUENTROS MÁGICOS** (REV. 2024) – OCTO; 11'39"

INTERVALO

OBRAS DE DANIEL SCHACHTER:

- **LINEAS Y PUNTOS DE OTRO TIEMPO – SIN TIEMPO IV** (REV. 2017) – QUADRO; 8'56"
- **COMO UN MAR DE HIERRO – À B.F.** (2017) – OCTO; 8'45"
- **VORTEXPIRAL** (2023) – OCTO; 9'59"
- **TIEMPO FRÁGIL – SIN TIEMPO V** (2014) – OCTO; 10'39"

CONCERTO 10 – PAINEL DO STUDIO PANAROMA 4

8 DE OUTUBRO, 18H

KAREN ROCHA: **O RITO DOS ANCESTRAIS** (2022) – QUADRO; 13'01"

RÉGIS FRIAS: **SIDERURGIA** (2002-03) – STEREO; 8'05"

SÉRGIO KAFEJIAN: **INTERIORAÇÃO** (1999-2000) – STEREO; 10'14"

REALIZAÇÃO: STUDIO PANAROMA & GMEB DE BOURGES, FRANÇA

FLÁVIO MONTEIRO: **CLAUSTROFOLIE** (2021) – STEREO; 12'21"

AQUILES GUIMARÃES: **NANQUIM** (2011) – QUADRO; 9'55"

CONCERTO 11 – PAINEL DO PERSONAGEM 5: ROBERT NORMANDEAU

8 DE OUTUBRO, 20H

- **SPLEEN** (1993) – 24 CANAIS; 15'
 - **TUNNEL AZUR** (2016) – 24 CANAIS; 13'
 - **LE RAVISSEMENT** (2021) – 24 CANAIS; 15'
-

CONCERTO 12 – PAINEL DO STUDIO PANAROMA 5

9 DE OUTUBRO, 18H

MARINA FIGUEIRA: **A JANGADA** (2023-24) – STEREO; 6'06"
 BRUNO SCHMITT: **ARCHÉ** (2023) – OCTO; 7'04"
 GUSTAVO VELLUTINI: **TROÇO** (2021) – STEREO; 11'26"
 LUCIANO GARCEZ: **REFULGERE URBEM** (1996-97) – QUADRO; 6'46"
 TIAGO GATI: **TRANSE** (2024) – OCTO; 13'04"

CONCERTO 13 – PAINEL HISTÓRICO 2

9 DE OUTUBRO, 20H

BERNARD PARMEGIANI: **ENTRE-TEMPS** (1992) [DA "TRILOGIE PLAIN-TEMPS"] – STEREO; 22'32"
 DENIS SMALLEY: **WIND CHIMES** (1987) – STEREO; 15'10"
 JORGE ANTUNES: **VITRAUX MCMXCV** (1995) – STEREO; 19'22"
 HORACIO VAGGIONE: **AGON** (1998) – STEREO; 8'41"
 KARLHEINZ STOCKHAUSEN: **KONTAKTE** (1958-60) [VERSÃO SEM INSTRUMENTISTAS] – QUADRO; 34'

CONCERTO 14 – PAINEL DOS PAÍSES 2: SUÉCIA

10 DE OUTUBRO, 18H – CURADORIA DA **SEAMS (SOCIETY FOR ELECTROACOUSTIC MUSIC IN SWEDEN)**

HANS PARMENT: **DIVE** (2024) – MONO; 5'52"

JENS HEDMAN & PAULINA SUNDIN: **MOVEMENTS** (2024) – 7.1.2; 12'28"

LARS BRÖNDUM: **INFINITE MASS** (2023) – SURROUND 5.1; 9'06"

PÄR JOHANSSON: **THE SECRET LIVES OF MACHINES** (2020) – OCTO; 8'32"

LARS HÖJERDAHL: **MED MEMOR** (2023) – STEREO; 14'07"

GIRILAL BAARS: **TRIOXIA** (2023) – AMBISONIC (HOA7; 24 CANAIS); 10'

PAUL PIGNON: **LIVE, TOGETHER** (2023) – 14 CANAIS; 12'30"

CONCERTO 15 – PAINEL DA MODERNIDADE

10 DE OUTUBRO, 20H

GILLES GOBEIL: **UN CERCLE HORS DE L'ARBRE** (2014-15; REV. 2022) – STEREO; 10'29"

REALIZAÇÃO: STUDIO PANAROMA; DEDICADA A FLO MENEZES

MICHEL PASCAL: **NEVER DIE A** (2015) – OCTO; 14'13"

ANTONIO RUSSEK: **IN SITU (BRASIL)** (2019) – OCTO; 10'17"

REALIZAÇÃO: STUDIO PANAROMA; DEDICADA A FLO MENEZES

INTERVALO

RODRIGO SIGAL: **INTERLINEAL** (2017) – OCTO; 10'45"

ÅKE PARMERUD: **ADAGIO** (2020-21) – STEREO; 10'14"

DANIEL BARREIRO: **PERCURSOS ENREDADOS** (2005) – OCTO; 17'53"

PROGRAMAÇÃO NO SESC POMPEIA: MÚSICA ELETROACÚSTICA MISTA

CONCERTO 16 – AREIA E METAL – MÚSICA RADICAL

15 DE OUTUBRO, 21H

FLO MENEZES:

A DIALÉTICA DA PRAIA (1993)

23'

PARA 70 INSTRUMENTOS DE PERCUSSÃO (2 PERCUSSIONISTAS) E SONS ELETROACÚSTICOS

PERCUSSÃO: **JOAQUIM ABREU** E **JOACHIM EMIDIO**;

ELETRÔNICA: **FLO MENEZES**

PRIMEIRO PRÊMIO DO CONCURSO LUIGI RUSSOLO 1996, VARESE, ITÁLIA, PELA VERSÃO REDUZIDA A VIAGEM SOBRE OS GRÃOS (ESTREADA NO CARNEGIE HALL, NOVA IORQUE)

INTERVALO

KARLHEINZ STOCKHAUSEN:

MIKROPHONIE I (1964)

35'

PARA TAMTAM, 2 MICROFONES, 2 FILTROS E 2 POTENCIÔMETROS (6 MÚSICOS)

PERCUSSIONISTAS E MICROFONISTAS: **RICARDO BOLOGNA, RUBÉN ZÚÑIGA, EDUARDO GIANESELLA E LEONARDO LABRADA**;

FILTROS E POTENCIÔMETROS: **FLO MENEZES** E **RAPHAEL VILANI**

TÉCNICO DO SOM: **VINICIUS BALDAIA**

ESTREIA BRASILEIRA EXTRA MUROS

[ESTREIA BRASILEIRA *INTRA MUROS*, NA SÉRIE T-SON DO *STUDIO PANAROMA*, NA UNESP: 25/6/2024]

CONCERTO 17 – CORES E PERCURSOS – MÚSICA IMERSIVA

16 DE OUTUBRO, 21H

OBRAS PARA DISKLAVIER:

TIAGO GATI: **A CONTAR E RECONTAR BOTÕES DE MAGNÓLIA** (2019-24) – 8'30"

RODOLFO VALENTE: **UM ESPECTRO RONDA** (2023) – 8'

RAPHAEL VILANI: **FROM ... SUR L'OCEAN** (2024) – 5'

JEAN-CLAUDE RISSET: **DUET FOR ONE PIANIST** (1989) – DISKLAVIER E PIANISTA; 11'

PIANO: HELEN GALLO

FLO MENEZES:

COLORES (PHILA: IN PRAESENTIA) (2000)

19'

UM RÉQUIEM ELETROACÚSTICO *IN MEMORIAM* DE PHILADELPHO MENEZES

PARA 1 CLARINETISTA, 1 PERCUSSIONISTA, SONS ELETROACÚSTICOS E ELETRÔNICA EM TEMPO REAL

CLARINETES: **PAULO PASSOS**; PERCUSSÃO: **JOAQUIM ABREU**;

ELETRÔNICA: **FLO MENEZES**

PRÊMIO CULTURAL SERGIO MOTTA 2002

DIAPASON D'OR PELA GRAVAÇÃO DE 2006

INTERVALO

OBRAS PARA DISKLAVIER E ELETRÔNICA:

WILLIAN LENTZ: **MÁQUINA DE CHILREAR** (2024) – DISKLAVIER E ELETRÔNICA (OCTO); 13'22"

ALEXANDRE LUNSKI: **LANTERNS II** (2024) – DISKLAVIER E ELETRÔNICA (STEREO); 8'22"

GUSTAVO ARIMA: **MOIMOIRAI** (2023-24) – DISKLAVIER E ELETRÔNICA EM TEMPO REAL (OCTO); 14'

FLO MENEZES:**PARCOURS DE L'ENTITÉ (1994)**

16'

PARA FLAUTAS (1 FLAUTISTA), PERCUSSÃO METÁLICA (1 PERCUSSIONISTA) E SONS ELETROACÚSTICOS

FLAUTAS: **CÁSSIA CARRASCOZA**; PERCUSSÃO: **JOACHIM EMIDIO**;ELETRÔNICA: **FLO MENEZES**CO-REALIZAÇÃO (SONS DE SÍNTESE COM O PROGRAMA *MUSIC V*): *CENTRO DI SONOLOGIA**COMPUTAZIONALE* DA UNIVERSIDADE DE PÁDUA, ITÁLIA**PRIMEIRA REALIZAÇÃO DO *STUDIO PANAROMA*; SONS DE SÍNTESE REALIZADOS EM 1991 NO CSC –
CENTRO DI SONOLOGIA COMPUTAZIONALE, UNIVERSIDADE DE PÁDUA, ITÁLIA**

PARTITURA: UNIVERSAL EDITION

PRIX ARS ELECTRONICA 1995 (LINZ, ÁUSTRIA)

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PROGRAM NOTES FOR CONCERTS BY INTERNATIONAL GUESTS [TEXTS BY THE COMPOSERS]

CONCERT 4 – “PAINEL DO PERSONAGEM 1”: ANNETTE VANDE GORNE

OCTOBER 3, 20:00



- **HAÏKU** (2016-20) – 16 CHANNELS; 57'16"
- **VOX ALIA II «CATHÉDRALES»** (2021) – 16 CHANNELS; 13'33"
- **VOX ALIA III «VOX INTIMA»** (2022-23) – 16 CHANNELS; 9'12"
- **VOX ALIA IV «VOX POPULI»** (2023) – 16 CHANNELS; 29'28"

HAÏKUS: JOUR DE L'AN

JAPANESE CULTURE ENVISIONS NEW YEAR'S DAY (JUST BEFORE SPRING) AS A SEASON IN ITSELF, DUE TO ITS UNIQUE EXPERIENCE.

FEUX D'ARTIFICE (D'APRÈS DEBUSSY) [FIREWORKS (AFTER DEBUSSY)] ANNOUNCES THE OVERALL TOPIC OF THE WORK: TO BRING TOGETHER, AS MUCH AS POSSIBLE, THE HISTORICAL REPERTOIRE OF HIGH BROW EUROPEAN MUSIC AND CURRENT STUDIO MUSIC WRITING PRACTICES: ACOUSMATIC MUSIC. HERE, THE PRELUDE FOR PIANO MENTIONED IN THE TITLE IS TAKEN AS A TEMPORAL, STRUCTURAL AND LITERAL COMMISSION.

JOUR DE FÊTE [CELEBRATION DAY]: THAT MIDNIGHT IN JAPAN, TEMPLE BELLS CALL FOR RENEWAL AND HOPE IN THE FUTURE. LISTENING TO THIS MOMENT IS EXPERIENCED AS A CULTURAL FABRIC (WITH BELLS FROM ALL REGIONS OF THE WORLD) AND A SPATIAL FABRIC THANKS TO 18 CHANNELS OF SOUND DISTRIBUTED IN A DOME.

HAÏKUS: PRINTEMPS

SPRING IS CHANNELLED THROUGH A SEQUENCE OF THREE HAIKUS: JEUX D'OISEAUX [BIRD GAMES], JEUX D'EAU [WATER GAMES], JEUX D'ENFANTS [CHILDREN'S GAMES]. THESE TABLEAUX PUT SIDE BY SIDE SNIPPETS OF THE CLASSICAL REPERTOIRE — SHAKUHACHI, OLIVIER MESSIAEN, R MURRAY SCHAFER, MAURICE RAVEL, CLAUDE DEBUSSY — AND COMPOSED SONIC LANDSCAPES.

TO ASSEMBLE IRIDESCENCES AS FLEETING AS FUNDAMENTAL PARTICLES (COHOBATED IN YOUR ELECTRONIC STILL WITH MUCH PATIENCE AND DESIRE), TO COMPOSE SONIC SPURTS OUT OF THOSE SCATTERED MYRIADS, TO BRING FORTH NEW THEORIES OUT OF THEIR FULGURATION, AND TO LET WHOEVER LISTENS TO THEM COMPLETELY FREE TO CHASE THEIR LIGHT — WHILE LISTENING TO YOUR HAÏKUS, I WAS LEFT UNSURE WHETHER I WERE IN A CONCERT HALL OR AT THE CERN WITNESSING AN EXPERIENCE THAT WAS PUSHING THE LIMITS OF PHYSICS OR AN EVENT AT THE FRONTIERS OF MUSIC.

WHAT YOU STRETCHED OUT IN FRONT OF OUR EYES WAS NOT A CORNY SACCHARINE SPRINGTIME, BUT THE SACRED CRESCENDO OF LIVELY MORNINGS, DECISIVE BEGINNINGS WHERE SAP SHOOTS UP VIGOROUSLY SO THAT SUMMER MAY COME, WHEN THE OPENING OF THE MOST DELICATE OF BUDS IS IMBUED WITH IMPERATIVE ABSOLUTE — MAY LIFE OUTLIVE THE WINTER OF OBLIVION.

I PERCEIVED MORE THAN TRITE LANDSCAPES, I PERCEIVED A CONCERTANTE POWER; MORE THAN DESCRIPTIONS, A SUM; MORE THAN VIGNETTES, SOMETHING GREEN AND FRESH. AND IN THAT REGARD YOUR WORK COMES CLOSER TO POETRY: IT DOES NOT, UNDER THE NAKED NOTES, LIKE WITH NAKED WORDS, PRESENT FACTS: IT INVOKES VALENCES, IT CONVENES VALUES, IT ENTREATS FREEDOM. MAY THAT SPRINGTIME COME!

HAÏKUS: ÉTÉ

SUMMER COMES TO MIND BECAUSE OF "NAGGING INSECT GAMES" (JEUX D'INSECTES LANCINANTS) THAT MUDDY THE TORPOR OF "A MIDSUMMER AFTERNOON'S DREAM" (SONGE D'UN APRÈS-MIDI D'ÉTÉ), A KIND OF "MOTIONLESS JOURNEY" (VOYAGE IMMOBILE). THE HEAT OF SUMMER EXCITES EXTRAVAGANCE, THE "WITTY DANCE OF THE WISPS" (DANSE FOLLE DES FEUX FOLLETS). EACH TABLEAU FEATURES ITS OWN SONIC AND SPATIAL WRITING, ITS OWN DYNAMIC PICTURES TAKEN FROM ROBERT SCHUMANN (PAPILLONS, OP 2, AND TRAUMES WIRREN FROM FANTASIESTÜCKE, OP 12 NO 7), CLAUDE DEBUSSY, GYÖRGY LIGETI, PAUL HINDEMITH, HECTOR BERLIOZ, HUGUES DUFOUT, MODEST PETROVICH MUSSORGSKY, JEAN-MICHEL JARRE, ANTONIO VIVALDI, AND SERGEI SERGEYEVICH PROKOFIEV. THESE CONDUCT THE POLYPHONIC BEHAVIOUR OF SONIC PICTURES AND THE DEVELOPMENT OF MOVEMENTS IN A SPLIT AMBIOPHONIC SPACE.

HAÏKUS: AUTOMNE

A DIFFERENT WRITING STYLE IMBUES EACH OF THE FOUR HAIKUS, A STYLE SELECTED FOR ITS CORRESPONDENCE WITH AN EMBLEMATIC MOMENT OF AUTUMN IN THE CITY OR THE COUNTRY.

JEUX MÉCANIQUES [MECHANICAL GAMES] DISPOSES OF THE SEEMING MONOTONY OF ITERATIVE MACHINES, IN RELATION WITH PACIFIC 231 BY ARTHUR HONEGGER.

JEUX ÉTENDUS, BROUILLARD [EXTENSIVE GAMES, FOG] MAINTAINS AN UNCLEAR, DISTANT RAPPORT WITH A FEW ICONIC AND SPECTRAL TRACES (FROM THE NON-HARMONIC TO THE HARMONIC SPECTRUM) WITH THE SHORT HOMONYMOUS PIECE FOR PIANO BY CLAUDE DEBUSSY.

JEUX FRAGMENTÉS, FEUILLES D'AUTOMNE [FRAGMENTED GAMES, AUTUMN LEAVES] SPUTTERS FEUILLES MORTES BY CLAUDE DEBUSSY AS A MYRIAD OF TINY MULTICOLOURED LEAVES.

JEUX RÉPÉTÉS [REPEATED GAMES] — A TRIBUTE TO PIERRE HENRY — TAKES AS A REFERENCE POINT PIERRE HENRY'S REPETITIVE WRITING AT THE ONSET OF L'HOMME À LA CAMÉRA (1929), A FILM BY DZIGA VERTOV. THE SITAR BEING USED IN THIS PIECE IS PLAYED BY MARK BOGAERT, A JAZZ MUSICIAN WHOM I THANK FOR HIS CREATIVITY IN THE ART OF IMPROVISATION.

HAÏKUS: HIVER

HIVER [WINTER] TRANSLATES FEELINGS OF STANDSTILL TIME, MONOTONOUS SILENCE, FROST AND WARM COCOON, ALL ELEMENTS TIED TO HOW WE PICTURE WINTER. THESE ARE REFLECTED IN THE THEMES IMAGINED FOR EACH TABLEAU: JEUX DE PAS SUR LA NEIGE [FOOTSTEPS ON THE SNOW], JEUX MONOTONES [MONOTONOUS GAMES], JEUX DE GRAINS AU COIN DU FEU [GAMES OF GRAINS BY THE FIRE], AND JEUX DE SONS [SOUND GAMES] (A TRIBUTE TO BERNARD PARMEGIANI). CLAUDE DEBUSSY, FRANZ SCHUBERT, HUGUES DUFOURT, FRANCIS POULENC, PAUL HINDEMITH AND BERNARD PARMEGIANI (WHO INSPIRED THE WRITING THROUGH INLAYS AND ATTACK SUBSTITUTIONS FROM THE 1ST AND 7TH MOVEMENTS OF HIS DE NATURA SONORUM) ARE THIS SEASON'S IMAGINED OR DYNAMIC REFERENCES.

VOX ALIA II — CATHÉDRALES

THE PIECE WAS REALIZED IN 2021 AT THE MÉTAMORPHOSES D'ORPHÉE STUDIO OF MUSIQUES & RECHERCHES IN OHAIN (BELGIUM) AND PREMIERED ON OCTOBER 30, 2021 DURING THE CONCERT DÉGEM 30 @ ZKM: VERLEIHUNG DES THOMAS-SEELIG-FIXED-MEDIA-MUSIKPREISES AT THE ZKM_KUBUS OF THE ZENTRUM FÜR KUNST UND MEDIENTECHNOLOGIE (ZKM, KARLSRUHE, GERMANY). THE PIECE WAS COMMISSIONED BY THE DÉGEM THROUGH THE THOMAS-SEELIG-FIXED-MEDIA-PREIS 2021. THANKS TO FOLKMAR HEIN.

VOX ALIA III — VOX INTIMA [ANNETTE VANDE GORNE / WERNER LAMBERSY]

THE SHORT POEM BY WERNER LAMBERSY SUMS UP HOW I FEEL ABOUT THIS PARTICULAR ACTIVITY OF CREATING MUSIC. I THEREFORE APPROPRIATE IT BY CHOOSING TO MAKE A CHORAL READING OF IT BY MY OWN VOICE AND TO ACCENTUATE THE MEANING OF THE WORDS BY SOME MADRIGALIZATIONS OF SOUND OR SPATIAL TREATMENTS. THE SLOW, STABLE TEMPO IS BASED ON CERTAIN SPECTRAL MOMENTS OF TREIZE COULEURS DU SOLEIL COUCHANT (1978) BY TRISTAN MURAIL.

VOX ALIA IV — VOX POPULI

... VOX DEI? THIS SHORT WORK COMBINES HUMAN CHORAL VOICES WHEN A RITUAL BRINGS THEM TOGETHER AND UNIFIES THEM: FROM CHILDREN'S GAMES AND THEIR CRIES TO THOSE OF DEMONSTRATORS PROTESTING IN THE PUBLIC SPACE, OR EVEN THOSE OF BABIES, TO THE LITANIC RITUAL OF COMMUNAL PRAYERS. CLOSE TO THE SPIRIT OF THE *HÖRSPIEL*, SHE AFFIRMS THE NECESSITY OF SOUND RECORDING AS A BASIS FOR HER WORK, AND CONSEQUENTLY PLAYS WITH DEGREES OF IMAGE RECOGNITION (ICONIC OR THEIR IMPRINTS), TO COMMUNICATE WITH THE LISTENER'S IMAGINATION. ITS FORM IS A SUCCESSION OF SMALL, DIFFERENT TABLEAUX, ALL LINKED TO THE OTHER WORKS OF THE VOX ALIA CYCLE.

CONCERT 6 – “PAINEL DO PERSONAGEM 2”: HANS TUTSCHKU

OCTOBER 4, 20:00



- **REMEMBERING JAPAN** (PARTE 1) (2016) – 16 CHANNELS; 10'
- **LA JOIE IVRE** (2002) – STEREO; 10'24"
- **PROVENANCE – ÉMERGENCE** (2022) – 24 CANAIS; 18'45"
- **...ERINNERUNG...** (1996) – QUADRO; 10'10"
- **FIRMAMENT – SCHLAFLOS** (2010) – 16 CANAIS; 20'25"

REMEMBERING JAPAN: THE CYCLE REFLECTS MY IMPRESSIONS OF A THREE-MONTH STAY IN JAPAN IN 2014. I TRAVELED TO VERY DIFFERENT AREAS OF THE COUNTRY, IMPROVISED WITH MUSICIANS, AND TOOK COUNTLESS RECORDINGS OF DAILY LIFE, CEREMONIES, NATURE, AND CULTURE. EACH OF THE FIVE PARTS, WHICH CAN ALSO BE PERFORMED INDIVIDUALLY, TREATS THE SOUND MATERIAL IN A SPECIFIC WAY.

PART 1 : IMMERSION – SWITCHES QUICKLY BETWEEN SOUND SCENES AND SUPERIMPOSES TEMPORALLY AND SPATIALLY SEPARATE EVENTS IN A HIGH-CONTRAST THEATER OF SOUNDS.

PART 2 : EXPANSION – WORKS WITH LARGE SPACES AND DISTANCES. BUT THE PEACEFUL AMBIANCE GETS DISTURBED INTERMITTENTLY.

PART 3 : ABSTRACTION – TRANSFORMS SOUNDS INTO MORE EXTREME FORMS, CREATING RHYTHMIC LAYERS AND TEXTURES THAT RAPIDLY FOLLOW ONE ANOTHER. THE VERY ENERGETIC PART FUNCTIONS AS A FORMAL CLIMAX FOR THE CYCLE.

PART 4 : SUSPENSION – IS THE CALM PLACE OF THE WORK: AS IF DREAMING THROUGH A VEIL, WE NAVIGATE BETWEEN MUSICAL IMPRESSIONS OF JAPANESE CULTURE.

PART 5 : RECOLLECTION – CONDENSES SPECIFIC SOUND MEMORIES OF MY JOURNEY AND PHRASES OF THE PREVIOUS PARTS INTO A SHORT, CONCLUDING

SECTION. THE AMBIGUITY OF SOME MOMENTS CREATES NEW QUALITIES AND RELATIONSHIPS WHICH ARE SUPPOSED TO POINT BEYOND THE END OF THE WORK.

THE COMPOSITION CLEARLY COMMUNICATES WITH JAPANESE CULTURE WHILE REFLECTING AT THE SAME TIME MY OWN COMPOSITIONAL PREOCCUPATIONS: POLYPHONY, DENSITY, SPACE, AND MEMORY AS STRUCTURING AND FORMAL PRINCIPLES.

LA JOIE IVRE [THE DRUNKEN JOY]: AFTER A SERIES OF HIGHLY FRAGMENTED WORKS, IN LA JOIE IVRE I WANTED TO COMPOSE A CONTINUOUS PIECE INSPIRED BY THE MOTET JESU MEINE FREUDE BY J.S. BACH. I DERIVED MANY OF THE SOUNDS BY TRANSFORMING A RECORDING OF THE FIRST LINE OF THE CHORALE. IN THIS PIECE, I WANTED TO EXPRESS THE SAME SENSE OF FULFILLMENT AND JOY I FIND IN THE BACH MOTET AS WELL AS TO UNDERLINE THE FACT THAT THIS SERENITY AND BLISS IS AT TIMES IN DANGER OF BEING OVERWHELMED BY CHAOS. I COMBINED THE MOTET WITH THREE RECORDINGS I MADE OF CHILDREN DURING MY TRAVELS IN JAKARTA AND LISBON. THE RECORDINGS DRAW ON VERY DIFFERENT EXPRESSIONS OF PLAYFULNESS. THESE ARE COMBINED WITH EXTRACTS OF THE MOTET AND WITH TRADITIONAL MUSIC FROM AFRICA, INDONESIA AND HUNGARY. I APPLIED THE FAMILIAR TECHNIQUE OF MAPPING TRANSPOSITIONS OF PITCHED SOURCES INTO A HARMONIC GRID THAT I USE IN MANY OF MY COMPOSITIONS. IN LA JOIE IVRE, HOWEVER, THIS PROCESS BECOMES VERY CLEARLY AUDIBLE.

PROVENANCE – ÉMERGENCE: THIS COMPOSITION TAKES US ON A PATH INSIDE. FRAGMENTS OF DREAMS AND MEMORIES MEET IN A VAST SPACE FULL OF DYNAMIC MOVEMENTS. WE FLY, SWIM, DIVE IN AN UNKNOWN MEDIUM BETWEEN AIR AND LIQUID. IN THREE SLOW, BIG WAVES, INDIVIDUAL VOICES BECOME MORE APPARENT AND OFFER CONNECTING POINTS BETWEEN THE OTHER ELEMENTS.

...ERINNERUNG... [UPON A POEM BY ANTONIO BUENO TUBIA; VOICE : ANTONIO BUENO TUBIA]: THE RECORDED POEM FORMS THE STARTING POINT FOR ACOUSMATIC TRANSFORMATIONS. APART FROM THIS TEXT THERE IS A SECOND GROUP OF SOURCES, WHICH INCLUDE BELLS AND TAM-TAMS. I USED GRANULAR SYNTHESIS TO CUT THE SOUNDS INTO SMALL PIECES AND PLAYED THEM BACK POLYPHONICALLY TO CREATE DENSE SOUND TEXTURES. THE RESULTING SONIC INTENSITY IS A MUSICAL TRANSLATION OF THE CENTRAL PHRASE OF THE POEM "YO OS LO ASEGURO..." (I ASSURE YOU...) BY ANTONIO BUENO TUBIA:

YO
OS LO ASEGURO
LA CÁRCEL EXISTE
LA RECUERDO COMO UN TRALLAZO EN LA SIEN
LA RECUERDO Y ME PERSIGUE
LA RECUERDO CADA DÍA
TENGO LA CERTEZA DE QUE LA SEGUIRÉ RECORDANDO
TODAVÍA POR MUCHO TIEMPO
LA RECUERDO CON TAL FUERZA, CON TAL INSISTENCIA
QUE A VECES ME PARECE QUE ESTUVIERA PRESENTE
QUE ESTUVIERA AQUÍ, SÍ
AQUÍ MISMO
MIRÁNDOME FIJAMENTE A LOS OJOS
MIRÁNDOME INMÓVIL HASTA QUE NO ME MUEVA
MIRÁNDOME DESDE EL SILLÓN, DESDE LA PUERTA
MIRÁNDOME DESDE LA VENTANA
DESDE LOS ESTANTES DE LOS LIBROS
DESDE EL PERIÓDICO, DESDE LA MESA

MIRÁNDOME
 VUELVO LOS OJOS (BAJO LA VISTA)
 Y QUIERO CREER QUE LA RECUERDO MIRÁNDOME
 QUIERO CREER QUE PUEDO ESCRIBIR
 <<YO
 OS LO ASEGURO
 LA CÁRCEL EXISTE
 LA RECUERDO COMO UN TRALLAZO EN LA SIEN>>
 Y QUIERO CREER TODAVÍA
 AÚN MÁS
 QUE ESE RECUERDO ES LEJANO
 QUE EL DOLOR QUE ME PRODUCE ES UN LUJO
 QUE NO ES SINO
 UN PRODUCTO EXQUISITO DE MI MEMORIA
 DE TANTO QUERER CREER QUE ES RECUERDO
 ENTONCES EMPIEZO A CREER
 CREO
 CREO QUE
 <<YO OS LO ASEGURO>>
 CREO QUE <<LA CÁRCEL EXISTE>>
 ENTONCES SÉ
 QUE ESTÁ PRESENTE
 QUE ME MIRA DÍA A DÍA FIJAMENTE
 QUE SE INSTALA EN EL SILLÓN Y LA PUERTA
 QUE SE INSTALA EN EL LUGAR QUE OCUPÓ
 QUE SE EXTIENDE POR LAS CALLES QUE CAMINO
 QUE CUANDO VOY
 ESTÁ EN LOS CINES, EN LOS BARES
 EN LOS CAFÉS QUE ME TOMO A DIARIO
 QUE SURGE CON MÁS FUERZA CUANDO BUSCO A ALGUIEN
 QUE EN CADA PALABRA QUE DIGO
 OS LO ASEGURO
 LA CÁRCEL EXISTE
 Y YA NI CREO NI DIGO
 NO HAY TIEMPO
 HUYO
 COMO PUEDO HUYO, NO RESISTO
 DESPAVORIDO
 A LA CARRERA
 CASI NI VEO TANTOS OTROS QUE TAMBIÉN HUYEN
 NO HAY LUGAR PARA EL SALUDO
 NO HAY TIEMPO EN LA HUIDA PARA NADA
 NO MIRO EN DONDE PISO -
 HAY MÁS CÁRCEL ENTONCES
 SE ALARGA ÉSTA CON LA HUIDA
 GANA TODO ESE TERRENO
 MÁS DÉBIL POR EL ESFUERZO INÚTIL
 EN UN NUEVO LUGAR AÚN MÁS INHÓSPITO

VEO NUEVAMENTE
 YO OS LO ASEGURO
 QUE LA CÁRCEL EXISTE
 QUE TOMA POSICIONES
 Y OCUPA OTRAS NUEVAS
 QUE DE QUERER IGNORARLO
 DE SOÑAR QUERIENDO SOÑAR LO QUE NO ES SUEÑO
 DE QUERER CREER QUE LO CURA EL TIEMPO
 DE SOÑAR QUE SIN DORMIR ME DESPIERTE LA MAÑANA
 QUE DE TANTO QUERER IGNORARLO
 ME EMPIEZA A CRECER DENTRO
 Y TIENE TANTA FUERZA QUE
 YO
 OS LO ASEGURO
 LA CÁRCEL EXISTE
 AHORA, A SABIENDAS
 CONSCIENTE DEL TERROR
 CONSCIENTE DE LO QUE ME CERCA Y ME RODEA
 CONSCIENTE DE QUE ME INVADA Y ME INUNDA
 CONSCIENTE DE QUE ME ANULA Y ME ANIQUILA
 CONSCIENTE DE NO SER SINO FACTOR DE UN EXTERMINIO
 ANTES DE DAR EL SIGUIENTE PASO
 QUIERO DECIROS
 YO
 OS LO ASEGURO
 LA CÁRCEL EXISTE
 Y YO
 (TAL VEZ SIN DARME CUENTA)
 ACEPTÉ SER MI PROPIO CARCELERO

FIRMAMENT-SCHLAFLOS [FIRMAMENT-SLEEPLESS; VOICE: SARAH SUN]: A UNIVERSE OF SOUND IS SURROUNDING US "FROM WITHIN". IT'S COMPOSED OF OUR DREAMS, FEARS AND LONGINGS. IT ONLY EXISTS WITHIN OUR BODY, OUR OWN IMAGINATION. WE WANT TO SHARE IT; BUT THERE ARE NO WORDS, NO POSSIBLE DESCRIPTIONS. WE ARE SITTING ON A MEADOW ON A WARM NIGHT, ALONE, WATCHING THE STARS. NOBODY IS DISTURBING OUR THOUGHTS. NOBODY IS LIMITING OUR SPACE. WE DON'T HAVE TO RUSH ANYWHERE; WE HAVE TIME TO LET GO AND TO FOLLOW THESE SOUNDING CREATURES... IT'S NOT A NIGHTMARE; IT'S JUST THE INTERPLAY OF OUR IMAGINATION.

CONCERT 7 – “PAINEL DO PERSONAGEM 3”: FRANCIS DHOMONT (1926-2023) IN MEMORIAM

OCTOBER 5, 18:00



- **FRANKENSTEIN SYMPHONY** (1997) – STEREO; 63'49"
- **FORÊT PROFONDE** (1994-96) – STEREO; 58'32"

FRANKENSTEIN SYMPHONY (1997): A HYBRID THING IN FOUR MOVEMENTS, MADE OF CUT-UP PIECES, PASTED, ASSEMBLED, SOWN PARTS THAT ARE ALIKE AND CONTRASTED, AND THAT I HAVE NAMED, FOR OBVIOUS REASONS, THE **FRANKENSTEIN SYMPHONY**: AN UNUSUAL ELECTROACOUSTIC ADVENTURE. ARMED WITH A SCALPEL AND A SPLICING (OPERATIONAL) BLOCK, I SAMPLED SEVERAL MORPHOLOGICAL ORGANS FROM THE THE WORKS OF 22 COMPOSERS AND FRIENDS (MANY OF WHOM WERE STUDENTS OF MINE), AND WITH THEIR IMPRUDENT BLESSINGS (ON A STORMY NIGHT?), BROUGHT TO LIFE THIS LITTLE ACOUSTIC MONSTER WHICH I HOLD PARTICULARLY CLOSE TO MY HEART.

FORÊT PROFONDE (1994-96): LISTENING TO THE INEFFABLE, A CYCLE OF DEPTHS – **FORÊT PROFONDE** BELONGS TO A GROUP OF WORKS INSPIRED BY PSYCHOANALYTICAL REFLECTION, THE **CYCLE DES PROFONDEURS**, COMPARABLE TO MY **CYCLE DE L'ERRANCE**. IN ITS PRESENT FORM, THE **CYCLE DES PROFONDEURS** IS A DIPTYCH, OF WHICH THIS DISC IS THE SECOND PART. THE FIRST IS AN EARLIER WORK, **SOUS LE REGARD D'UN SOLEIL NOIR** (1979-81, 83), INSPIRED BY THE WORK OF ENGLISH PSYCHIATRIST AND PSYCHOANALYST RD LAING. BUT THIS FORM REMAINS OPEN, AND WILL PERHAPS BE AUGMENTED BY A THIRD PART (PROJECT IN PROGRESS) DEVOTED TO A TOUR OF KAFKA'S WORK GUIDED BY THE WRITINGS OF MARTHE ROBERT. I'VE LONG BEEN INTERESTED IN THE ENCOUNTER BETWEEN THE IMAGINARY WORLD OF "DEPTH PSYCHOLOGY" AND THE MENTAL IMAGES PROJECTED BY ACOUSMATIC ART: WHAT COULD BE MORE APPROPRIATE THAN THE LANGUAGE OF THE LATTER TO STAGE, MUSICALLY, THE PHANTASMATIC REPRESENTATIONS OF THE FORMER? THE RESOURCES OF THE MORPHOLOGICAL VOCABULARY AND ITS MOST ADVENTUROUS ASSOCIATIONS – MADE POSSIBLE BY THE ALCHEMY OF THE STUDIO – GIVE THE ACOUSMATE A POWER OF AUDITORY SUGGESTION CAPABLE OF EXPRESSING THE INEXPRESSIBLE UNCONSCIOUS. WHAT'S MORE, IN BOTH CASES, THE AIM IS TO EXPLORE THE REALM OF ARCHETYPES. [DECEMBER 1996]

CONCERT 9 – “PAINEL DO PERSONAGEM 4”: DANIEL SCHACHTER + “PAINEL DOS PAÍSES 1”: ARGENTINA

OCTOBER 7, 20:00



CLAUDIO LLUAN: **MEMORIA DE LA PIEDRA** (2013) – OCTOPHONIC; 8'10"
 ENRIQUE BELLOC: O **MORS INEVITABILIS** (2005) – QUADRIPHONIC; 5'16"
 GABRIEL DATA: **OTOÑAL** (REV. 2024) – OCTOPHONIC; 6'46"
 DANTE GRELA: **ENCUENTROS MÁGICOS** (REV. 2024) – OCTOPHONIC; 11'39"

WORKS BY **DANIEL SCHACHTER**:

- **LINEAS Y PUNTOS DE OTRO TIEMPO – SIN TIEMPO IV** (REV. 2017) – QUADRIPHONIC; 8'56"
- **COMO UN MAR DE HIERRO – À B.F.** (2017) – OCTOPHONIC; 8'45"
- **VORTEXPIRAL** (2023) – OCTOPHONIC; 9'59"
- **TIEMPO FRÁGIL – SIN TIEMPO V** (2014) – OCTOPHONIC; 10'39"

CLAUDIO LLUAN: MEMORIA DE LA PIEDRA. THE TITLE OF THIS PIECE BY CLAUDIO LLUÁN REFERS TO THE SYMBOLS CONTAINED IN VARIOUS MONOLITHS LOCATED AT THE SOUTH-AMERICAN HIGHLANDS, SUCH AS THE PUERTA DEL SOL IN TIAHUANACO, WHICH, LINKED TO PRE-COLUMBIAN COSMOGONIES, SHARE POSSIBLE MEANINGS WITH SOME PASSAGES FROM THE FIRST MANUSCRIPTS WRITTEN IN SOUTH AMERICA AROUND THE TIME OF THE SPANISH CONQUEST (ON WHICH LLUÁN HAS BEEN WORKING IN VARIOUS COMPOSITIONS). THE QUECHUA WORDS THAT APPEAR IN THE PIECE, WITH DIFFERENT DEGREES OF INTELLIGIBILITY, COME FROM THESE TEXTS. THE SONIC MATERIALS IN THIS COMPOSITION COME FROM A GROUP OF SAMPLES FROM THE VOICE OF THE SINGER LILIANA HERRERO, TO WHOM THE PIECE IS DEDICATED. THOSE SOUNDS WERE SUBJECT TO VARIOUS TRANSFORMATION PROCESSES, INCLUDING GRANULAR SYNTHESIS AND RESYNTHESIS.

ENRIQUE BELLOC: O MORS INEVITABILIS – IN MEMORIAM RICCARDO BIANCHINI (2003-04) WAS COMPOSED BY ENRIQUE BELLOC AS A TRIBUTE TO THE ITALIAN COMPOSER, RESEARCHER, AND FRIEND, WHO DIED IN ROME IN 2003. IT IS NOT A REQUIEM IN THE STRICT SENSE, IT'S A SONG OF FRIENDSHIP, AFFECTION AND REMEMBERING WITH SOME MUSICAL QUOTES OF WORKS BY COMPOSERS ADMIRER BY THE AUTHOR AND THE HONORED. THE TITLE OF THE PIECE IS TAKEN OF THE FIRST VERSE (OH INEVITABLE DEATH) OF THE TEXT WRITTEN FOR THE MOTET THAT THE DUTCH COMPOSER (XVI CENTURY) JHERONIMUS VINDERS, COMPOSED IN HOMAGE TO HIS MASTER JOSQUIN DES PREZ.

GABRIEL DATA: OTOÑAL WAS COMPOSED BY GABRIEL DATA IN 2021, AND REVISED IN 2024. IT IS BASED ON RECORDINGS MADE DURING THE AUTUMN IN 2020. WITH THE DECREASE IN HUMAN ACTIVITY DURING THE FIRST STAGE OF THE PANDEMIC, THE URBAN SOUNDSCAPE CHANGED COMPLETELY. THUS, THE URBAN SOUNDSCAPE WAS FILLED WITH SOUNDS NOT ATTRIBUTABLE TO HUMAN ACTION (MAINLY BIRDS) WITH A NOTABLE INCREASE IN THE PERCEPTION OF DISTANCE AND DEPTH OF THE SOUND SCENE IN THE OPEN FIELD. WITH THIS EXPERIENCE AS A REFERENCE, IN OTOÑAL AN OPEN SOUND FIELD IS AURALIZED BY SPATIALIZATION OF SOUND SOURCES, SOME OBTAINED BY SYNTHESIS, AND OTHER SAMPLES CAME OUT FROM THE SOUNDSCAPE CAPTURE RECORDED AT THE COMPOSER'S ROOFTOP TERRACE. USING A SELF-DEVELOPED PANNING TOOL BASED ON AMBISONICS, THE INCLUSION OF PERCEPTUAL DISTANCE CUES, AND THE SIMULATION OF REFLECTIONS ON STATIONARY OBJECTS, THE COMPOSER'S IDEA WAS TO GENERATE A BROAD SOUND SPACE DIVIDED INTO THREE ZONES: VERY CLOSE, CLOSE AND FAR AWAY (FROM THE LISTENER) IN WHICH THE SOURCES INTERACT DISCURSIVELY THROUGH OPPOSITION AND GESTURAL MANIPULATION, REVEALING THEMSELVES IN A PERSPECTIVE THAT GOES BEYOND THE PHYSICAL LIMITS OF THE LOUDSPEAKERS.

DANTE GRELA: ENCUENTROS MÁGICOS WAS COMPOSED BY DANTE GRELA IN 2017 AND THIS OCTOPHONIC VERSION IS FROM 2024. THE PIECE IS BASED ON THE USE OF TWO TYPES OF SOUND MATERIALS. ON ONE SIDE, SOUNDS OBTAINED BY FM SYNTHESIS, AND ON THE OTHER, SOUND RECORDINGS OF "SHAMANIC" EXPRESSIONS FROM ORIGINAL PEOPLES OF LATIN AMERICA. THE COMPOSITION IS BASED ON VARIOUS RELATIONSHIPS, IT IS ABOUT INTEGRATION AND CONTRAST BETWEEN THESE TWO TYPES OF SOUNDS THROUGHOUT THE PIECE. ON THE OTHER HAND, DIFFERENT TYPES OF SPATIAL CONFIGURATIONS ARE USED FOR EACH GROUP OF SOUNDS, AND THIS HAS AN IMPORTANT ROLE IN THE STRUCTURING AND DEVELOPMENT OF THE MUSICAL DISCOURSE. THE COMPOSITIONAL PROCESSES ARE RELATIVELY SIMPLE, AND ALWAYS FOCUSES THE LISTENER'S ATTENTION ON COMMUNICATION, WHICH BRINGS INTO PLAY DIFFERENT EXPRESSIONS IN CONSTANT INTERACTION.

WORKS BY DANIEL SCHACHTER:

LÍNEAS Y PUNTOS DE OTRO TIEMPO IS THE FOURTH PIECE IN THE CYCLE 'SIN TIEMPO' INSPIRED BY DIFFERENT APPROACHES TO THE IDEA OF TIME. THIS ONE COMES OUT FROM THE APPRECIATION OF WORKS BY THE ARGENTINE VISUAL ARTIST ENRIQUE GONZÁLEZ DE NAVA, WHICH REFLECT THE CONTRAST BETWEEN THE NOTION OF TIME IN MUSIC AND THAT IN PAINTING. THE COMPOSITION AIMS TO SUGGEST AUDITORY PERSPECTIVES EQUIVALENT TO 'POINTS OF VIEW' OR 'FOCUSES' TERMS RELATED TO THE VISUAL ARTS. IT PRESENTS SIMPLE ELEMENTS COEXISTING WITH MORE COMPLEX ONES THAT SEEM TO MOVE

IN MULTIPLE DIRECTIONS, CREATING A TEXTURAL PLAY OF OPPOSITIONS WITHIN AN APPARENTLY MOTIONLESS ATMOSPHERE, WHERE TIME SEEMS TO COME TO A STANDSTILL. THE MATERIALS USED INCLUDE BOTH CONCRETE SOUNDS AND OTHERS OBTAINED THROUGH SYNTHESIS, WHICH UNDERWENT EXTENSIVE TRANSFORMATION WORK.

COMO UN MAR DE HIERRO IS AN OCTOPHONIC ACOUSMATIC WORK, COMPOSED BY INVITATION FROM INFLUX – MUSIQUES & RECHERCHES, BELGIUM, FOR THE 80TH BIRTHDAY OF COMPOSER BEATRIZ FERREYRA. THE TITLE IS A METAPHOR LINKING BEATRIZ'S SURNAME AND HER TENACITY, WITH THE CONTRAST BETWEEN THE SEA AND IRON, AS A PLAY OF OPPOSITES. IT PROPOSES A REFLECTION ON THE RELATIONSHIP BETWEEN TIMBRE AND MOVEMENT, STARTING FROM MARINE SOUNDS THAT MUTATE INTO BLOCKS OF IRON WHILE MAINTAINING THEIR DYNAMICS. TO ACHIEVE THIS, DYNAMIC ENVELOPES OF WAVES WERE REASSIGNED TO SAMPLES OF IRON PIECES, INTENSIVELY WORKING ON TIMBRE AND DYNAMICS, AND ALWAYS SEEKING FOR THE LEAST POSSIBLE ALTERATION OF PITCH.

VORTEXPIRAL IS AN OCTOPHONIC ACOUSMATIC PIECE, WHERE ENERGY AND TRAJECTORIES PLAY AN IMPORTANT ROLE. IT PROPOSES A SOUND UNIVERSE IN CONSTANT MOTION, WHERE ABSOLUTE SILENCE INTENTIONALLY HAS NO PLACE, AND WHICH IS PERCEIVED AS AN APPARENTLY DIRECTIONAL EVOLUTION THAT IMPACTS HEARING AND SEEKS TO ENVELOP THE LISTENER USING ELEMENTS OF DIFFERENT TYPOMORPHOLOGICAL AND SPECTRAL CHARACTERISTICS, WHICH WHEN DEPLOYED, LEAD THE PUBLIC IN AN APPARENTLY PRECISE DIRECTION BUT TOWARDS AN UNCERTAIN OBJECTIVE, GENERATING LINES OF INCREASING TENSION, WHILE DESCRIBING SPIRAL TRAJECTORIES THAT ADVANCE WITHOUT DISCONTINUITY OR RESOLUTION. THE PIECE USES RECURRENCE AS A TOOL TO ACCENTUATE TENSION, BY WAY OF TEXTURAL ACCUMULATION. THE VARIATION OF SOME OBJECTS WITH GREATER TONICITY SIMULATE THE APPEARANCE OF VOICES, WHILE THE MANIPULATION OF THE DYNAMIC ENVELOPES OF OTHERS PRODUCES STRONG INTENSITY CONTRASTS. THE CONSTANCY OF THAT QUASI-SPIRAL MOVEMENT SUGGESTS THE IDEA OF A VORTEX, A MOVEMENT THAT FEEDS BACK ON ITSELF LIKE A KIND OF VIRTUAL TAKEOFF INTO THE UNKNOWN.

TIEMPO FRÁGIL IS THE FIFTH PIECE OF THE CYCLE **SIN TIEMPO**. AN OCTOPHONIC ACOUSMATIC WORK THAT EXPLORES THE ALTERATIONS IN THE DURATION OF SOUND OBJECTS PRESENTED ALONG THE TEXTURAL AXIS. IN THIS CASE, THE FOCUS IS ON ON THE DIFFERENCES BETWEEN ORIGINAL OBJECTS AND THEIR VARIATIONS PRODUCED BY THE USE OF DIFFERENT REVERB VALUES WHEN PRESENTED SIMULTANEOUSLY ALONG THE TEMPORAL AXIS ACROSS DIFFERENT CHANNELS. THE PIECE ALSO EXPLORES THE RELATIONSHIP BETWEEN MATERIALS, STRUCTURE, AND TIME, CONSIDERING THE RELATIONSHIP BETWEEN THE DURATIONS OF SOUND OBJECTS OR TEMPORAL ENVELOPES, UP TO THE EXPRESSIVE USE OF DIFFERENT REVERB TIME VALUES.

CONCERT 1 1 – "PAINEL DO PERSONAGEM 5": ROBERT NORMANDEAU

OCTOBER 8, 20:00



- **SPLEEN** (1993) – 24 CHANNELS; 15'
- **TUNNEL AZUR** (2016) – 24 CHANNELS; 13'
- **LE RAVISSEMENT** (2021) – 24 CHANNELS; 15'

SPLEEN IS COMPRISED SOLELY OF THE VOICES OF FOUR ADOLESCENTS, AGED 16 YEARS. THE TITLE REFERS TO ONE OF THE MOST SIGNIFICANT MOODS OF THE ADOLESCENT: THIS KIND OF SUDDEN MELANCHOLY WHICH SURFACES FOR NO APPARENT REASON. THIS WORK IS A SEQUEL TO A PREVIOUS PIECE, **ÉCLATS DE VOIX**, WHICH UTILIZED DOZENS OF SOUNDS FROM THE *DICTIONNAIRE DES BRUITS* BY JEAN-CLAUDE TRAIT AND YVON DULUDE AS A SONOROUS BASE. ONOMATOPOETIC, THE MATERIAL IS EXTREMELY RICH BECAUSE IT REPRESENTS THOSE INSTANCES WHEN THE SOUNDS OF HUMAN LANGUAGE CORRESPOND DIRECTLY TO THE DESIGNATED OBJECT OR TO THE EXPRESSION OF A SENTIMENT. THE PIECE IS DIVIDED INTO FIVE SECTIONS WHICH REPRESENT TYPICAL SITUATIONS FOR THE ADOLESCENT, AND A CORRESPONDING SONOROUS PARAMETER. THESE SECTIONS ARE PRESENTED SUCCESSIVELY IN CONCERT, OR SEPARATELY WHEN BROADCAST ON RADIO.

TUNNEL AZUR IS IN FACT A *CINEMA FOR THE EAR*. THERE IS A STORY INVOLVING THE SUBWAY AS A PRINCIPAL CHARACTER, WITH ARRIVALS AND DEPARTURES, CROWDS, THE NOISE OF WORKERS AND MUSICIANS. THEN THERE IS ALSO SUSPENSE, WITH VERY LOW SOUNDS... AND FINALLY, THERE IS THE MUSIC TO ACCOMPANY THIS CINEMA FOR THE EAR. THE SUBWAY IS FIRST AND FOREMOST A TUNNEL, THAT EMPTY AND MYSTERIOUS SPACE AT WHOSE ENTRANCE WE SEE HARDLY A THING. IT IS THE UNDERGROUND, THE CRYPT AND THE CAVE. AND AT NIGHT, THERE ARE DRAISINES, METALLIC ANIMALS THAT REPAIR EVERYTHING WHILE SINGING. AND FINALLY, THERE ARE THE NEW AZUR TRAINS, WHICH WILL TAKE OVER FROM THE FIRST TRAINS, FIFTY YEARS LATER. THEIR NAME IS PARTICULARLY SIGNIFICANT, SINCE WE USUALLY ASSOCIATE AZURE BLUE WITH THAT OF THE SKY, WHILE THE SUBWAY LIVES IN PERPETUAL NIGHT. SO WE HAVE DAYTIME IN THE MIDDLE OF THE NIGHT HERE. IN THIS WORK, THERE ARE ALSO SOUNDS OF THE OCTOBASS, NEWLY ACQUIRED BY THE *ORCHESTRE SYMPHONIQUE DE MONTRÉAL* (OSM), AND OF WHICH THIS PIECE MAKES A FIRST USE. FINALLY, A MEMORY, THAT OF THE FIRST CONCERT WHERE I SAW KENT NAGANO CONDUCTING. IT WAS BEFORE HE MOVED TO MONTRÉAL, AND HE WAS CONDUCTING MAHLER'S *9TH*, ONE OF MY FAVOURITE WORKS. THERE ARE ECHOES OF IT HERE.

LE RAVISSEMENT CAN BE DEFINED IN TWO WAYS: THE SPIRITUAL MEANING OF BEING TRANSPORTED TO A SUPERNATURAL WORLD, AND TO RAVISH, OR TAKE AWAY SOMETHING. MUSICALLY, THIS PIECE BORROWS THE IDEA OF ROLLING, WHICH IS, ON THE ONE HAND, A PROCESS OF MANUFACTURE BY PLASTIC DEFORMATION AND, ON THE OTHER HAND, FIGURATIVELY, THE ACTION OF REDUCING THE IMPORTANCE OF SOMETHING OR SOMEONE. WHAT IS DISTORTED HERE IS TIME. TIME AND SPECTRA ARE STRETCHED HERE BEYOND THE THRESHOLDS OF PERCEPTION. AND FIGURATIVELY, WHAT IS REDUCED, WHAT IS RAVISHED, IS THE IDENTITY OF THE MUSICAL SOURCES USED.

IN 2018, I WAS INVITED TO COLLABORATE ON THE MOST RECENT PROJECT OF SINGER AND CELLIST JORANE. MY COMPOSITION WORK CONSISTED OF PROCESSING IN REAL-TIME THE MUSICAL MATERIAL OF THE SOLOIST, THE SINGERS, AND THE STRING QUARTET. IT WAS A RETURN TO LIVE ELECTROACOUSTICS FOR ME, WHICH HAD BEEN AT THE HEART OF MY FIRST EXPERIENCES AND WHICH I HAD NEGLECTED FOR THE LAST THIRTY YEARS... THIS PIECE IS THE RESULT OF A MIX BETWEEN THE MATERIALS CREATED FOR THE SHOW PRESENTED IN MARCH 2019 AND THOSE THAT WERE CREATED DURING TWO CREATIVE RESIDENCIES. THE FIRST TOOK PLACE AT THE VIRGINIA CENTER FOR THE CREATIVE ARTS (VCCA) IN AMHERST (VIRGINIA, USA) IN OCTOBER 2019, THE SECOND IN NICE IN NOVEMBER 2019.

LE RAVISSEMENT INCLUDES NINE MOVEMENTS: **L'ARRIVÉE** [ARRIVAL]; **LE DOUTE** [DOUBT]; **LA CRAINTE** [FEAR]; **L'EXTASE** [ECSTASY]; **L'AGITATION** [RESTLESSNESS]; **L'APPEL** [CALL]; **LE DÉTACHEMENT** [DETACHMENT]; **LE RAVISSEMENT** [RAPTURE]; **LA DISPARITION** [DISAPPEARANCE].

CONFERÊNCIAS E WORKSHOPS / LECTURES AND WORKSHOPS

TODOS OS EVENTOS OCORRERÃO NO TEATRO DE MÚSICA DO INSTITUTO DE ARTES DA UNESP /
ALL THE EVENTS WILL TAKE PLACE AT THE MUSIC THEATER OF UNESP'S ARTS INSTITUTE

HANS TUTSCHKU: "ASPECTS OF SPACE AND MEMORY IN MY ELECTROACOUSTIC WORKS"

OCTOBER 3, 15:00

ANNETTE VANDE GORNE: "INTERCONTEXTUALITY AND EXPRESSIVITY IN ACOUSMATIC MUSIC"

OCTOBER 4, 15:00

DANIEL SCHACHTER: "SILENCIO-TIEMPO. UNA PROPUESTA SERIAL ALTERNATIVA PARA LA ORGANIZACIÓN TEMPORAL DE LA INFORMACIÓN EN EL RELATO AUDIOVISUAL"

OCTOBER 7, 15:00

ROBERT NORMANDEAU: "THE MEDIUM IS SPACE"

OCTOBER 8, 15:00

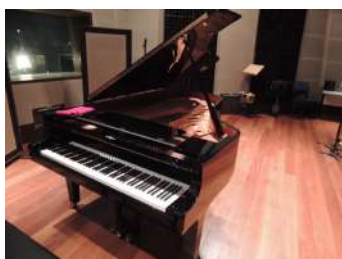
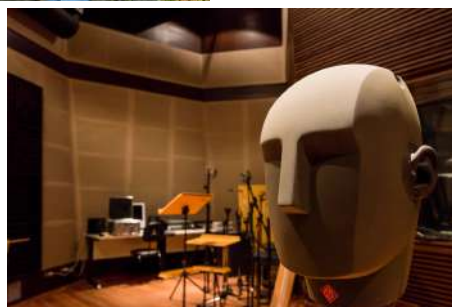
WORKSHOP SOBRE O PROGRAMA/PLUGIN **SPATGRIS** PARA A ESPACIALIZAÇÃO SONORA:
WORKSHOP ABOUT THE SOFTWARE/PLUGIN SPATGRIS FOR SOUND SPATIALIZATION:

ROBERT NORMANDEAU: "SPATGRIS, A SOFTWARE FOR IMMERSIVE MUSIC, PRINCIPLES AND FUNCTIONALITY"

#1: OCTOBER 5, 9:00

#2: OCTOBER 8, 13:00

30 ANOS DE STUDIO PANAROMA NA UNESP (FUNDADO EM 1994) / 30 YEARS OF STUDIO PANAROMA AT UNESP (FOUNDED IN 1994)



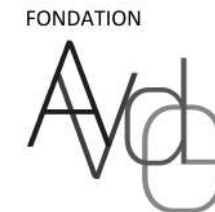
**O PUTS (PANAROMA/UNESP – TEATRO SONORO),
ORQUESTRA DE ALTO-FALANTES FUNDADA EM 2002 COM APOIO FAPESP /
THE PUTS (PANAROMA/UNESP – TEATRO SONORO),
LOUDSPEAKER ORCHESTRA FOUNDED IN 2002 WITH THE SUPPORT OF FAPESP**



REALIZAÇÃO:



APOIO:



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada

