

NOMÁDES...

@ FUNKT - sound art radio

18. April 2021

7:57 PM (CET)

Echoing the name of the concert series, this hour of acousmatic works by various composers is dedicated to the theme of 'travel'. In times when travelling has become almost impossible due to the pandemic, in this occasion artists travel via radio waves to their scattered listeners. Thus, the selected pieces invite diving into a frequency spectrum of travel possibilities: concrete cities, soundscapes up to imaginary worlds.

PROGRAMME NOTES

Into the Labyrinth (2000) 15'04"

Hildegard Westerkamp

YANAYACU

*Environmental sound matter from the Peruvian Amazon
[excerpt] e w (2011) 10'*

Francisco López

Wandering in Morelia (2019) 11' 40"

Claudia Robles Angel

Derrière la porte la plus éloignée (1998) 12'01"

Gilles Gobeil

SPACES: SUSPENDED – SCATTERED (2018/9) 10'35"

Javier A. Garavaglia

PROGRAMME NOTES

Into the Labyrinth (2000)

Hildegard Westerkamp

Into the Labyrinth is a sonic journey into aspects of India's culture. It occurs on the edge between dream and reality, in the same way in which many visitors, myself included, experience this country. Nothing ever happens according to pre-determined plans or expectations. Although travellers usually do reach their destination somehow, the journey itself - full of continuous surprises and unexpected turns - becomes the real place of experience. In composing this piece, I was challenging my own compositional process as it has developed over the last 25 years: just as India has challenged many of my Western Eurocentric values and turned them upside-down, so has this piece challenged my preconceived notions of the creative process. From the start I had the image of entering a labyrinth of a multitude of sounds and sonic experiences. I had made no plans for the piece other than letting the recorded sounds move me through a compositional journey into an unknown sonic labyrinth.

<https://hildegardwesterkamp.ca/sound/comp/1/laby/>

YANAYACU

Environmental sound matter from the Peruvian Amazon

[excerpt] e w (2011)

Francisco López

"The real must be fictionalized in order to be thought [...] It is not a matter of claiming that everything is fiction. It is a matter of stating that the fiction of the aesthetic age defined models for connecting the presentation of facts and forms of intelligibility that blurred the border between the logic of facts and the logic of fiction." (Jacques Rancière – 'The Politics of Aesthetics'). Original environmental sound matter recorded at the Yanayacu River (Pacaya-Samiria Reserve) in the Peruvian Amazon in 2006.

Edited and mastered at mobile messor (Troy, NY), spring 2011.

Many thanks to: Alan Poma, Jorge Villacorta, Lucía García, Merardo Ayambo, Lenorio Novoa and Javier Noriega. Dedicated to the memory of Zbigniew Karkowski (1958-2013).

(c) francisco lópez 2011, 2021

<https://franciscolopez.bandcamp.com>

Wandering in Morelia (2019) 11' 40"

Claudia Robles Angel

An octophonic acousmatic piece composed and produced during an artist in residence at CMMAS (Mexican Center for the Music and the Soundarts in Morelia, Mexico) using sounds recorded in the city. Although the composition features the original recorded materials, there are moments however, during which the recordings are transformed via diverse DSP processes, with the purpose of inviting the audience to immerse themselves into the imaginary universe of the composer. www.claudearobles.de

Derrière la porte la plus éloignée (1998) 12'01"

Gilles Gobeil

(Behind the Remotest Door...) A few images from a travel in Italy: the trickling of the "pozzo etrusco" in Perugia, the hum of the "vaporetto" in Venice, a guided visit of the cathedral in Torcello, children cries echoed under the dome of Santa Maria della Salute.

Derrière la porte la plus éloignée... was finalist at the 1st Concurso Internacional de Creación Electroacústica Ciber@RT (Valencia, Spain, 1999) and was awarded a Mention at the 26th Bourges International Electroacoustic Music Competition (France, 1999). This work was further presented during the DAAD's 50 Jahre Musique Concrète festival (Berlin, Germany, 1998), at the ICMC 2000 (International Computer Music Conference) in Berlin (Germany) and at the World Music Days 2000 in Luxembourg.

https://electrocd.com/en/artiste/gobeil_gj/Gilles_Gobeil

SPACES: SUSPENDED – SCATTERED (2018/9)

Javier A. Garavaglia

First version (octophonic/stereo) of a wider project with different versions of the sound materials of the composition designed for different concert halls equipped with high density loudspeaker arrays (HDLAs).

The numerous sounds of the composition, either 'suspended' or 'scattered' (as in the title), represent different spaces, their spatialisation presenting an ambiguous way of 'travelling': on the one hand, the subtle oniric atmospheres of the floating sounds, inviting a journey of dreaming; on the other hand, the actual journey of the sound within the space (most evident in the multichannel version).

The two categories of sound also create a tension that represents the 'transition' between the 'dispersed' and the 'floating' spaces. Thus, the theme of 'travel' and associated words such as 'transit', 'transition' and/or 'passage' is present everywhere and manifold in the composition. Premiered during the 2018 New York City Electroacoustic Music Festival (NYCEMF), the composition was also broadcast by BBC Radio 3 in 2020.

<https://icem.folkwang-uni.de/~gara/>