

20 DE NOVEMBRO · 19H30  
FESTIVAL MÚSICA VIVA 2022

O' CULTO DA AJUDA  
ART MUSIC CENTRE, BECAUSE SOUND MATTERS  
MISO MUSIC PORTUGAL · WWW.MISOMUSIC.ME  
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## MÚSICA ELETROACÚSTICA KEES TAZELAAR E PREMIADOS DOS CONCURSOS MÚSICA VIVA 2019 E 2020

### PROGRAMA I

- Leo Magnien (n. 1985) · "Sutures" (2019) ·  
1.º Prémio · 2019 · júri: Gilles Gobeil, Trevor Wishart, Miguel Azguime
- Zhaoyu Zhang (n. 1988) · "Inheritance" (2020) ·  
1.º Prémio · 2020 · júri: Claude Cadoz, James Dashow, Miguel Azguime

### PROGRAMA II

- Studio DekTaz (Marianne Dekker/ Kees Tazelaar) · "Intervals" (2021) ·  
para oito canais e vídeo
- Kees Tazelaar (n. 1962) · "Serenade" (2017) ·  
para oito canais
- Kees Tazelaar (n. 1962) · "Zeestilte" (2022) ·  
para oito canais

Orquestra de Altifalantes  
Kees Tazelaar, Miguel Azguime · espacialização sonora



Dia 20 de novembro é o primeiro concerto de um ciclo de três dias dedicado à emblemática Orquestra de Altifalantes da Miso Music Portugal, única no país. Numa primeira parte, ouvir-se-ão as obras premiadas no Concurso Internacional de Composição Eletroacústica Música Viva de 2019 e 2020, cujo júri internacional varia todos os anos. De Leo Magnien, compositor francês, ouviremos "Sutures" e de Zhaoyu Zhang, natural da China, ouviremos "Inheritance", ambas escritas para este Concurso. A segunda parte será um concerto monográfico do compositor e investigador Kees Tazelaar, uma das figuras mais importantes da música eletroacústica da atualidade. O compositor holandês apresentará "Serenade" (2017), obra que trabalha registos de voz e cujo título é uma referência à obra "Serenade" (1923) de Schönberg. De seguida, temos "Zeestilte", em português "Silêncio do mar", obra recentíssima, escrita ainda este ano. Para fechar o concerto, presenciaremos a obra "Intervals" (2021) resultante da colaboração de longa data entre a artista visual Marianne Dekker e Kees Tazelaar (Studio DekTaz). Aqui será, em convivência com a música eletrónica, projetada uma combinação de vídeos abstratos da artista. Este concerto em duas partes será uma oportunidade para testemunhar a excelência da criação eletroacústica do presente.

**Leo Magnien** has been working with sounds for more than a decade. During night shifts at a radio station he's discovered the poetic nature of acousmatic sound and transmission. Since then he has developed a practice of listening that involves the use of phonography as a basis for all his works. His focus is on the subtle variations, the tenuous perceptions, and how to present these to the listeners. He lives in a natural zone in Northern France.

The piece "Sutures" explores the memory that sounds carry from the moment they were taped. In stitching together candid recordings made years apart, it attempts to conjure the relative events as well as to cast them in a sonic amulet. The tension between the acoustic sources, the digital projections and their inmost content draw a network of remanences, a multiplex of signs. The work becomes a pool of possibilities, never to be decoded, but open for all to wander.

**Zhaoyu Zhang** is an award-winning composer trying to incorporate experimental elements into his compositions by using effective and creative way that produces high quality sounds. Born in Mainland of China, he grew up in Inner Mongolia – the rich cultural heritage of the Han-Mongolian border region has influenced a great part of his music. Zhaoyu Zhang's compositions have been presented in various parts of the world.

"**Inheritance**" is a fundamental key to the developmental stages. It is not equal to backwardness. It indicates the starting point from which the materials were replicated and enlivened. This work addresses the inheritance and combinations of sound materials in a variety of ways. The scope of the view is shifted in and out of the acoustic environment created by the placement of in-series gestures and their backgrounds. Through deliberate use of transforming gestures, the inheritance that was chased for and driven away is near to be imagined.

**Kees Tazelaar** followed courses in Sonology in Utrecht and The Hague, and later studied composition under Jan Boerman at the Royal Conservatoire. He is teaching at the Institute of Sonology since 1993, being head of the institute since 2006.

His electronic music features a combination of formalisation, richness of sound and a compositional approach to sound spatialisation. His compositions have been commissioned by the Performing Arts Fund NL, Johan Wagenaar Stichting, Festival in de Branding, Hollandia, De Veenfabriek, Festival Relevante Musik Berlin, and Groupe de Recherches Musicales Paris.

Additionally to being a composer Kees Tazelaar is also a historian, specialising in the early years of electronic music in the Netherlands and Germany. He has twice been the Edgard Varèse Guest Professor at the Technische Universität Berlin, where he earned his PhD in 2013 with the dissertation "On the Threshold of Beauty: Philips and the Origins of Electronic Music in the Netherlands 1925–1965" (Rotterdam: V2\_Publishing, 2013).

Kees Tazelaar was distinguished with a Fellowship from the Bogliasco Foundation in 2017.

"**Intervals**" is one of many results of the long-term collaboration between visual artist Marianne Dekker and composer Kees Tazelaar. Their collective **DekTaz Studio** composes and performs collaborative works in which a combination of abstract video projections and electronic music are presented spatially. Marianne Dekker takes pictures and makes films of (details of) her own drawings and of small daily-life objects. She uses these pictures as material for making animation movies. The music for "Intervals" was derived from Kees Tazelaar's composition "Source Signals 3: Distant Objects", part 3.

**Marianne Dekker** studied painting and graphic arts at the Royal Academy of Art in The Hague. Her work consists of drawings and paintings (small to medium sized) and digital animations based on stills and videos. After her studies she started using strong colours and figurative images. Then came a period of drawing more sober coloured geometrical lines, characters and signs, after which her work became completely abstract. In her current work, colours are more exuberant again.

The collaborative works of **DekTaz Studio** have been performed at Metropoliskino in Hamburg, Tesla Galerie in Berlin, the 2009 Shanghai Electroacoustic Music Week, the Contemporary Museum of the National University in Mexico City (MUAC), the Institute for Contemporary Interdisciplinary Arts at the University of Bath, Villa Elisabeth Berlin, Fylkingen in Stockholm, NK Berlin, Martin Harris Music Centre at the University of Manchester, festival Segnali 2017 and 2018 in Perugia, Museu de Aveiro Santa Joana, FAQ Festival 2019 at Willem Twee Den Bosch, and the Divadlo na Orli Theatre in Brno.

"**Serenade**" ([www.keestazelaar.com/music/serenade](http://www.keestazelaar.com/music/serenade))



"**Zeestilte**" ([www.keestazelaar.com/music/zeestilte](http://www.keestazelaar.com/music/zeestilte))



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