

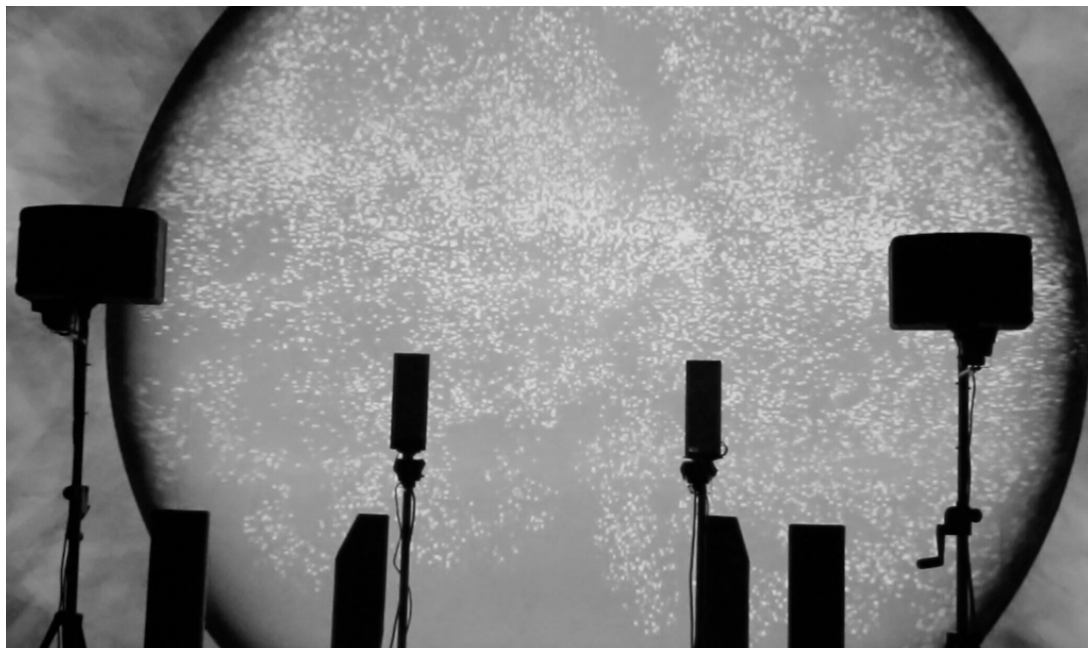


11 MAIO 2024

O' CULTO DA AJUDA, 18H00

MÚSICA VIVA 2024

ORQUESTRA E ABÓBADA DE ALTIFALANTES (CONCERTOS #1, #2 E #3)



18H00

PREMIADO · CONCURSO DE COMPOSIÇÃO MÚSICA VIVA 2022

· Robert Seaback · “Skin and Siren” (2022) ·

high order ambisonics

COMEÇAR DE NOVO PARA DE NOVO TERMINAR

· Francis Dhomont · “Somme toute” (2022) ·

oito canais

· Mariana Vieira · “Encontro Inesperado do Diverso” (2021) ·

estéreo

· Marta Domingues · “Instantes” (2023) ·

estéreo

· João Castro Pinto · “Circumsphere: to Bounce & Rebound” (2024) ^{EA} ·

estéreo

· Trevor Wishart · “Dance at the End of Time” (2023-2024) ^{EA} ·

oito canais

// intervalo com possibilidade de «comes e bebes» no Culto Bar //

20H00

ELEVATION · Robert Normandeau (1959)

· “L’engloutissement” (2013-2017) ·

48 canais

· “Tunnel azur” (2016) ·

48 canais

· “Le Ravissement” (2019) ·

48 canais

The title “Elevation”, which I have given to this concert, is to be taken both literally – the vertical dimension of space – and figuratively – the spiritual dimension of the act of composing. For over 20 years now, I’ve been composing exclusively for immersive setups in the form of loudspeaker domes. The vertical component of the music is thus added to the sound space right from the start of the composition process. Musically speaking, I now compose music with slow, immersive developments, letting listeners bathe in moving, enveloping sound masses. They all echo significant personal experiences.

Robert Seaback (1985) · “Skin and Siren” (2022)

This work is about finding beauty in absolute chaos, and losing yourself in a moment by becoming present (in the transcendental meditative sense). The soundscape sources of the work elicited a strong emotional response in post-production. Rather than presenting this material in a raw state, I found that my digital transformations highlighted the ephemera of the scene, like the tactility of small impulses and emergence of tonal shades. Between periods of being swept away by such fragmented pictures, one encounters concentrated, powerful sonic totalities of high contrast – encapsulating the way that time implodes in moments of becoming present and expands into vast spaces of mind and body. The work presents dreamlike passages alternating between the corporeal residue of performance (from percussionist Ingar Zach) and fractured city soundscape. Filtered and pitch-shifted resonances from the snare drum and timpani create a harmonic frame for much of the work in addition to tones extracted from bells sounding at Oslo City Hall.

Francis Dhomont (1926-2023) · “Somme toute” (2022)

Encomenda: Musiques & Recherches.

Dedicatória: «à Annette Vande Gorne, ma bien chère et ma plus acousmate amie.»

Uma construção octofónica que alude a muitas das criações anteriores do compositor.

Mariana Vieira (1997) · “Encontro Inesperado do Diverso” (2021)

Peça livremente inspirada nos escritos de Maria Gabriela Llansol, onde convergem personagens de diferentes épocas e realidades. Interessou-me explorar a interação entre gravações de campo e *samples* recolhidos numa improvisação feita com um sintetizador modular, modificada através de processos como micromontagem. Formalmente, a peça está organizada em quatro momentos de texturas contrastantes.

Marta Domingues (2000) · “Instantes” (2021)

Esta obra procura ser um leque de momentos de introspecção. Percepção do corpo, do mundo, do tempo. «Ouve-me com o teu corpo inteiro», pede a Clarice.

Voz de Tiago Boto, Nuno Veiga, Juliana Campos, Sara Marita e Marta Domingues.

Texto de “Água Viva” de Clarice Lispector (adaptado).

João Castro Pinto (1977) · “Circumsphere: to Bounce & Rebound” (2024) ESTREIA ABSOLUTA

Esta é uma obra que mergulha na riqueza sonora e musical dos objectos esféricos (berlindes, bolas de borracha / ping pong, esferas de madeira e esferovite). A peça incorporou vários dispositivos ressoadores, como uma taça tibetana e um cesto de arame, onde os objectos foram movidos e gravados, de acordo com distintas velocidades e dinâmicas. Os objectos foram ainda registados noutras superfícies, como mesas de vidro, madeira e em piso de tijoleira. O objectivo basilar da peça foi o de, simultaneamente, explorar sonora e musicalmente a qualidade física e fenomenológica patente na ideia de «roundness», uma espécie de circum-navegação acusmática por uma cartografia de movimento. Em causa está a exploração musical da ideia de circularidade, ou seja, de movimento pulsátil – vertical e horizontal –, de macroformas de fluxo e vórtice.

Cada objecto seleccionado, processado e mixado, foi guiado pela ideia axial de articulação de planos musicais justapostos de natureza basculante – *quasi-errática* – figurando deste modo, ao longo das várias secções da peça, tensões latentes entre microformas musicais de transparência e opacidade, animadas por gestos e texturas experimentais de índole inusitada.

Trevor Wishart (1946) · “Dance at the End of Time” (2023-2024) ESTREIA ABSOLUTA

The piece “The Garden of Earthly Delights”, a darkly comic take on our contemporary human predicament, was completed just as the Covid epidemic began. The deprivations of this period and the loss of human life, combined with my advancing age, made me increasingly aware of my own mortality, and I decided that I did not want to leave the world on such a downbeat note.

“Dance at the End of Time” is hence a short, joyful choral piece made from lots of very long choral samples. I developed software that enabled me to create, from these samples, motifs with a specific text, melody, rhythm, tempo, and vocal articulation, and to vary any or all of these to create further motifs. Every motif carries a record of its internal structure, enabling them to be rhythmically combined.

I would like to thank Robert Hollingworth and The 24 choral group at the University of York, and Ben Eyes, for their patience in recording the samples, and also the team at Ableton Live, who kindly gave me a copy of their excellent software which, in the end, I did not use (partly for “you can’t teach an old dog new tricks” reasons!).

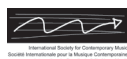
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