

MÚSICA VIVA 2024

ORQUESTRA E ABÓBADA DE ALTIFALANTES (CONCERTOS #4, #5 E #6)



18H00

PREMIADO · CONCURSO DE COMPOSIÇÃO MÚSICA VIVA 2023

· Otto Wanke · “Cycling” (2021) ·
estéreo

***SONS INTERIORES / INTERIOR DOS SONS* · Filipe Esteves**

· “reciclagem” ^{EA MMP} ·
estéreo

· “entropia” ^{EA} ·
estéreo

· “ressonâncias líquidas” ^{EA} ·
estéreo

· “disrupções electro-mecânicas” ^{EA} ·
estéreo

· “r.p.m.” ^{EA} ·
estéreo

EA · estreia absoluta

MMP · encomenda Miso Music Portugal

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

20H00

***SONIC RHETORICS* · Panayiotis Kokoras**

· “Qualia” (2017) ·
oito canais

· “Useless Box” (2023) ·
estéreo e vídeo

· “Construct Synthesis” (2009) ·
oito canais

· “AI Phantasy” (2020) ·
oito canais

Otto Wanke (1989) · “Cycling” (2021)

The initial idea came to me while working in Max / MSP. By placing the limiter to the outlet of several delay lines, various gestures were shaped using extreme feedback. Afterwards the piece was divided into four sections, characterised by different forms and effects of the feedback. The initial feedback procedure was further developed into the compositional process within the sound synthesis. The feedback effect was also associated with different repetitive structures, which were linked to the related compositional techniques like granular synthesis, beat slicing or scrubbing.

Filipe Esteves (1978) · “Sons Interiores / Interior dos Sons” (2023-2024) ESTREIA ABSOLUTA

O presente trabalho pode ser considerado a contraparte do meu primeiro CD monográfico, editado em 2021, intitulado “Sul e Sueste” (ed. Miso Records). Se, naquele, o mote tinha sido a «paisagem sonora» citadina, neste, a ideia emergiu do ambiente doméstico, a partir da escuta intencional de fontes sonoras que, no dia a dia, quer por serem quase inaudíveis, quer pela sua permanência e vulgaridade, tendem a ser obliteradas ou ignoradas.

Assim, todos os materiais sonoros utilizados em cada uma das peças deste conjunto, derivam de fontes encontradas em casa; no entanto, por terem sido sujeitos a diversos tipos de processamento, as suas causas são percebidas de modo remissivo, permanecendo vagas e ambíguas.

Cada composição é o resultado de uma alquimia que procura transcender a «simples» articulação / transmutação dos seus materiais sonoros para formar um universo acústico singular, imaginário.

Panayiotis Kokoras (1974) · “Sonic Rhetorics”

“Qualia” (2017) delves deeper into the subjective nature of our experience with sound. The piece invites us to transcend the traditional understanding of music as a sequence of notes and instead focus on the immediate, sensory impact of sonic waves on our bodies. Time dissolves, space expands, and sound becomes a unified whole, encompassing both internal and external realities.

“Useless Box” (2023) takes the exploration to its final stage, culminating in a multi-sensorial experience. This piece begins with a simple wooden box, which reveals its true potential as the concert unfolds. Through a combination of sound manipulations and visual elements, the box transforms into a portal to fantastical worlds, drawing inspiration from stories like “Pandora’s Box” and “Schrödinger’s Cat”. Each sound element within the box, from eerie whistles to booming thuds, plays a specific role in weaving a narrative filled with vivid imagery and emotions.

“Construct Synthesis” (2009) starts the experience by showcasing the power of robotic sound generation. Imagine a busy chamber orchestra built entirely from seven different robotic instruments, each meticulously crafted and controlled by the composer. The resulting soundscape is rich, diverse, and ever-evolving, blurring the lines between the real and the artificial.

“AI Phantasy” (2020) explores the realm of imagination, specifically the early childhood stage of ‘phantasies’, where internal and external realities merge. Utilizing a unique collection of sound generators, including modified vacuum cleaners and rotating pan flutes, the composer creates a fantastical soundscape filled with diverse sonic elements. These elements blend seamlessly, blurring the line between what’s real and imagined, much like the phantasies of a child.

O’CULTO DA AJUDA

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