

domingo 25.4.10 20:30

Grupo Instrumental Siglo XX / Florian Vlashi

Kyong Mee Choi (Roosevelt Univ. Chicago)

Track

(2008) 10' 30''

violín	Rafael Muñoz
violonchelo	Ruslana Prokopenko
flauta	Claudia Walker
clarinete	Iván Marín
piano	Vera Pavlova
percusión	José Belmonte

Olli Koskelin

Tintinnio

(2003) 11' 56''

flauta	Claudia Walker
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Edmond Buharaja

La metamorfosi del cristallo

(2009)

violín	Florian Vlashi
violonchelo	Rediana Lukaçi
clarinete	Iván Marín
piano	Vera Pavlova

Juan Vara

Música para un poema desconocido

(1998)

violín	Florian Vlashi
violonchelo	Rediana Lukaçi
contrabajo	Todd Williamson
clarinete	Iván Marín
trompa	Manuel Moya
percusión	José Belmonte

Michael Edward Edgerton (Univ. Illinois)

Anaphora

(2001) 15'

soprano

Almut Kuehne

Nicola Straffelini (Conservatorio di Trento)

Omaggio a Ioannis Xenakis

(2008)

contrabajo

Todd Williamson

Helena Palma (Universidade da Coruña)

The Descent of Man

(2009)

The nothingness

Diqinesh

Homo habilis

Homo ergaster

Homo erectus

Homo antecesor

violín

Florian Vlashi

Xiao Hu (Sichuan Conservatory of Music)

Ancient Voice

(2007)

soprano	Clara Jelihovschi Pana
violín	Florian Vlashi
violín	Rafael Muñoz
viola	Raymond Arteaga
violonchelo	Rediana Lukaçi

Track

Kyong Mee Choi

Track for flute, clarinet, percussion, piano, violin and cello, is a “transcription” of the composer’s life story. There are a total of ten sections, each of which describes memorable events or experiences from each period. On the whole, the piece attempts to depict the unfolding of one’s life in light of constant fluctuation.

Tintinnio

Olli Koskelin

Tintinnio is a virtuosic piece with many lyrical elements. It would be quite a rash or quick conclusion to claim that fast, virtuosity movements in *Tintinnio* are more complex than the lyrical, slow periods. It has been written for solo instrument, and this fact almost totally eliminates – in my opinion – the musical element that may be considered the most important factor contributing to complexity in western music: rhythm.

In *Tintinnio* there is no possibility to real polyrhythmic writing. Some quasi polyrhythms occur, but very seldom. I have made some simple experiments with my students: I composed – for the computer, that changes would be easier to execute a short piece for ensemble. I kept complex interval language as the same, but easier examples polyrhythmic situation 8 time. To make a rhythmical situation easier means to make it more and more homophonic. Difficult interval language is simple because the syntax of the intervals is complicated. Music and language: About this topic I learned much when I was reading Harnoncourt’s texts. We all know how music imitates spoken language in different epochs, how many kinds of interactions rhetoric and music has had during the different periods of time. But as a composer I always remember: There is no composer, living or dead, who could say a simple sentence like “I like wine.” using his music. Affects I live alone in this texts. *Tintinnio* includes many qualities that are typical of modern music. Some of its turning points are close to minimalism, in the other hand it contains micro intervals and techniques distinctive for flute writing. *Tintinnio* does not obey any strict interval system. It is more or less a free tonal piece. When composing it I had to trust and rely on ear to achieve necessary oneness and also necessary plurality.

“Tintinnio” means ‘to tinkle’, ‘to clink’, and this could also be the most important advice for the player who has to be as well a skilful and analytic musician. Happiness, virtuosity and swing form the basis of *Tintinnio*. *Tintinnio* was first played at the Viitasaari Contemporary Music Festival 2003 by Mikael Helasvuo.

Le metamorfosi del cristallo

Edmond Buharaja

Composta nel 1992, è stata dedicata a Feim Ibrahim, suo zio, ma soprattutto suo professore di composizione (marzo 1982 - giugno 1987) e suonata una sola volta in prima mondiale nel 1993 nella «Notte della Musica Moderna albanese» organizzato dallo stesso Ibrahim.

Composta per clarinetto, violino, violoncello e pianoforte, cioè una formazione utilizzata da Messiaen nel suo Quatour pour la fin du monde, è, altresì, un omaggio al grande maestro del Novecento che lo ha influenzato moltissimo soprattutto con i suoi principi ma non con il suo linguaggio (come si può ben evidenziare dall'ascolto dell'opera).

Non è un'opera a programma. Il titolo, Le metamorfosi del cristallo, è puramente formalistico. Il "cristallo", simbolo di purezza e di bellezza, ha una disposizione periodica e ordinata di atomi, dunque geometricamente regolare, che si ripete indefinitamente nelle tre dimensioni spaziali conferendogli normalmente una forma geometrica poliedrica. È questa struttura interna perfetta ma invisibile del "cristallo" che ha fatto da metafora per il titolo della composizione.

Il "cristallo" è presentato simbolicamente da una serie di note:

$$a \overbrace{B - C - D} \quad b \overbrace{C - D - E - F} \quad c \overbrace{D - E - F - G} \quad d \overbrace{E - F - G - A}$$

L'estensione delle cellule a=3 semitoni; b=4 semitoni; c=3 semitoni; d=2semitoni. La cellula "d" proviene da quella "a" riducendo anche il secondo intervallo in semitono, invece la cellula "c" è proviene dalla "b" riducendo tutte due gli intervalli di 1 semitono.

I quattro "atomi" a - b - c - d (ciascuno costituito di tre note) della serie originale, scambiando posto, danno origine ad altre tre "sottoserie" che hanno come primo "atomo" uno di essi suddividendo così formalmente la struttura formale dell'opera (che viene segnata proprio da quelle lettere).

Dunque abbiamo una forma divisibile in quattro sezioni con le seguenti "metamorfosi del cristallo":

Sezione A: a - b - c - d, la serie viene presentata dal clarinetto;

Sezione B: b - aR* - d - c, presentata dal clarinetto (gli "atomi" procedono in senso antiorario come per altro tutto l'universo);

Sezione C: (cI** - d - a - b, presentata dal mano destra del pianoforte (gli "atomi" procedono in senso orario) in "contrappunto seriale" con la mano sinistra che presenta la serie: a - d - c - b, (gli "atomi" procedono in senso antiorario)

Sezione D: d - c - b - a, presentata dal mano destra (gli "atomi" procedono in senso antiorario) in "contrappunto seriale" con la mano sinistra che presenta la serie: aR - bR - cR - dR (la serie originale ma ogni "atomo" procede a retrogrado, alias, in senso antiorario). Quest'ultima da in senso formale l'idea della ripresa.

Eccetto la sezione C, dove c'è maggiore "libertà" nell'uso delle altezze e dei microintervalli, rappresentati graficamente ma lasciati al libero arbitrio dell'esecutore, le altre tre sezioni si sottopongono alle procedure normali della musica seriale.

La serie originale racchiusa nell'ambito della settima maggiore, volutamente creata con pochi intervalli (seconde e terze maggiori e minori) e tendenzialmente ascendente, si arricchisce in seguito grazie alle "metamorfosi del cristallo" con tutti gli intervalli mancanti.

Per quanto riguarda le durate è stato preferito il susseguirsi e/o la sovrapposizione dei fatti musicali in modo più aleatorio dando una sola indicazione "metrica": $1 \text{ cm} \approx 1''$ accompagnato opportunamente con dei segni grafici per "obbligare" gli eventi sonori alla loro simultaneità oppure distanziarli nel tempo. Fa eccezione la breve "fuga" della seconda sezione metricamente misurabile in 4/16, senza che alluda però la conformità degli accenti metrici, tipica della musica misurabile.

*Retrogrado. **Inverso

Música para un poema desconocido

Juan Vara

Música para un poema desconocido intenta establecer posibles analogías sonoras con un texto poético conservado en algún lugar quizá inaccesible y desconocido por el autor, cuyo conocimiento sobre su hipotético contenido es puramente intuitivo.

Pensada en un solo movimiento para clarinete (en alternancia con clarinete bajo), trompa, percusión, violín, violoncello y contrabajo, se basa en una direccionalidad inteligible en la que el movimiento interválico encuentre puntos periódicos de apoyo, cuidando siempre los nexos, así como el tratamiento de la disonancia sobre un delicado tejido polifónico que avanza en valores rítmicos mayoritariamente largos en 6/8 y adecuados a las diversas oscilaciones de tempo. La función tímbrica de la percusión ha resultado ser decisiva como valor sensorial y en lo referente a la construcción misma.

Ha sido escrita en A Coruña, entre junio y septiembre de 1998. Sin la llegada a esta ciudad del violinista Florian Vlashi, esta obra nunca habría visto la luz.

Juan Vara

Anaphora

Michael Edward Edgerton

Anaphora is a study of 56 separate CLASSES of vocal multiphonics, lasting 20+ minutes. The work explores dynamical (nonlinear) systems applied directly to sound production and network theory as applied to composition. Most rare are the instances of biphonation produced by the vocal folds - this is one of the few areas left unexplored by composed music. Particularly unique are the instances of the technique identified as a whistle produced through the vocal folds - or glottal whistle. This is significantly different than the whistle register as

identified by those of the western classical tradition. During this glottal whistle, the folds are approximated in such a way as to produce whistle-like sonorities that often feature multiple tones and which are often transient in nature. These are fascinating beasts which are simply beautiful to hear that often resemble animals or electronically produced tones. One other type of sonority calls for a special type of biphonation featuring asymmetrical vocal fold oscillation in which the left fold vibrates at a different frequency than the right. This may result in the production of two clearly identified pitches, that if combined with a sufficient degree of proficiency, the performer will have the ability to simultaneously produce two different melodies within clearly identified scalar formations.

This type of control is absolutely rare, and to my knowledge only one case of a performer featuring independent control of the left and right folds has been reported. In an exceptional case study, it was reported that a teenage subject had the ability to produce true biphonation featuring two independent frequencies. This subject achieved such behaviors through complete independent control of the left and right vocal folds. Captured on high speed photography and cinefluorography, the subject demonstrated the capacity to produce parallel, similar, oblique and contrary pitch movement at will, otherwise having a completely normal voice (Ward, et al 1969). Further, she had the proficiency to produce such behaviors within different musical scales and not simply as contour relationships (Neubauer, Edgerton, Herzel 2001).

As might be expected, some of these special biphonic sonorities are heavily weighted upon the parameters of production, and as such necessarily emphasizes the process of setting and searching the neuro-muscular framework, so that far more than classical western traditions, this process will necessarily involve preparation, failure and achievement. Therefore, in Anaphora, it is wholly desired that ALL of these elements of the searching process become part of the sonic landscape and MUST be included in performance.

Added to production and gesture are findings that the parameter space of real-world phenomena overlap. When applied to voice production, small instabilities in parameter space lead to bifurcations. During excised larynge experiments, Berry, et al. in 1996 found that asymmetric vocal fold adduction can lead to a bifurcation from normal phonation to oscillation of a single fold, such as is seen with unilateral vocal fold paralysis. This gives important information for those performers who wish to voluntarily produce extra-complex sonorities by indicating that the slight increase of adduction to one fold might be the critical parameter to emphasize. Likewise, in this same study the researchers found that asymmetry of vocal fold elongation had a profound effect on the signal - although this was not visible. This suggests that not only geometrical properties be examined, but also the elastic properties perform a crucial role in the maintenance of the appropriate glottal signal. In total, these bifurcations induce qualitative changes from one vibratory pattern to another, and thus a corresponding radiated signal. In Anaphora, these bifurcations of production are intended to result in biphonic and irregular, transient, deterministic chaotic regimes.

The Descent of Man. Homage to Charles Darwin

Helena Palma (Universidade da Coruña)

The D(escent of) M(an) is a sonic poem depicting the emergence of human language and its evolution. It focuses on the Phonetic and Acoustic aspects of natural language. It is composed as a simulation of the sounds we assume could have been used as language by fossil species of hominids. DM centers on the world of sounds of 5 species: Australopithecus afarensis (4,2-2,6 mill.), Homo habilis (2,5-1,6 mill.), Homo ergaster (1,9-1,4 mill.), Homo erectus (1 mill.-100.000), Homo antecessor (800.000).

Australopithecus afarensis uses barks, pant hoots, screaming vocalizations to express his emotions and to communicate with fellows. The syntax is holistic and the sentences are not articulated in simple units. The sentences express different types of emotions: whispers, growls, complaints, pleasure, acceptance, power, fear, danger alarm. The scream sentences have 2 peaks of frequencies of ca. 2 or 3 octaves.

Homo habilis invents tools and develops a technique of hard percussion. We represent this specie by simple rhythms.

Homo ergaster discovers symmetry and develops a technique for carving stone (Achealense Culture). We represent him by percussive sound with complex symmetric rhythms.

Homo erectus lives in groups of hunter-gatherers. He discovers melody, and is capable of identifying intermediate points between the extreme frequency peaks of the scream-Sentences. He utters melody sentences within a range of 1-2 octaves. Those sentences are not yet articulated in syllables. They are uttered as hum-sentences.

Homo antecessor lives in groups of hunter-gatherer. They bury the dead. They develop a more complex melodic-tonal language, and are capable of holding dialogues and narrating stories.

The research underlying DM

The research for DM, written at Max Planck Institute for Evolutionary Anthropology, was kindly supported by a grant from Xunta de Galicia. The DM is based on Charles Darwin's proposal about the musical origin of human language:

“Language owns its origin to the imitation and modification of various natural sounds...It is probable that imitation of musical cries by articulated sounds may have given rise to words expressive of various complex emotions.” (*The Descent of Man* 1871 chap. 3)

What could have been the repertoire of sounds produced by our ancestors?

In our sonic simulation we use two types of data: (a) studies on the voicing of chimpanzees and (b) studies on the auditory capacity of early hominids.

a) Chimpanzees voicing. We follow the research done by Crockford and Boesch on barks (Crockford and Boesch 2003), and pant hoots (Crockford and Boesch 2004).

Barks are context-specific calls, which are functionally referential, They convey information to fellows about objects and events in the external world. They are uttered in the

following contexts: predator alarm calls, hunting, travel, aggression. Crockford and Boesch conclude that chimps learn from experience.

Pant hoots are long distant calls. A pant hoot comprises up to 4 phases, with a fixed order: (1) the introduction phase (1 or more tonal elements with a fundamental of 300-600 Hz.) (2) The build-up phase with up to 25 shorter tonal exhaled elements inter-dispersed with broad-band, noisy inhaled elements of similar duration. The phrase has a rapid, rhythmic quality. The fundamental frequency is between 200-500 Hz. It rises towards the end. (3) The climax contains 1 or several screams, with a high freq 800-2000 Hz, and many harmonics. All elements are inter-dispersed with low frequency voiced inhaled elements. (4) The let-down phase, similar to the built-up but with fewer elements and with decreasing, rather than a rising pitch.

b) Auditory capacities of fossil hominids and chimpanzees

There was an increase of the auditory capacities of hominids for intermediate frequencies in the Pleistocene. Moggi-Cecchi & Collard (2002) propose that *Australopithecus afarensis* and *Homo habilis* probably had an enhanced ability to detect higher frequencies compared to modern humans (similar to non-human primates). Martinez et al. (2004) (Pleistocene Hearing): chimpanzee audiograms show a W-shaped pattern characterized by 2 peaks of high sensibility at ca. 1000 Hz and at 8000 Hz. They have a relative loss of sensitivity in the midrange freq. between 2000 and 4000 Hz. Species-specific pant-hoots of wild chimps, for communicating with co-species over long distant, concentrates the acoustic information at ca. 1000 Hz. From the skeletal data analysis, Martinez et al. conclude that human audiograms show a high sensibility at ca. 1000 Hz, but they maintain high sensitivity within the frequency range of 2000 to 4000 Hz.

Our proposal

We propose the following stages in the origin and evolution of human language:

Screaming > rhythmic compositionality > melodic quantization > dialogue

The discovery of rhythm

Rhythmic compositionality could have emerged influenced by tool making activities. Rhythm could have originated as imitation and modification of the sounds heard from the working activity while making stone tools, or using stones to smash plants. First, as hard percussion when striking the stone, after, as periodic recurrent patters while flaking the stone core into symmetrical biface tools. Rhythmic Complexity would have come from: (a) Rhythmic recursion. From reiterated hitting, which produced recursive rhythms. (b) Polyphonic rhythmic patters. From simultaneous no synchronized percussive voices coming from the stone work of many people.

The discovery of Melody: From screams to micro-intervals

We suggest that the faculty for melody could have emerged from a stage of tonal shift of the intermediate intervals between 2 peaks of a scream: (a) Screams (2 peaks of 3-octaves interval

range). (b) Tone shifting (glissandi): up, down, complex. (c) Vibrato (periodic fluctuation of 1/2 tone of 1/4 tone).

The performer

DM is the result of the conjoined research of the composer and the violinist Florian Vlashi, who invented new techniques especially for the piece.

Ancient Voice

Xiao Hu

Ancient Voice for soprano and string quartet is based on the *Afair Maiden*, which is the first piece in classic poetry. The classic poetry is the very fountainhead of Chinese poetry and the earliest anthology of Chinese poems. It was also the important Confucian classics.

Intoning in soprano and rhythmic in strings, both in echoing and setting off each other, in the naturally and glibly musical impression incarnate the culture filtering and blending between oriental and western.

远古之声一为女高音和弦乐四重奏而作，以中国第一部诗歌集，儒家重要经典《诗经》的首篇“关雎”为基本素材，吟唱般的女高音与富于律动的弦乐声部，交相呼应、相互映衬，力求在流畅、自然的音乐意境中，体现出东西方文化的渗透和交融

Guān Jū

guān guān jū jiū, zài hé zhī zhōu。

yǎo tiǎo shū nǚ, jūn zǐ hǎo qiú。

cēn cī xìng cài, zuǒ yòu liú zhī。

yǎo tiǎo shū nǚ, wù mèi qiú zhī。

qiú zhī bù dé, wù mèi sī fú。

yōu zāi yōu zāi, zhǎn zhuǎn fǎn cè。

cēn cī xìng cài, zuǒ yòu cǎi zhī。

yǎo tiǎo shū nǚ, qín sè yǒu zhī。

cēn cī xìng cài, zuǒ yòu mào zhī。

yǎo tiǎo shū nǚ, zhōng gǔ yuè zhī。

Afair Maiden

(From tne Classical Poetry B.C. 11th Century - B.C. 6th Century)

English translation by Xu Yuanchang

By riverside are cooing
A pair or turtledoves;
A good young man is wooing
A maiden fair he loves.

Water flows left and right
Of cresses here and there;
The youth yearns day and night
For the good maiden fair.

His yearning grows so strong
He cannot fall asleep;
He tosses all night long,
So deep in love, so deep!

Now gather left and rright
The cresses sweet and tender;
O lute, play music bright
For the bride sweet and slender!

Feast friend at left and right
On cresses sooked tender;
O bells and drums, delight
The bride so sweet and slender!

Kyong Mee Choi

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Illinois Arts Council Fellowship, ASCAPLUS Awards, The First prize of ASCAP/SEAMUS Award, First Place for the Birmingham Arts Music Alliance Concert Exchange program, The Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary prize for the Musica Nova, Society of Electroacoustic Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition in Italy, Honorary mention in the Destellos Competition, Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine, Finalist for Concurso Internacional de Composicaí electroacoustica in Brazil among others. Her music can be found at CIMESP, SCI, EMS, ICMC, ERM media, SEAMUS, Détonants Voyages. She received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University, and studied Korean literature in a master's program at Seoul National University in South Korea. She is an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work.

Edmond Buharaja

Finito gli studi in Composizione nel 1987 con il compositore Feim Ibrahim (Artista del Popolo) presso L'«Alto Istituto delle Arti» di Tirana (oggi l'«Accademia delle Arti») viene impiegato presso la Scuola di Musica «Jan Kukuzeli» di Durazzo e nel frattempo finisce anche gli studi postuniversitari (1990).

Si è dedicato alla composizione di opere principalmente strumentali e per ansamble (Variazione su una serie - per 11 archi, Eclissi - per 11 archi e poi un'altra versione per 34 archi, Scherzo e Meditazione su un canto popolare - per 10 archi, Le metamorfosi del cristallo - per cl., v-no. vc. e pianoforte, Bye, bye Gershwin - per pianoforte solo ecc.), per grande orchestra sinfonica (Meditazione- per orchestra sinfonica, Suite sinfonica - in 4 movimenti, Sinfonia- in 5 movimenti, Mirage - musica sinfonica), nonché opere vocali (Aicuna piange Omero -per soprano e pianoforte, La madre - ballata per soprano e orchestra), ecc.

Il suo interesse si è rivolto anche all'attività di ricerca e saggi ["La nostalgia come idillio", Studio sulla figura di Jan Cucuselis," Mikis Teodoraqis", "Tra i sorgenti della psicologia individuale di Vexhi Buharaja", studio su Schubert dal titolo "Eppur si wanderer", studio su Gershwin, "Le complessità delle interferenze" (studio sulla sonata n. 3 per pianoforte di Prokofiev), ecc.].

Dal 1992 vive stabilmente in Italia dove lavora come titolare unico della ACUSTICA Edizioni occupandosi di produzioni musicali.

Michael Edward Edgerton

Edgerton, born in Racine, Wisconsin, is a composer of modern classical music for instruments, voices and electronics. In addition to concert music, he previously had interest in bringing music together with other mediums, such as theater, movement and visual art, often in collaboration with artists from these disciplines - however, in the last 10 years his work increasingly leans toward complexity and the practical application of physical and perceptual model.

Since 2000, Edgerton has been based in Europe and has worked with artists such as Stefan Östersjö, Kairos String Quartet, Ensemble Ars Nova, Stockholm Saxophone Quartet, Gary Verkade, Angela Rademacher, Timo Kinnunen, Chor der Hochschule der Kuenste in Berlin, Works-in-Progress Ensemble, Chatschatur Kanajan, Quartet New Generation, Jeffrey Burns.

His compositions have received awards and recognition from the Kompositionspreis der Landeshauptstadt Stuttgart 2007 (Tempo Mental Rap), 2007 Composition Contest of the Netherlands Radio Choir (Kalevi Matus), 5th Dutilleaux International Composition Competition, 2003 (1 sonata), 31 FESTIVAL SYNTHESE BOURGES 2001 (The Elements of Risk in Creation), 1999 Sal Martirano composition competition, Friends and Enemies of New Music (Net/Byrinth), MacDowell Club Award for composition, 1995 (Unspoken Crime), Midwest Composers Symposium, 1988 (A Penny for the Young Guy), 1987 National Federation of Music Clubs Composition Competition (Ai), 1987 National Federation of Music Clubs Composition Competition (Dwellers of the Southwest), Michigan State University Orchestral Composition Competition, 1986 (The Final Diary of a Branch).

He is also an active researcher of voice, acoustics and perception and is regularly invited to deliver guest lectures. His work with the extra-normal voice is internationally known through performances, journal & magazine publications (including a paper in Scientific American, 281, 1999) and a book, *The 21st Century Voice*, published by Scarecrow Press.

Michael received his Doctorate in Musical Arts (DMA) in composition from the University of Illinois, the Masters of Music (MM) from Michigan State University and the Bachelors of Arts (BA) from the University of Wisconsin-Parkside. From 1996 to 1999, Michael was a Postdoctoral Fellow with the National Center for Voice and Speech, where he conducted research on voice science for his book, *The 21st Century Voice*.

Nicola Straffelini

Born in Riva del Garda in 1965, he studied piano with Temenouchka Vesselinova and composition with Armando Franceschini. He graduated in Choral music and choir conducting (at the conservatory of Bologna, 1985), Piano (Riva del Garda, 1986), Band instrumentation and Composition (Trento, 1989 and 1990).

In 1993 he took the specialization diploma in Composition at “Accademia Nazionale di Santa Cecilia” in Rome. His teachers were Franco Donatoni at Siena’s Accademia Chigiana, and at Brescia’s Fondazione Romanini and Sandor Veress.

He won the 1985's "Rassegna internazionale di composizione pianistica" in Rome and the first international composition prize "Musica Riva" in 1986.

He was finalist at "Ad referendum", the prize of the Société de musique contemporaine du Québec in Montréal in april 1996 with Nessi.

He won the 1998's "Premio Valentino Bucchi" in Rome with "Ilinx".

His music was performed in several italian and foreign cities and spreaded by radio and television. The quintet "Un canto perduto" is recorded on the CD "Musica contemporanea in Trentino"; the trio "Arabesco" is recorded on a CD by "Nautilus ensemble"; the cantata "Dies natalis" is recorded on a CD by Accademia I Filarmonici e Quadrivium. In 2004 was performed his opera "La leggenda dei rododendri".

He cooperated with some italian writers like Edoardo Sanguineti (*Vociferazioni, Alfabeto apocalittico*), Erri De Luca (*Febbri di febbraio*), Wu Ming 2 (*La ballata del Corazza*), Michele Ruele (*La java delle bombe atomiche: le vite parallele di Boris Vian*) and Michele Mari (*Bruttogosto*).

Since 1991 he taught at the Conservatories of Riva del Garda, Castelfranco Veneto, Verona; now he's teaching composition at the Conservatory of Trento.

Helena Palma

Helena Palma is both a composer and a linguist (Ph. D, UCM 1990). She is currently based in A Coruña, Spain, where she teaches and does research at the University of A Coruña. She was born in Barcelona and studied piano and harmony at the Conservatorio Superior de Musica with Josep Poch, Joan Pich Santasusana, Manel Oltra and Maria Lluisa Nadal. She extended her musical education in England, with Ronald Lees (piano), Raymond Warren (fugue). After, she studied contemporary composition techniques with Helmut Lachenmann, Salvatore Sciarrino, György Kurtag, Hans Zender, and electronic music with Trevord Whishart, Eduardo Reck Miranda and Agostino di Scipio. Her research interests in composition include the quantization of time, improvisatory games, polyrhythmic dialogues, imitative schemes, indexicals and egocentric perspective, spatialization of sound, interface between speech prosody, rhythm and melody. Her interests in Linguistics are focused in the fields of Linguistic Universals, Semantics and Syntax.

Some of her recent compositions are "The forest" (vl, pf and electronics, 7', 2009), "The Death of the Asmat Warrior" (vl, vc, cl, 10', 2008), "The blue Bird" (pf, vc, perc, elect 2007), "Scenarios for constructing the self" (pf, elect 2007), "Games of water" (pf 2006), "The Magic Mountain" (electr 14', 2005).

Helena Palma is keen in doing conjoined research with performers that would lead to the invention of new technical and expressive possibilities of acoustic instruments and the human voice. She is now doing research with Florian Vlashi and Julio Mourenza in two projects:

Improvisatory games

She is currently working in the development of dialogue structures to build a net of agents-performers interacting with live electronics by means or improvisatory games.

Quantized time

Helena Palma is working in metric algorithms to be played by percussive and melodic instruments, which interact with the electronic processing of some of the percussion voices, and merge to build a polyphony of asynchronous voices that meet at certain crucial points highlighted by a particular visual event controlled by sensors.

Xiao Hu

Xiao Hu is a composition professor at the Sichuan Conservatory of Music in China. He had received his M.A in composition & theory in Sichuan Conservatory of Music. Xiao Hu has composed many different kinds of music works, including Orchestra, Chamber music, Chorus, Solo music for instrument and singer. Some of them have won the awards from Sichuan Conservatory of Music, Chengdu City Government, Taiwan Province, Finland and "*Music from China*" in New York. His Music has been performed in Mainland, Taipei, Hong-Kong, Japan, Canada, Korea, Poland, Luxembourg, Serbia, Canada and United States.

During 1998-1999, Xiao Hu had gotten a fellowship from United Broad for Christian Higher Education in Asia. He had studied composition, as a visiting scholar, at the University of North Texas and the University of Maryland. In the end of 1999, his new music piece "Requiem - Eulogy of the Immortals for Cello & Symphony Orchestra ", commissioned by EWMEA and premiered in the Kennedy Center in Washington DC. Both "The Washington Post" and "The Washington Times" carried reviews hailing this piece as "infectiously lyrical" and "touching and brilliant".

Currently, Xiao Hu is a full time professor teaching composition and theory in Sichuan Conservatory of Music. Meanwhile he is a vice-Chairman in Composition Dept. and vice Director of the contemporary music center of SCCM.

Almut Kuehne

Almut Kuehne is a singer/composer living in Berlin. She improvises, sings composed contemporary and old music, jazz, german chansons and sang in several music theater productions. She worked with Georg Graewe, Gebhard Ullmann, Anthony Coleman, Phil Minton, Tobias Delius, Ann le Baron, Kent Kessler, George Schuller, Joe Fonda, the Dresden Chamber Choir and others in Europe, the US and Mexico. 2009 she won the Berlin studio award for her Solo project. Current projects are the trio tulip trees with Els Vandeweyer (vibraphone) and Brian Mitchell (guitar), Dowland Waters with Johanna Borchert (piano) and Benjamin Schindler (video) and concerts with Anthony Coleman.

Grupo Instrumental Siglo XX

Florian Vlashi (director artístico)

El Grupo Instrumental Siglo XX (GISXX) nace en 1996 por iniciativa del violinista Florian Vlashi como homenaje al “Gran Siglo”. La finalidad del grupo es interpretar las mejores obras de música de cámara escritas desde comienzos del siglo XX hasta nuestros días.

Sus miembros son brillantes solistas de la Orquesta Sinfónica de Galicia. Proviene de más de 10 países diferentes y han recibido una formación especializada de excelencia en centros de gran prestigio internacional. Todos los solistas son expertos profesionales de altísimo nivel en su campo y poseen una dilatada experiencia en la práctica instrumental orquestal y como solistas. La composición del grupo es flexible y el número de los intérpretes varía dependiendo de las obras del programa que se interprete.

GISXX considera esencial la estrecha colaboración del grupo con el compositor. Los solistas del GISXX investigan sobre la creación de nuevas técnicas para su instrumento y colaboran activamente con los compositores con los cuales trabajan en la aplicación de estas técnicas a sus obras.

GISXX ha estrenado más de 84 obras y tiene en su extenso repertorio con más de 160 obras de autores desde Stravinski, Falla, R. Strauss, hasta Messiaen, Xenakis, Ligeti o Crumb.

Ha participado en diversos certámenes nacionales e internacionales como los festivales de música de A Coruña (Festival Mozart), Santiago, Salamanca, Bilbao (Festival de Música del Siglo XX), Madrid (CDMC), Bienal NMK de Dures (Albania), Verona (Italia), Remusica (Kosovo) etc. en los que ha obtenido las mejores críticas y fervorosos aplausos del público. Sus conciertos han sido grabados por Radio Clásica, Radio Nacional de España y han sido transmitidos por la TVE 2 y por el Canal Internacional.

Florian Vlashi

Florian Vlashi nació en Durres (Albania) el 8 de Noviembre de 1963. Empezó los estudios de violín a la edad de 6 años. Su padre, Gjergj Vlashi, prestigioso escritor y director de teatro, tuvo un papel decisivo en su futuro. Ha estudiado con V. Papa, R. Stefi, I. Madhi y obtuvo por la Academia de Bellas Artes de Tirana el primer puesto por unanimidad. En 1989 gana el Primer Premio en el Concurso de Solistas y de Orquestas Sinfónicas de Albania. Este mismo año fue director y solista de la Orquesta de Cuerda “Jan Kukuzeli” con la que realizó muchos conciertos y grabaciones para la RTVA, y su primera gira de conciertos por Italia.

Desde 1992 es profesor de la Orquesta Sinfónica de Galicia. Ha perfeccionado su técnica con G. Egger (Bachakademie Stuttgart) y L. Muller (Concertino de la Orquesta de Camera de Viena). Su actividad profesional se extiende también al campo de la pedagogía y de la difusión de las técnicas y estética interpretativa del violín, sobre lo cual ha publicado diversos trabajos y dictado conferencias en prestigiosos centros de investigación (Conservatorio Superior de Música da Coruña, Universidade da Coruña, Universidade de Santiago de Compostela, Universidad de La Rioja, etc.)

Ha sido invitado a tocar en la inauguración de la temporada de conciertos del Centro de Arte Moderno Reina Sofía, Fundación Juan March, Auditorio Nacional de Música de Madrid, CAIM –Salamanca, CAI- Zaragoza, en la Academia de España en Roma, Instituto Cervantes en Nápoles, Estate Musicale Maffeiiana en Verona, Prístina, Suiza, Sao Paulo, Montevideo, “Two Days and Two Nights of New Music” (16h International Festival of Modern Art), etc. y en muchos festivales de música de A Coruña (Festival Mozart), Santiago de Compostela, Vigo, Bilbao, y ha colaborado como solista con el Plural Ensemble de Madrid. Compositores como E. Buharaja, C. López García, J. Vara, X. De Paz, P. Pereiro, D. Malumbres, J. Durán, F. Buide del Real, A. Koci, H. Palma, W. Rosinskij le han dedicado obras suyas.

En 1996 crea el Grupo Instrumental Siglo XX, integrado por solistas de la Orquesta Sinfónica de Galicia, el cual dirige en la actualidad. GISXX ha estrenando más de 80 obras de autores, en gran parte españoles, algunas de las cuales han sido encargadas por el propio grupo.

Sus conciertos han sido transmitidos por Radio Clásica de Radio Nacional de España, por la TVE 2 y por el Canal Internacional de España.

Florian Vlashi toca un violín francés del siglo XVIII de J. Bocquay.