



TENOR
2017

INTERNATIONAL CONFERENCE
ON TECHNOLOGIES FOR MUSIC
NOTATION & REPRESENTATION



Homenaje a Cervantes

Tomas Marco

Persiles avista Roma

Homenaje a Cervantes

Estreno absoluto

baritono

Alfredo Garcia

violín

Florian Vlashi

Richard Hoadley

Homage to Cervantes

Estreno absoluto

Kristina Warren

*Notated control as composed liveness in works
for digitally extended voice*

Estreno absoluto

soprano **Kristina Warren**

Helena Palma

Voice prints

Estreno absoluto

baritono **Alfredo Garcia**

violín **Florian Vlashi**

jueves 25.5.17

1700

Silvia Teles

Des pas sur l'invisible

Estreno absoluto

saxofon tenor **Adrian Pais**

Seth Shafer

Terraformation

Estreno absoluto

violín **Florian Vlashi**

Persiles avista Roma

Tomás Marco

Esta obra está compuesta a comienzos de 2017 y a petición del Congreso TENOR 17. Me fue sugerida la idea de que tuviera algo que ver con las conmemoraciones de Cervantes y dado que la última de sus novelas *Los trabajos de Persiles y Sigismunda*, que él estimaba la mejor, fue publicada póstumamente en 1617 busqué en ella un motivo capaz de ser puesto en música. Lo encontré en el soneto que el propio autor inserta en la novela en el momento en que Persiles, bajo el nombre supuesto de Periandro, llega a las afueras de Roma y contempla con otros peregrinos la ciudad. La pieza está escrita para barítono y violín, plantilla poco frecuente que me pareció un reto capaz de estimularme a componer y así establezco un diálogo formal entre la estructura del soneto, que uso de manera inteligible pero no en una sola y única lectura, y los medios de expresión musical que sugiere. No se puede hablar de canto acompañado sino de un auténtico dúo concertante donde el canto subraya la palabra pero el violín la contornea y va por delante y por los alrededores de la misma. Es una visión actual de un texto que por clásico no está muerto sino sólo eternamente cristalizado en un presente mítico. Le he dado un título más bien subjetivo, desde el

punto de vista del protagonista, ya que no es una visión de Roma sino una sensación personal sobre su primer avistamiento lo que Cervantes nos muestra.

Homenaje a Cervantes

Richard Hoadley

Homenaje a Cervantes is a performance of electronics, music notation, text and graphics, all generated live. It uses text from the original Spanish and from English translations of Cervantes' iconic work *Don Quixote* as well as a series of specially commissioned poems by the British poet and writer Phil Terry. Graphics are taken from Picasso's 1955 sketch of the Spanish literary hero and his sidekick, Sancho Panza. The piece was commissioned by the TENOR 2017 conference and its composition has been supported in part by funds from Arts Council England.

Notated control as composed liveness in works for digitally extended voice

Kristina Warren

This study argues that learning of varying control mappings in digitally extended voice works imbues body and memory into liveness. First, the author's extended voice practice is

discussed. The Abacus, a unique, microphonemounted, Arduino Teensy-based musical interface, controls granulation of live vocal samples. There are sixteen pre-composed mappings of Abacus control data (eight toggle switches) to granulation parameters, and mapping changes regularly. An animated screen score provides manual toggle control instructions, which didactically supply information on current mapping. Subsequently, discussion turns to works by other extended voice practitioners and to a larger context of screen scores and musical games. Building outward from notions of vocal intimacy and presence, extended voice uses technology for temporal exploration of timbre. Screen scores and musical games highlight learning, but typically utilize an unchanging control mapping throughout the piece or game. My work constitutes a novel intersection of these practices, arguing that repeated, notation-driven learning of the action-sound relationship thematizes complex interactions between body, temporality, memory, and presence.

Voice prints

Helena Palma

Voice prints (VP) is a homage to our ancestors and the languages they used as tools to create and expand over large locations powerful civilisations. Ubi

sunt? Where are our ancestors now? Have they disappeared? Those people and the locations they lived in are casted in infinite events created by our thoughts. We can hear the resonances of their voices in the roar of time. In VP the ancestors' voices are articulated by the voice of a baritone and of a violin who melt their timbre in resonances of the words uttered by a distant father (a fundamental Bb tone and harmonics 2, 3, 4, 5, 7, and 9). How do we get to know them? We get acquainted with them by picking up out of those resonances the identifying features from which the voices of ancestors are assembled in our minds. We invite you to listen what they have to say to you and hence bring them back from an alleged Atlantis. VP includes phonemes, words and sentences sung and spoken in Scythian, Greek, Celtic, Iberian, Ubykh, Catalan, English, Galician, German, Spanish. Music is set to fragments of poems by Salvador Espriu (*Cementeri de Sinera*), Peter Handke (*Gedicht and die Dauer*).and Julio Llamazares (*Memoria de la nieve*).

Des pas sur l'invisible

Silvia Teles

Des pas sur l'invisible tem origem numa ideia conceptual. Com ela explora-se um espaço de notação musical a partir do unísono, uma metáfora do encontro e ponto de

partida para pensar a multiplicação do eu, considerando a oitava como uma representação do unísono estendido. Desenvolve-se a partir daí uma abordagem ao texto musical que consiste no preenchimento desse mesmo espaço estendido, sob o ponto de vista da composição e sua leitura através da performance musical.

Terraformation

Seth Shafer

Terraformation concerns a fusion of several disparate themes. The first, and perhaps central, theme is that of terraforming. This is the hypothesized large-scale transformation of an inhospitable planetary body into one fit for Earthlike organic life. Popularized in science fiction, serious studies on the procedures for terraforming come from the gradually maturing scientific exploration programs on Earth's moon, Mars, and Venus. These issues prompt reflection on humanity's history of colonialism, abuse of resources, lack of environmental concern, and how these might manifest beyond our home planet. At the same time, *Terraformation* is inspired by Philip Johnson's sculptures and architecture at the Fort Worth Water Gardens in Fort Worth, Texas. This urban park contains several named "micro-environments": Active Water Pool, Aerated Water Pool, Quiet Water Pool, Mountain, Central Square, Stage, and

Events Plaza. The style of the Gardens is minimal and angular. They give an abstracted impression of a natural landmark such as a mountain or a river canyon, ignoring many realistic details in favor of sensory appeal. The connection between terraforming and the Fort Worth Water Gardens is humanity's attempt to fashion a world after its own design. This world has rough edges and missing details, no oceans and precious little oxygen. Everything is synthetically derived. We bring our plants and animals, our histories and cultures. We also bring our diseases, our selfishness, and our unchecked ambitions. *Terraformation* is a creation story. This piece uses a computer screen to display music notation that changes during the performance based on decisions made by both the musician and the computer. In this way, every performance is unique and unrepeatably.

Alfredo Garcia

Alfredo Garcia obtained his musical education both at Escuela Superior de Canto de Madrid and at Vienna's Hochschule. He has been awarded with the Premio Amigos de la Opera de Madrid and the Gonzalez Guerrero Award to the Best baritone Voice. He has also been awarded by the Austrian Government. Alfredo García has played the role of Don Quijote in the worldwide premiere of the opera "El Caballero de la Triste Figura" by Tomas Marco; the role of Don Juan in the opera "Tenorio" by Tomas Marco; the role of Lazaro in the premiere of the opera "Lazaro" by Cristóbal Halffter, or the role of Prigioniero in the Spanish premier of the opera "Il Prigioniero by Dallapicolla". Alfredo García has sung at the Festival of Tanglewood, or the Festival Internacional Cervantino in México, and at venues such as at the Lincoln Center in Nueva York, the Walt Disney Concert Hall in Los Angeles, the Roy Thomson Hall in Toronto, the Smolarz Auditorium in Tel-Aviv, the Suntory Hall in Tokyo and Mozarteum in Salzburgo. He has performed with international orchestras: New York Philharmonic, Los Angeles Philharmonic, Dresdner Philhamonie, Israel Philharmonic, the Athens State Orchestra, BBC Philharmonic, National Orchestra of Hungary, Boston Symphony Orchestra. In Spain he has sung with Orquesta Nacional de

España, Orquesta of RTVE, Sinfónica de Madrid, ORCAM, ROS in Sevilla, Sinfónica de Asturias, Sinfónica de Tenerife and Enigma. Alfredo Garcia has a powerful baritone voice with a dramatic instinct for the constructions of characters. His voice quality has rich and varied nuances articulated in an impecable diction.

Florian Vlashi

Florian Vlashi is a member of the Orquesta Sinfonica de Galicia (OSG) - based in A Coruña - since 1992. He is an important promotor of contemporary music repertoire and creation. In 1996 he founded the Grupo Instrumental SIGLO XX, integrated by soloists of the OSG, which has premiered more that 135 works. Their concerts have been broadcasted by Radio Nacional, TVE 2 and the International Channel of TVE. Florian Vlashi began his violin studies at the age of 6. His father, Gjergj Vlashi, a writter and theater director, had a crucial role in his future. He studied violin with V. Papa, R. Stefi, I. Madhi and received a unanimous first prize in the Academy of Fine Arts. In 1989, he won the first prize in the Competition of Soloists and Symphonic Orchestras of Albania. The same year, he was the director and soloist of the String Orchestra "Jan Kukuzeli" with which he performed many concerts and recordings for the RTVA, and their

second concert tour of Italy. He extended his violin technique with G. Egger (Bachakademie Stuttgart) and L. Muller (Wiener Kammer Orchester). He has been invited to play in the inauguration of the concert season of the Center of Modern Art Reina Sofía, Fundación Juan March, Auditorio Nacional de Música of Madrid, CAIM –Salamanca, CAI- Zaragoza, on the Academia de España in Roma, Instituto Cervantes in Napoles, Suiza, Albania, Pristina, Sao Paulo, Montevideo, and in many festivals of music in A Coruña, Santiago, Vigo, Bilbao, collaborating as a soloist with the Plural Ensemble of Madrid. Florian Vlashi has mastered a virtuoso violin technique in contemporary music repertoire with a trilling expressive power. He has played a crucial role in contemporary music in Galicia collaborating with many composers for whom he has developed new techniques especially created for their works. Florian Vlashi plays an 18th century french violin made by J. Bocqua.

Adrian Pais

Adrián Pais first started his relationship with the saxophone in his native Rianxo, when he was just nine years old. He finished his higher education in Palma de Mallorca and then he moved to France to continue his academic training in the Bourdeaux

Conservatory of Music, where he develop an in-depth work in chamber music and contemporary music with Marie Bernadette Charrier and Hilomi Sakaguchi. At the same time, he also worked on the original classical repertoire for saxophone with Jean Marie Londeix and received lessons from artists such as Rainer Schmidt, Eberhard Feltz, Helena Poggio or Cibrán Sierra. Adrián Pais has won several prizes in both national and international contests, most notably the award in the 38th Chamber Music Competition Club Lyceum in Laussane (Switzerland), the awards received in the 10th and 11th editions of the Chamber Music Competition Monserrat Alavedra in Barcelona or the prize Creación INJUVE 2012 for the best performance of classical music. He is a member of the chamber groups Art Sound Quartet and [IN]Stables Ensemble and he also collaborates with other formations playing in many concerts in Spain, France, Switzerland, Portugal, Estonia, Sweden or Germany. Capriccio - edited in 2012 and with great reviews among the critics - is his first recording work with Art Sound Quartet and a good review of the classical and romantic repertoire for saxophone. Adrián Pais currently combines his pedagogical work as guest in different seminars and masterclasses with music creation and concerts as a soloist all around the world.

Información e inscricións :

Secretaría de TENOR 2017

correo-e: congreso.tenor2017@udc.es

Facultade de Filoloxía. Campus da Zapateira. Rúa

Lisboa, 7. 15008 A Coruña

Tel +34.981167000, ext 1844, 4763

GPS: N 43.32594, W 8.40742

<http://tenor2017.tenor-conference.org>