

SCRATCH of « MORPHOSIS DUO »:

Joan MARTI FRASQUIER / Joan BAGES RUBI / MATEU MALONDRA

With the collaboration of: Institut Ramon Llull - SIRGA FESTIVAL (Catalonia) and Placa Base (Balearic Islands)



« SCRATCH » of MORPHOSIS DUO

Music should not always produce a calming effect. Sometimes has to provoke us (even hurt a little, like a scratch) to activate our senses

Joan Martí-Frasquier, baritone saxophone

Joan Bagés i Rubí, electronics

MORPHOSIS DUO was presented in a concert of baritone saxophone and electronics for the Association Catalana de Compositors Actuals in Barcelona, on October 20th, 2016, with works by members of the ACC.

This duo represents the most basic version of [Morphosis Ensemble](#), a variable group engaged in the diffusion of electroacoustic music, a genre that represents a step forward in the (r)evolution of music of the 21st Century. Their objective is to promote the repertoire, composers and sound artists involved in the exploration of new languages and sonorities.

The MORPHOSIS DUO concert programs are open and include both text-based and free-improvisation musical works. For the New York City Electroacoustic Music Festival, they have selected a varied programme of electroacoustic and electronic pieces by Catalan composers.

More info, [here](#).

JOAN MARTÍ-FRASQUIER, Baritone Saxophone

I consider myself a dynamic musician. I feel most involved in new music and I am always open to new artistic experiences.

After graduating in Barcelona I continued my studies in France with Christophe Bois (ENM Bourges), Philippe Braquart (CNR Montpellier) and, some years later, Damien Royannais (CRR Limoges) with the best marks. This experience has very much marked my professional career.

I have premiered more than thirty works by several composers as Joan Bagés, José Luis Campana, Sergio Fidemraizer, Timothy Harenda and Enric Riu.

My solo projects include new compositions and other outstanding pieces for baritone saxophone: [COLOURS](#) (music and visual arts), [21th CENTURY MUSIC FOR BARITONE SAXOPHONE](#) and [SCRATCH](#) (with Morphosis DUO).

I recorded three albums with SAX 3+1 Saxophone Quartet and collaborated with different sorts of musicians. Furthermore, I issued my first solo album BELIEVER in Spring 2015.

I have performed in different festivals and outstanding events in Andorra, Australia, Austria, Brazil, Estonia, France, Italy, New Zealand, Portugal, Scotland, Spain and Switzerland.

Read more about me [here](#).

A) CONCERT 1 : PART 1: Baritone saxophone and electronic music: 53 minutes

- *“Three strangers melting outside of time”. Acousmatic miniature of Francesc Llompart.*

- A CHILLIDA, Mercè Capdevila. Baritone saxophone and electronic music.

- *“For Paul” Acousmatic miniature of Angel Faraldo.*

- SOUND PORTRAIT IV, Enric Riu. Baritone saxophone and electronic music.

- *“Closca KC”. Acousmatic miniature of Ariadna Alsina.*

- 18, Joan Arnau Pàmies. Baritone saxophone and electronic music.

- *“TUM” Acousmatic miniature of Pablo Fredes and a “Gestalt” acousmatic miniature of Gemma Camps.*

- VA I VE, Sergio Fidemraizer. Baritone saxophone and electronic music.

- *“Rush”. Acousmatic miniature of Pablo Carrascosa.*

- HOLOFONIA v1, Joan Bagés. Baritone saxophone and electronic music.

- *“Minidescarga”. Acousmatic miniature of Oliver Rappoport*

Mercè Capdevila

Born in Barcelona, she studied at the Superior Municipal Conservatory of Music in Barcelona. Simultaneously, she also studied Plastic Arts at the Massana School in Barcelona, as well as at the Kunsthand Werk Schule de Pforzheim in Germany with Professor Edward Mosny. Previously Capdevila worked on electro-acoustic music in the Phonos Labs of Barcelona with Professor Gabriel Brncic and attended courses on composition with Luigi Nono, Josep M. Mestres-Quadreny, Corian Aharionan, Lluís Callejo, Carmelo Bernaola, and Luis de Pablo.

Capdevila's works have been interpreted in musical centers throughout Europe, Canada, and the United States. She has received many orders from CDMC, the Ministry of Culture in Madrid, as well as the Association of Catalan Composers in Barcelona. During the years 1993-94, Capdevila worked in the study of Aaron Copland from the University of New York at Queens College as a guest composer. Monographs of her work are on 2 CDs and others have been recorded for CD collections, as well as playtime on National and French Radios, Kolomna's Radio Station, Moscow's Radio, St Petersburg's radio station Radio Neva-3. Capdevila is a member of the Association of Catalan Composers and founder of the Association of Electro-acoustic Music of Spain.

« a....Chillida »

by Merce Capdevila

notes by José Halac (composer). In the world of "a....Chillida", saxophone sounds develop in a stream of chaotic transformations within a regular metrical organization of temporal events.

Capdevila decided that a piece dedicated to the Spanish 20th century sculptor, Eduardo Chillida (who died of Alzheimer's disease), will be a sonic sculpture made of materials "sculpted" using techniques of sound alteration, de-construction, dissolution, disintegration of saxophone gestures within a temporal organization of downbeats that take place every six seconds, a period at the beginning of which a sound event must always take place.

"a....Chillida", therefore, has the simplicity of a temporal regularity equivalent of a structure made of solid materials that stand on their own defying or accepting the laws of gravity. But it also has the complexity of the inner activity that the materials show in each appearance, always proposing different angles of vision, different shapes and textures, intensities and energies that Capdevila's sophisticated digital techniques produce.

A sculpture is anything you can walk around. And when you do this you capture the piece's changes and fluidity of the chosen materials. Capdevila has composed "a....Chillida" with the same operation in the dimension of Time, except that this sonic sculpture evolves in front of your ears walking around you at the same time that you walk around it.

Capdevila has created a rule to organize saxophone gestures (that come from the entire mass of the instrument) whose identities dissolve and come back as chaotic flashes within extremely well organized, masterfully designed, curves and patterns. Perhaps, what lies at the core of this homage to Chillida, is ultimately one that only music can offer: the dissolution of memory within the inexorable arrow of Time and Capdevila's suggestion that to listen is the best way to remember it all.

Enric Riu

Currently living in Calgary, Canada.

Enric Riu received his Magister Artium (Degree) at the Universität für Musik und darstellende Kunst in Vienna, Austria (1999). He also has a DEA (Master) by the Universitat de Barcelona (2011), and he's now working on his doctoral thesis.

As a composer, he is currently investigating the possibilities to improve the relationships of communication between the audiences, the instrumentalists and the composer by means of co-creation, multi-reality frames, gestural language and multidisciplinary.

Usual subjects in his works are moral concepts, nature, ignorance, consumerism, fear, inequality and freedom. His reference authors are intellectuals, sociologists and philosophers like Plato, Ch. Small, Th. Mc Evilly, N. Chomsky, G. Lipovetsky, R. Sennet, S. Sassen, E. Goffman and Z. Bauman.

Enric Riu actively collaborates with worldwide ensembles and interpreters like Ensemble CONCEPT/21, Morphosis Duo, Alter Face Ensemble, Proyecto Héléade, baritone-saxophonist Joan Martí-Frasquier, marimbist Adilia Yip, double-bassist Kathryn Schulmeister, flutist Marc Horne, viola Sixto Franco, Bass-clarinetist Emily Beisel, and pianist Tomeu Moll, amongst other.

“Sound Portrait IV”

This work belongs to the series of Sound Portraits (solo instrumental pieces) that Enric Riu is developing in his investigations. The main concern in each one of these works is to find paths to break the existing barriers between the composer, the interpreter and the audience. The ultimate goal is to deliver the content (message) in an intellectually accessible way without sacrificing its quality.

Initially written for solo baritone-sax, and according to his artistic paradigm, Riu welcomed a suggestion of Joan Martí-Frasquier. Such proposal consisted in adding a free improvised part with electronics which, in the hands of the outstanding Joan Bagés, undoubtedly brings this piece to a new and higher level.

Joan Arnau Pàmies

The music of Joan Arnau Pàmies (IPA: [dʒuˈanəɾˈnauˈpamiəs]) has been performed internationally by new music specialists, including the Arditti and JACK Quartets, Fonema Consort, Ensemble Dal Niente, ensemble recherche, and Vertixe Sonora Ensemble. Pàmies' writings have been published by the University of Huddersfield Press, NewMusicBox, Open Space Magazine, Sul Ponticello, among others. He holds degrees from Northwestern University and the New England Conservatory of Music

18, for Baritone Saxophone and Tape (2009)

Sergio Fidemraizer

Rosario (Argentina), 1958. Sergio studied composition at the National University of Rosario with Dante Grela, later extending his formation in Buenos Aires with Francisco Kröpfl (composition and analysis) and Mario Benzecry (orchestra conducting). He lives in Spain since 1986, where he completed his formation in Phonos Studio of Barcelona with Gabriel Brncic (composition, analysis, and electro acoustics) and Xavier Serra (computer music), and in the Conservatory of Badalona (Barcelona) achieving superior qualifications.

His works, focused mainly on chamber music, with and without electronics, are regularly programmed in cycles and festivals in America and Europe having received assignments from numerous renowned prestigious institutions, groups, and soloists.

He currently combines his activity as a composer with teaching in the State schools (Educational Department of the Generalitat of Catalonia). He is member of the Catalan Association of Composers (Associació Catalana de Compositors) and the Spanish Association of Electro Acoustic Music (Asociación de Música Electroacústica de España).

“VA I VÉ »

The work presents a permanent complementation between the two sound media, in a way that the solo part is fully integrated with what happens in the electronic part. The instrumental part reacts to what can be heard in the electronic part, and electronics seems to dialogue with what is played in direct. This work is dedicated to Joan Martí-Frasquier.

JOAN BAGÉS I RUBI, Sound artist/Composer/Electronics

Afterwards to obtain the Title of piano teacher at the Music Conservatory "Liceu" of Barcelona I carried out the Master of Digital Arts - Music at the U.P.F. of Barcelona. I studied musical composition and electroacoustic music with Eduard Resina, Gabriel Brncic and Jose Manuel Berenguer. In a parallel way I obtained the Title of Pedagogy at UAB in Barcelona.

Later I moved to Paris to carry out the DEA-Master of "Esthétiques, Sciences et Technologies des Arts - Spécialité Musique" at the University of Paris 8 under the direction of Horacio Vaggione. This allowed me to study musical composition with José Manuel López López, Mario Mary, Horacio Vaggione, Anne Sedes.

I obtained the DEM of Electroacoustic Composition at the Conservatory of Pantin with Christine Groult and the DEM of Musical Composition at the Conservatory "d'Aulnay-sous-Bois" José Luís Campana and Mario Mary.

Later I obtained the Cycle of Musical Perfection (Composition) at the CRR of Reims with Daniel d'Adamo and Tom Mays (2011).

I obtained my PhD in "Esthétiques, Sciences, Technologies des Arts - Spécialité Musique" under the direction of Anne Sedes at the same University of Paris 8 (2012).

In a parallel way I've received lessons of other composers in Paris from IRCAM (Summer Course), Gilles Racot, Philippe Leroux, Denis Dufour (CRR Paris), François Bayle and also in Berlin from Rebecca Saunders.

I've received scholarships of formation and and commissions of creation / composition of difference institutions and foudnations (Generalitat de Catalunya, the Phonos Foundation UPF Barcelona, Duran Martí Foundation in Tortosa, Denistés93 in Paris, INAEM-CDMC in Madrid, SACEM in Paris, etc...).

HOLOFONIA V.1.1

On the contrast between the large, dense, strong (outside) and the infinitely small; about life infinitely small, microscopic in contrast to the exterior and strong, the super structure ... Idea that comes my compositional interests, one of them, the microscopic life that sharpens the eye and listening towards a world "inconnu." A world that is inside, in the smallest. But in this infinity small scale where there is the basis of life, a life that resists, lives a life populated with diverse beings that remind us that we are a mega structure based on these beings. A world of different sizes and structures of time and space.

HOLOFONIA is a concept that brings me to building a sound global unit based on conflicting and disparate morphologies but work as a whole.

B) CONCERT 2 : PART 2: Acousmatic music: 55 minutes

* Oriol Graus Ribas
“INTANGIBLE XVI” Premiere)»
16 channels

* Àlex Martinez
« El bosque de las luces »
8 channels

* Mateu Malondra (composer) / Belén Iniesta (visual artist)
« Sound Block Module II »
8 channels and visuals

* José Manuel Berenguer
« onNothing »
2 channels

* Medín Peirón
« The creation of the world »
2 channels

* Octavi Rumbau
“One paradox”
8 channels

* Stijn Govaere
“far bollire piano per 8 minuti”
2 channels

Oriol Graus Ribes

Oriol Graus Ribes was born in Barcelona in 1957. He studied composition, synthesizer and electronic music with Gabriel Brncic. Computer music with Lluís Callejo. He attended some courses and seminars under Luigi Nono, Dieter Schneabel, Josep M^a Mestres-Quadreny. In 1986 he received a scholarship to participate in '33 Internationale Ferienkurse für Neue Musik' a Darmstadt. (Germany).

Between 1996-2000 was vicepresident of the 'l'Associació Catalana de Compositors'. Founder and member of the 'Asociación de Música Electroacústica de España'. His works have been performed in numerous European and American countries.

His works has been awarded the:

'First Musicians' Accord Prize for Composition', New York 1985. Miradaclosa IV, (String quartet).

'VI Tribuna de Jóvenes Compositores',
Fundación Juan March, Madrid 1987.
Sense tú, (Chamber music)

'INFART 90', (1990). Fundació Caixa de Pensions, Barcelona.
Oketus, (Electronic music)

'IX Premi de Composició Ciutat d'Alcoi per a Música de Càmbra'. Alcoi (1994).
Exoir, (Chamber music)

'V Premio de Composición Andrés Gaos' (2004), (Orchestral work).

' Premio Internacional de Música Electroacústica 2004'

El Bosque Encantado. (Electronic music).

He was received a commission from 'Centro para la Difusión de la Música Contemporánea' and 'Fundación Phonos' to create two compositions for an instrumental ensemble with real time sound modification. He was commissioned from 'CDMC' y 'Radio Nacional de España' for a radio art composition. In addition to his instrumental music and mixed (live electronic, electronic, and instrumental music with electronics), he has carried out performances , alone or in collaboration with other composers or artist from different fields, musica, painting, architec (an Sound landscape for an urban project) and concerts with electronics and lasser beams

“INTANGIBLE XVI” (2016-2017) (Premiere)

"The man is not able to know, despite all his knowledge. What says when the rain falls on the leaves of trees or when droplets hit her in the glass of the window. You may not know either what the breeze is saying to the flowers of the fields. But the human heart can feel and grasp the meaning of these sounds that vibrate your feelings. Soul and nature talk together while the man is speechless and perplexed. " Khalil Gibran

Alejandro Martínez Figuerola (Barcelona, 1955) Graduate in Aesthetics, Sciences and Design Technology from the University of Paris and in Music and Technology from the Institut International de Musique Electroacoustique of Bourges (France). He has been Roger Cochini's, Gabriel Brncic's, Luigi Nono's, Horacio Vaggione's and Jean-Claude Risset's student. His works have been performed in Europa, America and Japan. He has been commissioned by international organizations as the French Ministry of Culture, the Spanish Ministry of Culture, the Generalitat de Catalunya, the Ajuntament de Barcelona, the Institut International de Musique Electroacoustique de Bourges, among others and received international awards. He has been for several years codirector of the international *Punto de Encuentro Festival* (Sound art and electroacoustic Music, Madrid) and was founding member of the Spanish Electroacoustic Music Association (*Asociación de Música Electroacústica de España*) and co-founder of the Electroacoustic Composition Studio of Barcelona (*Taller de Composició Electroacústica de Barcelona*) in 1979. As Director of the *Fonoteca* (Sound Archive) of the Natural History Museum in Barcelona, he created "L'Espai Sonora" del Museu. She currently composes "Invitation to Mary" for voices and bells, in collaboration with the sculptor Guido Dettoni and inspired by her "María".

“El bosque de las luces” / « Forest of lights »

for 8/16 loudspeakers

Date of composition : 2008-2010 Duration : 8'59”

Dense and waving forest. In its leaves birds sound, lightening silence.
Forest has its own sky.

Mateu Malondra

[b. 1977; Palma de Mallorca, Illes Balears, Spain] Mateu Malondra studied BAMus and MMus in composition at Maastricht Conservatory, under the guidance of Robert HP Platz. He also holds a BAMus in classical guitar from Den Haag Royal Conservatoire. Currently, he is a PhD candidate at Kingston University under the tutelage of Paul Archbold. He has attended master classes with Daniel D'adamo, Richard Barrett, Brian Ferneyhough, Beat Furrer and Wolfgang Rihm.

From 2013 to 2015, he was the artistic director and coordinator of the ME_MMIX Festival in Palma de Mallorca. Founding member of the network ZeNet. Founding member of the cultural non-profit organization Placa[base]. In 2016 has been appointed member of the programming team of Vertixe Sonora ensemble.

Malondra's music has been performed in such forums as Cairo Contemporary Music Days, Dark Music Days, Donaueschinger Musiktage-Next Generation, Forum Wallis, Gaudeamus Muziekweek, IDAF Festival- London, IMD-47- Internationale Ferienkurse für neuen Musik-Open Space, MISE-EN Place, Mixtur, Mostra Sonora de Sueca, Musica Sacra Maastricht, Musikprotokoll, Nact der neuen Musik-Dusseldorf, NUNC2!, Perspectivas XXI, Síntese, SIRGA, Spectrum and Unerhorte Musik among others.

He has had the fortune of working with musicians such as Arditti String Quartet, Bcn216, ClapTON, Ensemble dissonArt, Ensemble Exposé, Insomnio, Jan Gerdes, Mdi Ensemble, Morphosis, Palomar, Plural Ensemble, QuLacoza, Riot Ensemble, Takao Hyakutome, UMS'nJIP, Vokalensemble NOVA, Vertixe Sonora and conductors such as Gerry Cornelius, Beat Furrer, Yasuaki Itakura, Taco Kooistra, Fabián Panisello, Robert HP Platz, Ulrich Pohl, Roger Redgate, Sánchez Verdú and Michel Tabachnik.

He has been the recipient of a commission funded by Ernst von Siemens Musikstiftung. Recordings of Malondra's works includes Takao Hyakutome solo debut CD, at label Chanpd'Action. Tomeu Moll solo debut CD for piano and electronics, at label Sonoteque. "Dei Logiek der Engel" by VokalensembleNOVA, collective CD at label ORF. Netherlands national Radio-4, Concertzender.nl and Relevant Tones-USA have broadcasted Malondra's music. His pieces have been performed in Egypt, around Europe, Iceland, Japan, México, UK and USA. Malondra's works are published and distributed by BabelScores®-Paris. For more info visit www.mateumalondra.com

« Sound Block-Module II »

8 channels acousmatic work.

The relation between interior and exterior, synthetic sounds and recorded sounds and the dialogue between layers of perception, inspires the series under the title Sound Block.

This basic idea, formalised by the use of synthetic sounds and recorded audio samplers of open-air landscapes, creates a duality in the treatment and the processing of sound.

The compositional strategies followed in the cycle are always based on modular elements. I work as if I was composing two independent pieces, one based on synthetic sounds and another based on recorded sounds. These two modules of a very different nature, are subsequently combined to create the final work. In some stages of the piece, the individuality of the modules is preserved by juxtaposition. The juxtaposed modules evolve into a mixture, creating a sound unity by amalgamation.

José Manuel Berenguer

Barcelona 1955. José Manuel Berenguer is coordinator and professor of Psychoacoustics and Experimental Music at Sound Art Master – University of Barcelona and director of Orquestra del Caos. He has been professor of Sound in Multimedia Systems at GMMD – Universitat Oberta de Catalunya and Digital Sound at ESDI-Universitat Ramón Llull. He has also collaborated in other universities and institutions devoted to artistic research as Metrònom, MECAD, IUA-Universidad Pompeu Fabra, Universidad Politécnica de Cataluña, Universidad Autónoma de Barcelona y Elisava. Intermetida artist, founder of Còclea with Clara Garí -where he directed Musica 13 Festival – and Orquestra del Caos, collaborator at Institut International de Musique Electroacoustique de Bourges, he was the designer and first responsible of Sound & Music Lab at CIEJ-Caixa de Pensions Foundation, professor of Electroacoustic Music at Conservatoire of Music of Bourges. Ex-chairman of Asociación de Música Electroacústica de España, he is now Chairman of honor of International Conference of Electroacoustic Music of CIM/UNESCO, Vice-chairman of Associació d'Artistes Visuals de Catalunya, member of Académie Internationale de Musique Electroacoustique / Bourges, Academy of Music National Council of CIM/UNESCO and Phonos Foundation. His musical work, edited at Música Secreta, Hyades Arts, Chrysospe Electronique, Còclea and la Ma de Guido, has received commissions and prizes as Internationale Ferienkurse de Darmstadt (Alemania), Gaudemus Foundation (Holanda), Prix de Musique Electroacoustique de Bourges (Francia), Concorso di Musica Elettronica de la Fondazione Russolo-Pratella (Varese, Italia), Tribuna Internacional de Música Electroacústica del CIM/UNESCO, Centro para la Difusión de la Música Contemporánea. INAEM. Ministerio de Cultura, Institut International de Musique Electroacoustique de Bourges, RNE Radio Clásica, Gabinete de Música Electroacústica de Cuenca, Festival de Músiques Contemporànies de Barcelona, Akademie der Künste, Berlin, among other. With Clara Garí, he created and produced interactive installations -Metronomía o Policrónico/Politópico, with Còclea, El Pati respira i canta, with Orquestra del Caos, are some examples- and audiovisual works as Aigua, Augia, Augen or Mancha : Linde, Tajo. This last work was awarded with Premio de Vídeo de Castilla-La Mancha. In the last years, his works have been oriented to installation and despite of his criticism to the use of the term, to real time and interactivity. Developed subjects include many aspects of thought and History of Science, the limits of language, Ethics, Artificial Life and Intelligence, robotics, metabolism of information and the limits of human world comprehension and perception.

« On Nothing »

Electroacoustic music for 5 +1 and 3D projections, generated and controlled in real time by means of a game pad. Generation of sound and images has been programmed in Max/MSP-Jitter. Emptiness and fullness have never been experienced by humans. Sometimes we feel they could be the same thing and we build metaphors that relate them. As On nothing, that is a dream where sound is completely empty, a variation of pressure that is only considered in terms of its form, its limit; hence, in terms of what can not be considered as sound anymore. Its empty sounds are built of a vastness of grains^{ll} coming from the regular soundscape : traffic, music, wind, demonstrations and other social activities. This basic matter only emerges sometimes from the mainstream of sounds to be recognized. When they do so, they become images from memory and, specially, from oblivion, that^{ll} strongly evokes emptiness. How a so big amount of f^{ll} experiences could have disappeared forever? When finally nobody could remember them, probably they will fall into void and, perhaps, into absolute worthlessness.

Medin Peiron

After studying piano in Barcelona, with Jean Pierre Dupuy, I quickly began my own research on the relationship between music and moving image, accompanying silent classic films

My interest in the phenomenon of sound lead me to study sonology at Esmuc (Barcelona), where I learned computer music and sound installation. After that, I studied acousmatic composition at Conservatoire à Rayonnement Régional Perpignan-Méditerranée, working with Denis Dufour and Jonathan Prager among others, and being instructed by the last one in sound spatialization at Festival Futura's courses

I have taught Acoustics and Music Informatics at Taller de Músics, and currently I teach at ESDI (Ramón Llull University) and in the Master Degree of Sound Art (University of Barcelona)

I am very interested in promoting electroacoustic music in Barcelona, and because of that I have worked with Col.lectiu Mixtur and, actually, with Orquesta del Caos organising Festival Zeppelin, devoted to sound art and electroacoustic music.

“ THE CREATION OF THE WORLD”

“The Garden of Earthly Delights” is an acousmatic work based on the famous painting by the Dutch painter Hieronymus Bosch (1450-1616). The painting, oil made towards 1500, surprisingly surreal for the time, and with a symbolic content not yet fully understood, is a triptych of moralizing character. Here first movement is presented: "The Creation of the World". It is based on the closed triptych, practically in black and white, with the Earth enclosed in a transparent sphere during the third day of the Creation, without animals or persons, and in the upper part of which can be read "He said it, and Everything was done. He commanded it, and everything was created "(Psalm 33 of the Bible).

Octavi Rumbau

Trained in the CNSMDP and IRCAM in Paris, his works have been performed in several festivals and venues in Europe & North America. He has been commissioned by Auditori de Barcelona, Fundació Tàpies, ME_MMIX, CrossingLines, Bcn216, Festival d'Òpera de Butxaca, Festival Mixtur, Duo Links, etc.

He has received distinctions, among others, of the Instituto de las Artes Escénicas y de la Música (INAEM-Spanish government), the Fundació Phonos of Universitat Pompeu Fabra in Barcelona and the Berliner Opernpreis.

“one paradox”

8 channels tape

Inspired by the thought of Risset, **one paradox** recovered one of the most suggestive paradoxes used by the french composer: the infinite glissando . The work is created with synthetic sounds through a generative music patch in Max msp.

Stijn Govaere

Stijn Govaere is a Belgian composer based in Barcelona (Spain). He studied at the Royal Conservatory in Ghent harmony, counterpoint, analysis, orchestration and composition in the class of Roland Coryn and Acousmatic Music Composition and Spatialised performance at Musiques & Recherches (Brussels) with Annette vande Gorne.

His music has been performed across Europe and North America at venues and festivals such as: The New York City Electroacoustic Music Festival, The San Francisco Tape Music Festival, Festival of Contemporary Experimental Music and Sound Art "Audiograf" (Oxford, UK), Électrobelge (Brussels), Festival Acousmatique International "L'Espace du Son" (Brussels), Académie Royale des sciences, des lettres & des beaux-arts de Belgique (Brussels), Festival Mixtur (Barcelona), Phonos Foundation (Barcelona), Hangar.org (Barcelona), La Orquesta del Caos (Barcelona), Centre de Cultura Contemporània de Barcelona (CCCB), Festival AETYB Barcelona (Spanish Tub and Euphonium Association), Hungarian Culture Centre, 40th International Computer Music Conference (Athens, Greece), Festival LEMATS (Sevilla), INTERNATIONAL CONFEDERATION OF ELECTROACOUSTIC MUSIC – CIME / ICEM Festival and Conference, University of North Texas, Denton Texas.

Awards : 2014 – First Prize at the 8th Biennial Acousmatic Composition Competition Métamorphoses 2014 (Belgium) 2014 – Finalist at the Sonic Arts Awards (Italy). 2014 – Nominated for the seventh Destellos Foundation International Competition of Electroacoustic Composition (Argentina) 2013 – Honorary Mention at the International Electroacoustic Music Competition MUSICA NOVA (Czech Republic) 2013 – Nominated for the Sixth Destellos Foundation International Competition of Electroacoustic Composition (Argentina) 2012 – Irène Fuerison prize for Electroacoustic Composition (40th Edition – 2012) awarded by the Royal Academy of Fine Arts (Belgium) 2012 – Honorary Mention at the Fifth Destellos Foundation International Competition of Electroacoustic Composition (Argentina) 2012 – Finalist at the International Electroacoustic Music Competition MUSICA NOVA (Czech Republic)

Member of : Collège des Alumni de l'Académie royale des Sciences, des Lettres et des Beaux-Arts de Belgique FeBeME (Belgian Society for Electro-Acoustic Music) AMEE (Asociación de Música Electroacústica de España)

"far bollire piano per 8 minuti" (duration 8'04")

The title of this acousmatic work is a game of words. Translated into English that would read "Boil slowly for 8 minutes", a looser translation could be "Boil a piano for 8 minutes". A piano and boiling water, two very familiar sounds but with no association to each other. The contrast of the granular sound of boiling water and the rich, harmonious sounds of the piano appealed to me. Bringing these together into a meaningful piece was the goal.

Piano recorded at the studios of Musiques & Recherches (Brussels) and boiling water/oil and cutlery from my kitchen.

"far bollire piano per 8 minuti" was recognized with following prizes: First Prize at the 8th Biennial Acousmatic Composition Competition Métamorphoses 2014 (Belgium), Finalist (Sonic Research Category) at the 2014 Sonic Arts Award (Italy) and, Honorary Mention at the Musica Nova International Competition of Electroacoustic Composition 2013 (Czech Republic).