



## **Open CUBE – Konzertreihe**

# **Ramón González-Arroyo**

De l'Infinito Universo et Mondis (1996)

Streams Extremes and Dreams (2001/2002)

**Dienstag, 23.1.2007, 20 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz**

### **De l'Infinito Universo et Mondi (1996) 10'48"**

The coexistence of very different languages in one musical flow, could provoke a kind of listening which creates its own perspectives of attention through the music, eventually, finding different "paths" along the piece in successive listenings. This idea, at the origin of the conception of the piece, developed itself towards the composition of a plurality of "musical worlds", with different sound qualities, spaces and development in time, rich in themselves and yet, allowing for a certain transparency. This balance between richness and transparency, not unrelated to poliphonic writing, became, finally, one of the most fascinating aspects of the compositional process. Under these premises, it came as a natural need, to exploit the potentialities of clarity and characterization which the space, the musical and the physical, can offer to synthetic sound in particular.

The title of the piece comes from a book of Giordano Bruno, and though there is no direct relationship between the music and the contents of the book, the indifference of the gods, the plurality of worlds and the search for an infinity in the limits of perception, served me as a pretext to select the name.

The piece was commissioned by the Spanish Ministry of Culture (C.D.M.C.), realized and produced at the Zentrum für Kunst und Medientechnologie (Z.K.M. Karlsruhe) and premiered at the 1996 Berliner Inventionen Festival.

### **Streams Extremes and Dreams (2001/2002) 37'56"**

This piece is concerned mainly with the configuration of the space. The original concert setup includes several computers controlling a multi-channel rendering, with 24 speakers positioned in a special configuration, and a dynamically controlled routing. With this environment I assumed it was possible to truly explore a multiplicity of differently conceived spaces. Space is, undoubtedly, the requested element for transparency in a multi-layered compositional structure, but space, in electronic music, is more, it is an integral part in the design of sound and the musical idea. Furthermore, all spatial parameters are intimately interwoven into the spectro-temporal characteristics of sound; be it in the mere positioning at a given space, or in the more complex suggestion of an spatial atmosphere, the quality of sound and its behaviour in time will affect and be affected by its spatial constraints. To combine spaces, to move from the abstract world of the artificial to the evocation of the natural or the possible, to design the consecution and overlapping of perhaps heterogeneous virtual spaces was indeed a fascinating idea to work with.

Another important idea of the piece, which developed as the work was in progress, arose as a natural extension to better embrace the potentialities and constraints set by the working environment. The idea was to include certain performing aspects in the conception of the piece. More precisely, to combine, put in contrast and cooperation, the freshness and flexibility of the process created on the spot, on real time, affectable by some performing action, with the quality and depth of the closed and pre-done, conceived and completely realized in the studio at some other previous time as with a classic tape-piece.

In the concert we shall listen, as matter of fact, to one possible version of the piece; in any case this would always be so. However, this version is, indeed, a special one which I realized, recorded and mixed down to 8 channels in an attempt to capture with utmost fidelity the essence of the piece while being able to present the music with less technological demands.

Streams, Extremes & Dreams was commissioned and realized at the Institute of Music and Acoustics of the Z.K.M. Karlsruhe and is dedicated to Johannes Goebel.

## **Ramón González-Arroyo**

Musical studies at the Conservatorio Superior de Música de Madrid. Composition with L. de Pablo and C. Bernaola. Studies in electronic composition and computer music with H. Vaggione (Univ. Paris 8), G. M. Koenig y W. Kaegi (Univ. of Utrecht), J. Boerman (Conservatory of The Hague). Seminars on computer music at I.R.C.A.M. and G.R.M.

In parallel to his compositional work, he has been active also in the domain of musical research, particularly in the fields of computer aided composition and the musical control of sound synthesis. Projects, realized at different european institutions such as Z.K.M. of Karlsruhe, I.R.C.A.M. of Paris and the Sonology Department of the Conservatory of The Hague. Important to first mention the intensive collaboration with G. M. Koenig in his different computer music projects PR1, PR2 and PR3. Later, in 1993 at the Z.K.M., came FOO, a software package for the composition of music with sound synthesis, designed and developed with G. Eckel. FOO was further developed thanks to an institutional collaboration between I.R.C.A.M. and the Z.K.M., and has recently been implemented in the Linux and the OSX platforms with the incorporation into the project of Martin Rumori. He also participated in the design and development of a tool for the creation of "immersive audio augmented environments", LISTEN, an European research project, comprising the collaboration of different institutions (G.M.D., I.R.C.A.M., A.K.G., the Kunst Museum Bonn and the University of Viena). In 2003, *Raumfaltung*, a multidisciplinary installation created in collaboration with G. Eckel, O. Egger and B. Zoederer, was presented at the Kunstmuseum Bonn, as the final public presentation of an artistic project realized with the developed tools.

His music, embracing both the instrumental and the electroacoustic worlds, has been programmed at different international festivals such as the Bartok Festival, Wien Modern, Multiphonies, Musiques en Scène, Multimediale or Berliner Inventionen. His latest works include *Philia-Neikos* for piano and electronics, commissioned by the GRM; *Twixt tinged twining threads* for instrumental ensemble, commissioned by the Ensemble XX Jahrhundert or *A Media Luna*, a 16-channel electronic piece commissioned by the GRM.

## Open CUBE – Kalendarium

**23.01.07 20h00** – Ramón González-Arroyo (Madrid), Elektroakustische Musik

**23.02.07 20h00** – Motion-Enabled Live Electronics in Kooperation mit impuls 2007

**13.03.07 20h00** – PARASITES meet Kazuhisa Uchihashi (CAN, J/A), Kazuhisa Uchihashi, electronic guitar + daxophone / PARASITES: Diane Labrosse, sampler + Martin Tétreault, modified turntables

**03.04.07 20h00** – Saxophonic: Saxophon und Live-Elektronik (Wien, Basel), Lars Mlekusch, Saxophone - Thomas Peter, Live-Elektronik

**19.04.07 17h00** – V:NM Festival Graz, Eröffnung des 6. V:NM Festivals mit Manja Ristic (violin), Ivana Grahovac (violoncello)

**19.04.07 18h00** – DAS WIRKLICHE ECHETE VIRTUELLE SINFONIE ORCHESTER,  
Karl Wilhelm Krbavac

Aksioma / Ljubljana, Davide Grassi: Serve Earth, Brane Zorman (electronics), Tomaž Grom (upright bass), Manja Ristic (violin)

Resonance Strategies SpaceTime Variations / Hybrist, Franz Hautzinger (tp), Elisabeth Harnik (piano), Alberto de Campo (live-electronic)

Franz Hautzinger (tp), Kazuhisa Uchihashi (guitar, electronics), Eva Flatscher (lightpainting)

Das komplette V:NM Programm finden Sie unter:

<http://www.vnm.mur.at/>

Details zur Open CUBE Konzertreihe unter:

[http://iem.at/services/events/events\\_2006/opencube0607](http://iem.at/services/events/events_2006/opencube0607)