



SBCM 2017 Opening Concert

Sunday, September 3rd, 6PM

1 – Sinfonieta de abertura (Luzilei Aiel, Migue Antar e Yonara Dantas)

KairosPania & Orquestra Errante

The Opening Sinfonieta is a hybrid artistic work, originated in the creative dialogue of music with electronic processing and performing arts. Integrating artistic disciplines that deal with structure, composition and improvisation, Sinfonieta is a kind of sonic scenic event in three movements.

Orquestra Errante: Mariana Carvalho, piano and ventilarpa; Denis Abranches, acoustic guitar; Fábio Manzione, percussion; Fábio Martinelli, trombone; Max Schenkman, voice and experimental luteria; Pedro Sollero, guitar; Migue Antar, bass; Pedro Canales, bass clarinet; Caio Righi, flute; Inés Terra, voice; Natália Francischini, guitar; Vinicius Fernandes, guitar; Luzilei Aiel, live electronics; Micael Antunes, live electronics; Rogério Costa, saxophone and coordination

KairosPania: Anna Kobzareva, Carmen Esteves, Filipe Augusto, Kelly Caldas, Lara Kadocsa, Samya Ennes, Victor Pessoa, Yonara Dantas.

2 – phátis (José Henrique Padovani)

Cássia Carrascoza, flute; José H. Padovani, live electronics

In my piece φάτις (2017) - or *phátis* - for flute and live-electronics, I have sought to explore the flute and the articulation possibilities of the vocal apparatus in combination with real-time processes of audio processing, feature detection and spatialization via interactive systems. φάτις, in Greek, refers to "speech" and to "language". The term is also associated to "word" and "rumor" and refers also to the "word that comes from heaven" in the oracle. Both in the compositional writing for the acoustical instrument and in the mechanisms of the electronics, the piece draws on vocal materials, on images and connotations evoked by the term φάτις, and on references to my previous works, *impedance* (2010) and *fragmentos sobre o sol* (2012), as models, materials, processes and space of gestural and sonic investigation to explore the transductive process of sound production and transformation that happens along the phonetic/respiratory system of the instrumentalist, the flute, the live-electronics processes and the sound projection in the acoustic space.

The piece is dedicated to flutist Cássia Carrascoza.

Cássia Carrascoza: Born in São Paulo, she graduated in flute in 1991, at the University of São Paulo. She studied as a Fellow of the VITAE Foundation at the Franz Liszt Academy in Budapest (93-96) and at the Sweelinck Conservatory in Amsterdam (97). In 2009, she completed her Master's degree and graduated as a PhD in musicology in 2016 at USP. Since 1999, she is the first flute of the Symphonic Orchestra of the Municipal Theatre of São Paulo. In 2010, she joined the Camerata Aberta of EMESP, with which she received the APCA 2010 prize for contemporary music and the 8th Bravo 2012 Award. She has performed in concert halls such as Concertgebouw, Palais Bozar, America Society- NY, Sala São Paulo, Cecília Meireles Room - RJ.

José Henrique Padovani is a composer, professor and researcher in the areas of Music Composition, Orchestration/Instrumentation, Musical Analysis and Sonology/Computer Music. He is full-time Professor at the Music Department of the Arts' Institute (IA) and researcher at the Interdisciplinary Nucleus of Sound Communication (NICS), both at the State University of Campinas (UNICAMP). His current research is focused on the exploration of vocal models in the music composition with computational resources – grants/support: CNPq and FUNCAMP. His works have been performed/recorded by groups like *The Arditti Quartet* (Great Britain), *Philharmonic Orchestra of Minas Gerais* (Brazil), *L'Arsenale* (Italy), *Atlas Ensemble* (Netherlands), *Ostravská Banda* (Czech Republic), *Symphony Orchestra of Unicamp* (Brazil), *Camerata Aberta* (Brazil) and *Symphony Orchestra School of Music and Theater Hamburg* (Germany). Among the awards he has received are the 1st prize at the *4th European Competition Music Projects with Live-Electronics* (2011), with a *viagem e o rio*, for 17 instruments, live-electronics and video, and the 1st Prize at *Concours Bourges 2015 (2ème Concours International Composition pour un dispositif électronique et acoustique instrument)/Musinfo OpusCentrum* (Bourges/France), with the piece *un segno nello spazio*, for clarinet and live-electronics.

3 – Estranho (Lilian Campesato and Fernando Iazzetta)

Lilian Campesato, voice; Fernando Iazzetta, percussion, video and digital processing

This performance aims to produce the space of the other, more specifically of the crazy other. The voice of Antonin Artaud is what it triggers the contradictory space between the meaning of words and the way they are spoken. Through a search of recordings of excerpts from Artaud's voice, this performance explores presence rather than the senses. The carnal body of Artaud cannot exist without creating differences.

Lilian Campesato is a Brazilian performer, researcher and curator interested in investigating experimental forms of music and sound art. Her works explore the use of voice and gesture in combination with interactive electronics and audiovisual resources. She regularly presents performances in festivals and alternative venues in Brazil and abroad, such as Portugal, Spain, UK, France, Denmark, Argentina, Colombia. She holds a PhD in musicology from the University of São Paulo (USP) with a thesis on the process of aestheticisation of noise in music. She currently is a research associate at the NuSom – Research Centre on Sonology at USP. Her main research interests are the use of noise in music and experimental forms of artistic production. She is a member of Sonora, a collective dedicated to the discussion of women in music in Brazil. <http://liliancampesato.tumblr.com>

Fernando Iazzetta was born in São Paulo, Brazil, in 1966. He teaches music technology and electroacoustic composition at the University of São Paulo and is the director of NuSom - Research Centre on Sonology. His compositions - both instrumental and electroacoustic - have been presented in concerts and music festivals in Brazil and abroad. As a researcher he has been interested in the investigation of experimental forms of music and sound art. Iazzetta is the author of two books: *Música: Processo e Dinâmica* (Music: Process and Dynamics, AnnaBlume, 1993) and *Música e Mediação Tecnológica* (Music and Technological Mediation; Perspectiva, 2009) besides many articles related to the fields of music technology, sound studies, acoustics and music composition. He also runs a record label and studio – the LAMI – at the University of São Paulo. He currently is a research fellow at CNPq, the Brazilian National Council of Scientific and Technological Development. Since 2010 he is the consultant for the Arts Committee at FAPESP – São Paulo Research Foundation.

4 – Arquipélagos Silenciosos (André Martins and Rogério Costa)

André Martins, guitar and live electronics; Rogério Costa, saxophone and live electronics

"arquipélagos silenciosos" is related to the idea of working with silence and sounds with very low volume and dynamics in a rarefied environment. From the image of an archipelago, performers will design and "visit" different islands of different sizes and formats. These islands, clearly separated by the sea, may even form together from a macroscopic listening. Thus, the performers go through silent moments, developing different amounts of sound material, diving into an intensified, deep listening and attentive to the smallest details. Even when there are sounds with very little intensity, in almost silent, it is possible to perceive inner, almost molecular unfolding.

The performance uses expanded acoustic instruments; configured as hybrid machines that include computers, interfaces, effect pedals, speakers and microphones. Each one of the performers transits between the stillness and the storm, crossing the islands of an archipelago of sounds, that approach, distance, relate, repel or simply, coexist.

André Martins: Professor, composer and researcher, graduated in guitar from LACM (Los Angeles College of Music), is currently PhD student in Music at USP, having 4 albums of instrumental music released. He is a Master of Arts from USP, and participates in Nusom (Núcleo de Pesquisas em Sonologia). His current doctoral research (2016 - present) deals with the composition and use of hybrid machines in free improvisation, which encompasses acoustic and digital.

Rogério Costa is a saxophonist, composer and improviser. He is currently professor and coordinator of the postgraduate course in the Music Department at ECA / USP. He has extensive academic output on improvisation published in journals, conference proceedings and books. Currently, Prof. Costa coordinates at the University of São Paulo a research project on improvisation and their connections with other areas of study such as composition, education, technology, ethnomusicology, philosophy and cognitive sciences. He is a member of the duo of free improvisation AR+2 along with André Martins and coordinates the Orquestra Errante, which is a project dedicated to the study and performance of free improvisation consisting of students from undergraduate and postgraduate at USP.