

CMS invited lecture #37 CMS Gesprächskonzert #15



Mario Verandi

— 14.30 Uhr — CMS invited lecture:
Sorcerer's notebook

— 19.30 Uhr — CMS Gesprächskonzert:
Acousmatic music compositions
and an introduction to the concepts and
techniques behind the works

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Sonic Lab — ABPU

organisation: Andreas Weixler

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— CMS GESPRÄCHSKONZERT —

Acousmatic music compositions and an introduction to the concepts and techniques behind the works

- „Bellscape“ (acousmatic music, produced at the ZKM studios, Karlsruhe)
- „unlike-untold“ (acousmatic music, produced at the GRM Studios, Paris)
- „Klang-Film“ (audiovisual piece, produced at the Technische Universität, Berlin)
- „Plastic Water“ (acousmatic music, produced at the Technische Universität, Berlin)

Program notes

„Bellscape“ (2004, rev. 2018)

This piece aims to explore the spectral and morphological (i.e. the manner in which the sound changes through time) characteristics of bell sounds as well as their manipulation and transformation through the use of computer software.

Another important compositional element was sound spatialisation or the placement and movement of sounds in space. Bells are often heard in open spaces and therefore parameters such as distance (near and far), loudness and decay time were incorporated in this piece. Sound sources for this composition are mainly recordings of the Carillon at the Haus der Kultur der Welt in Berlin. Additional sources include bell recordings made in Barcelona, Berlin and at the University of Birmingham (UK). Bellscape was composed during a residency at the ZKM studios in Karlsruhe.

Premiere: European Bell Days Festival, Kubus at the ZKM, Karlsruhe

„unlike-untold“ (2010)

...different, distinct, contrasting, dissimilar, not like ...

... unimaginable, unknown, undreamed of, not revealed, hidden ...

The title of the piece refers to sound materials obtained as a result of the processing and manipulation of a wide variety of sound sources. It also refers to a musical narrative that evolved from these distinct sound materials; a narrative that could not have

been imagined before the sound transformation process. Produced at the GRM-Studios in Paris.

Premiere: Multiphonies GRM Concerts, Maison de Radio France, Salle Olivier Messiaen, Paris

„Klang-Film“ (2005, audiovisual version)

The film *Arbeiter Verlassen die Fabrik* (Workers leaving the factory) by Harun Farocki set the starting framework for the creation of this audiovisual piece. The original film was edited by Harun Farocki and myself in order to create a shorter version that would suit my musical ideas. The original soundtrack contains the voice of a speaker describing and reflecting on the images shown. Most of the spoken texts were edited out and only a few left. Therefore the film shown in this performance becomes essentially a silent movie. This allows the incorporation of music as a new, influential and shaping element that opens up a new dimension for the perception of the visual sequences. The aim was to create a music that works as a parallel entity to the film and yet is inspired and structured by the film. The sound material includes a wide range of real sounds that were heavily manipulated and processed in such a way as to generate a specific sound palette.

The main area of exploration is the sensory counterpoint of sounds and images and their interaction, ambiguity and friction. How does a particular music shape the perception of images?. How do images shape the perception of a particular music?. In his book *“Audio-Vision: Sound on Screen”* Michel Chion suggests that sound and image are always independent, and it is simply our conditioning and use of conventions of synchronization that make us believe that they are not.

I believe the French filmmaker Robert Bresson provides us with an illuminating metaphor: “Images and sounds, like strangers who make acquaintance on a journey and afterwards cannot separate”.

Premiere: Inventionen Festival at the Sophiensäle, Berlin

„Plastic Water“ (2001, 8-channel)

The sounds used in this composition are recordings of water sounds and different improvisations played on a plastic bottle, squashing and crushing it in such a way as to produce different rhythmic sequences. Those original sounds were edited, processed, and combined with additional abstract material that was generated through spectral manipulations and time expansion /compression techniques. The sounds were then positioned and made to move through space using the Sigma 1 (APB Tools Berlin) System available at TU-Studios Berlin. The piece was produced at the Electroacoustic Music Studios in the Berlin Technical University.

Premiered at Klangwerkstatt Festival at Künstlerhaus Bethanien, Berlin

— CMS INVITED LECTURE —

Sorcerer's notebook

This talk aims to give an insight into my live electronic and sound/video installation works. I will discuss artistic concepts, working methods as well as music technology issues involved in the creation of these pieces. Audio and visual material will illustrate the presentation. In addition, I will talk through my musical background as well as my composition work and its transformation over the years

Mario Verandi is an argentinean born composer and sound artist. He studied music in Argentina and later at the Phonos Studios in Barcelona. He continued his studies at the University of Birmingham (UK) with Dr. Jonty Harrison and completed a Master degree and later a PhD in electroacoustic music composition. During that time he was active member of BEAST (Birmingham Electroacoustic Sound Theater). In 2000 he moved to Berlin as a guest of the Artists-in-Berlin program of the DAAD (German Academic Exchange Service). Verandi's works include electroacoustic pieces, sound and video installations, live electronic performances and radio art pieces. He was composer-in-residence at La Muse en Circuit (France), the Césaré Studio (France), TU-Studios Berlin, ZKM (Germany) and Cuenca Electroacoustic Studios (Spain). He was guest lecturer at the Musicology Department of the Free University Berlin in 2003. Verandi's awards include the Bourges International Electroacoustic Art Competition (France), Musica Nova Competition (Prague), Prix Ars Electronica (Linz), Stockholm Electronic Art Awards (Sweden), and ZKM Commission Competition Prize (Germany). His works have been performed worldwide and featured at festivals such as the Kontakte Biennale at the Academy of the Arts (Berlin), Multiphonies-GRM (Paris), Donaueschinger Musiktage, MaerzMusik (Berlin), Futura (France), Stockholm Electronic Art Festival, Transmedia-Rencontres Paris/Berlin, and Interactive Futures (Canada). www.marioverandi.de

Programmänderungen vorbehalten!

Info zur Tiefgarage:

Kulturtarif ab 18.00 Uhr, € 1,50 pro Stunde, Höchsttarif: € 3,00

Bezahlung des Höchsttarifs sofort ab 18.00 Uhr möglich!

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