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# INSTITUTO CERVANTES de RÍO DE JANEIRO

19 de novembro

ABSTRAI  
ensemble



R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ,  
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# Abstrai Ensemble

A música de câmara contemporânea brasileira conta com pouco estímulo para encomendas a compositores e estreias de obras nacionais, se comparada à situação em países do hemisfério norte. Exceto pela Bienal de Música Contemporânea Brasileira, evento de referência nacional com intensa programação e realizado na cidade do Rio de Janeiro, não há apresentações regulares desse repertório recente no país. Ainda há muito a ser feito para que a música contemporânea brasileira seja mais conhecida pelo público em geral. O projeto ABSTRAI—2015 reúne músicos de renomada carreira para a realização de concertos de música contemporânea. São interpretadas obras produzidas nos séculos XX e XXI, compostas para formações camerísticas que conjugam instrumentos tradicionais a novas tecnologias. O ABSTRAI ensemble propõe difundir a música contemporânea brasileira e internacional. O grupo combina instrumentos acústicos às últimas tecnologias digitais (música mista, eletroacústica), além de obras puramente instrumentais. O ABSTRAI ensemble propõe encomendar e estrear novas obras, e também interpretar e contribuir para tornar mais conhecidas obras recentes, informar a platéia sobre as peças executadas através dos concertos comentados, e despertar o interesse do público em geral e aumentar a frequência das salas de concerto e outros espaços alternativos voltados para a música experimental, improvisada e escrita.

### Abstrai Ensemble

Da esquerda pra direita:

Paulo Dantas (eletrônica), Pedro Bittencourt (sax e direção), Daniel Serale (percussão), Doriana Mendes (voz), Fabio Adour (violão/guitarra), Pauxy Gentil-Nunes (flauta), Marina Spoladore (piano)





# Pedro Castillo Lara

Licenciado en Musicología, composición instrumental y dirección de coros y orquesta por el Instituto Cardenal Miranda. Obtuvo grados de Maestría en dirección, composición, multimedia y programación orientada a objetos en la universidad París VIII y los conservatorios de Sevran, Miromesnil y Nanterre en Francia. Director de la Asociación Cultural CaminArt, y del ensamble MUSLAB (Suiza- Francia-México), ha colaborado como director con diferentes ensambles en Europa y Latinoamérica e impartido cursos en diferentes instituciones de educación superior de ambos lados del Atlántico. Su música abarca diferentes formaciones instrumentales y medios electrónicos.

## Organismos Sistémicos 02"

### Trio III para Saxofón, guitarra y percusión y electrónica

“ Organismos Sistémicos 02” es una Composición donde cada instrumento representa o funciona unido a un programa que emula por medio diferentes procesos y algoritmos un organismo auto regulado que actúa a semejanza de un ser vivo. “Un conjunto material de organización compleja, en la que intervienen sistemas de comunicación molecular que lo relacionan internamente y con el medio ambiente en un intercambio de materia y energía de una forma ordenada, teniendo la capacidad de desempeñar las funciones básicas de la vida que son la nutrición, la relación y la reproducción, de tal manera que los seres vivos actúan y funcionan por sí mismos sin perder su nivel estructural hasta su muerte.”<sup>1</sup>Parto de un concepto en donde un sistema o conjunto, es un objeto complejo cuyos componentes se relacionan con al menos algún otro componente; puede ser material o conceptual.<sup>2</sup> Desde este punto de vista,



todos los sistemas tienen composición, estructura y entorno, pero sólo los sistemas materiales tienen mecanismo, y sólo algunos sistemas materiales tienen figura (forma) y donde los objetos son a su vez sistemas o componentes de otro sistema.<sup>3</sup> Así, desde un punto de vista conceptual esta pieza busca estructurarse como un procedimiento razonado compuesto de hipótesis, definiciones y teoremas relacionados por la correferencia y la deducción, partiendo desde un paradigma donde la obra es el espacio, y este se crea a partir del espacio.



## Ricardo de Armas

Artista sonoro y violoncellista. Estudió en Argentina, Brasil y España. Egresó del Conservatorio Provincial J. J. Castro. Desde 1988 integra la Orquesta Sinfónica Provincial de Bahía Blanca. Asistió como invitado a festivales de Argentina, Brasil, Chile, España, Italia, México y Cuba. Sus obras se presentaron en Canadá, Colombia, Ecuador, Francia, Grecia, Hungría, Inglaterra, Portugal, Suecia, USA y Venezuela. Mención de honor de la Tribuna Nacional de Música Electroacústica 2005, Mención de honor del Concurso Leonor Hirsch 2008, Selección honorífica en el Concurso Internacional Bourges 2009, finalista en el VII Concurso Internacional Miniaturas Electroacústicas 2009, Mención de honor en el Prix Ton Bruynèl 2010, finalista en el concurso de la Fundación Destellos en 2011, 2012 y 2014 y Primer Premio de la Tribuna Nacional de Música Electroacústica 2012. El Club Universitario de Bahía Blanca le otorgó una mención especial en reconocimiento a su aporte al arte y la cultura de la ciudad.

## Alucinógeno Dalí

Obra homenaje a Salvador Dalí. Esta versión final de la obra, parte de un “work in progress” realizado en 2010 con el título “The Hallucinogenic Dalí” La obra fue re-escrita totalmente, eliminando secciones enteras, agregando nuevo material, una nueva mezcla y equalización. Es una obra abstracta que basa su eje discursivo en la mutación de la cualidad factual del sonido y el desarrollo gestual del mismo. Octubre de 2013.



# Huw McGregor

Studied performance and composition at the Welsh Collage of Music and Drama, and then went on to further his studies with an MA for music for film and recording and editing at Bangor University North Wales. An accomplished cellist and competition performer, he was presented with the Grace Williams Memorial Award for composition at the Urdd National Eisteddfod ('96). Huw taught Music Technology at Yale College in Wrexham, North Wales where he specialized in performance and composition, and he is now returning to composing acoustic and electroacoustic works.



## Metronic'

Was the soundscape of the Metro in Athens in 2014. The soundscape is an unusual Athraphonic lattice, which requires no treatment to express its sonic diversity. How we go from one different conceptual space in sound to another can be an obstacle in composition, and using soundscape recordings the issue becomes highly complex. The work demonstrates some methods of these issues. To explore this as a study in my theory, I selected two sine waves for left and right speaker, which would express their gestural signatures in the Acousmatic field of the performance space. The sine waves, give no more impression than exactly what they portray, pulsating sonic enter-ties that explore a given space or a synthesized voice performed in abstract and crystallized within the sound field of the performance space. The soundscape of the metro sits within distal space, within proximity, and do not explore the depths of the observable space, but are within an enclosed environment of perception. However, the recording acquires another depth as the sound travels to a from the tunnels, and as the sound is received and perceived, we are most certainly exploring the depths of the observable space as the train moves down the tunnel. These parameters demonstrate the opportunity to showcase the depth, from the sound that resonated in the mind space to the barely audible at its furthest distance. As the sound of the train is sliding up in frequency and more ferocity, the soundscape, then, would be subtly taken over by the sign wave as the train would begin to glissando downward. Fading out the soundscape toward the end of this process, leaving the sine wave in its simplest form and at its peak. Thus completing the transcending mode from Observable space to Mind space.





# René Baptist Huysmans

Is a self-taught composer of electro-acoustic music with a background in ethnolinguistics. He lives and works in Amsterdam and Berlin. Motivated by the composer Luiz Henrique Yudo and inspired by the availability of musical software and internet platforms such as SoundCloud, he started to compose electro-acoustic music as of 2011. Since 2013 his work has been released by the Greek internet label Etched Traumas and the Dutch underground label Motok. As of 2013, he started collaborating with the organist and composer Michael Bonaventure, starting a series of works for organ and fixed media electronics. His works have been performed across Europe. Together with Luiz Henrique Yudo and Michael Bonaventure, he is a member of the composers collective MuizManz.

## Nazca

The piece begins with a few sonic figures which attune the listener's ear to the four-channel space. A solitary sonic line (suggesting perhaps a plane, helicopter or some other machine of flight) emerges which travels erratically to the four corners of this space and is subsequently relieved by a sequence of sounds that calm the tempo of the piece down to a transitory state of rest. In one of the corners of the quadrophonic space an animal-like entity emerges that seems to dig a line through rubble or some other loose material—or is it the line itself? It is joined by other such beings that defy definition but are yet very tactile. The listener is now at the very level where lines are being dug—or where the lines are digging themselves. These crawlly linear beings work themselves up into a crescendo of frantic activity when the piece is suddenly lifted up to a higher altitude by a tonal sequence that propagates through the quadrophonic space from one end to the other. A wide vista is opened where the listener can contemplate from high above various (circular) structures on the surface beneath. The piece is brushed away with a wave of digitally glistening particles.



# Pedro Bittencourt

(Rio de Janeiro, 1975) is a saxophonist, Professor and researcher dedicated to concert music and contemporary music.

Since 2012, Pedro is a full time Assistant Professor of the Winds & Percussion Department at the School of Music of the Federal University of Rio de Janeiro (UFRJ, Brazil) and the current director of UFRJ Sax Ensemble. He has played in several festivals in Brazil, France, Germany, Switzerland, Portugal, Spain, Greece, Slovenia, Canada, Mexico, Cuba and China. Pedro is also the founder, director and saxophonist of ABSTRAI ensemble (contemporary chamber music). He often plays with the Brazilian Symphonic Orchestra (OSB) and the Municipal Symphonic Orchestra of Rio de Janeiro. PhD advanced candidate at CICM/ University Paris 8 with a research on mixed music for saxes under the supervision of composer Horacio Vaggione, he also received a PhD scholarship from FCT/Portugal (2007-2009) and a Masters' degree from DEAArtset Sociétés Actuelles/Musique – University Bordeaux 3, with a thesis on Iannis Xenakis' Oresteia (2005). Guest artist in ZKM's Music and Acoustics' Institute in Karlsruhe, Germany (2006, 2008, 2010, 2011, 2013), where he recorded the CD ENLARGE YOUR SAX for the Wergo label. He studied saxophone and contemporary chamber music with Marie-Bernadette Charrier at Conservatoire National de Région de Bordeaux, France (Diplôme d'Etudes Musicales and Perfectionnement, 2001-2004). Bachelor's degree in Radio-Communication at UFRJ, Rio de Janeiro (2000), he also attended many classes (sax, flute, UFRJazz) at School of Music of the Federal University of Rio de Janeiro (UFRJ), Brazil. He began studying the saxophone at the age of 10 under the instruction of Mecenaz Magno in Rio de Janeiro. Pedro Bittencourt plays Selmer saxophones Serie II (sopranino, alto, tenor, baritone, bass) and Serie III (soprano) and Vandoren reeds and mouthpieces.





# Jaime Reis

Portugal. Degree in Composition - Uni. de Aveiro with João Pedro Oliveira (3 prize scholarships as best student of the uni.). PhD candidate (Musicology) - FSCH-UNL. Composition seminars with Emmanuel Nunes (also PhD co-advisor) and Stockhausen. He received prizes in Portugal (Jorge Peixinho Competition, 3 Workshop Gulbenkian for Portuguese Composers, etc), his music was selected to be presented at the ICMC 2005 (Barcelona), ICMC 2014 (Atenas), IRCAM Manifeste Academie 2013, 1° prize in competition arte! clima 2014 for category "Pobreza Cero. Emisiones Cero" with the work "Omniscience is a Collective", etc. He took part of several scientific revision committees, namely, ICMC 2012. Researcher at Institute of Ethnomusicology. Member of ASEFUAN. Artistic director of festival Dias de Música Electroacústica (since 2003). Director of Conservatório de Música de Seia (since 2007). Professor at Piaget Institute and Universidade Nova de Lisboa. Had commissions from UFT/INATEL, Grupo de Música Contemporânea de Lisboa, Festival Primavera, APEM (Portugal), Logos Foundation (Belgium), F.L.S.I. (Paris), etc. His music has been presented in Europe. He travelled for 5 years to work in Asia (Beijing, Korea, Taiwan, Hong Kong, Tokyo, Philippines, etc) and 4 years to Brazil (UNICAMP, UFBA, UFMG, UDESC, UFRJ, etc).

## Fluxus, Lift

This piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. Other pieces of this cycle are Fluxus, Dimensionless sound for flute and electronics (commissioned by Festival for the Liberation of Sound and Image, Paris, 2012), Fluxus, Transitional Flow (commissioned by Festival Primavera, Portugal, 2013), among other compositions in progress. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of "Lift" in a perspective of aerodynamics and music. The piece was premiered at the Festival Monaco Électroacoustique 2013.



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DISEÑO POR: MADAY ALFARO BOTELLO

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