

**MANUEL ROCHA ITURBIDE**

Born in 1963 in Mexico City, Manuel Rocha Iturbide studies composition at the Escuela Nacional de Música at UNAM. He finishes an MFA in electronic music and composition at Mills College. In Paris, he finishes a PHD in computer music at the University of Paris VIII in 1999. He has worked at different studios like UPIC, GRM, IRCAM, LIEM, BANFF, IMEB, in order to produce works. He worked as a researcher at IRCAM developing GiST (1994-95) and later as a professor at the University of Paris VIII (1995-96). He has received prizes and honorific mentions from different international contests like Bourges, Russolo and the Schaeffer Prize. His music has been performed all around the world. He is also a sound artist and his work has been showed at important galleries and museums as "Artist Space NY 1997," "Sydney Biennale 1998," "ARCO 1999." He has produced works with the aid of important grants and fellowships such as "Japan Foundation Fellowship," "Sistema Nacional de Creadores," Banff Center for the arts, etc. He currently lives in Mexico City working as a composer and sound artist and where he is professor at the National School of Music in de University o Mexico (UNAM).

**SVETLANA MARAS**

Svetlana Maras is composer and sound artist from Serbia. She studied music at Belgrade University of Art (Composition department), and attended many workshops, courses and festivals around the world, on the subject of electro-acoustic composition. She studied with some of the most prominent American composers of today such as David Lang, winner of the Pulitzer prize for music and teacher of composition at Yale University, Julia Wolf and Michael Gordon, who established Bang on a Can Festival in MASSMoCA (Massachusetts Museum of Contemporary Art), where Svetlana had a fellowship in composition, being the first composer of Serbian nationality who participated in this prestigious event. Svetlana also practiced her compositional and artistic skills at Mozarteum Summer Academy, Columbia University (The School of the Arts) and KlangKunst-Buhne International Summer Academy at University of Art in Berlin. Two times, she was awarded scholarship from the Serbian Government (Young Talents Funding) for studies abroad. She did her MA at Media Lab of Aalto University in Helsinki at Sound in New Media department. She was employed at the same department as a Research Assistant, designing the soundscapes for interactive, virtual reality simulation. She graduated with a theoretical work, a research titled: Embodied composition – Treatment and meaning of physical object in experimental music and sound art, for which she was awarded grant by the Media department of Aalto University. Svetlana has years long experience in performing improvised music, playing prepared piano, objects and electronics. Today, she performs mostly using laptop and controllers. Beside the performance practice, she works in the domain of electro-acoustic composition and sound art, exploring the possible ways of musical representation through sound, objects and digital technology.

**AIDAN DEERY**

Aidan Deery is a composer from County Armagh, Northern Ireland and is currently undertaking research at SARC (Queen's University Belfast) into electroacoustic composition informed by various aspects of the sound-scape. His output to date almost always makes use of field recordings, and ranges from fixed medium to instrument and live electronics. Aidan has had his work presented at a variety of festivals, including Sonorities and Festival Futura, and at concerts in countries including Ireland, UK, France, Spain, Belgium, Poland, Romania and USA.

**DIEGO CAPOCCITTI**

I graduated in engineering in 2000 at "La Sapienza" University in Rome; I always had a passion for music and visual art. I'm currently studying electronic music at "Conservatorio L.Reficce" in Frosinone with Alessandro Cipriani. I won, in 2011, a competition called "Sinconrie Remix 2011" with my work "DALL'alto dei giorni immobili."

**SIMONE CONFORTI**

Simone Conforti born in Switzerland 1979. Graduated in Flute and Electronic Music. He works as professor in the Electronic Music department of the Florence Music Conservatory since 2004, and as a researcher at the Lausanne Haute Ecole de Musique since 2011. His profound experience in the development and realization of performative softwares for Live Electronics and of interactive systems for art installations, has taken him to develop technologies and works for some of the greatest contemporary composers and artists (e.g. I. Fedele, M. Nannucci, A. Guarneri), as well as to an intense activity as composer, sound designer and sound engineer. Specialized in the field of research related to noise masking systems, developed through the sound masking approach, the virtualization of the sound spaces, and in the multisensory approach for sound design and sound spaces. He has worked for the company Architettura Sonora as sound designer and software developer and as a researcher for the MARTLab. In 2003 he won the International Flute competition "Severino Gazzelloni." He published for AIB (Italian Lybrary Association), ISTI Institute (part of the National Research Council CNR), Biennale Musica (Venice), Suvini Zerboni, Mudima Music, die Schachtel, Cramps, Artestampa and A14.

**JOHN GIBSON**

John Gibson's acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America, Australia, and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae, Ekko!, and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival, the Brazilian Symposium on Computer Music, the International Biennial for Electroacoustic Music of Sao Paulo, Keio University in Japan, the Third Practice Festival, the Florida Electroacoustic Music Festival, and several ICMC and SEAMUS conferences. Among his grants and awards are a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, two ASCAP Foundation Grants, and the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center. Recordings of his music appear on the Centaur, Everglade, and SEAMUS labels. Gibson holds a Ph.D. in music from Princeton University, where he studied with Milton Babbitt, Paul Lansky, Steven Mackey, and others. He writes sound processing and synthesis software, and has taught composition and computer music at the University of Virginia, Duke University, and the University of Louisville. He is now Associate Professor of Composition at the Indiana University Jacobs School of Music.

— ABOUT —

LAST FRIDAY LISTENING ROOM

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, and Rick Snow host an exciting new series of tape music concerts from noon to 1PM on the last Friday of each month.

The Last Friday Listening Room concerts will take place in the Experimental Theatre at Conrad Prebys Music Center, UC San Diego. The Experimental Theatre is equipped with a 51-speaker Meyer Audio Constellation system, and can accommodate pieces in nearly any channel format.

— CURATORS —

Tom Erbe, Elliot Patros, Jamie Pawloski, Zachary Seldess, Rick Snow

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**B R E A T H E**  
 CURATED BY ELLIOT PATROS  
 LAST FRIDAY LISTENING ROOM

FEB 28 @ NOON • CPMC THEATER  
 UC San Diego • Division of Arts and Humanities • Department of Music

## B R E A T H E

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MANUEL ROCHA ITURBIDE

POETICA MICROMIX  
SVETLANA MARAS

BALCONRY  
AIDAN DEERY

MADLY  
DIEGO CAPOCCITTI

AFRICANHORNS  
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SLUMBER  
JOHN GIBSON

**CASI NADA**

This was originally a 20-track soundscape composition was made for the "Espacio de experimentación sonora" (Experimental sound space) in the MUAC Contemporary Art Museum in Mexico City in March 2012. A space allowing the specialization of sounds in 3 vertical levels and 360 degrees. This quality was ideal to create a virtual soundscape from different kinds of sound recordings, enhancing the idea of chance and the unexpected. I did not want to do a formal composition, where form and structure were the essential elements, but to create a situation of privileged listening that can't exist in the real world.

The central theme of this work has to do with the virtual and metaphorical recreation of soundscapes that we listen clearly, far away, in the room of our house through an open window, in an isolated park in the middle of the city, etc. But the idea here was to replace some of the common soundscape sounds with instrumental and electronic sounds, mixed up with daily concrete sounds, like the telephone ringing, bells in a temple in India sounded by the worshippers, etc. In this way, these different sound worlds mix up, recreating interesting soundscapes that interact with each other, and offering in this way a new realm where the sounds are different in color from those in reality, but at the same time, a realm that benefits from the structural and textural complexity of the real world, because our goal was to create these new processes by imitating it.

Linear and non linear listening is the most important element in the piece, as well as the relation of continuity with discontinuity, the different changes in density, and going from *casi nada* (almost nothing) to a medium and high density, and then again at the end to almost nothing (*presque rien*, a term invented by French Composer Luc Ferrari).

The composition ends with a real soundscape that was recorded in a bird sanctuary in India, a *presque rien* recording which after listening to the coloristic complexity of the work, becomes more vivid. Also, after coming out from this experimental multi track space, it was amazing how we would listen the outdoor sounds of the museum in a complete new way. That was my aim.

**POETICA MICROMIX**

*Poetica micro-mix* was composed in 2011. It was commissioned by the PhonArt - the Lost Languages of Europe project, and it had a premiere on April 17 in the radio show by Kunstratio-Radiokunst.

The piece was made by using the technique of micro cut-ups - combining the existing recordings of exclusively vocal music (vocal improvisation, sound poetry and contemporary music), their smallest bits and fragments, composer made original piece of complex texture and constructed new melodic and harmonic patterns using the existing recordings. Borrowing the idiom of DJmix, this piece needs to be followed by the list of compositions that were used in the piece. These original works can be recognized, but they are not to be followed chronologically:

- *Cappa* (Five men singing) - Jaap Blonk, Koichi Makagami, Paul Dutton, Phil Minton, David Mos
- *Quiet neighbors moaning* (Five men singing) - Jaap Blonk, Koichi Makagami, Paul Dutton, Phil Minton, David Moss
- - Amanda Stewart
- *Body* - Ania Walwicz
- *Public announcement* - Chris Cheek
- *Emmu* - Ide Hintze
- *Object / subject* - Lily Greenham
- *Underground* - Lily Greenham
- *Advert* - Phil Minton
- *Qzab II* - Schipper Elke
- *Oslo 1* (Improvisers) - Maja Ratkje & Jaap Blonk
- *Sequenza* for voice - Luciano Berio
- *Nouvelles Aventures* - Gyorgy Ligeti
- *Kassandra (Orestia)* - Iannis Xenakis
- *O superman* - Laurie Anderson
- *Dolmen music* - Overture - Meredith Monk
- *It's been a honeymoon* (City life) - Steve Reich
- *Tell it like it is* - Christopher Knowles
- *Vocalise* - Trevor Wishart
- *Atomic alphabet* - Chris Burden
- Interview with Cathy Berberian (*Ode to gravity*)
- *Stripsody* - Cathy Berberian

**BALCONRY**

*Balconry* opens a window on real and imagined soundscapes, and the spaces in between. The source material was mainly recorded on a balcony overlooking a train line, and points towards the city centre of Belfast. The balcony links inner and outer worlds, acting as an immediate portal between the enclosed, indoor space of the apartment and a vast urban environment. The coalescence of spaces creates ambiguity, as one space merges and interacts with the other. Technology, both inner and outer, exacerbates this tension as it has ingrains itself in the sonic environment. The fusion of these elements triggers our imagination, revealing unexpected spaces.

**MADLY**

*Madly* is an acousmatic piece inspired by the feeling of anger that comes from aversions of fate.

**AFRICANHORNS**

*AfricanHorns* is a new version of a piece commissioned by Venice Biennale Musica 2012, which is inspired from a couple of travels in Eritrea. It is developed around an approach which combines the structured electroacoustic music writing with the soundscaping approach, and this depends from the fact that in the piece are living two main sound entities: soundfield recordings and a traditional acousmatic sound design. The main stimulus for the composition is the perception of the sound spaces in the highlands of the Horn of Africa and the relationship between the name of the region, and the fact that the Horn can be considered as an extended instrument in which resonate ancient melodies, sounds and voices of Africa. In fact at the beginning we can clearly hear a poetry translated and acted in Tygrinian (the main language of Eritrea) which I wrote in Italian, which describes the impression of this sound spaces:

Horn of Africa that resonates from the highlands to the sea through the gorges of the mountains which were born from the ancient fractures of the earth

Horn of Africa which extend your echoes trough the deep and arid valleys brings to life old legends of men and their songs

amplifies, spread and leaves vibrate, the voices and the sounds of lands of intense colors the luminous green, blinds me, and sounds of the wind, the scorched earth that smells of the sun is quiet and rests since millions of years.

everything is silence, everything is life while everything dies and shouts from too far away, in the time, in the space, the voices and those sounds, which will always be a song, that will remain forgotten.

The two souls of the composition live together giving the impression that sometimes we're in a musical piece and sometimes we're in a sound documentary of a personal experience. Even if these two approaches seem to be in contrast, they're chosen as a way to give to the piece a multilayered understanding and fruition, and can be also considered a research for finding a way to establish a contact with a wider public, not used to contemporary music, without losing a serious approach to the compositional process.

**SLUMBER**

*Slumber* was commissioned by the Third Practice Festival for a DVD of multichannel pieces that engage the music of the past in some way. In *Slumber*, I looked to music from Schumann's *Kinderszenen*, "Kind in Einschlummern." I asked pianist Mary Rose Jordan to record this piece. Then I subjected parts of the recording to the whims of my own software, which stratifies the spectrum of a brief sound and creates many shimmering, out-of-sync repetitive patterns. *Slumber* begins noisily but eventually settles into a quotation from the end of the Schumann. The listener slowly senses the presence of the piano — first only as a subtle timbral reference, then as explicit piano notes reconstructed from the recording, and finally as the unprocessed Schumann phrase.

Almost all of the sounds in the piece come from the piano recording. The synthesizer solo in the middle section was performed by me, using a glove controller. Thanks to Mary Rose Jordan for playing the piano, and to Neil Cain for engineering the piano recording.