

LADIM

Laboratorio Digital de Música

Universidad Simón Bolívar

Presenta:

Música Electroacústica Venezolana

Electroacoustic Music in Venezuela

EA music arrived late to Venezuela, in the sixties, as the result of the Latin-American Music Festivals (1954, 1957 and 1966), directed by Inocente Palacios, who after a well attended festival in 1966 that featured some of the most important EA composers of the moment like Schaeffer, Davidowsky, Ussachevsky, De la Vega among others, asked José Vicente Asuar (Chile) to ensemble a studio in Caracas. This studio was built at the basement of the *concha acústica of Bello Monte*, an open air theater.

During the forty-one years of EA history, there have been ups and down according to the functioning of specific research centres: A first period 1966-1968, the *Instituto de Fonología de la Concha Acústica de Bello Monte*, where Alfredo Del Mónaco, Isabel Aretz and Miguel Angel Fuster worked. A second period between 1973-1979 with the *Instituto de Fonología Musical* at Parque Central, where we find Antonio Estévez, Raúl Delgado Estévez, Servio Tulio Marín (all three of them pupils of Pierre Schaeffer and Pierre Henry at the *Office de Radiodiffusion-Télévision Française of Paris*), Gerry Weill and Ricardo Teruel; A third period between 1982-1993 with the *Instituto de Fonología* of the youth orchestra led by Eduardo Kusnir (Argentina) between 1983-1985 and Ricardo Teruel from 1985 until 1993. These years were of maximum activity, with the foundation of the Venezuelan society for electroacoustic music (1984), by Kusnir and a group of the younger generations of Venezuelan composers and performers. This is the time when most commissions and concerts took place. The festivals coincided with parallel non-academic concerts and festivals led by Maite Galán y Félix Allueva up until 1998 when a commercialization of electronic music occurred.

In 1981 Kusnir founded the *Cátedra de música electroacústica* at the *Conservatorio Nacional de Música Juan José Landaeta* in Caracas, which ceased to work at the beginning of the 90s. During those years Teruel started to teach at the *IUDEM* (University for music) and up to this days, together with the *LADIM* (*Laboratory for music*) at the *Simón Bolívar University of Caracas*, led by Adina Izarra and the *Laboratorio de Tecnología Aplicada a la Música* at the *Universidad de los Andes (Mérida)*, founded by Claudio Tripputi are the only public non-commercial centres for EA Music in the country.

Some Venezuelan works have won prizes abroad like Bourges , Julio D'Escriván 1987-89 and recently, Mirtru Escalona Mijares 2nd prize at the 2do Concurso de Composición Xicöalt – Aspekte (Salzburgo – Austria).

A comprehensive list of names related to EA music in the country could be:

Ricardo Teruel, Julio D'Escriván, Adina Izarra, Gerry Weil, Miguel Noya, Jacky Schreiber, Matias Monteagudo, Luis Felipe Barnola, Marianela Arocha, Beatriz Bilbao, Gabriel Peraza, Agapito Galán, Pedro Barboza, Mirtru Escalona, Josefina Puncelles Benedetti, Vinicio Adames, Alonso Toro, Eduardo Marturet, Eduardo Lecuna, Luis Garbán (Cardo Pusher), Jimmy Flamante, Angel Rada, Alvise Sacchi, Luis Levine, Emiliano Hernández, Rafael Garnica, Andrés Astorga, Rodrigo Segnini, Alejandro Gheresi (Nuuro) and Yoly Rojas, among other younger generations.

M. Noya 2007 neurotranx@yahoo.com

Electroacoustic Music from Venezuela

Mirtru Escalona Mijares	8.30	Écoute s'il a plu (2005)
Ricardo Teruel	11.30	Los Cronógrafos de Anguur (2006)
Jacky Schreiber	2.59	Quatenaire (2007)
Eduardo Lecuna	8.07	Visiones (2005)
Miguel Noya	5'12'	Ciudad central (Video) (2003-2007)
Yoly Rojas	6'02	Warao (2006)
Felipe Barnola	12'52 '	A orillas del Leteo (2006)
Adina Izarra	6.58	DeVisée (video) (2007)
Julio D'escriván	9'13'	Carrizos de Porra (2007)
	58.15	

« **Écoute s'il a plu** » (2005).

Mirtru Escalona Mijares

First performance ; *4ème Forum de la Jeune Création de la SIMC section Française*, December 2005, Paris – France.

This piece originates from the work with Florence Meunier, from an immobile scenography, suspended in time, that of after the rain. It is an oneiric image with which we are trying to express a hope.

Los Cronógrafos de Anguur (2006)

Ricardo Teruel

I have always liked to read science-fiction and fantasy literature.

Other Worlds, other concepts of Time, different game rules and laws, societies and relationships, beings, landscapes, soundscapes,... but always with it's internal logic, shedding light on our world and our times.

The Chronographers of Anguur is not based on any story that I know of, although, perhaps someday I'll write it myself. I made up the name and every listener can make up their own stories, evoke their own images, landscapes, characters,... in response to the sound world (or worlds) that I have created. I would like that.

From January to April 2006 I composed *Un sombrero lleno de sonidos* (A hat full of sounds) for symphony orchestra and electronic sounds triggered from a cd player. It won the University Simon Bolivar Anniversary Composition Competition. I found the electronic material so rich that five months later, with some rearranging of the six original sections and some new material and sound manipulations, The Chronographers of Anguur was born.

Quatenaire (2007)

Jacky Schreiber

Quatenaire uses as the only raw material a chord played (strummed) on the "cuatro". The venezuelan cuatro is a 4 stringed guitar-like instrument. It is the main stringed instrument used in most of venezuelan folk music. The cuatro arrives to Venezuela in the form of renaissance guitar or "small guitar" during the spanish conquest on the XVI century.

The strummed cuatro chord was processed using the software 'Audiomulch' by Ross Bencina, lately edited on Sound Forge and mixed in Vegas.

The title refers to the instrument's name, it has four strings and also pretends to describe a soundscape of the quaternary period.

Visiones (2004)

Eduardo Lecuna

is an electronic piece based on two antagonistic texts that show the attitudes held by two remarkable composers of the twentieth century, namely John Cage and Hans Werner Henze. The former wrote in 1937 the following text: "I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments". Henze, on the contrary, wrote in 1982 the following statement: "I have never been able to go along with all this acoustic research, this technological and electronic hunt for new sounds, which is undertaken in the new laboratories. I do not have the impression that any useful advances have come to light".

The first section of Visions is composed by sounds that are the result of granulating the phonetic material extracted from Cage's quoted text, while the second section is composed from different procedures applied to Henze's text. Through its sonorous essence, Visions challenges Henze's position and, at the same time, backs up Cage's assertion, which, by the way, was made in a time where the advances in electroacoustic research that by 1982 were already made, were not yet seen.

Ciudad Central (2003-2007)

Miguel Noya

Central City is part of a larger form work in progress that Noya started on year 2003. This Work he calls Exolandscape.

Exolandscape deals with the subject of digital consciousness, and the possibility of digitizing a being to travel through a net to some places design for the purpose of testing this new technology.

The original piece consist of

Life

City 5

Central City

Exolandscape

Kids

Ritual: Water- Metal - Air

City 5.1

For this concert Noya is proposing a 2007 version of Central City.

This one deals stylistically with the study of popular rhythms contain in the new trends of "Electronic Music"

Central City includes 3 sections

Sect I Techno meets Concrete (mostly found and created sounds of automobiles. 150 bpm

Sect II: Ambient a drone melodic ambient piece base on sounds produced and synthesizes using Metasynt. Free tempo

Sect III: Drum & Bass Meets Minimalism. 170 bpm

Video credits:

Carlos Espejo After efx 6 video efx and montage

Oscar Bentollila 5.1 encoding.

A orillas del Leteo (2006)

Felipe Barnola

Fantasy of sounds inspired on a possible partial reconstruction of a myth about some aspects of the transit to the other life according to greek mythology: "You will descend through dense and dark forests until to reach the water of Leteo. You will drink form them and all yout memories will be erased. Enourmous iron doors will open, you will follow your path and the old boatman will take you to the other side of the river, in exchange for the coin you are carrying beneath your tongue. You will reach the place where you will wonder, floating with a ckicket-like voice..."

WARAO (2006)**Yoly Rojas**

This work was composed for amplified flute and electronic, here I processed real flute and human voice sounds. This work is inspired by the philosophy of the Venezuelan indigenous cultures, based on a deep respect to the nature in opposition to the progress culture, which has been sustained in the violation of our ecosystem. The word *Warao* refers to this ethnic group from Venezuela, and it also means “human been”. Flute: Andrés Eloy Rodríguez

DeVisée (video) 2007

Adina Izarra

These are three re-mixes of Robert de Visée (1650-1725) pieces of the Suite in D. for Theorbo.

The electronics “follow” the music through max/msp and the video is produced by jitter.

Theorbo: Rubén Riera <http://www.rubenriera.com>

Camara, editing, directing and electronics: Adina Izarra

Carrizos de Porra (2007)

Julio D' Escriván

Using

recordings of Venezuelan indigenous pan flutes, carrizos de Guaribe, I have traced an imaginary musical journey from my birth town of Caripito (Venezuela), near the Orinoco Delta to the central region of Barlovento via the island of Margarita on the Caribbean sea. Along the way I have used recordings of folk instruments mixing the native South American carrizos with recordings of the ‘polo’, a 16th century Venezuelan transformation of the Spanish ‘folía’, I have also brought in recorded elements of the Afro-Venezuelan ‘fulía’ of the central coastal region. My journey begins with an evocation of the singing of frogs, one of the earliest sounds I heard in my life. With ‘carrizo’ performances I have created rhythmic templates which process through the music as religious events, eventually to converge on the drumming of ‘tambores de fulía’, always punctuated by frog-song and woodwind transformations. All the recordings are my own compilations of Venezuelan folklore, made during various projects between 1992 and 2003. All flutes were originally performed by Luis Julio Toro, percussion instruments were performed by Alejandro Livinalli, Caracas.



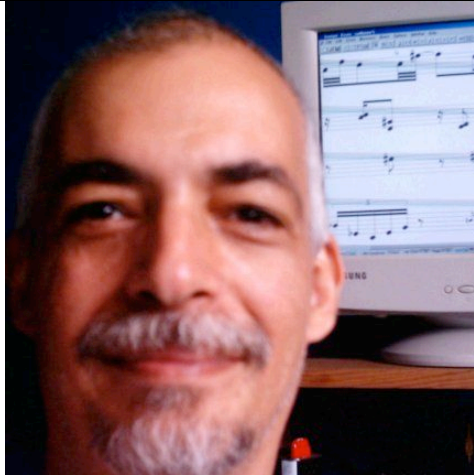
Mirtru Escalona-Mijares was born in Venezuela in 1976. He is currently studying at the *Conservatoire National Supérieur de Musique et Danse de Lyon* with Robert Pascal, Denis Lorrain and staff members of the SONVS. He studied with Rafael Saavedra and Gerardo Gerulewicz in his home country. José Manuel López-López and Paul Méfano invited him to continue his studies in Paris, where he has been living since 2000. In France, he received Degrees in Composition and Electroacoustic Composition with Philippe Leroux, Ivan Fedele and Christine Groult. Mirtru Escalona-Mijares received the prize of the completion of studies by the SACEM (Paris – France), the Second Prize in the Second Composition Competition Xicöalt-Astepke (Salzburg – Austria), He was finalist of the *Concurso de Composición del XXV aniversario de la OSMC (Caracas – Venezuela)*. He was the Winner of the 2006 Earplay Donald Aird Memorial (San Francisco – USA). *He has also won the Premio Municipal de Musica Sinfónica Breve 2007 (Caracas –Venezuela) and he received an honors' mention for the Premio Municipal de Música de Cámara* in the same competition. His works are regularly performed in festivals in various countries in Europe, the USA and in Latin America.



Ricardo Teruel:

Born in Caracas on January, 1956. He has been composing music for more than 30 years. Since 1990 he has been teaching composition, orchestration and electronic music at the Instituto Universitario de Estudios Musicales IUDEM in Caracas, Venezuela. He has also taught music courses on electronic music at the Simón Bolívar Conservatory since 1983. On January, 1979 he graduated Electronic Engineer (top of his class) from the University Simón Bolívar and completed his Master's Degree in Music Composition at the same university in 2004. He plays piano, English concertina (a small button accordion), homemade instruments of his own design and also works with electronic media. His works include symphony music, a children's opera, concertos, chamber music, solo piano music, songs, incidental music for dance, films and TV documentaries, electronic and experimental music, sound poetry and works for voluntary audience participation. He has also created musical instruments with materials from general, hardware and toy stores, and written original scripts, libretti, lyrics, plays and poetry.

His creative work has received twenty national and three international awards.



Jacky Schreiber, Caracas, Venezuela, 1961.

Studied electroacoustic music composition under Eduardo Kusnir at Conservatorio Nacional de música Juan José Landaeta in Caracas, his electroacoustic works have been performed in concerts and festivals in Argentina, Germany, Spain, United States, France, Holland and Venezuela, some of his orchestral and chamber works have been granted with the National and Municipal Composition Prizes, he has also written music for theatre plays, dance and TV shows.



Eduardo Lecuna was born in Caracas, Venezuela, in 1977. He studied composition at the Instituto Universitario de Estudios Musicales (IUDEM) and later on obtained a Master degree in Music at the Universidad Simón Bolívar. In 1996, he won an important Venezuelan national composition award. Eduardo has written works for piano, a string quartet, songs, electronic pieces, a concerto for bassoon and orchestra, among other compositions. Some of his music has been performed in Caracas in different editions of the Festival Latinoamericano de Música, one of the most important contemporary music festivals in Venezuela. Nowadays he teaches Analysis and Contemporary music techniques at the IUDEM, and Latin American contemporary music at the Universidad Central de Venezuela. He also works as editor in a project that publishes the most important Venezuelan piano music of the last two centuries.



Miguel Noya Studied Electroacoustic music at Berklee College of Music, Music synthesis with computers at Massachusetts Institute of Technology and acoustic design of sound and recording at the Escuela de Radio, Cine y Televisión de Caracas. At the moment he is completing his Masters degree of Music at the Simón Bolívar University of Caracas. Lately he has been sharing his research on electronic music and new media, with compositions for cinema, and documentals of ecology and nature (series Expedición, Cuadernos Lagoven en la pantalla, Venezuela Tierra Mágica, UNICEF). He has shared instalations and performances with important venezuelan artists : at the GAN, MBA, MACCSI, with Nela Ochoa, Lucia Padilla, Milton Becerra, Samy Cucher and Julio Pacheco Rivas among others. He has an important contribution : “Horizontes de lo posible”, for the Venezuelan delegation to the “XLI Bienal de Venecia 1990” and “Navegando Futuro” (original music and sound design) for the Venezuelan Pavillion at Expo Lisboa 98. His recent work includes sound design and music for the Pabellón Andino-Amazónico at the Expo Aichi Japan 2005



Yoly Rojas was born in 1978, Caracas, Venezuela. She got a degree on Arts Licentiate, with honors: Magna Cum Laude, at the Central University of Venezuela UCV, and she currently teaches "History of Music" and "Latin-American Music" at the same university. Also she obtains the Masters Degree of Music, Composition, at "Universidad Simón Bolívar" USB, there received classes with Diana Arismendi and Adina Izarra. She studied singing, composition and harmony with Cesar Muñoz.. She also attended master class with Marlos Nobre and participated in the workshop of "Festival A Tempo" with Misato Mochisuki. Her work Apok Paru obtained the Latinamerican Competition "Matiz Rangel Editores" (Colombia, 2006) and Huehanna for symphonic orchestra was selected to "6to Encuentro de Noveles Compositores" (Caracas, 2007). She participated in the workshops of "Encuentro de Composición INJUVE" (Spain, 2006-2007), there she received classes with Kaija Saariaho, Aureliano Cattaneo, Roberto López, Hilda Paredes and Philippe Hurel, in addition she attended masters classes with Matín Matalón, Mauricio Sotelo and Paul Ruders. Recently she is receiving clases with Alfredo Del Mónaco



Luis Felipe Barnola Vásquez. (Caracas, 1967). Studied at the Instituto de Fonología (Caracas, 1988-1991) and the Laboratorio Digital de Música of the Universidad "Simón Bolívar" (2006-2007). He graduated in composition (2001) at the Conservatorio Nacional de música "Juan José Landaeta" and in 1998 obtaniend his MSC in Musicology, with honours, ath the Central University of Caracas. As a researcher he has worked on advanced statistics in the analisis of music style , and has also worked on American music form the XVII century. His works are regularly played in Festival in Caracas.



Adina Izarra

Born in Caracas. Izarra directs the lab of digital music at Simón Bolívar University. González, Toro, Riera, Rugeles and Riú are some of the Venezuelan who have regularly included her works in their repertoire. Other performers and Festivals that have also done so are: Manuela Wiesler (BIS Grammophon), Carnegie Hall "Sonidos de la Américas", Neos Ensemble, Festival Cervantino, City of México International New Music Foro, and Uppsala Chamber Orchestra, Visiones Sonora and Sonoimágenes 2006. She is member of the Colegio de Compositores Latinoamericanos de Música de Arte.



Julio d'Escriván (1960)

Julio d'Escriván is a composer who uses computer music programming both for concert music, and in its applications to film, video and new media. At City University, London, he was supervised for his Electroacoustic Composition PhD (1991) by Dr. Simon Emmerson. Between 1989 and 1991 he was a consultant for Yamaha R&D, London working in sampling and synthesiser voicing. In 1987 he obtained the first Prize of the 'Catégorie Mixte' at the fifteenth International Electroacoustic Music Competition of Bourges, France, for his piece 'Sin Ti Por El Alma Adentro', for flute and tape. In 1989 he obtained the second Prize 'ex-aequo' of the Electronic Music Category at the seventeenth International Electroacoustic Music Competition of Bourges, France, for his piece 'Salto Mortal' for Tape. He has received numerous prizes in his native Venezuela, for his concert music, and his film and electronica work. He has written music for films including: El Tinte de la Fama, Dir. Alejandro Bellame, Cenac, Venezuela, 2003; Rosa, Un Delirio. Dir. Carlos Villegas, Venezuela, 2002; Cien Años de Perdón, Dir. A. Saderman, Venezuela/TNT, 1998; Golpes a Mi Puerta, Dir. A. Saderman, Venezuela/UK-Channel 4, 1994; Balloon, dir. K.Lidster, Canada/UK 1991. His electroacoustic music has been performed at numerous music festivals in countries such as The Netherlands (Gaudemus), Spain (Centro Reina Sofía), France, England (Various inc. EMAS, Sonic Arts and SPNM), Scotland, Ireland, Argentina, Sweden, Norway, U.S.A. and Venezuela. It has been Broadcast in America and Europe (BBC Radio 3 in the UK, VPRO Amsterdam, Radio Nacional de España, among others). Although his commercial projects have taken him both to Central and North America, he has worked mostly in Caracas, Venezuela and in the UK. Since 1989 and up to the present day he has been a writer of music for TV advertising, documentaries and film. His clients have included such diverse brands as Kraft, Pepsi, Gatorade, Gray's and P&G, for Agencies such as Leo Burnett(Caracas and Lima), Saatchi(Caracas), McCann-Erickson and JWThompson.