



STADT DARMSTADT

33. Ferienkurse für Neue Musik 13. – 30. Juli 1986

NACHTSTUDIO

22.15 Uhr

Aula der Georg-Büchner-Schule
 Gastkonzert mit Unterstützung durch das „Centro de la
 Difusión de la Música Contemporánea“
 Grupo Phonos Barcelona

José Manuel Berenguer (Gitarre), Oriol Graus (Gitarre),
 Juan Antonio Moreno (Klavier), Jep Nuix (Flöte), Juan José
 Ordinas (Gitarre), Jordi Russinyol (Gitarre), Claudio Zullán
 (Flöte)

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| Jep Nuix
* 1955 | L'Inizio (1986) for flute and tape
J. Nuix, flute |
| Jordi Russignol
* 1956 | Splashhhh...! (1985) for guitar
J. Russignol, guitar |
| Juan José Ordinas
* 1961
Claudio Zullán
* 1960 | El libro de los excesos (1986)
for flute, guitar and tape
C. Zullán, flute
J.J. Ordinas, guitar |
| Oriol Graus
* 1957 | Textura II (1982) for 3 guitars
O. Graus, guitar, J.J. Ordinas, guitar
J. Russignol, guitar |
| Josep Manuel Berenguer
* 1955 | El Ponent Excessiu (1985) for 2 guitars
and tape
J.M. Berenguer, guitar, J. Russignol, guitar |
| Juan Antonio Moreno
* 1953 | El sueño de una noche de verano (1986)
for 6 instruments and tape
J. Nuix, flute, C. Zullán, flute
O. Graus, guitar, J.J. Ordinas, guitar
J. Russignol, guitar, J.A. Moreno, piano |

Eintritt 8.00 DM, Schüler und Studenten 4.- DM
 Änderungen vorbehalten

GRUPO PHONOS

Under the name PHONOS we understand in the city of Barcelona (Spain) the studio for electronic music established in 1975 by J.M. Mestres-Quadreny, R. Quinto, L. Callejo and A. Lewin-Richter, successor of an initial studio established in 1968 as the Estudio de Música Electrónica de Barcelona. Since 1975 the studio is directed by G. Brncic, who was the director of the Municipal Electronic Music Studio of the City of Buenos Aires (Argentina). The projection of the studio is defined by the annual concerts given at the Fundación Miró, Barcelona, where the new residence of the studio will be established later in 1986. PHONOS is not only an electronic music center but also a kind of composition school thanks to the work of G. Brncic, who guides at all pedagogical levels, has brought forward an instrumental group integrated by composers and players, the present Grupo PHONOS, composers who are electroacoustically and instrumentally active, playing the works of each other, which allows for a continuous interaction between composers and instrumentalists. The Grupo PHONOS is an open group, no conductor, maintaining the PHONOS spirit started by the founders of the Studio PHONOS, today incorporated in the Fundación PHONOS, which receives certain official support from the Music Section of the Culture Department of the Generalitat de Catalunya and the Centro de la Difusión de la Música Contemporánea.

JEP NUIX

Born in Barcelona (1955). Studies flute, harmony and counterpoint at the Barcelona City Conservatory, orchestration and composition with G. Brncic and J.A. Amargós at the Centre de Difusió Musical del Barri de la Ribera, Barcelona. 1981/2 participates in the seminars "Composition and Studio Techniques" and "Computer Music" at the Phonos Electronic Music Studio. Was awarded several fellowships: Phonos Foundation (1982/3), Spanish Ministry of Culture (1983, 1986). Winner of several composition contests (III and IV Polyphony Contest, Ferran Sors 1985, Barcelona Jeunesses Musicales 1986). Commissioned by Caixa de Barcelona Foundation and the Spanish Youth Institute. Member of the Catalan Composers Association and the Bierzo Composers Group.

"L'Inizio" is based on the big bang theory on the beginning of the universe, its expansion, the beginning of life (flute), till the appearing of man on the earth (percussion sounds on tape). The time scale used in the piece does not correspond to the real time scale in order not to sacrifice the musical sense to the scientific reality.

JORDI RUSSINYOL

Born in Barcelona in 1956. Studied composition with G. Brncic, guitar with M.A. Cherubito. Member of the board of the Catalan Composers Association and active member of the contemporary music instrumental group Vol ad Libitum. Participated at Autunno Musicale Como (1983), Barcelona Music Festival (1984), II Mostra Musica Catalana (1985), Grec (1985), Electroacoustic Music Days at Zaragoza (1986). Future performances include Cadaques Festival (August 1986) and a commission by the Solars Vortices ensemble conducted by J.P. Dupuy to be performed at the Catalan Music Week in Toulouse 1987.

"Splasshhh...!" for amplified guitar was written in 1985. When I composed the piece I thought that the piece was not typically mine. But "Splasshhh...!" means diversity, rich and contradictory. Just a year after its premiere I now start to understand why I wrote it. I also see clearly that the different sections could be organized other way without altering the contents, but it would be a different work.

ORIOI GRAUS

Born in Barcelona(1957). Studied first flamenco guitar and later classic guitar with L.Gasser and W.Waters and nowadays with M.A.Cherubito. Studies on synthesizers and electronic music with G.Brncic at the Phonos Electronic Music Studio and with A.Lewin-Richter at the Barcelona City Conservatory. Studies on Harmony, counterpoint and analysis with G.Brncic. Followed Composition seminars with J.M.Mestres-Quadreny, L.Callejo, L.Nono and D.Schnebel at Fundaci6n Mir6 . In 1985 awarded the Musicians Accord price in New York. His works have been performed in Spain, Italy, USA, Belgium and France.

"Textura II" written in 1982 belongs to a group of 5 works with variable instrumentation and tempo where different forms of relationships and organization are developed. Textura II, 3 guitar version, explores, on the one side, a fixed number of sound possibilities of an object which we normally call guitar, and on the other side, the generation of a development as the result of the superimposition of three individual developments which generate each moment an autonomous development per se.

JOSEP MANUEL BERENQUER

Born in Barcelona(1955). Studied medicine, psychology and music therapy at both Barcelona Universities. Studied at the Liceo Conservatory, Centre d'Estudis Musicals del Barri de la Ribera and the Phonos Electronic Music Studio in Barcelona and at the GMEB in Bourges. Founding member of several instrumental groups, Cuarteto Hispano, Tanit, Grup Instrumental Phonos, playing his own works as well of other composers. At the present time he is composition teacher at the Phonos Electronic Music Studio and participates in its different manifestations, concerts, round tables, seminars, summer courses. Assistant Professor at the Ecole Nationale de Musique et Danse de Bourges(France). Member of GMEB and CIEJ, Bourges, and the Catalan Composers Association and the Center for Cultural Exchange Argentina-Catalunya. His works got awards at the XIII and XIV International Electroacoustic Music Contests in Bourges.

"El Ponent Excessiu" was realized at the Phonos and the GMEB studios. Piece for two guitars and tape where the two sound sources are very distinct: while the guitars play materials with undefined pitches, the tape material is organized as a tense harmonic structure developed in a minimalistic way. On the structural point of view the piece is very simple: guitar and tape mix well in order to create an orchestral mass which develops in long crescendos followed by a rather short diminuendo. Piece based in a poem by the same title written by B.Ferrater, professor of the Autonomous University of Barcelona, who died on tragic circumstances, just before finishing his catalan grammar. He was one of the first to introduce Chomsky's theories in Spain. This piece is a humble homage to the memory of B.Ferrater and his advanced ideas.

JUAN ANTONIO MORENO

Studies at the Barcelona City Conservatory, graduated as a music teacher, studies analysis and electronic music with G.Brncic at the Phonos Studio. Participates in the Miro Foundation seminars by Nono, Callejo. Participates the Phonos Concerts in 1982 and 1983, got a fellowship for the Falla seminar in Granada in 1982 and 1983 in order to study with L.de Pablo, and in Cuenca with H.Vaggione.

"El Sueño de una Noche de Invierno" is a work exploring the timbrical, melodic and contrapunctal possibilities in a free way. An extended modality used melodically allows a very adequate frame for this kind of development. An homogeneous instrumentation states the static sense of the modality as opposed to the dynamism of the individual interpretation act. The melodic and gestual polyphony developed fills a space well known in its essence. The tape is the alter ego of the piece, is the limit of the texture used as such.

JUAN JOSE ORDINAS

born in Barcelona (1961). Studied guitar with L. Mosca and R. Tarragó at both Barcelona Conservatories. At the Liceo Conservatory he graduated as guitar teacher, studies harmony, counterpoint, analysis and electroacoustic music with G. Brncic at the Phonos Electronic Music Studio. As instrumentalist he participates with different groups, Welcome to Amoriños, Cuarteto Albano, Trestristestigres, played at the Barcelona Music Festival, Phonos Concerts at Fundación Miró (1985, 1986). In 1983 participates at the Autumn Musicale di Como with the Grupo Instrumental PHONOS, and played in Brussels and Gent in 1985. Together with Claudio Zulian has recorded a record which includes solos and duos.

CLAUDIO ZULIAN

Born in Italy in 1960. Studied at the Liceo Conservatory in Barcelona graduating as flute teacher. Studied harmony, counterpoint, analysis and electroacoustic music with G. Brncic at the Studio PHONOS, where he also followed courses in computer music given by L. Callejo. Was awarded a scholarship by the French Government in 1983, studying at the Groupe de Musique Experimentale de Bourges (GMEB). At the present time he prepares his Ph.D. on the relationship between music and technology in electronic music at the Paris University. As a composer and player he created some groups, Welcome to Amoriños, Colectivo de Improvisación Libre, Cuarteto Albano, Trestristestigres, performing at City Summer Cicle (1981), One Hour of Music at the Picasso Museum (1982), Libre Expresión Sonora Festival (1983), Phonos Concerts at Fundación Miró (1983, 1984, 1985, 1986), Jornadas Música Electroacústica Cuenca (1984), Barcelona Festival (1984), Sis dies d'Art Actual (1984). Has toured France, Italy and Belgium. Has realized several radio programs in Barcelona and wrote several articles in magazines. Recorded "Welcome to Amoriños" together with J. J. Ordinas (UMYU 004).

"El Libro de los Excesos" (short version)

- This work is a result of different experiences which we encountered during a long period of time experimenting as composers and players.
- the full development of the instrumental possibilities, particularly due to the independency in tempo, material and frasing.
 - the study of the problems in the time scale. The materials used fully tend to annull the possibilities of a follow up. The tape constitutes the axis of the time scale of the piece.
 - The tape brought up some problems on the rigidity at the moment of playing.
 - The use of the volume pedals allows a greater flexibility in the frasing and in the selection of the materials while we play.
 - Maintaining the opening for the "other" in the composition: each one composes his own tape and his instrumental part in the piece.
 - At last, in open contradiction with the technocratic symbologies used typically in the tape music, the desired use of techniques and sound coming from "old" studios, since they are already known acoustically, we can use them finally in order to do something esthetically with them.