
NUEVO CONTEMPORANEO

periferias sonoras-geometrías figuradas

exhibition & video-creation

For a vibraphone-player with an independent character and a vocation for the stage, electronic broadcast and sensory interfaces, *periferias...* is expressed via electronic audio/video devices and electronic transformations of vibraphone and video in real time. A project promoted by *Nuevo Contemporáneo*, with new compositions commissioned to composers Aurelio Edler (Brazil) and Jesús Navarro (Spain); music by José Manuel López López (2000 national music prize, Spain), Javier Álvarez (Mexico) and Daniel Almada (Argentina); and video-creations by Pascal Auger, Juan Luis Campoy-Vjyoyo, and Edler himself. It uses the real-time video broadcast of video-artist Yago De Mateo, and the engineering and electroacoustic broadcasting of Adolfo García.

Periferias Sonoras-Geometrías Figuradas was presented in Porto Alegre (Brazil) in August and September 2007 and at the Sonoimágenes festival in Buenos Aires (Argentina), thanks to the support of the Dept. of Education, Culture & Sport of the Government of Aragon.

Biography NUEVO CONTEMPORANEO

Nuevo Contemporáneo brings the world of contemporary non-mainstream music from the late twentieth and early twenty-first centuries to the programming and experimentation processes of multimedia video-art of the same period. Its programming is structured around a commitment to the processes of broadcasting, investigating and creating contemporary music and the most innovative trends in video-art and imaging. Its exhibitions and concerts are played in real time using electronic devices, audio/video interfaces and a team of national and international musicians open to the use of cutting-edge technology.

This is a company which has never stopped exploring new creative avenues with the will to open up new horizons in musical argument and maintain them over time. Stage and gestural art, contemporary music, electronics and video-creation in real time. From atmosphere to the most complex contemporary concepts, director César Peris, ex-solo member of the Galicia Symphony Orchestra and the Royal Philharmonic Orchestra of Galicia, presents new, risqué creations, along with the videographic direction of Juan Luis Campoy.

Artists such as Casey Raise, video-artist (USA); Diego Espinosa, percussion (Mexico/Holland); Myriam Agar, choreographer (France); Will Offermans, flutes (Holland); Roman Wojtowicz, violin (Poland); Angel Luis Quintana and David Apellaniz, cello (Spain); Marianne Lecler, harp (France); Ángel Luis Castaño, accordion; and Alberto Rosado, piano collaborate with Nuevo Contemporáneo. Nuevo Contemporáneo have performed in Porto Alegre (Brazil), the international Sonoimágenes festival in Buenos Aires (Argentina), Lisbon (Portugal) and Spain; Madrid, the international Lux06 festival in Seville, Zaragoza, León, Albarracín/Teruel, Pontevedra, A Coruña and at the Territorio Visual06 festival in Vitoria/Gasteiz. They have released the CD *Punto y aparte*, with works by Reich, Varèse, Satué and Palacios, under the RDC-No-ten label. In 2007/08 they are to release *Periferias Sonoras*, two CDs of Latin American electroacoustic music, with NTC limited.

Biography
PERCUSSION

CÉSAR PERIS ESCRIG
NUEVO CONTEMPORANEO

The first percussionist of the Galicia Symphony Orchestra 1992-99 is the kettledrum soloist of the Philharmonic Orchestra of Galicia 2000/01. César performs in halls and concerts in Brazil, Argentina, the USA, Vietnam, Malaysia, Burma, Thailand, Korea, Taiwan (Singapore, Brunei, Taipei, Hanoi, Bangkok, Kuala Lumpur), and in European countries including Italy, France, Holland, Germany, Austria, Switzerland, Portugal, Andorra and Spain, with various contemporary groups and symphony orchestras. He is directed by Zubin Mehta, Sir. N. Marriner, K. Penderecki, M. Rostropovich, J. Savall, P. Maag, Jesús Lopez Cobos, H. Rilling and others, and soloists of the stature of M. Maiski, P. Domingo, F. Peter Zimmermann, K. Zimmermann, L. Fleisher, G. Sokolov, A. Volodos, Katie y Mariell Labeque, A. Kraus, etc., etc., etc.

A multi-faceted percussionist and creator, he has lived in Madrid, Amsterdam, A Coruña, Santiago de Compostela and, currently, Zaragoza. He is a soloist in the Madrid *Plural Ensemble*, and plays with the Salzburg *OENM*, the A Coruña *Ensemble Siglo XX*, the Vitoria *Espacio Sinkro*, the Zaragoza *Enigma-Ocaz* and other contemporary groups. He records for the labels Col-Legno (Munich), Verso, Audivis Valois, Autor, Tritó, Bmg-Ariola, Clave, Nova Classics, RDC-noten and NTC. Awarded the *Repercusión 2005* Prize for his work in producing and broadcasting contemporary music and percussion. The artistic director of *Nuevo Contemporáneo*, he has headed the percussion department of the Higher Music Conservatory of Aragon, Spain since 2001.

Biography
ACCORDION

ANGEL LUIS CASTAÑO
NUEVO CONTEMPORANEO

Ángel Luis Castaño is considered one of Spain's leading accordion players, who have brought the instrument to a new high in its contemporary broadcasting and investigation. Ángel Luis has carried out commissions for others, and most of the most important works for accordion of some of the most renowned contemporary Spanish composers have been dedicated to him. These composers include Gonzalo de Olavide, Tomás Marco, César Camarero, Josep Soler, David Del Puerto, Jesús Rueda, Claudio Prieto, Jesús Torres, Enrique Igoa, Fabian Panisello, Flores Chaviano, Polo Vallejo, Carlos Perón and others.

Among the seven Accordion Competitions in which he has won first prize is the CIA *Coupe Mondiale* International Competition for Accordion Soloists in Trossingen (Germany), 1990. He has held concerts in Spain, and in countries including France, Italy, Britain, Denmark, Turkey, Finland, Indonesia, Germany, Russia and others. He is part of the duo *Alio Modo* with cellist David Apellániz, and *AN-Tifon* with pianist Ananda Sukarlan. Ángel Luis is artistic director of the editorial *Acco-Music*, founding member of the group *Música Presente*, and founding chairman of UNAC (the Union of Accordion Players). He holds the Chair of Accordion at the Higher Music Conservatory of Aragon.

COMMENTS ON *PERIFERIAS SONORAS*

Is it worth recording for only a few people? Is it worth performing for only a few people? An effort for the listener with music that's not easy to deliver. Under the NTC limited label, NUEVO CONTEMPORÁNEO creates a specific space for the broadcasting and popularisation of Latin American electroacoustic music with the release of *Periferias Sonoras*. A spotlight on Latin American music, this first volume introduces three legendary songwriters, Javier Álvarez (Mexico), Daniel Almada (Argentina) and David del Puerto (Spain), winner of the 2005 national music award, along with work commissioned by the company to newcomers Jesús Navarro (Spain) and Aurelio Edler Copês (Brazil).

three legendary songwriters Lyrical songwriters who make poetry at a prolific point in time, with new horizons for musical argument.

Javier Álvarez (1956), possibly the Mexican composer with the most international recognition of his generation, presents a magnificent work, *Temazcal*. With a highly complex electroacoustic mantle, *Temazcal* combines great command of the maracas, an instrument not often seen in concert halls, with the rigour of technology. The songwriter thereby shows great eclecticism, bringing together ideas from both other cultures and other disciplines. With the writer, I was lucky enough to share in the performance of a *Bi-temazcal* at the 2007 Sonoimágenes festival in Buenos Aires. Thanks, Javier.

Daniel Almada presents us with a major work in contemporary literature for solo vibraphone, *Linde*. Here electroacoustic sounds are a true virtual extension of the vibraphone for the microtonal world, and a virtuoso development for the instrument.

David del Puerto (1964), winner of the 2005 national music award, presents his first journey into the electroacoustic world. The writer himself has processed electronic production in *Bestiario Celeste*, an intimate open-air ritual dedicated to accordion-player Ángel Luis Castaño. Being able to present this new work here is an example of the generosity of both composer and performer to NUEVO CONTEMPORÁNEO, and I would like to express to them my admiration and gratitude.

two commissions for the *periferias sonoras-geometrías figuradas* exhibition The best seductions are not the work of a moment. They have to be conquered.

Jesús Navarro, Zaragoza, Spain (1980) shows concern for the perception of music as an element of communication. Since its creation, *Ictus* has been an ongoing work in progress between composer and performer, appealing to the need to develop more and more aware listening. As Salvatore Sciarrino, the composer, points out, "listening binds us to ourselves and to the reality surrounding us". So with *Ictus* sensitive listening is in itself an ecological listening where the problems between sounds and the environment, inner vs. outer, bring us closer to the richness of the planet's sounds.

Aurelio Edler Copês, Santa María, Brazil (1976) gives us a reflection on extreme situations of the human being. Breathing, vocalising and a single instrument, the vibraphone, which with real-time electronic transformations de-spatialise perception and have led creator and performer to construct new sound pictures. Conversations, walks and excursions shared with the close family of the composer himself in Porto Alegre, who has surely made us go deeper into the understanding and performance of *Double*. This CD includes the work in both its versions: with and without real-time electroacoustic transformations.

JÉBUS NAVARRO (Santander, Spain, 1980)

Lives in Zaragoza, studied History of Art, and Composition Studies at the Higher Music Conservatory of Aragon with Agustín Charles, Albert Llanas and José Manuel López López. 2002 finalist of the Joan Guin-Joan Prize, City of Barcelona, with *Killbarrack* (for 13 instruments), first prize 2005, Young European Orchestras international composition competition (Murcia) with *Tales from the dark rainbow* (for piano solo and string orchestra), finalist 2006 International Competition for Composers, Mediterranean Music Centre of Lamia (Greece), with *Harz* (for string quartet), first prize 2007 *Franz Josef Reini-Stiftung* in Munich, with *Dithyrambos*. Selected at the *Les samedis de la jeune création* festival, Strasbourg (2007) with *Infected Mind* (for sextet), performed by the Línea Ensemble. Participant in the 8th course of Contemporary Opera Composition with Cristóbal Halfter and José Luis Turina. Received the *Le chant d'Arhimane* commission of the Rivera editorial (for piano and string trio) of the French quartet Quatuor Euterpia, performed in Paris, Poitiers, Belgium and Zaragoza. Participant in the IHS (International Horn Symposium) with *Phonography* (for horn and piano), performed in Helsinki (Finland) and Valencia by Pasi Pihlaja. Jesús is the resident composer of the Association Euterpia, directed by Louise Audubert (Paris).

***ICTUS (2007)**

Vibraphone, percussion & electroacoustic broadcast

Premier: Sonoimágenes Festival, Buenos Aires, Argentina, 29/08/2007

César Peris / Nuevo Contemporáneo

For a number of years now, we have been living in a hi-tech world which has revolutionised and transformed how we perceive and listen to music, both as sound and as an element of communication. Composers like us, who are part of so-called *cult music*, cannot go on ignoring this phenomenon and rejecting the technology available to us, denying the sonority which prevails these days. My main interest in *Ictus* is to create a discourse with high intellectual content in terms of development processes, but with a direct, comprehensible and contemporary sound result. This leads to instruments being amplified, and electronics being treated in a way more common in rock or avant-garde techno, i.e. with distortions, filters, wa-was, etc. used by the performer him- or herself, as with an electric guitar. Thus *Ictus* achieves a violent impact with a fresher, more immediate character, which is also reminiscent of all types of music: psychedelic rock, progressive rock, contemporary electronics, aiming to come closer to the audience, something which has moved from being necessary to being essential, given the current crisis in the consumption of this type of music. *Ictus* is a commissioned work by *Nuevo Contemporáneo* for the *Periferias Sonoras-Geometrías Figuradas* exhibition.

DANIEL ALEJANDRO ALMADA (Argentina)

Almada began his studies in Buenos Aires, later moving to Basilea to study electroacoustic music. In 1992, he was awarded the prize of a promotion by Swiss Volksbank, Basel. Since 1988 he has worked as an independent composer, specialising in electroacoustics. Participates and collaborates in live video and dance shows. Joint founder, with other musicians and composers, of Cuarto Mundo, a group interested in performance from Modern Jazz to new musical styles, collaborating with famous names of the stature of Greg Osby or Glenn Ferris. Daniel's latest project is Electronic Tango Crash, in collaboration with Martin Lannaccone and Marcio Doctor (NDR Big Band).

LINDE (1994) vibraphone and electroacoustic broadcast
Editions François Dhalmann

Basel, 1994. A major work in contemporary literature for solo vibraphone. The electroacoustic sounds are a true virtual extension of the vibraphone for the microtonal world. A constant play between the sonority of the vibraphone live and the virtual vibraphone, processed electronically, with the potential which this dialogue gives rise to. The performer provides real chamber music, but with an outside partner, extraneous to him or her, dehumanised. The performer's concentration is therefore vital for the precise execution of each motif and the fusion of this electroacoustic partner. Almada demonstrates his knowledge of this instrument to the utmost, making full use of its sonority and its timbre potential.

AURÉLIO EDLER COPÊS (Santa Maria, Brazil, 1976)

Gained higher guitar qualification in 2001, under the guidance of Daniel Wolf at the Art Institute of the Federal University of Rio Grande South, Porto Alegre, Brazil. Studied composition with Fernando Mattos and Dimitri Cervo. In 1997 created the Rudráksha ensemble, with which he performed and recorded his first works, acting as composer, director and guitarist. With Rudráksha he made two records and was awarded the *Açorianos Music Prize 2003*. In 2002 he enrolled in the Higher School of Music of the Basque Country (Musikene), San Sebastián, and obtained the higher qualification under the guidance of Gabriel Erkoreka. Awarded scholarships in various courses and festivals, he received lessons from Saariaho, Finissy, Furrer, Durieux, Sotelo and others. In 2005/06 he took part in the Erasmus programme, studying at the Conservatory of Bologna, Italy with composers Adriano Guarnieri, Cristina Landuzzi and Lelio Camilleri. Awarded prizes in several composition competitions, such as the INJUVE Prize (Spain), the Pablo Sorozabal Competition, Franz Joseph Reintl-Stiftung Prize, Ensemblia, and others. His works have been premiered in various countries in Europe and South America. He took a specialist course in Composition & Musical Theatre with Georges Aperghis at the Higher Music Conservatory in Berne, Switzerland.

***DOUBLE (2007) Vibraphone, vocals, percussion & electroacoustic interfaces**

Premiere: StudioClio, Institute of Art & Humanism, Porto Alegre, Brazil, 26/08/2007

César Peris / Nuevo Contemporáneo

Double, for vibraphone and electroacoustic transformations and real-time video, arises from a reflection on sudden changes in mood in those who are exposed to extreme situations. Based on a tiny amount of material, this work demands of the performer an emotional catharsis expressed right from the beginning, by breathing, vocals and the physical action of playing the instrument. Electronics act in real time, transforming the sound of the vibraphone via resonators and granulations, and at the same time expanding the voice via specialisation and reverberation. Video establishes a dimension which contrasts with the stage and musical materials, projecting a transformed image of the performer via real-time use of looping and delays. An individual drama which must be constructed with the minimum of artifice and acting. The work, created in 2007 in two possible versions (with or without electroacoustic transformation).

Double is dedicated to the percussionist César Peris

DAVID DEL PUERTO (Madrid, Spain, 1964)

Musically trained on the guitar, and a disciple of Francisco Guerrero and Luís de Pablo in his native city. His music has been performed at the most important festivals and concert seasons in Europe, Japan, Indonesia, Australia, the USA, Canada and Latin America. He has also carried out intensive teaching work as an external lecturer at universities, conservatories and courses in Europe and the USA. Currently lecturer in Analysis at the Reina Sofía School in Madrid. Won the Gaudeamus Prize in 1993 with his *Concerto for Oboe and Chamber Group*.

Awarded the National Music Prize for composition in 2005. David del Puerto's musical life has been marked by a serene but steely search of himself, with no reservations or concessions, as a result of which he has trodden one of the most personal and original paths of the current scene. His art, vital, complex, deep, steeped at every moment in the personality of its author, feeds off many influences from various eras and parts of the globe. In the hands of this composer, these influences naturally become part of his personal heritage, to make up an unparalleled musical language.

***BESTIARIO CELESTE (2007)**

Accordion & electroacoustic broadcast

Electronic production: David del Puerto (guitar & special effects)

Premier: Ángel Luís Castaño, 10/2007

An intimate ritual under the night-time sky:

"Creature of the dark,
play in your meadow of stars.
Let me see myself in your glance
that freezes time
in an eternal present,
and help me wake up.
Help me wake up
inside my dream."

Bestiario Celeste is dedicated to Ángel Luís Castaño

JAVIER ÁLVAREZ (Mexico City, 1956)

Álvarez is probably the Mexican composer with the most international recognition of his generation. His work combines a command of wide variety of instruments with technical rigour. In the words of composer John Adams, "Javier Álvarez's music reveals influences of popular cultures which go beyond the bounds of our own time and place..."

Studied composition with Mario Lavista in Mexico, took a Masters Degree at the University of Wisconsin, Milwaukee with John Downey, and studied with John Lambert at London's Royal College of Music.

His music covers cinema, dance, performance and video. A member and lecturer of the Royal College of Music, president of the Sonic Arts Network and the New Music Society, Great Britain. Álvarez has received commissions from performers and ensembles such as M. Bernat, R. Gallardo, J. Toro, J. Wood, M. Gómez, R. Hartenberger, the Ictus Ensemble, the Brodsky Quartet, the Los Angeles Philharmonic Orchestra, the London Symphonietta, L'itinéraire and the Chicago Symphony New Music Ensemble. He has received many Bourges Competition prizes (1985, 1987, 1989) and the Ars Electrónica Prize (1988, 1993, 1995), and has received a grant from the Arts Council Composition Bursaries and the Mendelssohn, Lionel Robbins Memorial, Gemini and Hinrichsen Bursary Foundations.

www.temazcal.co.uk

TEMAZCAL (1984) maracas & electroacoustic broadcast

Released by: Black Dog Editions / Crew Studios London

Premiere: Institute of Contemporary Arts, London, 1984 /Julio Toro

Temazcal comes from Nahuatl (ancient Aztec), meaning literally "burning water". Its structure is derived from the traditional rhythm patterns found in Latin America, particularly in the Caribbean, the south-east of Mexico, Cuba, Central America and the plains of Colombia and Venezuela. On the plains of Venezuela, maracas play a solo role, and this is where the inspiration arose for a work combining, with great virtuosity, well-known patterns and broader, more complex rhythm structures, juxtaposed, superimposed and executed simultaneously with other recorded landscapes, creating a dense polyrhythm with an almost soloist accompaniment style of the maraca-player. The sources of sound used on the tape include harp, folk guitar, double bass pizzicatos for the remastered attacks on the recording, sounds produced by beating two bamboo canes and maracas.

Recording was carried out in the electronic music studio of the Royal College of Music, London in the last months of 1983. Dedicated to Luís Julio Toro, it was first performed at the 1984 EMAS festival in London, and received an Honourable Mention at the 1985 Bourges electronic music festival. *Temazcal* is performed and broadcast around the world.

Distribution see our website www.nuevocontemporaneo.com

Executive producer for NTC Nuevo Contemporáneo

Recording Producer and Editing AG productions

Sound engineer Adolfo García

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