

THE
ELECTROACOUSTIC
PROJECT 

proudly presents

KOMPONISTINNENPORTRAIT 2

BEATRIZ FERREYRA (Paris/F)
am EAP Akusmonium: BEATRIZ FERREYRA

PLAYING SPEAKERS/DIY ELECTRONICS

Electronics: TAMARA WILHELM
am EAP Akusmonium: THOMAS GORBACH

WIENER INTERPRETINNEN

am EAP Akusmonium: CAROLINE PROFANTER, TAMARA WILHELM,
MARCO SCHRETTNER, CHRISTIAN CURD TSCHINKEL & DIETER KAUFMANN

SO 14. April 2013, 20.00 Uhr,
Palais Kabelwerk
Oswaldgasse 35A, A-1120 Wien

www.theelectroacousticproject.at

Teil 1 – Komponistenportrait 2 – Beatriz Ferreyra (Paris / F)

Interpretation am EAP Akusmonium: Beatriz Ferreyra

1. **Un fil invisible (An invisible wire)** (2009/18'00)

The piece is inspired by the different Alchemy's stages in the 'Moyen Age'. Alchemy is a transformation process where the real goal is human evolution. This process is inextricably mixed with the metamorphosis of sounds and structures of the piece.

2. **Cantos de antes (Far away songs)** (2002/10'00)

This piece is composed from transformed dadaist texts performed by Simone Rist, from Roger Cochini's voice and electroacoustic sounds. It speaks about very old stories, lost thousands of years ago. But are they really these old stories?

3. **Rio de los pajaros azules (The blue bird's river)** (1999/10'20)

This composition is the third movement of a triptych called *Ríos del Sueño* (The dream's rivers). It is a pale and vague transposition of signs and traces of a very intense musical sensation, that I barely had, one night long ago in a tropical latin-american dream.

4. **Jazz't for Miles** (2001/5'10)

Little homage for the most gifted jazzman of the 20th century that overflowed the 3rd millennium with so much talent and energy. He made me dream since my childhood about the sound's flexibility, without rhythm and melody.

5. **L'autre rive (The other shore)** (2007/17'20)

percussions recording: Richard Aratian

Inspired by the Bardo Todol (The tibetan book of death) this piece has been composed with percussions and some electroacoustic sounds.

The only thing I could do, was music. (B.F.)

Beatriz Ferreyra studied in Paris with Nadia Boulanger, Edgardo Cantón (GRM France – RAI Italy in 1963). She worked with the Groupe de recherches musicales (GRM of the Service de la recherche of the ORTF under the direction of Pierre Schaeffer (1963–70) where she collaborated on the realization of the *Solfège de l'objet sonore* albums. While there she completed research and ran the interdisciplinary seminars. In 1975, she joined the Composers College of the Institut international de musique électroacoustique de Bourges (IMEB). She created the experimental concerts series *Les rendez-vous de la Musique concrète* (1998–99) at the Centre d'études et de recherche Pierre Schaeffer. She has performed at many international festivals, electroacoustic conferences and music seminars. As an independent composer, she has received commissions from the government and musical associations (GRM, IMEB, ACIC, etc.) both in France and abroad, for performance at festivals and concerts. She also composes for public celebrations and events, films and ballets. Ferreyra has also worked in the area of music therapy and served on numerous juries for international competitions adjudicating experimental musics.

Teil 2 – Playing Speakers

Interpretation am EAP Akusmonium: Thomas Gorbach
Hands on electronics: Tamara Wilhelm

Tamara Wilhelm: bad weather lately (2012, Version II)

Komposition für DIY electronics

Tamara Wilhelm studierte am Institut für Komposition und Elektroakustik an der Universität für Musik und darstellende Kunst in Wien. Sie beschäftigt sich mit elektronischer und elektroakustischer Musik, Klanginstallationen, Soundscapes und homemade Soundelectronics. Mitglied von z.B.: lupov cocoliv, rheuma 3000, möstrom, Gemüseorchester uvm.

<http://wilhelm.klingt.org>

Teil 3 – Wiener InterpretInnen am EAP Akusmonium

1. Pom Bouvier (F): Sphuxis (2006/6'00)

Interpretation: Caroline Profanter

2. Christian Zanési (F): Stop! l'horizon: 2ième mouvement (1983/6'53)

Interpretation: Marco Schretter

3. Christian Curd Tschinkel (A):

• **Sieben kleine Stücke** aus «Auditory Icon Files» (2012/~ 10'00)

• **SeptSculptura** (2004/12'40)

Komposition und Interpretation: Christian Curd Tschinkel

4. Frank Zappa (USA):

The Chrome Plated Megaphone of Destiny

aus: «We're Only in It for the Money» (1968/6'25)

Interpretation: Tamara Wilhelm

5. Dieter Kaufmann (A):

Le Voyage au Paradis (1987/20'00)

Fünf Bilder nach Fragmenten von Robert Musil

Stimme: Gunda König

Komposition und Interpretation: Dieter Kaufmann

Licht & Videoscreening: Michael Schüller & Oliver Zehner
Technik: Marco Schretter, Christof Furxer, Ludwig Klossek

Die Konzerte finden in Kooperation mit der Alten Schmiede und dem Kabelwerk statt.

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