

Concierto para sonido (2008) 11'16"

for chamber ensemble and live electronics

scoring

flute/piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion (1), violin, viola, cello and live electronics

premiere

27-11-2008

Auditorio Nacional, Madrid, Spain

Plural Ensemble, Fabián Panisello conductor

commission

Plural Ensemble

listen excerpt

<https://soundcloud.com/adolfo-nunez/nunezconcison0810-2m>

watch

http://www.youtube.com/watch?v=62F10xbP5Ko&feature=youtube_gdata

program notes

For "soloist electronic sound" and ensemble (title translation: Concert for sound).

The use of live electronics to enlarge the sound possibilities of acoustic instruments has a tradition of several decades and we have seen the implementation of many hardware and software devices for transforming the sound or the user interface of these instruments. In this realm, the most common use of live electronics has been in a rather complementary way to the obviously most important elements: musicians playing wonderfully their instruments.

In this work my approach is quite the opposite: To consider the electronic sound as the most important element, as if it were a soloist (invisible) in a classical music concert situation. Therefore the acoustic instruments, the ensemble, have the complementary role or the "accompaniment", i.e. to underline, amplify and answer the questions, proposals and gestures of that electronic part. In this work, the typical heroic and virtuoso character of a soloist standing on the stage in front of the audience is evaporated and the music pulls the attention towards the interior of sound, ignoring any visual reference.

Of course it is impossible to get away from the "human touch", this component always existed in the elaboration of recorded electronic parts. But also in the live electronics sound, since the same human

performers from the ensemble generate the sound material, which is captured and in turn comes back to them, severely processed by the computer, to become again the soloist and perform three "cadenzas" right before the work conclusion.

From a more poetical point of view, in this work I have been influenced by a dream world mood, using contrasting fragments that are enchaind rather abruptly, like in a dream, and follow a thread, which comes back to itself with obsession. This obsession is suggested by musical gestures and sound objects that are cyclic or loops like. They are also used to relate the electronics with the instrumental part at the cadenzas.

Work dedicated to Fabian Panisello and the Plural Ensemble, who premiered it on November 27th, 2008, at Auditorio Nacional from Madrid. That concert was devoted to the "concerto form", and several concerts were played for such instruments as violin, piano, trumpet and ... sound.

reviews

KRAKENBERGER, Juan "Obras de los siglos XX y XXI por el Plural Ensemble" mundoclasico.com (09-12-2008)