


CROSSROADS 2022

International Contemporary Music Festival

24–26 November 2022, Salzburg

DUO SANTORSA~PEREYRA

 ernst von siemens
musikstiftung



Landeshauptstadt
München



Die Beauftragte der Bundesregierung
für Kultur und Medien

Samstag, 26. November 2022
17.30 Uhr
Kleines Studio
Universität Mozarteum
Mirabellplatz 1

PROGRAMM

Mark Barden	<i>Codex</i> (UA)
Omri Abram	<i>Receding Horizons</i> (UA)
Simon Bahr	<i>Power of Two</i> (UA)
Mauro Hertig	<i>Half Held Hands</i> (UA)
Yoko Konishi	<i>The light fell on the wall, where limpidity like gauze, she opened her eyes.</i> (UA)

Duo Santorsa~Pereyra (DE)

Performers: Ruben Mattia Santorsa, Adrian Pereyra (E-Guitars)

Mark Barden

Codex

codex is not principally about sound but about interaction – about physical relations between two bodies. The sounds we hear are a refracted image of that relationality.

My initial idea was simple yet impossible: two musicians attempt to play exactly the same material in exactly the same way. Perfect execution results in silence. Anything less than perfection results in sound. In theory, one could achieve this by inverting the signal of one player and adding the waveforms together: identical waveforms would cancel each other out. While this works with pure sine tones in computer music, raw audio signals of live musicians are too full of microvariations in timbre, periodicity, loudness, etc. to ever cancel each other out. So, I was forced to find a different solution.

In *codex* the musicians do not always try to play in perfect unison: they play the same solo line with varying degrees of synchronicity, hunting and evading each other according to indications in the score. The computer measures deviations in timing and dynamics, which then trigger samples from a sound file that is wholly unrelated to what they are actually playing. The most important feature of this sound file is that it consists of a single crescendo over an extended duration; its precise content is otherwise variable and different sound files may be used for different performances. Small deviations in timing trigger short samples and larger deviations trigger longer samples. The volume of their musicians' attacks is mapped onto the dynamic of the samples: loud attacks trigger loud samples, quiet attacks soft samples. So, the musicians sculpt the duration and dynamics of what do we hear through deviations in executing what we do not hear.

This is a fraught situation in which the foreground masks the core. Neither what we hear nor what the musicians play is the true focus. *codex* is neither about sound nor score but – and here

I will attempt (and fail) to put into words adequately what can only be witnessed in performance – about the elusive, playful, ever-changing, tantalizing, and deeply human dance of responding, in every moment, with your body to another body. Of touching, together – despite all obstacles and distractions – something somehow greater.

– MB, Autumn 2022

Omri Abram

Receding Horizons

for two Electric Guitars and Live Electronics

Electric guitars are, in a sense, "mute" instruments – they are nearly inaudible without the help of a loudspeaker. Thus, as the composer I have the choice in what way can I help these instruments come to being, what "voice" do I give them.

The piece focuses, then, on the "becoming" of sound: it consists largely of relatively pitchless playing techniques explored and fleshed out via the live electronics. Through this process, I sought to create an expansive, suggestive and dreamy soundscape, reminiscent of distant mountain ranges receding into the mist.

In my quest to engage the performers' active perception, the piece includes semi-improvisatory elements, where the players are encouraged to listen, explore and react in real time. Throughout, the question arises – what is the instruments' "real" sound? To what extent is their physical, tactile existence actually "present"?

Dedicated with appreciation and friendship to Duo Santorsa-Pereyra.

Simon Bahr

Power of Two

Power of Two is a piece for two digitally manipulated electric guitars. Several transformations are applied to the signal and switched during the piece. Although they are very different in the way they work and sound, they all have one thing in common: they need the power of two! When a single guitar is played, it will be projected by the loudspeakers without any transformation. When both guitars are playing, the transformation of one guitar is in some way controlled by the other guitar and vice versa.

Mauro Hertig

Half Held Hands

Half Held Hands is a duo of twins – both guitars are tuned the same way, played in the same manner. The gestures between the duo partners often evoke mimicry – they follow each other's hand movements – or create opposites, when mirroring direction. They go from triggering each other's sections to playing games like "catch". Playing this particular game in musical terms means avoid-

ing the other one's pitch – one runs, the other one tries to catch. One is pushing for unison, the other is trying to avoid it – resulting in a nervous sound texture that cannot fully be controlled and takes unexpected directions. The catch games in *Half Held Hands* serve as a quasi-cadenzas to finish each section.

Yoko Konishi

The light fell on the wall, where limpidity like gauze, she opened her eyes.

So far, I have been composing while searching for the unique acoustics of vibrations and materials. By rethinking the electronic guitar as a material and combining it with machines, I feel like I have found my way of expressing time and space with the electronic guitar. The pressure from swarming sounds and the openness of transparency influence your perception. The gauze softly makes your vision blurry before you open your eyes.

Duo Santorsa~Pereyra



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The *guitarduo:santorsa~pereyra*, founded in Munich in 2020, sees itself as a "band for contemporary music". Concerts have taken the duo through Germany, Italy and Switzerland. The formation, consisting of electronic and acoustic instruments, is distinguished by a particularly characteristic, innovative sound that clearly stands out from the sound of conventional chamber music. The focus is on collaboration with composers of the youngest generation who are characterised by a broad spectrum in their works. Both musicians are proven specialists in the field of contemporary music and are also very familiar with electronic music and improvisation. Thus, instead of the usual separation of production and interpretation, an intensive exchange between the artists and the composers is a top priority in their work. The *guitarduo:santorsa~pereyra* was awarded the *Music Scholarship* of the City of Munich in 2020 for the project *so near ~ so far*.

www.santorsa~pereyra.eu