

Electroacoustic artists at the Graduate Center CUNY
365 5th Ave, New York, NY 10016

March 16, 2017

The Challenges of Transatlantic Sound Art

Presentations:

“Spanish cultural policy on music innovations”, Ferrer-Molina (President of the Spanish Association for Electroacoustic Music and Sound Art)

“Percussion, Computers, Western Music, and the composition of O1C for percussion and electronics”, Jaime E. Oliver (NYU Waverly Labs for Music & Computing)

“Listening from within the field”, Daniel Neumann (CT::SWaM Contemporary Temporary Sound Works And Music)

Introduced by Antoni Pizà (Director of Foundation for Iberian Music) and Douglas E. Geers (Director of the Center for Computer Music Brooklyn College CUNY)

The following pieces will provide a broad outlook into electroacoustic music trends:

“Formants B” (2005), Albert Llanas

“Sorrowful Mysteries: The Agony of Jesus in the Garden of Stock-Market Turbulence” (2016), Miguel Molina

“Sound miniatures” (2016), Inmaculada Cárdenas

“O1C” (2017), Jaime E. Oliver

Concert program:

Concert of percussion, sound objects & electronics - Pau Vila Caballer

“Món per Pau” (2017, world premiere), Mercè Capdevila

“4 Temperamentos.zip” (2017, world premiere), Diana Pérez Custodio & Reyes Oteo Fernández

“Yourself” (2017, world premiere), Pau Vila Caballer

“Temazcal” (1984), Javier Álvarez

Concert of tape & electronic music - Víctor Aguado Machuca

“Samples from Richard Garet in frequency order” (2017, world premiere)

Organized by Foundation for Iberian Music (<http://brookcenter.gc.cuny.edu/>) and Spanish Association for Electroacoustic Music and Sound Art (www.amee.es), in collaboration with PICE Acción Cultural Española, Acción y Promoción cultural and INAEM, Ministerio de Educación, Cultura y Deporte.