

Encounters in Sound

F. Liszt Academy of Music, Room 23
2025 December 13, 18.00

Program:

Achim Bornhöft: 1to4(124) (11'30")

When I started working at the Mozarteum, I recorded a sample that I used in my lessons for many years: one, two, three, four. It turned out that its clear temporal and rhythmic structure made it extremely well suited for introducing the different types of sound synthesis. Over time, a number of different sounds were created from this sample for demonstration purposes, which are now used in this composition.

Javier Torres Maldonado: Enim adscititios accidentalesque a Stellis fulgores adimit (7')

Study on "Enim adscititios accidentalesque a Stellis fulgores adimit" (removes to the stars their acquired splendor, even when it is accidental) (2008-2016) This piece was composed in part at the studios of GRAME in Lyon, France, in parallel and as a direct experience of the principles applied in my work, *Sidereus Nuncius*, for 8 dancers, 3 percussionists, video and electronics. Both works were inspired in part by observations made by Galileo Galilei in his treatise on astronomy "Sidereus Nuncius" (the celestial messenger), in which Galilei discussed about the moon, the stars and the moons of Jupiter. Those observations are placed within a multi-referential spirit that allows linkage with myths of freedom and risk, like Icarus and Prometheus, which they are tied to other myths like Altazor, all associated in some way with speed. Is precisely the latter an important factor because I have served the paths that simulate the movement in the space to generate granulation by spatialization, timbre distortions, variations and overlaps in virtual spaces of different sound materials, indeed some of the sound objects come in part from recordings of commercial and military planes made by myself or from some historic recordings of war planes of the World War II. The piece was finished at the electroacoustic music studio of the Conservatory of Parma in February 2016.

Stylianos Dimou: eChOlapse (13'14")

eChOlapse presents itself not as a narrative but as a sonic drift — a non-linear environment where sound moves through states of fracture and erosion. The work suggests a broken ecosystem, a broken system, even a collapse continually replayed. Repetition does not function as return, but as residue; loops falter and fold back into themselves, echoes collapsing into echoes. Forgetting becomes a way of renewal, while recalling appears as a destructive fixation — the urge to recover what sound has already erased. In its multichannel presentation, the listener neither begins nor ends but is suspended in a field of resonance, ambiguity, and attrition. Diffusion operates not as projection but as composition itself, where collapse takes the form of structure and disappearance asserts itself as presence.

à Vassiliki Legaki & "Gotye"

Bálint Bolcsó: Machaut Commentaries No. 2 (5')

640 autonomous oscillators "sing" a 4-voice but heterophonically diversified and spatially distributed material, loosely following Machaut's original score (the Credo from La Messe de Notre Dame). The piece is part of a series of commentaries commissioned by János Bali, originally played between the movements of Machaut's Mass.

- BREAK -

Dániel Bíró: Asher Hotseti Etkhem (Who Brought You Out Of The Land) (18')

The fixed media version of the composition *Asher Hotseti Etkhem (Who Brought You Out of the Land)* is based on the following texts from Baruch Spinoza and the Hebrew Bible:

Baruch Spinoza, *Ethica*, Book 2:

Dantur exempli gratia tres numeri ad quartum obtinendum, qui sit ad tertium, ut secundus ad primum.

I will illustrate all three kinds of knowledge by a single example. Three numbers are given for finding a fourth, which shall be to the third as the second is to the first.

Hebrew Bible, *Numbers 15:41*:

אֲנִי יְהוָה אֱלֹהֵיכֶם אֲשֶׁר הוֹצֵאתִי
אֶתְכֶם מֵאֶרֶץ מִצְרַיִם לִהְיוֹת לָכֶם
לְאֱלֹהִים אֲנִי יְהוָה אֱלֹהֵיכֶם:

*I the Lord am your God,
Who brought you out of the land of Egypt to be your God:
I the Lord your God.*

Fifteenth-Century Portuguese Plainchant from P-BRs (Prague) Arquivo da Sé:

Ego sum qui sum et consilium meum non est cum impiis sed in lege domini voluntas mea est alleluia”
Translation: I am who I am and my counsel is not with the wicked, but in the law of my Lord.”

In his philosophical treatise *Ethics*, Baruch Spinoza (1632 -1677) attempted to present a new type of theology, one that was autonomous from organized religion, such as that of his own Portuguese Jewish community in Amsterdam. Setting text from Spinoza, the musical materials of composition stem from liturgical sources, allowing for a contrast between the worlds of the very rational philosophical ideas of Spinoza and a 15th century melody from Portugal from the time of the expulsion of the Jews. The melody from the Maghen Abraham synagogue in Montréal is based on the from the now abandoned Maghen Abraham synagogue in Beirut and this stems, in turn, from the time of the Portuguese expulsion. The composition, created during the current pandemic, where both spiritual and secular frameworks are brought to a breaking point, historically explores possibilities within this fragmentation for a larger sense of human connection to nature and the divine, in terms of the movements of spirit across territories, cultures and traditions. I am grateful to Benjamin Hadid, Esther Kontarsky and Peter van Kranenburg for their assistance in researching traditions of Lebanese Torah recitation.

Asher Hotseti Etkhem (Who Brought You Out of the Land) is dedicated to the memory of Hans Zender (1936 – 2019).

The work version of the work integrates the sounds of the voices of the Neue Vocalsolisten: Johanna Vargas, soprano, Susanne Leitz-Lorey, mezzo-soprano, Truike van der Poel, contralto, Guillermo Anzorena, baritone and Andreas Fischer, bass.

Bálint Baráth: Mariposa (10')

Mariposa is the result of my doctoral studies. My research dealt with the musical implications of chaos theory. Thus, each part, sound, and movement of the piece is a manifestation of Lindenmayer systems, recursive thinking, and the movement of a double pendulum. The piece is built around two simple musical materials, whose relationship shapes the musical form.

János Bali: laaslegeipS - for okarina and live electronics (9')

Each of the 12 mirrors records sections of 15–70 seconds length somewhere on the time-line, and plays it back four different way, mainly distorted: the direction and speed vary continuously. The performers space-orientation is also recorded and the playback distort in parallel with the sound. The mirrored images are mirrored again, sometimes there are loops: the playing back starts even before the recording was stopped. The instrumentalist could play whatever (s)he wants: fragments of preexisting pieces, or just improvisations. There are no pre-recorded materials at all: if (s)he doesn't play anything, the piece will be a total silence. The piece itself is not a *com-position* of sounds, but a mute, enigmatic but sumptuous building to be discovered by the player.