



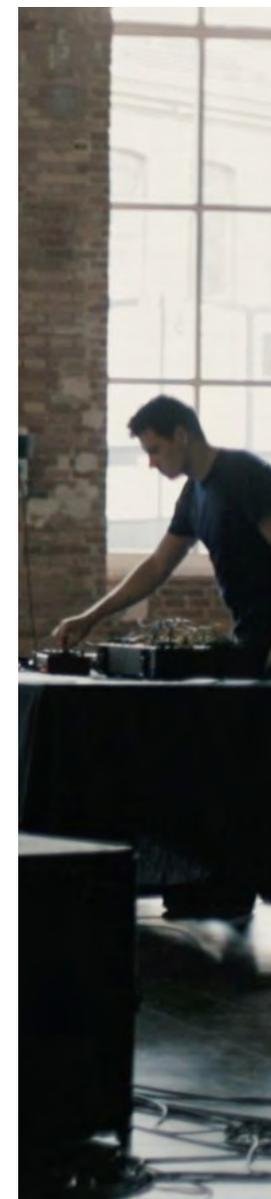
COADDESSIONI

FOR SOPRANO, PIANO, PERCUSSION, MODULAR SYNTH AND SAMPLER PERFORMER, SOUND ENGINEER

MUSIC



Compression music is a one-hour composition for amplified ensemble and synthesizers that deals with different approaches to sound and acoustics.



Compression Music

Compression music contrasts two different sound ideas. On the one hand, the current sound aesthetic is characterized by homogeneous dynamics and a compact and amplified sound. Due to the phenomenon of compression, most modern popular music presents minimal dynamic contrast between strong and weak parts. This idea is very strange compared to a classical musical tradition based on the opposite principle, in which for example you can find abysses of sound energy between an entire orchestra that plays in an overwhelming tutti and after a few seconds is followed by an intimate fragment with a single instrument. There are many other elements that derive from this conception of sound, such as differences in the approach to the sound space and instrumental color. A concert hall is not a CD or a recording studio, an acoustic instrument does not behave like an electric guitar and we have to be aware that when we listen to an amplified instrument we are also hearing the microphone and the speaker through which the recording is playing, at the least.

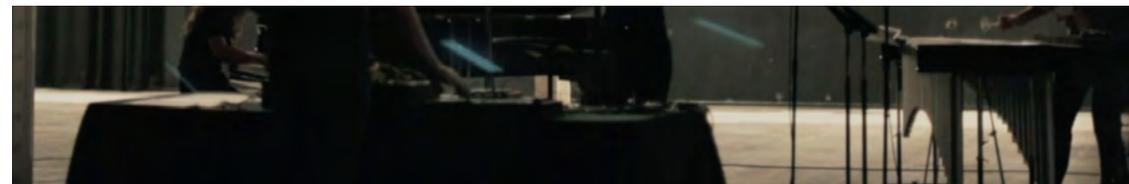
The particular instrumental work of the piece reflects this duality: piano, percussion and voice massively amplified, an interpreter of modular synthesizers, sampler and live electronics, and a sound engineer with a crucial role in the piece which appears thoroughly defined in the score.

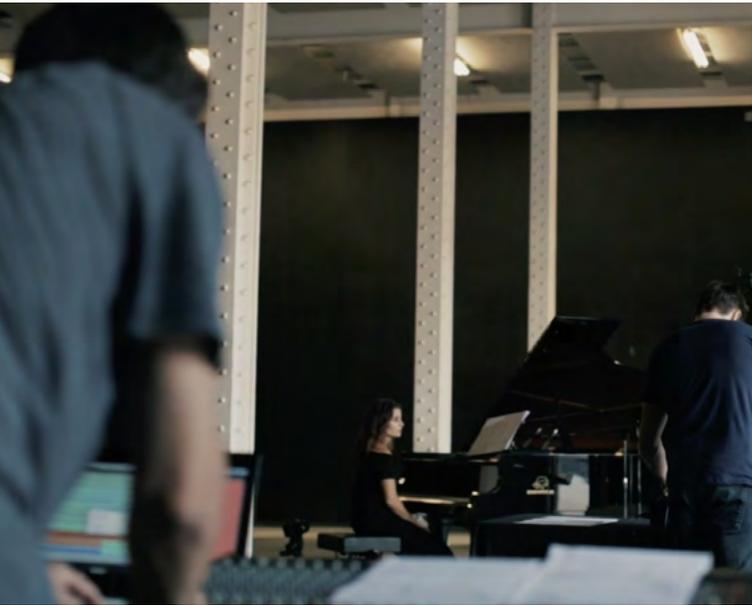
Compression music is part of this reflection as an awareness exercise. It is an attempt to confront how and why we listen and to propose, through different movements, situations that show these different and almost incompatible conceptions of sound. In *Compression music*,



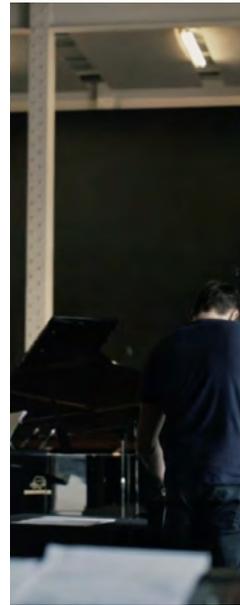
acoustics are not a characteristic or a secondary property of the concert: acoustics, the idea of sound, is the piece.

The text of the piece is a reconstruction and a free transformation of a multitude of fragments of popular song lyrics of the last 30 years.





Musicians



Sarah Maria Sun · voice
Neus Estarellas Calderón · piano
Feliu Ribera Riera · percussion
Santi Barguñó · live electronics and sound engineer
Luis Codera Puzo · modular synthesizer and samplers



Luis Codera Puzo

Luis Codera Puzo is a composer, performer of electric guitar and modular synthesizers and curator.

He was initially self-taught, later studying various instruments in different genres and finally focusing on composition.

After a period in which he worked with the main European ensembles of new music (*including Klangforum Wien, ensemble recherche, Ensemble Modern, Ensemble Intercontemporain, and many others*) at numerous international festivals, his most recent career has focused on the creation of long pieces that make up entire programs.

These projects are often initiated, produced and coordinated under his direction, allowing him to take care of all the aspects involved in his music.

Luis Codera Puzo has always been interested in the curation of new music and sees the act of listening as an essential component of his work. In 2009 he founded CrossingLines, acting as artistic director until 2017, by which point he had consolidated the group as the leading Catalan setting for the creation of new music. In 2016 he created OUT-SIDE, a series of unusual music concerts in art centres. After OUT.SIDE he created OUT., an enterprise devoted to the management and curation of several cultural activities.

He has received the support of several institutions and foundations, including the Ernst von Siemens Musikstiftung Composition Prize and the Leonardo Scholarships of the BBVA Foundation awarded to creators and researchers. He also has received different grants and aid from the Catalan, Spanish, German and French ministries of culture.

www.coderapuzo.com

Sarah Maria Sun

Sarah Maria Sun is known as one of the foremost and most extraordinary performers in the contemporary music scene. In addition to numerous songs, operas and oratorios, her repertoire currently includes more than 850 compositions from the 20th and 21st centuries, including more than 300 world premieres. She regularly performs as a soloist in renowned concert halls and festivals worldwide. Her tremendous adaptability is demonstrated on a regular basis on the music-theater stage. She has appeared at leading opera houses in Europe and shows her skill for haunting theatrical and musical interpretation time and again in the depiction of complex female figures. For her role as Elsa in Sciarrino's monodrama "Lohengrin", she was nominated by Opernwelt in 2017 as singer of the year. From 2007-2014, she was the first soprano of the Neue Vocalsolisten Stuttgart, a chamber ensemble of seven singers that has been one of the world's leading pioneers of contemporary music for 30 years. Sarah Maria Sun's discography includes more than 30 CDs. In 2017, four of her six new releases were nominated for the *Deutschen Schallplattenkritik* prize.

www.sarahmariasun.de



PROMOTIONAL VIDEO

Click on the image to see a video fragment of the piece



Technical Rider

- 3,5 octaves vibraphone [the vibraphone used in the piece reaches the lower C (C2)]
- Snare drum
- Piece of wood (Simantra) tuned approximately in Bb [the group can provide it]
- Grand piano
- Stereo and subwoofer amplification
- Microphones [with cables and 10 mic stands]:

[we indicate the microphone used in the premiere; to propose different models, or the possibility that the group brings some of the microphones consult santi@neurecords.com]

Voice	Neumann KMS105
Piano L	DPA 4015
Piano R	DPA 4015
Vibraphone	Schoeps MK4
Snare drum	AKG 414 XLS
Wooden piece	Schoeps MK4
Tam Tam 1	Schoeps MK5 Cardi
Tam Tam 2	Schoeps MK5 Cardi
Tam Tam 3	AKG 391 B Cardi
Tam Tam 4	AKG 391 B Cardi

Project supported by Fundación BBVA

Fundación **BBVA**

OUT· musical productions

www.outs.cat



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