



IB OPERA _ ELECTROACOUSTIC

Joan BAGES RUBI, sound artist/composer

Morphosis Ensemble, (9 musicians: flute, baritone saxophone, flute, accordion, piano, percussion, 2 violin, cello)

Alex Sansó, conductor

Edgar Alemany, director

Andreu Carranza and Roman Aixendri, "libretto"

Mireia Andreu and Jaume Martínez, assistant directors

Cecília Aymí, soprano

Roger Padullés, tenor

choir (4 or 8 singers)

Joan Bagés, electroacoustic music and instrumental music

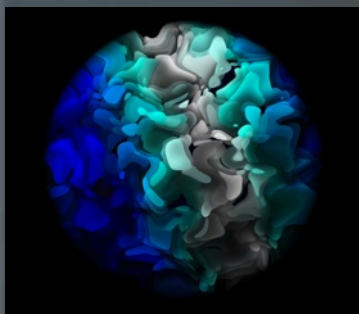
Belén Iniesta, visuals

Jaume Rocamora, iconographies

Ángel Medina, sound technician

supported by:

Ajuntament de Tortosa, Consell Comarcal del Baix Ebre, Diputació de Tarragona



About "Ib opera"

"Ib opera_electroacoustic" wants to become an opera seen with the eyes of the visual and music creation of the 21st century; opera where the same concept of opera is revised, opera understood as a total show, audiovisual spectacle, multimedia where the immersive experience will lead the viewer to through this sound / musical and visual experience. Under this logic "Ib opera_electroacoustic" weaves a story, or rather, a set of mental landscapes that are explained using different expressive media.

The opera goes from a unique being, soprano and tenor. They are the same character, the same being, they are non-differentiated. Virtual entities, information and data flow that take different expressive forms.

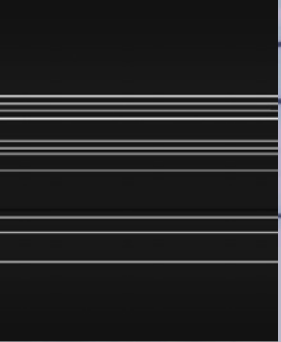
In a first instance, the being it's an unity, an unique entity; then this entity, this singularity becomes the idea of collective, the idea of society. A being that mutates; something very liquid that takes forms, roles, situations that are expressed in different ways and that go through various psychological situations.

The « ebrenc » writer Andreu Carranza and the philosopher Roman Aixendri compose a double « libretto » that coexist, confront, dialogue about a great universal theme: **life and death**, as well as intermediate traffic between these two states: what happens before birth, to appear, to exist... ? How is the being, the individuality is created? How is the relationship between the individual and society weaved? What are the elements that disturb us in today's world? How do we dilute and disappears in this eternal return that is death and life?

Big general questions but at the same time, all theses questions are very specific subjects because they are very physical, material, tactile, fluid that we can feel inside ourselves. These questions cross through us as the water flows in the river or in the sea. It's the feeling of the experience of to be and to exist. This flow transform us.

In order to fertilize this theme, sujet "Ib opera - electroacoustic" takes as a metaphorical element: the water, the river, the sea. The "**EBRE**" river as metaphor, the river as a liquid space where the changes, the life and the death take place. The surface of the water as the limit between to possibles states, life / death. The surface trace a very subtil, delicate and unstable border between this two possibles being conditions.

And, on the other hand, as it could not be otherwise, bearing in mind the literary trajectory of Andreu Carranza and Roman Aixendri, the **WORD** becomes a metaphor and also becomes a material of the musical and the sound work of this Opera.. The word as a synonym of life and death. Where does the word come from? How is the word built? How is the phrase built? How is the meaning of the phrases constructed?



Scene 0 - Installation. "IB opera electroacoustic" starts when the public enters to the concert hall. The role of Scene 0 it's to accompany the listening of the audience from the out of the concert hall to the inside of the concert hall. Scene 0 it's a metaphor of a space that already exists before us. This sound installation or sonorous moment before the act of "representation" has a double function: On the one hand it fulfills the function of accompanying the auditor in the process of transition, transformation of the outside life (anecdotal listening) to the concert space that is characterized by immersive and active listening. And on the other hand, the role of the Scene 0 it's create an indeterminate, pre-determined moment, not differentiated between me or us. The words, the sounds of speech, the external sounds in the concert hall are transformed in real time to create a magma that navigates between the recognition of isolated words (individual) and the generation of a whole.

Scene 1 - "Jinsei". It talks about how space is created, from where the word appears, arises. From what "place" the life begins, the life appears, the life arises...The moment before the creation of space. The diffuse material of the Scene 0 goes from the speakers to the sound of the breathing of the musicians and to the guttural sounds of them. Before the phrases, before the words, before the phonemes we have the breath and the sound of the heart beating. The phoneme precedes the word; the word is sung. The heart and voice of the musicians gradually create an initial space of vibration that gradually extends to electronic instruments and music. In the end we create a space of maximum spectral density. A complete space with all the possibilities.

Scene 2 - "Cobles" or the formation of the individuality. The dense sonic magma of the end of Scene 1 is concentrated in a single point. The gout, the vocal sonority: K - S - T. The unit (soprano / tenor) appears as a granular sound, a drop. The individuality will take several forms throughout the opera: as duo soprano / tenor, as choir, as instruments, as electronics, as visuals. The drops, the individuals join together, creating rivers, liquid streams of energy that little by little they will form and start to walk as a whole. The society.

Scene 3 - "Gaia" or the whole format. The river, the sea as a metaphore of the society. The collective, the whole and their diversity creates tensions. The word is transformed into a bigger entity, the phrase. Little by little, the individual becomes aware of shocks, aggressive impulses of their inevitable condition of social being. Here the sea, the social monster is created and the two soloists sing to the innocence of being within this monster.

Scene 4 - "Riuades de mort, riuades de vida" (Streams of rivers, streams of water). The group, the social generates death when it manipulates its environment. The environment understood as social life, the planet. The world as we know it has disappeared. No longer exists. We have annihilated it. Atoms, massacre. The language can no longer be the same. In this scene we have a contrast of emotions, dynamics, materials that show us another transformed individual and that moves away from the idyllic vision of man.

Scene 5 - "Individual or eroticization of society". In this scene the individual is aware of its fragmentation, isolation. The current individual is just one more component in this chain of information flows. Trapped; Musicians and soloists pass the sound information of each other. It is also here where a "Scene -1" takes place. The public, before attending the concert, will be able to send us to the website/ e-mail of the "Ib opera" a certain specific sound materials/Sound files. They will be used in real time in this scene. At the same time, the heart sings the perversion of eroticism. Music can no longer be played the same. The idea of "sonorous score" takes place.

Scene 6 - "Reminiscences or super hallucinatory". Moment of change of perspective. Two moments are put into perspective: The memory of a past world and the present moment. Everything happens musically in a distant way, a voice comes from afar. Different spaces and moments in dialogue. Everything becomes confusing. Everything is virtual and it happens in an acousmatic world.

Scene 7 - "Epilogue, death". The individual is aware of all that is lived, is aware that he is transformed by experience; It is no longer the same and can no longer sing, it can no longer play with the same instruments. Remember the sound of the servant's corn that reminds him that he is part of an inevitable chain, life and death. And he goes with a kiss, with a final song that is a goodbye; because he is no longer he.

Joan BAGÉS RUBI

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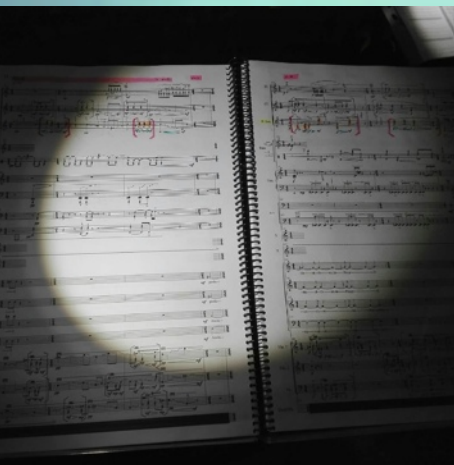
His sound work focuses on instrumental music, electroacoustic music, sound installations and interactive musical systems. Far from addressing these creative facets as independent elements, his work traces a continuum based on the creation of networks between these disciplines. What unifies his creative work is the permanent research in what he calls the «Spectrum-morphological composition by differentiated layers in a holophonic creation frame». At the same time, he draws graphic notation systems derived from conventional notation, uses and creates interactive musical systems, and has developed the concept of "sonorous score".

Afterwards to obtain the Title of piano teacher at the Music Conservatory "Liceu" of Barcelona he carried out the Master of Digital Arts - Music at the U.P.F. of Barcelona. He studied musical composition and electroacoustic music with Eduard Resina, Gabriel Brncic and Jose Manuel Berenguer. In a parallel way he obtained the Title of Pedagogy at UAB in Barcelona. Later he moved to Paris to carry out the DEA-Master of "Esthétiques, Sciences et Technologies des Arts - Spécialité Musique" at the University of Paris 8 under the direction of Horacio Vaggione. This allowed him to study musical composition with José Manuel López López, Mario Mary, Horacio Vaggione, Anne Sedes.

He obtained the DEM of Electroacoustic Composition at the Conservatory of Pantin with Christine Groult and the DEM of Musical Composition at the Conservatory "d'Aulnay-sous-Bois" José Luís Campana and Mario Mary.

Later he obtained the Cycle of Musical Perfection (Composition) at the CRR of Reims with Daniel d'Adamo and Tom Mays (2011).

He obtained his PhD in "Esthétiques, Sciences, Technologies des Arts - Spécialité Musique" under the direction of Anne Sedes at the same University of Paris 8 (2012).



In a parallel way he've received lessons of other composers in Paris from IRCAM (Summer Course), Gilles Racot, Philippe Leroux, Denis Dufour (CRR Paris), François Bayle and also in Berlin from Rebecca Saunders.

He've received scholarships of formation and and commissions of creation/ composition of difference institutions and foudnations (Generalitat de Catalunya, the Phonos Foundation UPF Barcelona, Duran Martí Foundation in Tortosa, Denistés93 in Paris, INAEM-CDMC in Madrid, SACEM in Paris, etc...).

His works have been performed in several countries and have been rewarded in several international competitions (Spain, Andorra, France, Belgium, Argentina, etc...).



Media

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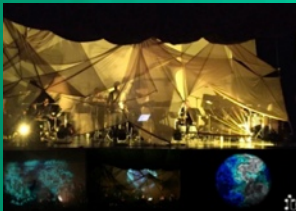
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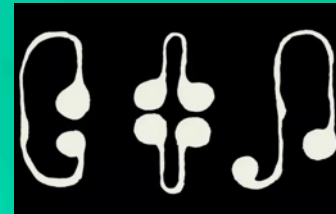
audiovisual



website 2 (2018)



website 1 (2017)



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