

**International Rostrum of
Composers 2017**

Palermo, Italy

Argentine National Music Council
Consejo Argentino de la Música

Radio Universidad Nacional LM

MANDOLINI, Ricardo (b.1950, Argentina)

Composer, researcher and educator, he has PhD in Aesthetics and Art Sciences from the University of Paris VIII.

His electroacoustic, instrumental and mixed works have received several international awards, such as the International Competition of Electroacoustic Music of Bourges and the Grand Prix of Arts of the city of Lille.

He has created the musicological discipline called *Musical Heuristics*, which currently forms the curricular plan of the *Master en Esthétique, théorie et pratique des arts contemporains* of the University Lille III.

He is the founder and director of the Electroacoustic Music Studio of the University of Lille III and president of the Univers Sonores Parallèles Association aimed at the diffusion of electroacoustic music through its annual Festival entitled International Week of Electroacoustic Music.

Program Notes

Metamorfosis de una Crisálida (2014)

Electroacoustic work - 14:30 min

by Ricardo Mandolini

Looking, like so many other composers, for the secret key of electroacoustic music that would allow the transformation of the sound into the structure of the piece (as the Tabula Smeragdina states: *That which is below is like that which is above, to constitute together the miracle of only one thing*), in this work I propose a pulsation in constant acceleration, which remains changing of character. A technical repetitive quantitative procedure, which goes to be perceived qualitatively as a series of successive transformations (similar to the acceleration of a movie that displays the movement of the clouds). The sonorous density grows in an exponential ratio up thus concluding in an inevitable resolution that unfolds the work in the shape of twisted mirror.

Metamorphosis of a chrysalis was realized in the Study of the North at the Lille University and is dedicated to my baby daughter Mailén.

FORTUNATO, Andrés Eduardo (b.1985, Argentina)

He was initiated into the Tradition of *Mochica Healing* in the Shimbe “white” sacred Lake of the Huancabamba Huarungas at the Peruvian Andes by Amalia and Víctor Calderón in the lineage of their father Don Eduardo Calderón (better known as "The Shaman of the 4 winds" through the book of the american anthropologist Douglas Sharon) and Don Florentino Garcia (known as the Guardian of the White Lake) who were themselves initiated and consecrated in the same place by masters who date back to Precolumbian times.

He specializes in the reconstruction of Precolumbian Instruments, carrying out fieldwork and research in different archaeological areas and museums around the world and is a professor of the Course in *Lutherie of Indigenous Instruments of the Americas* Indigenous Instrument at the *Bachelor Degree in Indigenous, Classical and Popular Music*.

He holds a Bachelor Degree in Electronic Arts as well as a *Master Degree in Musical Creation, New Technologies and Traditional Arts* of the National University of Argentina at Tres de Febrero and has received the First Prize of the Composition Contest of the National Endowment for the Arts.

He is a soloist of the *Orchestra on Indigenous Instruments and New Technologies* (that was awarded the Musical Rights Awards 2013 of the International Music Council).

Program Notes

Oquetlupuc (2017)

For a soloist (Playing Double Bass, Maracas and Singing), Real Time Transformation and Tape - 7:55 min

Soloist: Andrés Fortunato

by Andrés Eduardo Fortunato

Oquetlupuc (*Shaman* in Mochica language) is an attempt to join the two Traditions to which I belong, the Prehispanic Mochica Tradition and the Tradition of Western musical thought.

One of the fundamental axis of my training as disciple of the *Curandero* (Healer) of the Mochica Tradition consisted in the knowledge of the different elements used to both diagnose and cure the spiritual, psychic and physical diseases:

- The Guinea Pig (*Cuy*) is used for the diagnosis, functioning as an X-Ray. It allows the knowledge of the health of a person since whatever illness exists it is instantly visualized to the animal.
- The Ceremonial *Mesa* uses the personal power artifacts (called *Artes*) of the Healer: anthropomorphic and zoomorphic carved woods as well as Swords, Prehispanic Ceramics, Herbs, *Huachuma* Cactus (San Pedro), among others. Only three people are allowed to work with these elements: a Master Healer (or Shaman) in the *Neutral* field and two *Alzadores* (Healer's Assistants), one in the *Positive* field and the other in the *Negative* field. The *Mesa* lasts an entire night, beginning at 10 p.m. and closing at 6 a.m. with the first rays of the sun. During the ceremony, the forces of the different spiritual fields that intervene in the health of patients are convened.



Victor Calderón's Mesa

Cuy Diagnosis by Rossana Calderón

Cuy Vessel

Eduardo Calderón,
"The Shaman of the
Four Winds"

Recorded at the Auditorium of the National University of Argentina at Tres de Febrero, *Oquetlupuc* musically recreates the Mesa Ceremony.

The formal structure of the work is a mirror of the different stages of the Mesa. The musical motives of the Double Bass and the voice are taken from the healing melody I use in the Ceremonies (inherited from Don Eduardo Calderón). Furthermore, I play both the Maraca (*Chungana* in Mochica language) and the Double Bass (transformed digitally in real-time by different DSP such as acoustic mirroring, spectral modeling, looping and FFT real time pitch shift).

On the Tape, I have recorded the sound of ancient Precolumbian vessels (*Huacos*) used at Healing ceremonies as well as the characteristic voices of the three emblematic animals for the Mochica Shamans: the Guinea Pig, the Eagle and the Owl which are always present in the ancient vessels (which was one of the main Precolumbian ways for the transmission of their medicinal as well as magical knowledge).



Traditional Mochica Vessels representing Curanderos

Don Eduardo Calderón,
"The Shaman of the
Four Winds"

I am profoundly indebted to the *Orchestra of Indigenous Instruments and New Technologies* created by Maestro Alejandro Iglesias Rossi (to whose request this piece was composed) for being a unique place where Precolumbian knowledge and shamanism remain alive artistically (a much cherished way of transmission of knowledge by the ancient Shamans) as well as academically, allowing the old ways of the ancients to stand alongside the world of avant-garde sonic art .