

WORLD PREMIERE PERFORMANCE /

GAMA AND OMAGUA

17:00–18:00 - 4 FEBRUARY - DEUTSCHES THEATER

PROTÉGÉE: PAUCHI SASAKI

MENTOR: PHILIP GLASS

Rolex music protégée, composer and intermedia artist Pauchi Sasaki will present a world premiere, an extract of her electroacoustic project *GAMA*, as well as the suite *OMAGUA*, a compilation of short pieces inspired by Peruvian traditional music. Rolex mentor Philip Glass will introduce his protégée on the stage of the Deutsches Theater.

GAMA

For Two Speaker Dresses, violin solo, ensemble and electronics
GAMA XV: Piece for Two Speaker Dresses / Borealis
MAYU / GAMA XVI / Sanagi

OMAGUA

For ensemble and Peruvian cajón
Social Dance / Padrecocha / La Montaña

The ensemble: Pauchi Sasaki, Claire Chase, Jennifer Curtis, Kyle Armbrust, Paul Wiancko, Gabriel Mujica, Sam Hertz and Aleksandra Šuklar. The staging is developed in collaboration with *GAMA*'s visual artist Nomi Sasaki (Animation and Chinese Ink), Omar Lavalle (Animation and Video Programming), Juan Carlos Yanaura (Animation and Post-Production), Franklin Quintanilla (Light Design and Programming).

GAMA is a multiplatform work in progress started in early 2012, delivered through audiovisual installations, site-specific performances, concerts and the development of self-designed instruments. Conceptually, I decided to explore the initial energy charge necessary for something to be manifested, this energy's behaviour and its search for expansion. This expansive temperament then influenced my music practice: I wanted to expand my sound vocabulary and electroacoustic music performance through the creation of customized interfaces. Since its inception, I decided to build in *GAMA* a critical and personal relationship with technology. I realized that media/machines are tools that are constantly shaping our creative process and imagination, so I started to design/build my own instruments/sounds to avoid the use of templates and presets. The main criterion during this creative process was to recognize the potential of each interface and programming to deliver a personal gesture. In this project, technology is approached as an extension of human gesture, not as a self-contained source of meaning.

In the first half of *GAMA XV: Piece for Two Speaker Dresses*, human bodies become sound instruments, providing a new experience of sound embodiment to performers. The composition evidences the performers' movement lexicon, as well as their pre-logos use of voice. The second half of the composition integrates the performers' traditional instrumentation. *Borealis* – a heavily electronic piece – then explores the idea of being sound itself, the experience of being bodies of sound. In *MAYU* (cocoon of silkworm 繭 in Japanese and river in Quechua), the image of a river sets the compositional structure of the piece. *GAMA XVI* and *Sanagi* (which means stage inside the cocoon in Japanese) describe the process of manifestation: the transformation of an abstraction – living in a space without gravity or any evident order – to a defined stream of energy. The overall soundscape describes how the space is constantly changing its shape, a place that breathes and is alive. The morphing behaviour is described by the oscillation between the parameters of pressure and looseness, harmony and dissonance, discontinuity and rhythm, timid whispers and strong affirmations and releases of sound.

In the Peruvian Amazon, *OMAGUA* means "the region of sweet water fish". This suite is a selection of pieces inspired by musical landscapes of the composer's native country. *Social Dance* recalls the coastal region and its ballroom tradition. *Padrecocha* is inspired by cumbia music and its exuberant amplification throughout the Amazon's fluvial piers. Finally, *La Montaña* represents the Andean tradition of pilgrimage. Every year, thousands of people all over the cordillera hike up very high mountains to make their offerings to the Apus, or mountain gods. These festivities last for many days and are full of music, dance and devotion.



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BIOGRAPHIES

Claire Chase A soloist, collaborative artist, curator and advocate for new and experimental music, Claire Chase has championed new music by building organizations, forming alliances, pioneering commissioning initiatives and supporting educational programmes that reach new audiences. Chase was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize.

Jennifer Curtis A member of the International Contemporary Ensemble and founder of Tres Americas Ensemble, Jennifer Curtis has been celebrated as “an artist of keen intelligence and taste, well worth watching out for”. The *New York Times* described her second solo concert in Carnegie Hall as “one of the gutsiest and most individual recital programmes”.

Kyle Armbrust Since his New York solo debut with the late Kurt Masur and the Juilliard Orchestra in Avery Fisher Hall, Kyle Armbrust has created a multidimensional career, performing and recording a wide range of music. The *New York Times* has described him as “assured, brilliant, and stylish” and the *New York Post* as “musically mature, technically sound”.

Paul Wiancko An innovative cellist-composer, Paul Wiancko has performed Lutoslawski’s *Cello Concerto* with the Polish National Radio Symphony Orchestra, meditated on Schumann’s *Piano Trios* with Richard Goode at the Marlboro Music Festival, and sat in with Chick Corea at New York’s Blue Note jazz club. Recent commissions include music for the Grammy-winning Parker Quartet, yMusic, Metropolitan Opera soprano Susanna Phillips and the Aizuri Quartet.

Samuel Hertz A composer, performer and researcher whose works and dance collaborations have been presented across the United States and Europe, Samuel Hertz won the 2017–2018 DARE Prize for Radical Interdisciplinarity. He leads a research programme on ecological aesthetics and infrasound in collaboration with the University of Leeds and Opera North in the United Kingdom.

Aleksandra Šuklar A percussionist, Aleksandra Šuklar has been described as having “excellent technique, musicality, temperament and sensitivity to musical style, all skills that contribute to her excellent performance”. A winner of numerous international competitions, Šuklar graduated in 2016 from the Music and Arts University of the City of Vienna under Professor Nebojša Jovan Živković.

Gabriel Mujica Having studied from an early age with renowned Peruvian percussionists such as Manongo Mujica and legendary *cajoneros* Julio “Chocolate” Algendones and Eusebio “Pititi” Sirio, Gabriel Mujica experiments with Peruvian, Latin and flamenco rhythms. Mujica has toured internationally through Turkey, the UK, Finland, Estonia, Norway, France, Germany, Spain, Colombia, Argentina, Venezuela, Mexico, the US and Peru.

Nomi Sasaki A visual artist devoted to the Chinese black ink tradition, Nomi Sasaki studied at the Purple Cloud Calligraphy Association in Tokyo. Since 2012, she has collaborated with the *GAMA* sound project, and her video work and animations have been featured during Art Basel Miami week, at the Tokyo Experimental Festival and Carnegie Hall. Sasaki is currently working on production and cultural management at the Peruvian British Cultural Association in Lima.

Omar Lavalle A sound artist specializing in new media, Omar Lavalle’s artwork explores sound, as well as visual arts and multimedia. Having graduated in sound engineering, he has developed live cinema compositions for theatre and modern dance. Lavalle is currently Cultural Programmer and Chief Coordinator at the Art & Technology programme at Fundación Telefónica in Peru.

Juan Carlos Yanaura A video designer for plays, musicals, contemporary dance, music concerts and other live events in Peru, Juan Carlos Yanaura’s creations have embellished shows from the National Ballet, the National Chorus and the National Folkloric Ensemble of the Grand National Theatre of Peru, as well as the Municipal Theatre of Lima.

Franklin Quintanilla A light designer and consultant in theatre techniques, Franklin Quintanilla studied architecture at UCAL, University of Sciences and Arts of Latin America, and industrial machinery at technological institute TECSUP. His light designs have featured in operas such as *La Bohème*, *Il Trovatore* and the lyric-dramatic zarzuela, *Luisa Fernanda*. Quintanilla has worked in the Da Paz Theatre in Brazil, Lima’s opera house, Teatro Municipal, and the Grand National Theatre of Peru, among other venues.

CREDITS

Pauchi Sasaki Direction, Concept and Music Composition
Design and Development of Speaker Dresses and EMF
Speaker Dress No.1, Violin and Electronics

Claire Chase Speaker Dress No.2 and Flutes

Jennifer Curtis Violin Soloist

Kyle Armbrust Viola

Paul Wiancko Cello

Samuel Hertz Double Bass

Aleksandra Šuklar Percussion and Piano

Gabriel Mujica Peruvian Cajón

Nomi Sasaki Artistic Production

Animation and Chinese Ink

Omar Lavalle Animation and Visual Programming

Juan Carlos Yanaura Animation and Post Production

Franklin Quintanilla Light Design and Programming

Omar Valladolid Costume

Gabriel Vizcarra Copying

The Rolex Mentor and Protégé Arts Initiative is an international philanthropic programme created to assist promising artists to achieve their full potential. It seeks out young talents and brings them together with artistic masters for a year of creative collaboration in a one-to-one mentoring relationship.