



ARTURO FUENTES (*1975)

1 Broken mirrors (2008, rev. 2014) 11:04

2 Liquid crystals (2011) 10:42

3 Ice reflection (2014) 13:02

4 Glass distortion (2015) 24:59

TT 59:58

Quatuor Diotima

Recording venue: Kubus Hall, ZKM | Zentrum für Kunst und
Medientechnologie, Institut für Musik
und Akustik, Karlsruhe, Germany

Recording date: 4 – 7 March 2015

Recording producer: Holger Stenschke

Graphic Design: Alexander Kremmers (paladino media),
cover based on artwork by
Enrique Fuentes (2015, detail)

Inhabiting the Gaps of Reality

Paco Yáñez

"Perhaps what is inexpressible is the background against which whatever I could express has its meaning"

Ludwig Wittgenstein¹

The music of Mexican composer Arturo Fuentes introduces us to a "sonic labyrinth"² packed with rooms that allow ourselves to get lost. The strong personality of his language is fully recognizable in the string quartets having been conceived as a cycle, of an interlaced form and brought together in this compact disc, since they show some of the signs of his identity that communicate with these labyrinths. It generates an exchange of technical and stylistic resources directed towards the exploration of a complex narrativity in which he emphasizes a high degree of abstraction and a subtle lightness: a key concept which connects Fuentes to the first of the *Six Memos* (1985) by Italo Calvino. As a result, these four scores travel from an elusive mode into multiple directions, as tree-like structures in which a continuously moving reality actually becomes aware of its interstices, of its gaps that interfere as fields of reverberation and antechambers of future developments.

If in Fuentes' catalogue the concept of "musical kaleidoscope" has been emphasized, his string quartets enter a creative path that had already intuited previous works: that of referencing a physical state of matter to redefine it in musical terms. It is a process that shuns what Fuentes calls "musical physicality", to give priority to poetizing the lightness of matter, creating audio transcripts of the particles and textures

that make it up. In this relationship between physical forms and acoustic forms, energy acquires an essential role to provide dynamic to the quartets, conferring them highly complex rhythmic pulses. We move, in this way, from a conglomerate of kaleidoscopic forms to the experience of each of these crystals, with reflections, distortions, ruptures and changes the sonorous state.

Broken mirrors (2008, rev. 2014) is a good example of this. Besides establishing itself as a "forming point": the origin of a quartets cycle united by its features of familiarity. Nevertheless, a marked singularity as well that Fuentes defines quoting José Lezama Lima: "Every being is causal, looks to be causal, to differentiate itself from succession within infinity"³. Since its inception, we are entering a space of proliferating lines that show the physical process of a crack, which progresses and breaks the surface of a crystal through complex polyrhythms driven by every lectern as a vector of the break. It's about a tree-like gap: its directions are unfolding, individualizing some strings which come to a standstill only to solidify and then the gap redirects itself to still-intact areas of the crystal. While the reflecting surfaces are cracked, a parallel rupture of the mirror is provoked between the musicians. The accumulation of gaps and edges in the acoustic mirror transforms the two dimensional into a

1 Ludwig Wittgenstein (1931), collected in Peter Winch: *Culture and Value*. Oxford: Basil Blackwell, 1980.

2 The words quoted are from various essays of Arturo Fuentes on his own work.

3 José Lezama Lima: *Las eras imaginarias*. Madrid: Fundamentos 1971.

sonorous prism which multiplies the harmonious dimensions and colors. All this doubles the complexity of fabric that, finally, flees the prism and its light transcends its reflection in the divergent unity that the quartet is thrown into at the last measure, decreasing towards silence.

Liquid crystals (2011) leads us to another environment characterized by circularity and an undulating motion. The crystals, which were broken in *Broken mirrors*, melt here, resulting in a liquid sound, more connected and more malleable. No deadlocks or stops: the sound flow commands that the waves reverberate through the center with lightness, free of barriers. As in the remaining quartets, we hear formal repetitions that generate sound trees. These tree-like structures function as echoes in our perception, suggesting clues to follow within the fabric of lines and colors that *Liquid crystals* weaves. To greatly expand the harmonic lines, Fuentes enters the sound, inhabiting it in detail. It is an aspect of his music, which we may root in spectralism, even if in his quartets the partials are destabilized by irregular textures and elements of rupture. This leads to the proliferation of microtonality to nuance the chromatic gradations; of *glissandi* to stretch the phrases; of circular arcs to connect the harmonious fabrics; of *sul ponticello* to reaffirm the evanescence of the textures; and of dynamic regulators to create a sinusoidal matter from sound. This liquid universe, which is born in the circular bow of the violoncello, develops flexible and diverse lines, converges gradually towards an antithetical end to crystallize once again. It does this in a rough way, with dry bow pressure, until the quartet slows down into a *rallentando* culminated by the first violin and the violoncello, solidifying the strings.

Ice reflection (2014) arises in the same way from the violoncello, which in *flautando* exposes an incisive motive whose fifth entry activates a field of subtle iridescences. Its veiled semblances in *cantabile* evoke reminiscences of an evermore present tradition. In its travel from the reflecting surfaces, the light gains in quality, body and relief, showing the feverish lightness of its movement and the contrast with the materials' toughness from which reflections spring. This is audible in the natural harmonics that saturate the score with sketched overtones like phantasmagorias and mysterious auras: elusive inhabitants of the gaps in which unpronounceable reality is throbbing. That's how the fabric changes its substance, transforming its flashes of color, weight, brightness and perspective. Arpeggios, tremolos, circular bows, *glissandi*, *sul ponticello* and randomness place us against freer, multiple and edgy refractions as *Ice reflection* advances, spreading the sparkles in new directions. As if the reverberant surfaces had withdrawn themselves, in the end the light sparkles autonomously between the gaps, in search of silence. These are passages that carry undulating echoes of *Liquid crystals*, avoiding the solidified textures by means of *détaché* and legato phrases that dematerialize into a high-pitched sound.

Glass Distortion (2015) is a work of greater scale in which the labyrinths of the previous scores converge. The quartet transubstantiates the sound of a microtonal glass harmonica composed of twenty-four glasses of water slightly rubbed by fingers parallel to the *perpetuum mobile* deployed by the strings. Electronics synthesized are added from sounds of the glasses, multiplying its reverberations. As in other pieces by Fuentes, the electronics create "turns of

perception" associated here with variations in the crystals whose reflections are distorted. The quartet expands into spectral ramifications by the musical material that comes from the glasses; Fuentes does this in a way that both emerges from and submerges into the electronics, doubling its layers. The resulting distortion ties the change processes in the surface to its reflections, being a space in itself. Arturo Fuentes, whose electronics often are an "acoustic veil" that enforces the instrumental sound, arranges in *Glass distortion* for this veil to generate "turns in the dramaturgy of the piece" sharpening the distortion, as if the strings were moving like ghosts. Each instrument, in its uniqueness, generates a multiple acoustic space marked by a feeling of sound in flight. Electronics condition this suspension and its drift, either by thinning-down its lightness into acute textures, hardening the pressure of the bow to grant it more weight or by strengthening the sinusoidal to fluctuate in oscillating densities. The harmonic colors show, once again, the techniques common to the entire cycle of quartets, unfurling a synthesis of timbres often unrecognizable as the sound of strings: such is the proliferation of its textures in alliance with glasses and electronics. It delves into another fundamental concept of Fuentes: the "acoustic disorientation-reorientation" that the listener requires to enter the multi-dimensional mass of the quartet, glass harmonica and electronics. Thus a hybrid space constructs itself with multiple layers and depths where sound is broken and bound together continuously, combining the rough with the refined, sometimes ambivalent, which increases its readings as a reflection of an abstract reality. The final reintegration of the quartet with the electronics evokes how the gap conditions the struc-

ture and the development of the score, showing its power to define the relationships between the known elements and to give them a new meaning.

By the protean components that make these quartet cycles are so heterogeneous that one attests the Quatuor Diotima being, especially kindred to Arturo Fuentes' music for its combination of exquisite technique and a refined lightness that today defines the poetics of the Mexican-Austrian composer. The album cover, designed by Enrique Fuentes (brother of the composer), appears likewise synergistic because it places us in front of an equally hybrid surface that can be a distortion or a reflection, liquid or solid, fueling a "dark observation" (called as such by Fuentes) where music, art and philosophy enter and inhabit the gaps of reality.

*Translation into English by
Julian Schoenfeld*

Habitar los huecos de la realidad

Paco Yáñez

«*Lo inexpressable es tal vez el fondo sobre el que cuanto he podido expresar adquiere significado*»
Ludwig Wittgenstein¹

La música del compositor mexicano Arturo Fuentes nos introduce en un «laberinto sonoro»² repleto de cámaras en las que dejarse perder. La fuerte personalidad de su lenguaje es plenamente reconocible en los cuartetos de cuerda reunidos en este compacto, pues muestran algunas de las señas de identidad que comunican a esos laberintos, al haber sido concebidos como un ciclo, de forma entrelazada. Ello genera un intercambio de recursos técnicos y estilísticos encaminados hacia la exploración de una narrativa compleja, en la que destaca su alto grado de abstracción y una sutil levedad: concepto clave que Fuentes relaciona con la primera de las *Seis propuestas* (1985) de Italo Calvino. Como resultado, estas cuatro partituras viajan de un modo inasible en múltiples direcciones, cual arborescencias en las que una realidad en continuo movimiento toma conciencia de sus intersticios, de los huecos que la intermedian como campos de reverberación y antecámaras de futuros desarrollos.

Si en el catálogo de Fuentes ha venido destacando el concepto de «calidoscopio musical», en sus cuartetos de cuerda el compositor se adentra en una vía creativa que ya había intuido en obras previas: la de tomar como referencia un estado físico de la materia para redefinirlo en términos musicales. Es un proceso que rehúye lo que Fuentes denomina «fiscalismo musical», para dar prioridad a poetizar la levedad de la materia,

creando trasuntos sonoros de las partículas y texturas que la componen. En esta relación entre formas físicas y formas acústicas, la energía adquiere un papel fundamental para dotar de dinamismo a los cuartetos, confiriéndoles pulsos rítmicos altamente complejos. Nos desplazamos, así, de un conglomerado de formas caleidoscópicas a la vivencia de cada uno de esos cristales, con sus reflejos, distorsiones, rupturas y cambios de estado sonoro.

Broken mirrors (2008, rev. 2014) es un buen ejemplo de ello, además de establecerse como «punto formante»: origen de un ciclo de cuartetos hermanado por sus rasgos de familiaridad. Sin embargo, también una acusada singularidad que Fuentes define citando a José Lezama Lima: «Todo ser es causal, busca ser causal, para diferenciarse de la sucesión en la infinitud»³. Desde su comienzo, nos introducimos en un espacio de líneas proliferantes que muestran el proceso físico de una grieta que avanza, quebrando la superficie de un cristal a través de una polirritmia compleja impulsada por cada atril como un vector de la fractura. Se trata de una hendidura arborescente: sus direcciones se desdobl原因 individualizando unas cuerdas que sólo se estancan cuando el material se solidifica y la fisura se redirige a zonas del cristal todavía íntegras. Al resquebrajarse las superficies reflectantes, se provoca una ruptura paralela del espejeo entre los músicos.

1 Ludwig Wittgenstein (1931), recogido en Peter Winch:

Culture and Value. Oxford: Basil Blackwell, 1980.

2 Las palabras entrecuadradas provienen de diversos ensayos de Arturo Fuentes sobre su propia obra.

3 José Lezama Lima: *Las eras imaginarias*. Madrid: Fundamentos, 1971.

La acumulación de fisuras y aristas en el espejo acústico convierte lo bidimensional en un prisma sonoro que multiplica dimensiones y colores armónicos. Todo ello redobla la complejidad de un entramado que, en su final, huye del prisma, cual luz trascendiendo su reflejo en la unidad discrepante a la que el cuarteto es lanzado en el último compás, decreciendo hacia el silencio.

Liquid crystals (2011) nos conduce a otro medio, marcado por la circularidad y el movimiento ondular. Los cristales que habían roto en *Broken mirrors* se funden aquí, dando lugar a un sonido líquido, más ligado y maleable. No hay estancamientos ni paradas: la fluidez sonora impone que las ondas reverberen por el medio con levedad, carentes de barreras. Como en los restantes cuartetos, escuchamos repeticiones formales que generan árboles sonoros. Dichas arborescencias funcionan como ecos en nuestra percepción, sugiriendo pistas a seguir en los entramados de líneas y colores que *Liquid crystals* tiende. Al expandirse sobremanera los trazos armónicos, Fuentes se adentra en el sonido, habitándolo en detalle. Es un aspecto de su música que podemos enraizar en el espectralismo, si bien en sus cuartetos los parciales se desestabilizan por texturas irregulares y elementos de ruptura. Proliferan, de este modo, la microtonalidad para matizar las gradaciones cromáticas, los *glissandi* para estirar las frases, los arcos circulares para enlazar los entramados armónicos, el *sul ponticello* para reafirmar la evanescencia de las texturas, o los reguladores dinámicos para hacer del sonido una materia sinusoidal. Este universo líquido, que nace en el arco circular del violonchelo, desarrollando líneas tan flexibles y diversas, converge progresivamente en un final antitético,

cristalizado de nuevo. Lo hace de un modo áspero, con una presión de arco seca, hasta que el cuarteto se frena en un *rallentando* que culminan primer violín y violonchelo, solidificando las cuerdas.

Ice reflection (2014) surge igualmente del violonchelo, que en *flautando* expone un motivo incisivo cuya quinta entrada activa un campo de irisaciones sutiles. Sus velados asomos en *cantabile* evocan reminiscencias de una tradición aquí más presente. En su viaje desde las superficies reflectantes, la luz gana calidades, cuerpo y relieves, mostrando la febril ligereza de su movimiento y el contraste con la dureza del material desde cuyos reflejos brota. Ello es audible en los armónicos naturales que saturan la partitura de sobretonos trazados cual fantasmagorías y auras místicas: habitantes huidizos de los huecos en los que palpita lo inexpressable de la realidad. Es así cómo el entramado cambia de sustancia, transformando sus destellos en color, peso, brillo y perspectiva. Arpeggios, trémolos, arcos circulares, *glissandi*, *sul ponticello* y aleatoriedad nos sitúan frente a refracciones más libres, múltiples y aristadas a medida que *Ice reflection* avanza escindiendo los destellos en nuevas direcciones. Como si las superficies reverberantes se hubiesen retirado, en su final la luz centellea autónoma entre los huecos, en busca del silencio. Son pasajes que portan ecos ondulares de *Liquid crystals*, eludiendo las texturas solidificadas por medio de *détaché* y fraseos ligados que se desmaterializan en un sonido agudo.

Glass distortion (2015) es la obra de mayor envergadura y en la que confluyen los laberintos de las partituras precedentes. El cuarteto transubstancia el soni-

do de una armónica de cristal microtonal compuesta por veinticuatro copas de agua rozadas con los dedos en paralelo al *perpetuum mobile* desplegado por las cuerdas. A ellos se añade una electrónica sintetizada con sonidos de las copas, multiplicando sus reverberaciones. Como en otras piezas de Fuentes, la electrónica crea «curvas de percepción» aquí asociadas a cambios en los cristales cuyos reflejos se distorsionan. El cuarteto expande en ramificaciones espectrales el material musical que proveen las copas, haciendo Fuentes que ambos emerjan y se sumerjan en la electrónica, redoblando sus estratos. La distorsión resultante vincula los procesos de cambio en la superficie con sus reflejos, siendo espacio en sí misma. Arturo Fuentes, cuya electrónica es a menudo una «cortina acústica» que vela el sonido instrumental, dispone en *Glass distortion* ese velo para generar «curvas en la dramaturgia de la pieza» agudizando la distorsión sobre cuyos sonidos las cuerdas se desplazan cual espectros. Cada instrumento, en su singularidad, genera un espacio acústico múltiple marcado por una sensación de vuelo sonoro. Condiciona la electrónica esa suspensión y su deriva, ya sea apurando su levedad en tesituras agudas, acerando la presión del arco para otorgarle peso, o reforzando lo sinusoidal para fluctuar en densidades oscilantes. Los colores armónicos muestran, de nuevo, las técnicas comunes a todo el ciclo de cuartetos, desplegando síntesis tímbricas a menudo irreconocibles como un sonido de cuerdas: tal es la proliferación de sus texturas en alianza con copas y electrónica. Ahonda ello en otro concepto fundamental en Fuentes: la «desorientación-reorientación acústica», que demanda al oyente una escucha activa para adentrarse en la masa multidireccional de cuarteto, armónica de cristal y electrónica. Se cons-

truye, así, un espacio híbrido con múltiples capas y profundidades, en el que el sonido se rompe y liga continuamente, uniendo lo rugoso a lo refinado, en ocasiones de un modo ambivalente, lo que aumenta sus lecturas como reflejo de una realidad abstracta. La reintegración final del cuarteto a la electrónica evidencia cómo el intersticio condiciona la estructura y el desarrollo de la partitura, mostrando su poder para definir las relaciones entre los elementos conocidos y conferirle un significado nuevo.

De los proteicos elementos que hacen de estos cuartetos un ciclo tan heterogéneo dentro de su unidad, da fe un Quatuor Diotima especialmente afín a la música de Arturo Fuentes por su conjunción de una técnica exquisita y una refinada levedad que hoy define la poética del compositor mexicano-austriaco. La carátula del disco, obra de Enrique Fuentes (hermano del compositor), resulta igualmente sinérgica, pues nos sitúa ante una superficie también híbrida que puede ser distorsión o reflejo, líquido o sólido, impeliendo una «observación oscura» (así Fuentes la denomina) como mirada donde la música, el arte y la filosofía se adentran en los huecos de la realidad, habitándolos.



Arturo Fuentes (*1975)

Born in Mexico in 1975, composer Arturo Fuentes arrived to Europe in 1997; his musical path led him from Milan to Paris, Vienna to Innsbruck, where he currently lives.

In the course of these twenty years he has created a very diverse catalogue of over a hundred works, published entirely by LondonHall Editions. His work is distributed internationally, comprising of more than thirty concerts annually, and is commonly included in festivals and institutions such as the Luxembourg Philharmonic, the Paris Philharmonic and the Wiener Konzerthaus; it is also part of recording productions, of which three are monographic and a dozen are collective.

Fuentes' music dialogues with art, cinema, literature and philosophy. Most of his works are chamber music and solo pieces, including an important series dedicated to the guitar, as well as the cycle *Glass distortion* composed for the Diotima String Quartet. Almost half of his catalogue consists of mixed works with electronics and video, as well as electroacoustic works and short films that he has directed and produced.

There are also vocal works that include mixed ensembles, choirs and opera, such as *Whatever Works* directed by Michael Scheidl and performed by the PHACE Ensemble with soprano Sarah Maria Sun. Fuentes has composed for several dance and music-theatre projects, and lately he started with the scenography direction of his own works like the staged-concert *Music of imaginary beings* commissioned by the Lucilin Ensemble of Luxembourg.

In 2015 he composed *Snowstorm* for the Ensemble intercontemporain, one of his last works with large-scale instrumentation inspired by the homonymous painting of the English painter William Turner. Fuentes was commissioned for several projects including opera, orchestra and ensemble work in the years to come. Works like a cello concert dedicated to Maximilian Hornung and the Stuttgarter Kammerorchester, and a one-hour-long monodrama for the Klangforum Wien, among others.

Arturo Fuentes began playing the guitar at the age of eight, shortly after he formed a rock band and at fifteen he began his formal music studies at the CIEM (Centre for Research and Music Studies) directed by Maria Antonieta Lozano. During this period, he passed his theory and guitar exams acquiring his degrees from the Royal College of Music of London. He also attended the composition workshop of Juan Trigos. In 1992, at the age of seventeen, he met Franco Donatoni in Mexico City; until his arrival in Milan in 1997, Fuentes continued under the guidance of this composer. In the Italian city, in addition to Donatoni, Fuentes attended Luca Cori's workshop and began composing his first works, including *Interludi Continui* for guitar, which won the composition award organized by the Suvini Zerboni Editions. With this work, at the age of twenty-two, Fuentes officially opened his catalogue. A year later, he met Horacio Vaggione, a teacher at the Paris 8 University, who showed him new tools for composition using computer science, electronics and philosophy. At this time Fuentes also attended the Master seminars of Antonia Soulez. In 2002, he was selected for the annual IRCAM CURSUS for creating a piece for theorb, electronics and video.



Quatuor Diotima

Yun-Peng Zhao, violin
Constance Ronzatti, violin
Franck Chevalier, viola
Pierre Morlet, violoncello

Founded in 1996 by laureates of the Conservatoire National Supérieur de Musique de Paris, the Diotima Quartet has gone on to become one of the world's most in-demand ensembles. The name reflects the musical double identity of the group: the word Diotima is a reference to German Romanticism – Friedrich Hölderlin gave the name to the love of his life in his novel *Hyperion* – while it is also a nod to the music of our time, recalling Luigi Nono's work *Fragmente-Stille, an Diotima*.

The Diotima Quartet is honoured to partner with several of today's major composers, such as Helmut Lachenmann, Brian Ferneyhough and Toshio Hosokawa, while also regularly commissioned for new works from a broad range of composers, such as Tristan Murail, Alberto Posadas, Gérard Pesson, Rebecca Saunders and Pascal Dusapin. While being staunchly dedicated to contemporary classical music, the quartet is not limited exclusively to this repertoire. In programming major classical works alongside today's new music, their concerts offer a fresh look at works by the great composers, in particular Bartók, Debussy and Ravel, the late quartets of Schubert and Beethoven, composers from the Viennese School; and also Janáček.

The Diotima Quartet has performed in the international scene and in major European festivals and con-

cert series (such as at the Berlin Philharmonie; Berlin Konzerthaus; Reina Sofia, Madrid; Cité de la musique Paris; London's Wigmore Hall and SouthBank Centre; the Vienna Konzerthaus, and so on). As well as touring regularly across the United States of America, Asia and South America, they are also artist-in-residence at Paris's Théâtre des Bouffes du Nord from 2012 to 2016.

Their interpretations are regularly heralded by the international media, including in Germany (for their *Concerto for Quartet and Orchestra* by Schoenberg), in Spain, and not least in France, where their discography has been awarded five *Diapasons d'or*, of which two received the *Diapasons d'or de l'année* – for their recordings of works by Lachenmann/Nono in 2004 and works by American composers including Crumb, Reich and Barber, in 2011.

The critical and public success of the Diotima Quartet's album of the *Onslow Quartets*, which came out in 2009 on Naïve (including the *Diapason d'or* and *Event of the Month* in *Diapason*; *Exceptional* in *Scherzo* magazine) cemented the exclusive partnership between the ensemble and the record label, a collaboration that has become long-term and hugely successful. In addition, upon the invitation of the Megadisc label, the quartet made a widely acclaimed recording of Pierre Boulez's *Livre pour quatuor révisé* in 2015, which received *ffff* in *Télérama* and the *Choc de l'année* in *Classica* magazine.

In 2016, to celebrate its 20th anniversary, two recordings were released: firstly, a boxset dedicated to the Viennese School of Music, and secondly the release of a new series of contemporary composer portraits.

The first in the collection is dedicated to the works of Miroslav Srnka, to be followed by those of Gérard Pesson, in collaboration with WDR Kultur.

The upcoming season will be rich in engagements for the quartet, including the cycle from Beethoven-Schoenberg-Boulez at Wien Modern; concerts in various countries premiering Enno Poppe's new string quartet (Huddersfield Contemporary Music Festival, November Music's-Hertogenbosch, Transit Festival Leuven, Festival d'Automne à Paris); the complete Bartók string quartets in one evening at the Théâtre des Bouffes du Nord in Paris and four international tours, across South America, Japan and the United States of America. In January 2017 Quatuor Diotima is invited to work with Alberto Posadas at the Wissenschaftskolleg Berlin.

The Diotima Quartet is supported by the DRAC, the Région Centre-Val de Loire, and regularly receives assistance from the Institut Français, Spedidam, Musique Nouvelle en Liberté, Fonds pour la Création musicale and from Adami, as well as from private sponsors. (Season 2016–2017)

ZKM | Institute for Music and Acoustics

The ZKM | Institute for Music and Acoustics (IMA) is a unique center for artistic research where international artists develop and produce new works. The Institute welcomes artists from exciting new fields working at the intersection of technology and composition. Research areas include acousmatic music, noise music, sound art, live electronic music, 3D sound, audiovisuality, and the connections between sounds and movements of the human body.

The Klangdom is the heart of the IMA and its work. The apparatus consists of 53 loudspeakers arranged in the shape of a dome and provides ideal conditions for developing and reproducing electroacoustic and acousmatic spatial music. As part of its international artist-in-residence program, the IMA invites composers to visit its studios and the Klangdom in order to perform and record their new works. The IMA is thus a hub for creative dialogues and networking between artists. Findings from artistic research are often either released in ZKM editions issued by the highly respected WERGO label on CD or DVD, or published by labels and publishers around the world, including mode records, Edition Zeitton des ORF, col legno, Hatje Cantz Verlag, and Neos.

The Klangdom also functions as a concert hall where works created at the ZKM are performed and where guest concerts and festivals are held. Festivals such as the "con:temporaries" series, organized in cooperation

with the international ensemble Modern Akademie (IEMA), and "next_generation", the biannual meeting of all electronic university studios in German-speaking countries, draw many visitors to Karlsruhe.

The ZKM | Institute for Music and Acoustics also organizes the prestigious Giga-Hertz award for electronic music and sound art, which honors both outstanding life achievements in this field and innovative projects by young composers. Previous award-winners include Pierre Boulez, Jean Claude Risset, Pauline Oliveros, Trevor Wishart, Brian Eno, Curtis Roads, and John Chowning.

The IMA organizes numerous outreach projects to further its goal of introducing young people to advanced electronic music. These include children's concerts, workshops, and EU projects on composing electronic music in schools with new software. The IMA also collaborates with numerous international festivals (e.g. the Munich Biennale, the Eight Bridges music festival, MärzMusik Berlin, the Donaufestival in Krems, and the Musicacoustica in Beijing), renowned institutions (e.g. the Goethe Institute and the SWR experimental studio in awarding the Giga-Hertz award), and composers, artists, and orchestras (Karlheinz Stockhausen, Ensemble Modern, Klangforum Wien, and the Stuttgart-based Vokalsolisten, among others).

The ZKM | Institute for Music and Acoustics (IMA) is a division of the ZKM | Karlsruhe and is headed by Ludger Brümmer.



Quatuor Diotima



Quatuor Diotima, Arturo Fuentes, and Holger Stenschke.

Thanks to Günter and Ana Brus.

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0015015KAI
ISRC: ATK941751001 to 04

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