

Entre Aire, Arcilla y Madera *de ciertas flautas*

Carmen Troncoso



Ministerio de
las Culturas,
las Artes y el
Patrimonio

Gobierno de Chile

Proyecto financiado por el Fondo para el Fomento de la Música Nacional, convocatoria 2023

Nowadays, the number of recorder models, both ancient and modern, is extraordinarily vast and varied, combining designs that defy the current definition of the instrument. For this reason, it is necessary to address their *variety* and *versatility* as idiomatic and fascinating elements to be considered both in creating new works and in generating new contexts of musical interpretation and interdisciplinary work. During my career as a performer, I have performed all kinds of repertoire for recorders, from the Middle Ages to contemporary works, many of which were composed for me or ensembles in which I participated. However, the repertoire dedicated to addressing specific models, ancient or modern, delving into their qualities and unique potential, is still scarce. In this project, I will address a repertoire composed mainly by Chilean creators who have agreed to compose for "alternative" or uncommon recorders, such as various combinations of double recorders, combining specific models of flutes from different epochs and manufacturing designs, and the Paetzold basset recorder, created in the twentieth century. In the case of the Paetzold basset, I include a work of my authorship, financed by the Fomento de la Música Nacional (FONMUS-Chile) 2020.

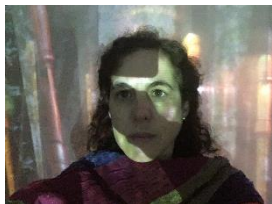
In recent years, I have researched the origins of the recorder and the instruments (and objects, contexts, and anecdotes) associated with it. This is how I have added to my recorder collection instruments linked to their evolution or way of playing, such as whistles and double and triple flutes, studying them with instrument makers in France, Germany, and Chile, as well as performers specialising in them. For this project, I incorporate works for a pre-Columbian triple flute by the Argentinian maker and researcher Esteban Valdivia, which I explore individually and collaboratively with three composers after a research residence with French musician Pierre Hamon, a specialist in traditional wind instruments of the world.

Finally, this sound work has allowed me to delve into my Latin American identity by including ceramic instruments typical of our pre-Columbian cultures. As a recorder player, my musical identity has always been linked to the European musical tradition. However, I have always been aware that my musical work revives contexts that are foreign to me, learned but foreign. Going

backwards, tracing the origins of the recorder as we know it today allowed changes in my perception of the instrument and the generation of bridges and links between my identities. I think this will be reflected in the sound and expressive material of the recorded works, and perhaps it will open spaces for reflection in other musicians.

Carmen Troncoso

Between Air, Clay and Woods Music for Single, Double and Triple Flutes



I am interested in perceiving the instruments - my recorders - as inhabitants of the world, as living entities that, like us, are transformed, carry stories and anecdotes, and have an independent expressive and sound potential. Objects, like my musical instruments, have the potential to unfold and reveal themselves, and I am looking for ways to express this in and through my artistic practice.

The works on this album were mostly composed for the installation *Between Air, Clay and Woods of Certain Flutes*, an interdisciplinary project in which I brought together creators from Chile, Uruguay, Brazil, Guatemala, France, England and Singapore to create an immersive, audiovisual and interactive space. Our aim was to bring the recorders and flutes back to the woods where their materials came from as transformed inhabitants of those places. The installation was staged in York in 2021 and 2023 in different spaces.



Installation *Between Air, Clay and Woods of Certain Flutes*. Street Life Project, York 2023

The project has received various contributions, including an Ibermúsicas fund for creating a digital version designed by multimedia artist Richard Kearns on the Unity platform.

If you want to access this virtual space,
download it here:

<https://www.richardkearns.com/game>

You will travel through an island with a forest
where flutes, trees, sounds and the sea coexist.

The creation of an installation allowed me to explore unknown territories, form links between imagination and reality, embody ideas and generate immersive experiences to shape a new ecology of material (trees, flutes) and acoustic (natural sounds, flute sounds, processed sounds) bodies intertwined with their singular forms of interaction and response.



Digital version, Installation Between Air Clay and Woods of Certain Flutes



Ceramic triple flute made by Esteban Valdivia

It all begins in the forests from different places, with the valuable and living wood; and in ancient civilisations working the earth, the clay, turning it into sound objects; and also in the air, as an entity that breathes life, and in the hands of luthiers (instrument makers), those transforming magicians, intermediaries between nature and musicians.

Repertoire – Sound Material

In this album, I include three new works by composers from France, Uruguay and Chile for a triple ceramic flute made by Argentinian archaeomusicologist Esteban Valdivia. The collaboration with French composer Jean-Christophe Rosaz was the starting point for my study of the Mayan culture in its historical narrative and the exploration and systematisation of my triple ceramic flute for creating a repertoire for it. Rosaz's

Un Sueño Maya is a tribute to the tropical jungle and its damaged and at-risk native vegetation, the craftwork around clay in the hands of artists, and pre-Columbian cultures and their intense harmony with the natural environment.

As part of my familiarisation with these instruments, their contexts and sonorities, I participated in the ethnomusicology workshop

Soundscapes, memory and applied pre-Columbian sonority, dictated by the ethnomusicologist, composer and performer Rodrigo Covacevich K. and the researcher and creator of pre-Columbian wind instruments Cesar Pavez A., in August 2020. The course proposed "sound" as a language linked to traditions, social, natural and ritual

contexts, and the processes of evolution, creation and death. The instruments conceived and built under this way of thinking usually represent, symbolize in their design, a certain role, generally considering them as bridges in the communication of the community with its environment (nature) and spirit (deities).

The seven short pieces in *Diálogos de Aire y Paetzold*, which I composed in 2020 for Paetzold basset recorder (bass in F), are inspired by the idea of air, or "Air", as a living entity, as a performer, blower and intoner. I imagined a dialogue between Air and Flute in the middle of a forest, where the breezes enter the flute, making it sound capricious. In this way, I try to de-objectify the flutes, avoiding even calling them "instruments" and exposing them as creatures capable of undergoing physical transformations and with sound possibilities unrelated to the flautist.



Paetzold Basset within the Art game

The electroacoustic pieces presented in this CD, created for the installation, do not consider an element rooted in the recorder: that of tradition, musical tradition. The sounds recorded with recorders for this project do not “carry” aesthetics or specific sound styles; they “do not belong”. They act as perennial sounds, like certain tree foliage. The recorder sounds in these electroacoustic pieces explore air sounds produced in the window of the recorder; tremolo, also produced by disrupting the air stream in the recorder window/labium; various types of harmonics, including flageolets; frullato; vocal noises on the recorder; Breaths; and fast rhythms.

Thus, throughout listening, performer and instrument act, as performing arts historian Sally-Jane Norman puts it, “as agents woven into a symbolic narrative, enhancing the works’ contextual complexity by inducing a state of perceptual and interpretative oscillation”.

GEN, electroacoustic piece (2020) - Sergio Cornejo and Carmen Troncoso



"When I devised GEN, I evoked my childhood games on my aunt's land and focused on building those agglutinative sound spaces. They were my worlds, and by creating this music I bring them back. The forest for me is intimate, perhaps like those woods and bushes that my aunt painted, or those described by [the Spanish poet and romantic artist] Gustavo Adolfo Bécquer, that great 'evocator'". *Sergio Cornejo*

Double bass recorder, wooden baroque recorder, plastic descant recorder, Ganassi recorder alto in G and an Indian cane pipe are used. Cornejo also uses material from his sound library – developed when he worked in

recording studios, sounds rescued from other recordings and production through software.

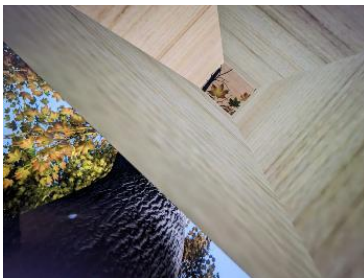
"My bet is to relate to the previous technology, which I know well, and approach it with the vision that we have today. I don't think that the most developed technology is essential to obtain better artistic results... the matter, the essential issue for me, is not there."

Dialogue between Air and Paetzold (2020) - Carmen Troncoso

Imagine a flute inside a forest, interacting with its surroundings, speaking through the wind, with breezes coming into the flute, making it sound whimsical. Fast, slow, strong or soft bursts



of different durations emulating natural cycles that do not involve a preconceived, devised or "composed" intonation or rhythm. With fluctuations that generate random distances between different intervals and phrases that are interrupted or continue unexpectedly. Of course, the variety of pitches in these recorded pieces would not be possible in the reality I describe, of the recorder responding to the randomness of the wind, of *the wind sounding the recorder*. It is a dialogue without witnesses.



Interior view of Paetzold flute in the forest



Score Harmonics 1

Movements:

1. Harmonics 1/Harmonics 1
2. Air 1
3. Harmonics 2/Harmonics 2
4. Air 2
5. Flageolet Tones
6. Air 3
7. Hidden woodpecker

River Ouse (2022), for triple clay flute - Guillermo Eisner and Carmen Troncoso

"The work takes its name from the river that crosses the city of York, in the United Kingdom, where Carmen Troncoso, the performer for whom the work was composed and dedicated, resides. The composition explores the sound possibilities of a very particular instrument, the triple ceramic flute. On the one hand, the conditions of the instrument limit the melodic and contrapuntal possibilities; on the other hand, they enhance the harmonies and timbre. It is the



latter elements that are mainly developed in the work, through which it seeks to evoke in music the constant flow, sometimes calm, sometimes agitated, of the waters of the River Ouse and its natural environment."

Guillermo Eisner

A Mayan Dream (2020), for triple ceramic flute - Jean-Christophe Rosaz and Carmen Troncoso.
Guest artist: Erick Boror

Un sueño maya

*dedicated to Carmen Troncoso
in tribute to Amazonian jungle*

3 right hand
2 Triple flute
1 left hand

approximative notes
high notes work only shared

*This composition is like a walk through the primitive jungle,
inspired by the opulence of trees,
the looked steps of a jaguar,
the song of a still unknown bird.
The performer who walks alongside the composer
can very well extend this vision,
imagine unsuspected things
hidden under the sheets of the score ...*

music: Jean-Christophe Rosaz

born from the breath

legato

♩ = 96 (circa) freely like a very old song from the depths of the ages

"This composition is like a walk through the primaeval jungle, inspired by the opulence of trees, the silent passage of a jaguar, and the song of a bird as yet unknown. The performer who walks alongside the composer can very well extend this vision, imagine unsuspected things hidden under the pages of the score..."
Jean Christophe Rosaz

The piece includes an excerpt from the traditional Mayan poem *Rabinal Achí* (The Man of Rabinal), a dramatic and theatrical work representative of the pre-Hispanic Maya culture, discovered in Guatemala and published in 1862 by Charles Étienne Brasseur de Bourbourg. *Rabinal Achí* was declared in 2005 by UNESCO as a "masterpiece of the oral and intangible heritage of humanity". The version used in *A Mayan Dream* is based on another manuscript in the Quichéachi language by Miguel Pérez from 1913. The excerpt was recited and recorded in Santo Domingo Xenacoj Sacatepéquez, Guatemala, by Maya-speaking artist Erick Boror España.



Erick Boror España,
Mayan Culture, Guatemala

Excerpt from the traditional Mayan poem Rabinal Achí

Ajkaroq kaj
ajkaroq ulew
mi xintij k'u ri pa kaj
nube
pa ulew nube
chi nupetik chi nujujubal
chi nutaq'ajal
! keje kaj
ulew chik'oji' iwuk'
ix kot
ix balam!

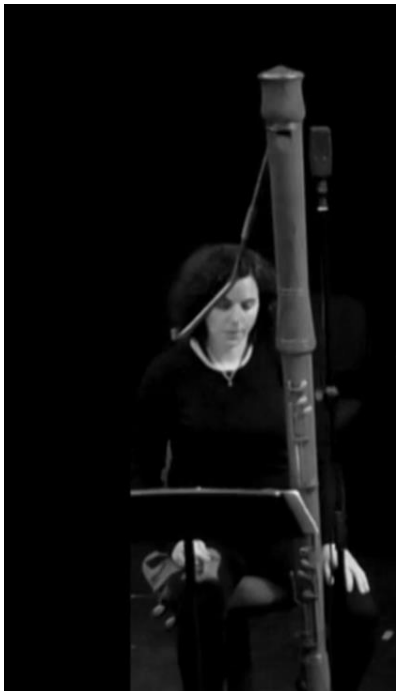
O heaven,
Oh Earth,
I was happy on my way under
the sky
coming from my mountains
from my valleys!
May the sky
And the earth stay with you,
of my way on earth,
you Eagle Warriors,
you Jaguar Warriors!

Improvisation – Double Bass Recorder (2020)

In the article 'German Musicians and Their Instruments: A 14th-Century Account by Konrad of Megenberg', Christopher Page examines the Latin treatise *Yconomica* (1348 – 52) by Konrad, a German Catholic scholar and writer who studied and taught at the University of Paris. Chapter 48 of *Yconomica* refers to the servants of a household, including musicians employed to provide entertainment. Wind players were divided into two types: 'macrofistulus' and 'microfistulus', words that denoted a role: that of an instrumentalist who played large or small wind instruments.

I wanted to experiment and explore this role. I had recently discovered that the Department of Music at the University of York had a consort of Küng Classica model recorders, designed by

luthier Franz Küng in 1975-76, and I chose the contrabass recorder, constructed of African wood, iroko or bubinga. Nowadays, it represents a vintage, discontinued design: an 'old modern' instrument.



In my role as "macrofistulus", my interest went beyond sound exploration, examining technical and subjective aspects of playing an instrument that, in my case, is bigger than me. For example, in this Küng Classica model, the labium or window, which is a complex sound generator, is positioned very high up and is almost unreachable.

I then decided to explore other alternatives for sound production. I examined the function of breathing with the instrument: the exercise of inhalation and exhalation, among other musical gestures, which can include different sounds made in the mouth. I searched for a technique to produce upper partials beyond the tessitura of the instrument. These upper tones appeared when blowing only the side edge of the embouchure. The closer to the edge of the embouchure I blew, the more "airy" the sound became (this is common to all sizes of recorders). The overlapping sounds between the low register – from which I departed, searching for the harmonics – and the harmonics I reached, highlighted the

attempt to produce a feeling of lightness, a sort of 'taking off' gesture.

This feeling of "bearing" the size of the instrument and its impracticality is perhaps more common among double bass players, as examined in Patrick Süskind's monologue *The Double Bass*, which dramatically and humorously addresses the relationship between double bass player and instrument.

I tried generally to avoid any muffled sounds that might convey a lack of energy. I intended the sounds to be perceived as powerful, charged with intensity. Subtle, delicate and unstable sounds, nevertheless, were also part of the exploration.

Momento for pre-Columbian triple flute (2022) - Carlos Zamora



Momento para Flauta Triple Precolombina

© Carmen Troncoso

Carlos Zamora

♩ = 110

"In *Momento para Flauta Triple*, I explore the possibilities of combining pitches and timbres, thanks to the instrument's systematisation by the performer Carmen Troncoso. This piece seeks to evoke pre-Columbian sound imagery from an innocent and unprejudiced perspective typical of my musical exploration in the 21st century. With its unique ability to fuse sounds, the triple flute allows us to pay homage to the deep cultural wealth of Indigenous

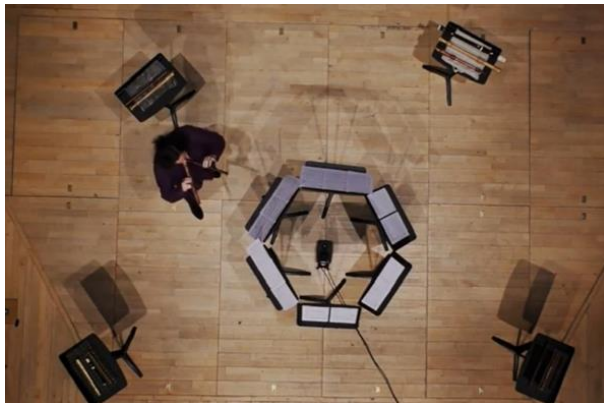
peoples, reinterpreting their musical traditions in a contemporary context that invites reflection on identity and collective memory.", Carlos Zamora

Electroacoustic Work 1 (2020) - Collaboration between sound artist Felipe Cussen and recorder performer Carmen Troncoso.

A contrabass recorder, wooden baroque soprano recorder, plastic soprano recorder, and an Indian cane pipe are used, along with different breathing sounds and meaningless voice sounds combined with processed sounds.

Being in the Sounds (2018 Contributing artist: Pierre Hamon. For ten double flute combinations and audio tracks, one performer. Recorded and mastered by Singaporean audio-visual artist Lynette Quek. Sir Jack Lyons Hall, University of York.

"Being in the Sounds comprises a series of instrumental and human voices that invite you to perceive them through all their tensions and resonances." *Guillermo Eisner*



Premiere *Being in the Sounds*, Sir Jack Lyons Hall, UoY, 2019

The use of double flutes dates back to ancient times, with instruments such as the Greek aulos (diaulos) or the Latin tibia. They are present in cultures all over the world, with instruments such as the Launeddas in Sardinia, the Dvojnica of Serbia and southern Hungary, the Algoza double flutes of Rajasthan, the North American native double flute, and several pre-Columbian American models, to mention a few. Recorder makers have also recreated old double recorders and created new ones.

Familiarising ourselves with the sonorities of these instruments and exploring contemporary scores that include two recorders played simultaneously was an important stage in our collaboration. We explored the possibility of combining the different recorder models from my collection (including instruments related to their evolution, such as whistles) and examined, through performance, the expressive potential and particularities of each resulting "double flute".



Flutes used in Being in the Sounds

The musical content – as well as the title Being in the Sounds – was inspired and based directly on the opinions and musical examples collected in a workshop with recorder player Pierre Hamon in April 2016. Comments such as: "... he finds [the] pleasure in sound, perhaps more than in music"; "you should receive information from music"; "choose the instruments that offer something special"; "in the recorder, you feel the walls

of attack"; "enjoy the tension of the double recorder"; and "the recorder is my voice", inspired the composition, so that the work aims to resonate with Hamon's ideas and create a musical translation of them. Sometimes, Hamon's voice coexists with the music, acting as an element that communicates an idea (with words) and as a sound material in dialogue with the live instruments.

Electroacoustic Work 2 (2020) - Felipe Cussen and Carmen Troncoso

Recorders/flutes utilised in this album:

- Aulos 'Robin' 209 BE plastic (ABS) alto recorder in F. Pitch at A= 442.
- Aulos 'Robin' 211 A plastic (ABS) tenor recorder in C. Pitch at A= 442.
- Aulos 'Symphony' 507 B plastic (ABS) sopranino recorder in F. Pitch at A= 442.
- Esteban Valdivia (ceramic) triple flute.
- Hohner 'Melody' 9508 plastic descant recorder in C. Pitch at A= 440.
- Herbert Paetzold birch wood basset. Pitch at A= 440, 442. Fitted with electroacoustic system (2017), at Kunath recorders, Fulda, Germany.
- Jorge Montero 'Bressan' olive-wood alto recorder in F. Pitch at A= 442.
- Jorge Montero (Chilean wood) descant recorder in C. Pitch at A= 415.
- Jorge Montero (Chilean wood) sopranino recorder in F. Pitch at A= 415.
- Jorge Montero 'Ganassi' (Chilean wood) alto in G. Pitch at A= 462.
- Jorge Montero 'Ganassi' (Chilean wood) alto in G. Pitch at A= 440.
- Jorge Montero 'Ganassi' olive-wood soprano in C. Pitch at A= 440.
- Jorge Montero transitional (early Baroque) olive-wood soprano in C. Pitch at A= 440.
- Jorge Montero (Chilean wood) whistle in A. Pitch at A= 462.
- Küng 'Classica' bubinga or iroko wood contrabass. Pitch at A= 440.
- Stephan Blezinger 'Bressan' European Boxwood alto recorder. Pitch at A= 415.
- (Unknown maker) Indian cane whistle. Pitch at A= 440.

Carmen Troncoso Cáceres (Chile)
Musician, Recorder Performer, Creative Practitioner

<https://sinfoniaustral.com/carmen-troncoso-2>

Born in Viña del Mar, Chile, Carmen began her musical studies early at Escuela Moderna de Música, Chile. In 1997, she was granted the title of Music Performer and the Bachelor of Music degree from the Pontificia Universidad Católica de Chile. In 1999, with the DAAD (German Service for Academic Exchange) and the Chilean President of the Republic scholarships, she moved to Germany and completed a Master of Arts at the Musikhochschule Köln-Wuppertal. In 2015, Conicyt-Chile granted her a scholarship to undertake doctoral studies at the University of York. She received her PhD in 2020, followed by a Postdoctoral Research Fellowship at the Research and Humanities Centre. She has developed a vast teaching and performing career of more than 25 years, working at schools, universities, conservatories, and privately. Carmen continually develops interdisciplinary artistic projects that acknowledge the current extraordinary variety of recorder designs as a distinctive attribute with expressive potential for creation and performance. Her research combines the study of different recorder models and their origins, evolution, use and associated contexts with performance and creation, along with issues of identity and perception. Among her projects are: “Incontri”, which links early and contemporary music and dance, theatrical elements, and commissioning of new works for early music instruments; “The Fifth Variation”, which intertwines music, acting and dance around the term follia; “In-Ventando”, a space for study, creation, interpretation, recording and editing of music for recorders by Chilean composers; “Recordari”, which explores instrumental selection criteria based on historical and etymological sources; “Recodeur: The One Who Retells”, a space for creating electroacoustic works for different recorders; “Coppel”, which examines the creative and agential potential of musical instruments and their associated objects; “Voices”, around the creation of repertoire for recorders and electronic media; “The Mayan Triple Flute”, in which she explores instrumental



identity in collaborative work with composers. Her discography includes contemporary chamber music and recorder concertos with orchestra composed for her, recorder consort and research projects on Hispano-American Baroque music performance. She has been invited to give seminars, recitals and lectures at Universidad Nacional Autónoma de México, the CMMAS in Morelia, University of Huddersfield, University of Sheffield, The Laurence Sterne Trust, The Center for Contemporary Art at the University of Glasgow, University of York, Pontificia Universidad Católica de Rio Grande do Sul, Universidad de Chile and Pontificia Universidad Católica de Chile, among other institutions. She received the President of the Republic Award for Music Publishing for her book *New Music for Recorders by Chilean Composers*. Carmen is currently an associate staff member and recorder tutor at the University of York and a freelance performer-artist who actively leads and engages in community and artistic projects.



Erick Boror España (Guatemala)

Musician, Pre-Columbian Flute Maker, Dancer, Photographer, Painter

Bachelor of Art specialising in Drawing and Expert in Art specialising in Ceramics; Erick Boror was born on February 10, 1992, in the municipality of Santo Domingo Xenacoj Sacatepéquez, Guatemala. Belonging to the Maya Kaqchikel ethnic group, Boror practices and promotes cultural richness from different branches of art: drawing, painting, sculpture, ceramics, sawdust carpets, dance and visual art on china paper, in majestic giant kites. For 10 years, he has been researching sound instruments of different forms of sound resonance chambers from the Mayan, pre-Hispanic and pre-Columbian civilisations in clay, aiming to rebuild them to recover what has already disappeared and achieve its preservation for new generations. Likewise, he has given workshops on ceramics and the elaboration of sound instruments to children, youth, and adults in educational centres, local organisations, and different departments of Guatemala.

Boror is the director of the cultural dance group called Esencia Maya Xenacoreña, which, together with other young people and young women, promotes the cultural richness of Guatemala through dances and ceremonial stamps of the customs and traditions of Guatemala in various national scenarios. He has promoted the making of giant paper kites from China, where he reflects Mayan worldview themes, Guatemalan cultural values, and human rights issues. He participated in the exhibition festivals of Giant Barriletes in Santo Domingo Xenacoj, from 2017 to 2019.

For all his contributions, in 2010, Boror was honoured by the President of the Republic of Guatemala, who awarded him first place at the national level for his documentary "LA VIDA DEL ARTISTA". This recognition was a testament to his dedication and talent. In 2018, he was further celebrated as a "DISTINGUISHED CITIZEN" by the Ministry of Education and the local authorities of Santo Domingo Xenacoj, for his unwavering commitment to promoting art in its various manifestations and for his outstanding representation of the municipality.

Jean-Christophe Rosaz (France) **Composer**

Born in the Alps, of Swiss-French nationality and Italian-Argentinean origin, he is drawn to travel and experience other cultures. A guitarist by training, Jean-Christophe Rosaz studied at the Lyons Conservatory, notably with Gilbert Amy, Raffi Ourgandjian and Robert Pascal, before finishing with a course in film music composition at the École Normale in Paris. His works have been premiered all over the world. Also a singer, familiar with various languages and dialects, he has written many works for the voice: chamber opera (Cléopâtre, 1993), opera for children's voices (Jean de la Lune, 2009), a musical tale (A l'ombre du baobab, 2013), pieces for a cappella chorus (Running to Paradise, 2006) or with instrumental accompaniment (Sonnetto,



2008), sacred music (Passion Selon Saint Matthieu, 2010). Open to music in all its diversity, particularly traditional forms of music, he has also composed pieces for chamber groupings and draws inspiration from nature (Sous le tambour du soleil, 1991; Windway, 2007; Le Bestiaire fantastique, 2009; Into the sky, 2012).

Among his awards are: 2023, Musica per Archi / Composers Competition Lviv Philharmonic Society - Ukraine / Special mention Amazonia for string orchestra and 2022, Composition 1st prize of the 2nd Tiziano Rossetti International Music Competition in Lugano, Switzerland.



Felipe Cussen Abud (Chile)
Poet, Musician

Felipe Cussen holds a Doctorate in Humanities from the Pompeu Fabra University, Barcelona, Spain, and is a researcher at the Institute for Advanced Studies of the University of Santiago de Chile. His research focuses on comparative literature, especially experimental literature, the relationships between poetry and music, and mysticism. He collaborates with the musician Richi Tunacola in the duo Cussen & Luna, belongs to the Writers Forum and Collective Task, and was one of the founders of the Orchestra of Poets. In addition, he studied recorder at

the Pontificia Universidad Católica de Chile and has participated in groups such as Compañía de Céforo and Terra Australis, with which he has recorded CDs and DVDs with music for recorders and works of the Hispano-American baroque. In recent years he has released the album “quick faith” (records without records, 2015) and has participated in several meetings of sound poetry, improvisation and experimental music. In 2022, he published *La Oficina de la Nada. Poéticas negativas contemporáneas* (Siruela Publishing House) and in 2023 he received the Research and

Humanities Award from the Chilean Ministry of Culture. Most of his publications are available on the website www.felipecussen.net

Guillermo Eisner Sagües (Uruguay)
Composer

Doctor of Music in the field of Musical Composition at the National Autonomous University of Mexico. He studied music and composition in Chile (Universidad de Chile), Spain (Universidad Pompeu Fabra), Portugal (Universidade de Aveiro) and México (Universidad Nacional Autónoma de México UNAM). He has developed acoustic and electroacoustic concert music, participating in festivals in South America, North America, Europe and Asia. In 2021 he released the cd "Música para guitarra" (Chile Clásico label). In 2019 he published the cd *música de barrio* (music of the neighbourhood) (Cero Records, Mexico). In 2017 he premiered the chamber opera *Titus* at the Hellenic Theater, Mexico City. In 2015 he published the book + cd *guitarrerías. 10 monothemes for guitar*, and he premiered the chamber opera *La isla de los peces*, at the GAM Cultural Center, Santiago. In 2012 he published the electroacoustic music cd *habitar el tiempo* (inhabit time). Along with this, he has developed an intense creative work in the field of performing and audiovisual arts composing music and sound design for various theatre, dance and video dance works. Currently, he works as Associate Professor at the Sound Department of the Faculty of Arts, Universidad de Chile.





Sergio Cornejo Berríos (Chile) Composer

Sergio Cornejo studied music teaching and composition at the Faculty of Arts of Universidad de Chile with Andrés Alcalde and Cirilo Vila, and with Jorge Sad at the University of Morón, Buenos Aires, Argentina. He holds a Bachelor's degree from Universidad ARCIS. Cornejo has taught Harmony, Analysis, Composition, and Music Theory at Universidad Mayor de Santiago, Pontificia Universidad Católica de Chile, Universidad Las Americas and ARCOS Professional Institute. He has composed soundtracks for movies and documentaries and music for several plays, ballet, and concert music for soloists and ensembles. His works have been performed both in Chile and abroad and recorded in several compact discs. Among Cornejo's works are *Arsis and Tesis sin Moraleja*, (1983) an electroacoustic piece commissioned for the anniversary celebration of the Sound Career at the Universidad de Chile; *Gran Avenida, Paradero 28*, an electroacoustic piece composed at the University of Morón, Buenos Aires and published on the CD "Chilean Music of the 20th Century, Volume V" (2001); *Pavana*, electroacoustic piece for choreography premiered on December 2004, at the Sala del Parque, Santiago-Chile commissioned by Carmen Troncoso within the framework of her project "Incontri", which aimed to link ancient and contemporary music and dance, theatrical elements, and commission new works for ancient instruments; *The Toy-Eating Monster*, an electroacoustic piece for a children's story, premiered in August 2020; *Afiche*, an electroacoustic piece for waiting/holding, to illustrate the Ethnomusicology International Meeting Conference, organised by the Chilean Association of Ethnomusicology (2020). Lately, he has been developing a deeper conceptualisation of his sound-thoughts through practice using cutting-edge electroacoustic resources.

Carlos Zamora (Chile)

Composer

www.carloszamora.musica.cl

Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music Teacher and Bachelor of Music Education at the University of Concepción in 1990. In 1993, he started a Bachelor of Composition at the University of Chile and was later awarded a Master of Arts in Composition. He studied composition with Miguel Aguilar, Gustavo Becerra, and Eduardo Cáceres. He also participated in the INJUVE Composition Camps in Spain with Cristóbal Halffter and Mauricio Sotelo. He has received several awards, among others, the First Price in the 1997 composition competition of the Chilean National Choirs Federation for his Kunza Our Lord, First Price in 1999 for his work Sikuris at the National Symphony Orchestra (Chile), Prize to The Best Guest Composer (2006) from the Modern Orchestra (Chile), Commission Award 2008 from the Chilean Copyrights Society SCD, in 2009 the Charles Ives Award from the Chilean North American Binational Institute for his musical career, Modern School of Music Award - 70 Years in 2010 for his contribution to Latin American musical culture, the Sir Jack Lyons Commission Award 2016 and Terry Holmes Celebration Award 2017 from the University of York. He has composed over a hundred works for genres such as chamber ensembles, symphony orchestras, symphony-choral and opera. His music has premiered in South, Central and North American countries, as well as in Europe, Asia, Australasia, and Africa. Besides, several of them have been recorded on over twenty compact discs. He has been Treasurer of the Chilean Composers National Association between 1995 and 2001 and its Chair between 2007 and 2009. In 2020, he was awarded his PhD in Music at the University of York, UK. In the same year, in response to the pandemic, he founded the Artists Association - Sinfonía Austral, a space for interviews and artistic-academic publication. Currently, he is the Composition and Contemporary Music Department Administrator at the Royal Academy of Music in London.



THANKS

- I am grateful for the in-depth, generous work of Erick Boror, Rodrigo Covacevich, César Pávez, and Esteban Valdivia, who study and recreate pre-Hispanic clay flutes. In different ways, they have been essential to my exploration of ceramic instruments and their associated cultures.
- I also thank Jorge Montero, Chilean recorder maker.
- To the composers Carlos, Felipe, Guille, Jean-Christophe and Sergio. For participating generously and talentedly, once again, in my searches and explorations.
- To Alfonso, for his beyond-the-world sound expertise and always warm and patient attitude.
- To Pierre Hamon, for his generosity and invaluable shared knowledge.
- To the University of York for facilitating the use of Sir Jack Lyons Concert Hall and its recording studio.
- To the Music Fund of the Chilean Ministry of Cultures, Arts and Heritage, which enabled the creation of this album.
- To my wonderful family, Carlos, Ignacio and Sofi, for their love, for existing, for their patience, for sharing adventures with me. To Lili, for her unconditional support.



Arbórea (2012), by Carolina Larrea. Image transfer on shifu (Japanese woven paper) - Modelo: Yasuyo Nishimura



Proyecto Financiado por el Fondo para
el Fomento de la Música Nacional,
convocatoria 2023



Entre Aire, Arcilla y Maderas

Música Para Flautas Simple, Doble y Triple

1. GEN (Sergio Cornejo) -----	07:35
Diálogos de Aire y Paetzold / Dialogues of Air and Paetzold	
Siete piezas breves para Paetzold basset (Carmen Troncoso)	
2. Harmonics -----	01:29
3. Aire -----	01:21
4. Harmonics 2 -----	00:58
5. Aire 2 -----	02:23
6. Flageolets -----	00:31
7. Aire 3 -----	01:33
8. Pájaro carpintero escondido/Hidden Woodpecker -----	00:41
9. Río Ouse/River Ouse (Guillermo Eisner) -----	08:43
10. Un Sueño Maya/A Mayan Dream (Jean-Christophe Rosaz) -----	05:19
11. Improvisación en flauta contrabajo/Improvisation on a contrabass recorder (Carmen Troncoso) -----	01:02
12. Momento para flauta triple/Moment for a ceramic triple flute (Carlos Zamora) -----	06:37
13. Pieza Electroacústica 1/Electroacoustic piece 1 (Felipe Cussen) -----	02:16
14. Being in the Sounds (Guillermo Eisner) -----	17:05
15. Pieza Electroacústica 2/Electroacoustic piece 2 (Felipe Cussen) -----	01:17

Total: 57 minutos

Producción e interpretación: Carmen Troncoso

Diseño y Fotografía: Traumacustik - Carmen Troncoso

Traducción: Carmen Troncoso

Edición y masterización: Traumacustik, Santiago Chile, septiembre y octubre 2024.

Ingeniero en sonido: Pablo González