

Teresa Carrasco

CLIMATE ALARM! AND THE URGENT TURN TOWARDS SUSTAINABLE DEVELOPMENT

5vor12um6:
Transformation

Musikfestival BERN

Sa 5. September / 18:00 Uhr

Uraufführung: Carlo Bernasconi AG



ABOUT THE PROJECT...

For the Bern Music Festival, which took place in the Bern region from 2 to 6 September 2020, I was asked to write a new piece on the theme of climate change.

The piece has been part of a three-day festival at three different venues in Bern and will deal with three different questions around climate: Biodiversity, Inequality and Transformation. I have been asked to create a piece with focus on the transformation - approaches to solutions - and I proposed a participatory work in public space in the form of a multimedia performance which I called KlimaAlarm!

One of my interests for the design and composition of this performance has been the collaboration with artists and scientists. I have already started a collaboration with Prof. Dr. Peter Messerli, Director of the Centre for Development and Environment (CDE) and Professor of Sustainable Development at the Institute of Geography at the University of Bern on the topic and the project.

The second important element of the performance has been the participatory element. At a first moment, I did a call in order to win statements in the form of 30 seconds to 2 minutes of videos, looking at the question of transformation to a more sustainable and just world to be played as part of the performance.

These are the questions that have been asked to the participants:

We are aware of the current situation regarding climate change, but:

- (a) What can we do to bring a change towards a more sustainable and just world?
- b) What actions do we need to consider as a society?
- c) How can I act independently as an individual?

ABOUT PARTICIPATI ON...

d) The current situation regarding Covid-19 has shown us that society can function differently, what do we learn from this?

Following this call, I have collected about 35 statements from academics, researchers, musicians, artists and theorists to date (see below). At this point I must thank many friends and colleagues from the arts, research and academia who have supported me in this work. These videos and other statements by academics and theorists are the starting point for the composition and can be considered both audio and video material as the basis for the piece, from which the voices and sounds for the composition were developed. This material is partly played without alienation, partly transformed by the participating sound artists in real time with various effects and structural processes.

For the processing of the voices I have provided two different self-programmed software programmes (Max/MSP). One programme for sound processing directly in Max/MSP and one software for video processing in Max/MSP/Jitter. These allow the performers to play freely with the materials. The sounds are composed by selectively overlaying the voices of the different video statements. This allows a free space for the performers to shape this material musically and artistically.

The performers should rehearse and play these elements together, developing them visually and acoustically to create a dialogue that on the one hand brings the statements closer to the audience, but on the other hand also provides a framework for musical experimentation.

ABOUT THE TEAM...

Their decisions should cover musical, conceptual and technical aspects and all should be made together. The implementation of these aspects must be adapted in the context of the space and resources for each performance. New statements may be used for further performances. Other voices and languages may also be included.

For the work I have collaborated with the percussion duo reConvert, who have been played with two historical telegraphs and with sirens; four sound artists: Robin Lütolf, Mathias Müller, Annelies Rüfenacht, Lautaro Tesar who have been performed with different media and computers; as well as the participants of the video collection and myself. The videos have been played simultaneously and projected onto a wall of raw stone quarry. Other projection surfaces are also possible in relation to the existing or specific materials for the respective location.

The voices of the participants and their statements guide the sound of the piece, accompanied by electronic sounds, sounds from the telegraph and other sounds generated by the sound artist with the computer.

The score for the percussionist is generated in real time, based on the voice recognition of the participating videos. The programme analyses and transcribes the words from the statements on the spot, and these words are translated into MORSE code by the application in order to generate the score in real-time for the players. The sounds of telegraph's mechanisms is captured and amplified with contact microphones and used as musical elements.



These are also extended through electronic music processes and constitute the rhythmic material for the composition. The telegraph is considered here as an instrument and its sound is expanded and transform by electronics creating vivid sound textures that accompanying the statements of the participants.

For this piece I have worked with 2 telegraphs Hasler (replicas) 2 push buttons to telegraphs (replicas) and paper rolls.

While testing with Mr. Till Hellstern with these devices, we found that winding the chain of the telegraph without break is enough to run for about 7 minutes 30 seconds. This will determine the formal time of the first part of the composition. During this time, about 6.5 metres of paper strips will be needed. This material - the paper strips - will also be used for a later installative work.



For the second part of the piece, one of the percussionist play first a manual siren on stage. Then second percussionists activates 12 subsequent sirens, placed at strategic locations around the performance space, following the call of the first siren. The siren sound is a very important element for communication among people during an emergency. For me it is important to integrate this element into the project. The question that opens up is: Do we have to wait until it is already too late? The project has been a cooperation between the Musikfestival Bern and the HKB.

Premiere with Robin Lütolf, Mathias Müller, Annelies Rüfenacht, Lautaro Tesar as Sound Artist. Duo Re-convert: Lorenzo Colombo, Roberto Maqueda. Elektronik, Programming & Technik: Teresa Carrasco.

The composition commission was funded by the Ernst von Siemens Music Foundation.



Illustration: Morse telegraph UA ClimateAlarm! And the urgent change towards sustainable development. Music Festival Bern. Photo©Annette Boutellier.



Premiere with Robin Lütolf, Mathias Müller, Annelies Rüfenacht, Lautaro Tesar as Sound Artist. Duo Re-convert: Lorenzo Colombo, Roberto Maqueda. Elektronik, Programming & Technik: Teresa Carrasco.



Ricardo Eizirik, Peter Messerli, Teresa Carrasco, Thomas Meyer in panel discussion.

:: STATEMENTS ::



Andi Schoon

Leitung Y Institut HKB Bern
Kulturwissenschaftler &
Autor

HD Film 1080 x 720
29.08.2020 | 01' 46''



Andrea Gohl

Leiterin MA CAP HKB Bern
Photographin &
Videokünstlerin

MPEG-4 Film 1920 x 1080
03.09.2020 | 01' 47''



Arno Renken

Professor Literatur MA CAP
HKB Bern & Autor

QT Film 1080 x 720
28.08.2020 | 04' 18''



Cathy van Eck

Dozentin Sound Arts HKB
Komponistin, Klangkünstlerin
& Performerin

MPEG-4 Film 1280 x 720
28.07.2020 | 02' 10''



Christoph Kost

Fraunhofer Institut Freiburg
Head of Group Energy
Systems and Energy
Economics

HD Film 1920 x 1080
14.08.2020 | 03' 11''



Christoph Bäder

Academy for Nature Bern
Socio-Economic Transitions
Cluster Researcher

HD Film 1920 x 1080
21.08.2020 | 07' 39''



Christoph Witwer

Fraunhofer Institut Freiburg
Leistungselektronik, Netze
und Intelligente System

HD Film 1920 x 1080
14.08.2020 | 07' 15''



Claudia Blacha

Expressive Arts Coach,
systemische Beraterin für
Veränderungsprozesse und
Künstlerin

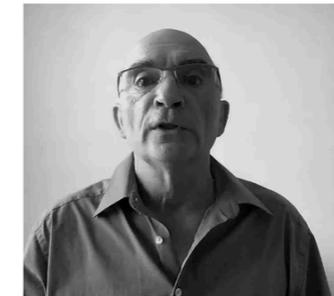
MPEG-4 Film 360 x 640
31.08.2020 | 01' 38''



Constanze Bongs

Fraunhofer Institut Freiburg
Gebäudesystemtechnik
Researcher

HD Film 1920 x 1080
14.08.2020 | 10' 23''



Daniel Weissberg

Komponist

QT Film 1080x720
03.08.2020 | 00' 54''



Florian Clement

Fraunhofer Institut Freiburg
Head of Group MWT Solar
Cells | Printing Technology

HD Film 1920 x 1080
14.08.2020 | 03' 00"



Flurina Schneider

Academy for Nature Bern
Head of Land Resources
Cluster

HD Film 1920 x 1080
21.08.2020 | 01' 55"



Franziska Baumann

Dozentin Music Theater HKB
Musik Bern, Sängerin,
Improvisatorin-Komponistin
& Klangkünstlerin

QT Film 1080 x 720
22.08.2020 | 02' 19"



Gerald Gabel

Komponist

QT Film 1080 x 720
26.08.2020 | 01' 25"



Graziella Contratto & Tochter

Dirigentin

MPEG-4 Film 1080 x 1920
24.08.2020 | 06' 48"



Jonty Harrison

Prof. Emeritus in
Komposition.
Komponist

QT Film 1080 x 720
19.08.2020 | 01' 25"



Julie Zähringer

Academy for Nature Bern
Senior Research Scientist

HD Film 1920 x 1080
21.08.2020 | 06' 19"



Juliette Chretien

Künstlerin

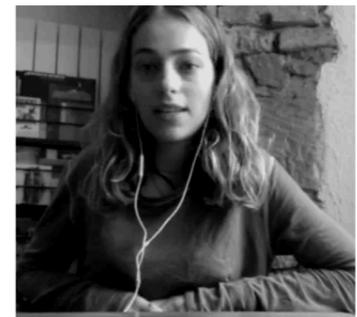
QT Film 3840 x 2160
18.08.2020 | 01' 37"



Katharina Rosenberger

Professorin für Komposition
an der Hochschule Lübeck
Komponistin

2 x MPEG-4 Film 1280 x 720
17.08.2020 | 03' 08"



Lisa Brudermann

Sound Artist

QT Film 480 x 288
31.08.2020 | 01' 07"



Manuel Bärtsch

Pianist, Professor für Klavier
& Forschung an der HKB
Musik Bern

MPEG-4 Film 1920 x 1080
27.08.2020 | 01' 50''



Michael Harenberg

Komponist & Musik- und
Medienwissenschaftler
Professor in Sound Arts

QT Film 320 x 568
28.08.2020 | 01' 40''



Miller Puckette

Professor für Computer
Music & Komponist

MPEG-4 1920 x 1080
22.08.2020 | 00' 55''



Niklaus Kohler

Professor Emeritus
Architektur

MPEG-4 1440 x 1080
Audiofile
28.08.2020 | 02' 09''



Peter Messerli

Professor for Sustainable
Development Universität
Bern. Academy for Nature
Bern

MPEG-4 Film 854 x 480
08.06.2020 | 02' 29''



Ricardo Eizirik

Komponist

QT Film 320 x 568
22.08.2020 | 01' 03''



Robin Siedln

Sound Artist

QT Film 1920 x 1080
26.08.2020 | 01' 19''



Soraya Romero

Journalistin

MPEG-4 Film 1920 x 1080
26.08.2020 | 00' 47''



Stephanie Moser

Academy for Nature Bern
Head of Socio-Economic
Transitions Cluster

HD Film 1920 x 1080
21.08.2020 | 07' 36''



Teresa Carrasco

Sound Artist & Komponistin,
Professorin in Sound Arts
Studiengangsleitung Sound
Arts HKB Bern

QT Film 1080 x 720
31.08.2020 | 01' 56''



Tine Melzer

Bildende Künstlerin &
Schriftstellerin

QT Film 1080 x 720
21.08.2020 | 01' 20''



Ulla Schauber

Urbanistin

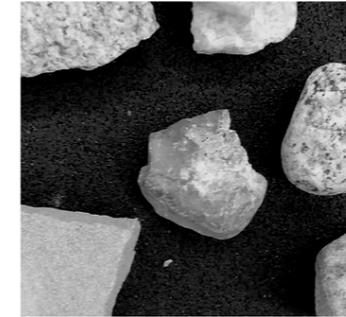
MPEG-4 Film 576 x 320
18.08.2020 | 01' 14''



Ursula Damm

Professorin für
Multimedialen Umgebungen.
Leiterin BioLAB.
Medienkünstlerin

MPEG-4 Film 1920 x 1080
03.08.2020 | 01' 55''



Valerian Maly

Professor Performance
Practice HKB Bern Künstler &
Performer

QT Film 1920 x 1080
31.08.2020 | 12' 01''



Xavier Dayer

Komponist
Professor in Komposition
Leitung MA Composition
Creative Practice HKB Musik
Bern

QT Film 1080 x 720
20.08.2020 | 02' 58''

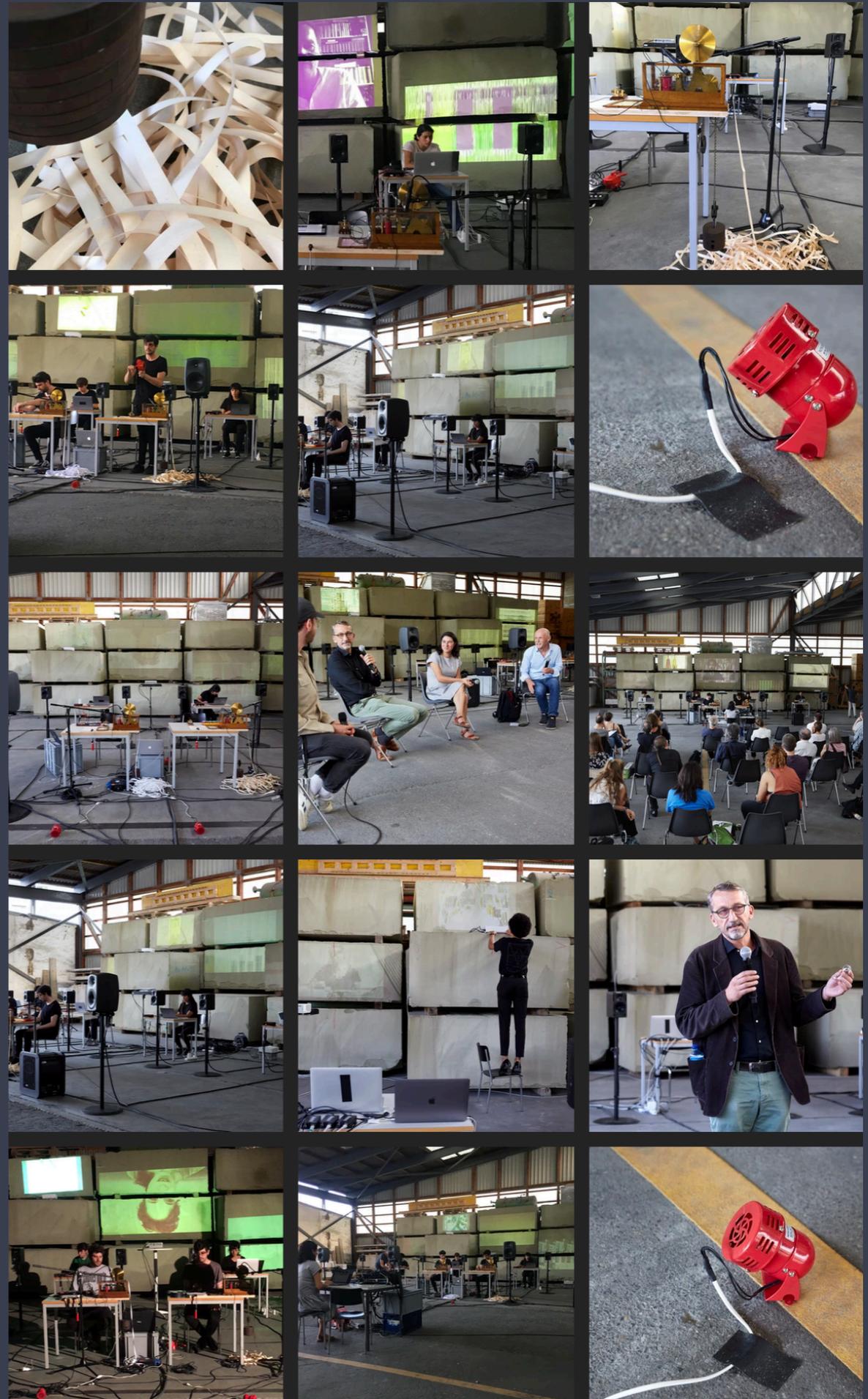


Yvonne Graefe

Architektin

QT Film 1080 x 720
01.09.2020 | 02' 06''

IMPRESSIONS FROM THE PERFORMAN CE:::



ABOUT THE ME...



Music technology, sound art and media art have been the defining elements of my thinking and creation since my first degree. I started with a classically influenced education as a piano teacher, music education teacher and the study of music theory and music pedagogy.

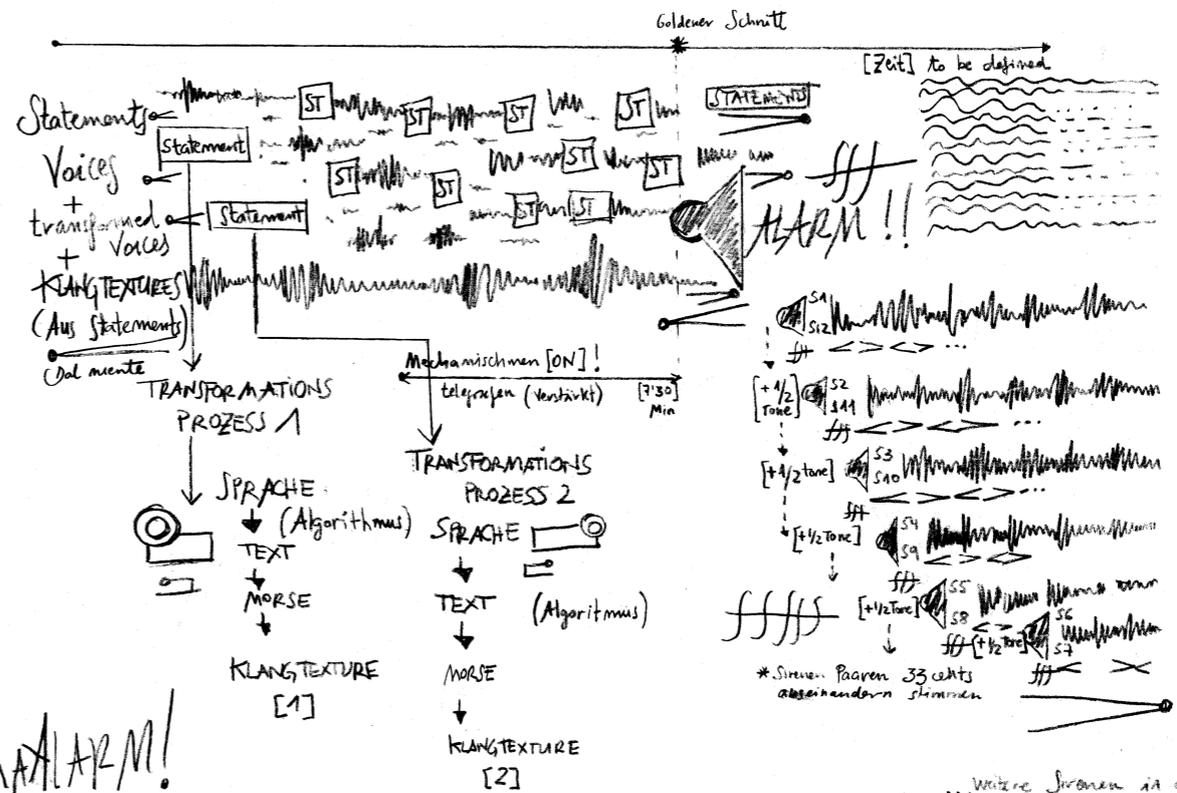
In 2003 I completed a Master's degree in "Digital Art" in Barcelona [ES] with a focus on "Audio". A DAAD scholarship in 2005 enabled me to do three years of postgraduate studies in "Media Art" (2004-2007) at the Hochschule für Gestaltung in Karlsruhe [DE]. I continued my studies in composition at the Electronic Studio at the Musik Akademie in Basel from 2005 to 2010. I successfully completed my PhD in composition with Prof. Dr. Jonty Harrison.

From October 2013 to September 2017 I taught as a lecturer in Electronic Composition at the Institute for New Music at the Hochschule für Musik Freiburg. From 2015 to 2018, I also taught students of composition, media art and media design at the Bauhaus University Weimar and the Hochschule für Musik Weimar under the direction of Robin Minard as an artistic assistant for electroacoustic composition. Since 2018, I have been leading the Sound Arts studies at the Bern University of the Arts in the Department of Music, where I teach composition among other things. As a freelance composer, and media artist I realise numerous projects of my own.

My works have been performed at various festivals, most notably concerts at Cité de la Musique, Paris, Queen Elisabeth Hall, London, International Darmstadt Summercourse 2012, Northwestern University Chicago (USA), Universidad Autonoma and Fonoteca Nacional de Mexico (MEX), University of Birmingham (UK), ZKM Karlsruhe (DE), ICST Zurich (CH) and many others.

www.teresacarrasco.com

SKETCH GENERAL CONCEPT:::

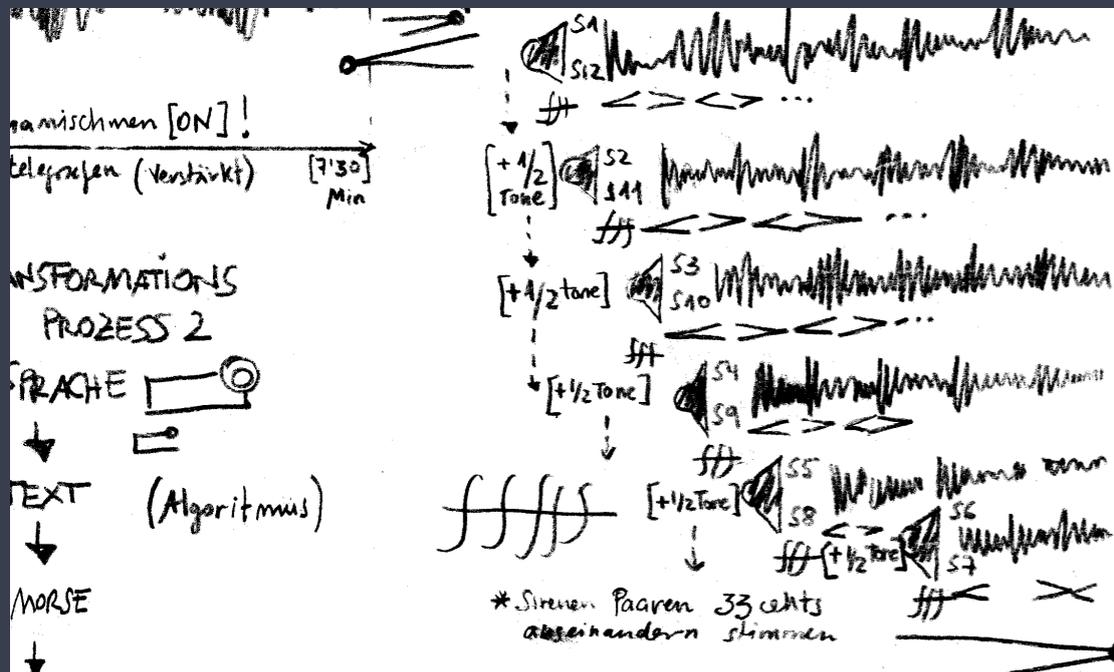


KLIMALARM!
UND DEM DRINGENDEN WANDEL

Te

... weitere Sirenen in die Stadt
STADT SIRENEN
als Echo
einbeziehen!!!

05. SEPTEMBER 2020
R.FRN



SKETCH SCENE CONCEPT:::



PF - PROJEKTIONSFÄCHE (1 BIS 5)
INSGESAMT 17 STEINE
HF - Hochformat

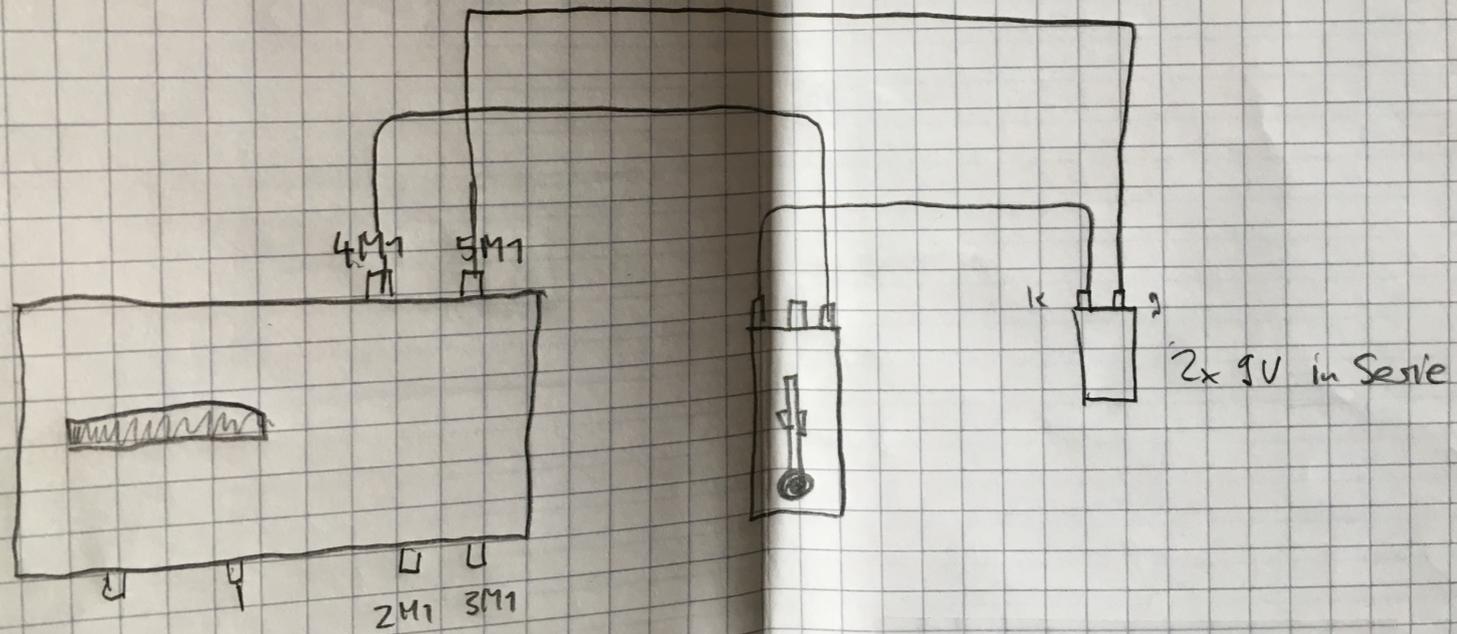
BERNASCONI A0202

39/20

CARASCO
TRANSFORMAT

SKETCH TELEGRAPH CONCEPT:::

Anschlussschema
Telegraphen



VOICE TO MORSE MAX/MSP PATCH:::

The image shows a Pure Data patch and its execution environment. The patch is titled "voice to morse" and is designed to convert audio input into Morse code. It features several key components:

- Input and Processing:** A "loadbang" triggers the patch. The "path" object is used to load a "thispatcher" object, which in turn loads a "pack s index.html" object. The "tosymbol @separator" object converts the audio signal into a list of characters, and the "readfile \$1" object reads a file.
- Web Interface:** A "route stt" object connects to a web browser. The browser displays a "please say something" message and a "Transformation" window. The "Transformation" window shows the current state of the patch, including "Detection running:" (with a "no" status), "Spelling words:" (with a "o" status), and "Conversion Morse:" (with three dashes).
- Backend Logic:** The patch includes a "script npm --version" object, a "script processStatus" object, and a "script running" object. The "script status" object is used to monitor the script's execution. The "node.script socketio_bridge.js @autostart 1" object is used to start the script once the patch is loaded.
- Debugging and Monitoring:** A "node.script debug tool" window is open, showing "Monitor", "Process Stats", and "Global Stats" tabs. The "Monitor" tab displays "No Process Info" and a message: "The process is either idle or the debug tool did not catch the messages (is it connected correctly?!)".

The patch is running on a machine with a web browser open at <http://192.168.1.3:8086>. The browser interface includes a "click to open web browser on this machine" button, a "refresh websocket connection info" button, and a "p openBrowser" button. A message box indicates that the websocket connection is available at the specified address and provides instructions on how to use this address on another device to connect to the server.