



**Nits**

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**música**

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**2010**

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**Fundació Joan**

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**Miró Barcelona**

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# Practical Information

8 July

**BIB**

15 July

**Sons-Nús**

22 July

**Saadet Türköz & Hans Koch**

29 July

**Sophie Agnel & Oliver Benoit**

Series Manager: **Agustí Fernández**

Time: **8:30 p.m.**

Entry Fee: **10 €**

Friends of the Fundació: **5 €**

Carnet Univers, Students from the UAB, the UB and the UPF, Club TR3SC and MAUMAU: 20% discount

All concerts held in the Fundació Auditorium.

How to get there: Buses 50 and 55, Parc de Montjuïc Bus and Metro Paral·lel (connection to the Montjuïc funicular).

With the entry fee, a complimentary drink in the North Patio is offered by the Fundació following each concert, courtesy of Sumarroca and Moritz.



# 8 July

## BIB – 8 JULY

Curiosity and the need to explore are two of the principle creative forces that drive human beings.

The Banda d'Improvadors de Barcelona (BIB) was formed in the framework of the association Otras Músicas in 2008. It is made up of a fixed core of musicians as well as a section open to musicians and artists in other disciplines.

Free improvisation is used to construct a theme as the music is being played. It is a creative process based on a musician's instinctive actions and reactions, where his identity is revealed through an interpretation of the personal sound in real time. Atmosphere, texture and timbre win out over melody due to the absence of any stylistic compromise and destroy the facile distinction between what is beautiful and what is not. (Written by Darío Fernández)

## **BIB (Banda d'Improvadors de Barcelona)**

Management: Pablo Rega

Band Members:

Olga Ábalos, alto saxophone and flute

Eduard Altaba, contrabass and electric bass guitar

Frances Bartlet, cello

Tom Chant, soprano saxophone and bass clarinet

Juan Crek, vocals and f/x

<http://www.myspace.com/improvadors>

[http://www.tomajazz.com/conciertos/2009/10/bib\\_lem.html](http://www.tomajazz.com/conciertos/2009/10/bib_lem.html)

[cabarethofmann@gmail.com](mailto:cabarethofmann@gmail.com)

<http://www.revistarambla.com/cultura/2010/03/17/banda-improvadors-barcelona/>



### **Banda d'Improvisadors de Barcelona**

- 1- **ALFONSO MUÑOZ**... baritone saxophone
- 2- **DANIEL DOMÍNGUEZ**... drums
- 3- **EDUARD ALTABA**... contrabass and electric bass guitar
- 4- **ELENA VÁZQUEZ**... violin
- 5- **FRANCES BARTLET**... cello
- 6- **IGNACIO LOIS**... electric guitar and piano
- 7- **JOHN WILLIAMS**... baritone saxophone and trombone
- 8- **JUAN CREK**... vocals and f/x
- 9- **JUAN PÉREZ**... trumpet and flugelhorn
- 10- **MARC EGEEA**... hurdy-gurdy
- 11- **OLGA ÁBALOS**... alto saxophone and flute
- 12- **ORIOL PLANCH**... light technician
- 13- **PABLO REGA**... management
- 14- **POPE**... trumpet
- 15- **QUICU SAMSÓ**... drums
- 16- **TINO REGUEIRA**... electric guitar
- 17- **TOM CHANT**... soprano saxophone and bass clarinet
- 18- **XAVIER GARCIA**... contrabass

# 15 July

## SONS-NÚS – 15 JULY

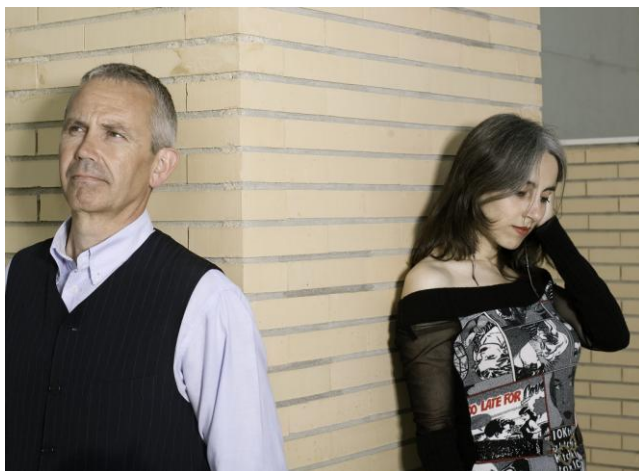
The vocals of Maite Dono and the contrabass of Baldo Martínez come together through jazz, folklore and free improvisation. This combination leads to a special sound and interpretive project in which versatility and the indefinable play an important role when discussing the project. Sung or spoken vocals vacillate from the known to the unknown while the contrabass, also part of this risky musical voyage, shapes the music and the expression of the whole. Sons-Nús was born from the idea of working on a more intimate project, allowing for greater creative freedom, after the artists worked together on musical projects that brought them closer stylistically, as in the recent Proyecto Miño. It was during this project that, using folklore and a contemporary jazz language as a base, they reached a new creative space.

## **SONS-NÚS**

Maite Dono, vocals  
Baldo Martínez, contrabass

<http://perso.wanadoo.es/baldomartinez/SONS-NUS-C.pdf>

<http://perso.wanadoo.es/baldomartinez/SONSNUS.htm>



Sons-Nús is a duo in which the vocals of Maite Dono and the contrabass of Baldo Martínez come together through jazz, folklore and free improvisation. This combination leads to a special sound and interpretive project in which versatility and the indefinable play an important role when discussing the project. Sung or spoken vocals vacillate from the known to the unknown while the contrabass, also part of this risky musical voyage, shapes the music and the expression of the whole.

This work brings together two of the greatest figures in Galician music who have only continued to grow artistically thanks to their participation in festivals all over the world. In April 2010 they recorded their first record as a duo.

# 22 July

## SAADET TÜRKÖZ & HANS KOCH – 22 JULY

Saadet Türköz is a Turkish-Kazakh singer and improviser while Hans Koch got his start in the European improvisation scene. Although their musical roots are very different, when they come together, they create new and exciting music that transcends personal experience to transmit enduring feeling.

## **SAADET TÜRKÖZ & HANS KOCH**

Saadet Türköz, vocals  
Hans Koch, saxophone and electronics

<http://www.saadet.ch/index-flash.html>

<http://www.culturebase.net/artist.php?3817>

<http://www.mp3.com/artist/saadet-turkoz/summary/>

<http://www.hans-w-koch.net/>

<http://www.efi.group.shef.ac.uk/musician/mkoch.html>



**Saadet Türköz**, vocals – Hans Koch, saxophonist and clarinetist

Saadet Türkoz and Hans Koch have very different origins. Saadet is a Turkish-Kazakh singer and improviser while Hans Koch got his start in the European improvisation scene. The duo, seen as a transparent form that favours the comprehension of the tiniest nuances of their individual characteristics, is a perfect fit for the singer. It also provides a space for full tonal development of the voice. “When I improvise, I feel like I’m myself and someone else at the same time.” For her, improvisation is like telling a story. It is a more authentic form of traditional song, because it is born out of personal experience. “In this way, I reach another level of communication with myself and the world around me. Spontaneous creation is one thing; interpreting traditional songs from Turkey, East Turkistan or Kazakhstan is another.” Saadet Türköz does not do it as an act of preservation, and her “traditional pieces” are not folklore: “I don’t sing songs according to tradition, but rather as I remember them.” Saadet Türköz works with memories. Feeling influences the language of the poems she chooses, and language influences the character of the pieces. The Kazakh language, bound to the origin of her parents, gives her an archaic general tenor. But for Saadet, creating from a base of traditional songs did not seem to be authentic music; this legacy simply serves as a starting point for her own preferences. A never-ending adventure, it is a journey that fascinates her.

**Hans Koch** gave up his career as a renowned classical clarinetist to become one of the most innovative improvisers in Europe.

Since the 1980s, he has collaborated with countless musicians, from Cecil Taylor to Fred Frith. As a composer, he has shaped the sound of the group Koch-Schütz-Studer since the beginning and has collaborated on radio plays and films. Starting in the 1990s, he has worked with electronics as an extension of the saxophone and clarinet and makes use of sampling, sequencing and a laptop computer.

He always works with his own special vocabulary and sound, which give him a unique voice in the current musical scene.

# 29 July

## SOPHIE AGNEL Y OLIVIER BENOIT – 29 JULY

This duo starts with extended instrumental techniques, which allow them to create their own and original sound, a way of producing music that is extremely personal, vaguely impressionist, created from tiny layers of sound that open and close as if they were physical materials. They are unprecedented landscapes created by one of the most interesting duos in music today.

## **SOPHIE AGNEL Y OLIVIER BENOIT**

Sophie Agnel, piano  
Olivier Benoit, electric guitar

<http://obenoitmusic.free.fr/duoagnelbenoit.htm>

<http://sophieagnel.free.fr/spip.php?rubrique=8>

<http://www.allaboutjazz.com/php/article.php?id=32970>

<http://www.myspace.com/olivierbenoit>



Photo : Jean-Michel Monin

**Olivier Benoit:** guitar, composition and musical direction

<http://obenoitmusic.free.fr> – <http://www.myspace.com/olivierbenoit>

Olivier Benoit, born in 1969, is a guitarist, composer, orchestra director and improviser. He works in free improvisation and experimental music as well as jazz, contemporary, and electro. He has participated in projects combining distinct disciplines, such as with choreographer David Flahaut, Karole Armitage (2001) and trapeze artist Clémence Coconnier. He has worked alone, in duos or in various compositions of CRIME (Optronic, Electropus, IMAO, La Pieuvre) and Circum (Happy House, Circum Grand Orchestra, Hue, with Vietnamese musicians), to name a few, and has played with such musicians as Christophe Marguet, Régis Huby, Bruno Chevillon, Sophie Agnel, Jean-Luc Guionnet, Joëlle Léandre (Figures Érotiques and quintet with Simon Goubert and Jean-Luc Capozzo), Edward Perraud, Philippe Deschepper, Jacques Mahieux, Michel Doneda. He collaborated with Ars Nova on a contemporary opera piece conducted by Philippe Nahon. He has also participated in numerous festivals and has acted in diverse plays in both France and abroad: Podgorica, Luz, Le Mans, Banlieues Bleues, Canton, Nanjing, Wuhan, Madrid, Kiev, Bla, Helsinki, Hue, Clusone, Roccella Ionica, Brest, Brussels, Tallinn, Poitiers, Montreuil, Nantes, Lille, and others.

**Sophie Agnel:** Although she was born in Paris in 1964, Sophie Agnel has turned to other islands of sound and the heart of a reinvented impermanence, working from the stern of a piano, an instrument that she has made into a veritable living and vibrating organism.

Sophie Agnel has a classical background and is a jazz escapee (due to the discipline's overly-strict treatment of harmony). She approaches the piano from all sound angles that this musical ship has to offer: keyboard, cords and casing are taken in simultaneously, using a mixed technique (as in certain painting techniques) which is so much more than John Cage's prepared piano. When considering the instrument – which she extends with numerous accessories, cups, balls or cords – as a poetic source of anamorphic materials and textures, Agnel puts it on equal ground with the most diverse of musical tools, independent of the lute workshop from which they originate (from physiologic to electro-acoustic).