



Artist: Vitor Joaquim, Carlos Zingaro /// **Title:** At ZDB, Lisboa, 2006

Label: Own Release /// **Catalogue number:** 05 /// **Release Date:** 02 July 2020

File Under / Tag: violin, abstract, avantgarde, electroacoustic, ambient, ambient electronic

Format: digital /// **Available:** <https://vitorjoaquim.bandcamp.com/album/at-zdb-lisboa-2006>

Track list:

- 1 – At ZDB part I (12:01)
- 2 – At ZDB part II 16:05)
- 3 – At ZDB part III (4:45)
- 4 – At ZDB part IV (7:53)

Carlos Zingaro: violin

Vitor Joaquim: violin live sampling & processing, sounds, granular synth

Composed by Carlos Zingaro, Vitor Joaquim

Mastered by Vitor Joaquim at Xara during June 2020

Photography (CZ, 2011; VJ 2019) by Nuno Martins (nmartins.com). Cover by Vitor Joaquim

(C) Carlos Zingaro / Vitor Joaquim (SPA); (P) Vitor Joaquim 2020

vitorjoaquim.pt | <https://www.facebook.com/carlos.zingaro>

“Joaquim has a great gift for drawing out rhythmic and melodic patterns from the shards of sound produced by his software” - *Keith Moliné, The Wire*

“an electro-acoustic version of dub music” - *FdW, Vital Weekly*

“splendido e poetico” - *Aurelio Cianciotta, Neural*

“Highly recommended” - **Boomkat**

“The finest in Southern European avant-garde” - *Bruno Heuzé, i/e music in flux #11*

“on ne les sent pas venir et les dégâts ravagent” - *Marc Sarrazy, Improjazz*

“Ein kleines Meisterwerk” - *ms, Ikonen Magazine*

“Unique to the point of extremes and beautifully obtuse ” - *Tom Sekowski, Gaz-Eta*

“le magicien portugais du glitch ambient (...) Un modèle d'économie de moyens dont le génie se révèle au gré des écoutes répétées” - *RabbitInYourHeadlights, Indie Rock Mag*

(more reviews on: <http://www.vitorjoaquim.pt/vj.reviews.htm>)

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Following the previous release with Simon Fisher Turner, this new **LIVE Series +** edition with Carlos Zíngaro encompasses 4 tracks resulting from one file recording of the concert. The split tracks were made only for navigation purposes. The continuous flow and chronological order of the concert is preserved and no silences or performative changes were added to the original. Recorded live on 13.04.2006 at ZDB Gallery (Lisboa) as part of the Radio Zero and ZDB productions.

The recording was made essentially for future memory and for that reason some tech tweaking was needed, mostly for noise removal.

CONCERT CONCEPT

The idea was very simple: Carlos Zíngaro would play the violin and his signal would be split in two ways: the mixing desk (FOH) and my RME sound card. From there, I could only play with him with "his own sound".

Based on my "glued perception" of his aural content, I needed to make choices at two different levels. The first level corresponds to the appropriation process, and it had 4 major steps: choosing what to sample, i.e. when should I hit the rec, when should I hit the stop and where to locate the sample after being recorded.

After every single sample was located, I needed to deal with a second level of choices: what to do with what I had and make that decision in a split second while CZ was playing and new "motives" were also claiming to be sampled. In practical terms, my attention needed to be split, all the time, in two completely different operations: appropriation and treatment.

So, while I was listening, I was also deciding what to do with what I had: how long should it be? Would I play the complete sample or only a few milliseconds of it? Maybe the transient? Maybe the tail? Was it louder enough? Should I search for a good start of the file based on the visualization of the wave and find also a good end?

What kind of motif is it? Atmospheric? Syncopated? Phrase based? Should I make a triple copy and transpose one to -5 and the other to +7?

Probably I should cut 5 or 6 dB on the +7 copy so that it doesn't turn too much to the foreground and destroy the whole perception?... Should I just listen?

Wouldn't it be nice to pass a certain file through the granular process and drag all that ambiance very slowly to the background so that Simon could improvise over a carpet of samples? And if he doesn't react immediately, how long should I keep it?

The amount of questions and decisions involved in a sampling-based concert like this is far beyond my memory or imagination. The most important thing that I can say about it is that I love doing it. I've been doing it for 20 years, and for that reason this recording is now being rescued from the archives. No fear, no anguish, only joy and inner peace.

Thank you Carlos Zíngaro for your unconditional passion and love for music, and for our long and last friendship.

Carlos Zíngaro



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Aparte - MIT, nº2 (Agosto1988)

(1948) Lisbon, Portugal; violin, electronics, composer, visual artist. Consensually considered a pioneer using new technologies, live interaction and real time composition. Zíngaro has been a constant presence in the last 50 years on some of the best international new music festivals. Working on a large range of styles, Zíngaro's vocabulary has a trademark that crossed boundaries and genres, and led him to share work and stages with major players like Otomo Yoshihide, Fred Frith, Richard Teitelbaum, George Lewis, Barre Phillips, Daunik Lazro, Derek Bailey, Joëlle Léandre, Jon Rose, Kent Carter, Ned Rothenberg, Peter Kowald, Roger Turner, Rüdiger Carl, Dominique Regef, Evan Parker, Günter Müller, Andres Bosshard, Jean-marc Montera, and Paul Lovens among others.

In 1978 he was invited by Wroclaw Technical University in Poland to participate in the 1st Instrumental Theatre Meeting. In 1979 he won a Fulbright Grant and was invited by the Creative Music Foundation in Woodstock, New York to participate in meetings, classes and performances with such composers as Anthony Braxton, Roscoe Mitchell, George Lewis, Leo Smith, Tom Cora and Richard Teitelbaum (a regular collaborator). He also gave lectures on New Notation Concepts, Movement and Sound, and the inter-relationship of Improvisation and Body Attitude. As a soloist, or with other musicians and composers, Zíngaro has performed in Europe, Asia and America. His exhaustive discography sets around 70 releases, will it be as solo artist or in countless collaborations with the above-mentioned musicians.

A substantial level of Zingaro's musical activities is also associated with theatre, film and dance. In 1975 he completed Stage Design studies at the Lisbon Theatre High School and later served on the board of directors of the School. From 1974 to 1980 he was musical director for the Lisbon-based theatre group Comicos, being responsible for most of the original music scores performed during that period. In 1981 Zíngaro received the Portuguese Critics Award for best theatre music and in 1988 he worked with the Italian theatre director Giorgio Barberio Corsetti on his Kafka Trilogy. He has also been stage and costume designer for several other theatre productions. He has produced several film scores and worked extensively with dancers and dance companies such as the Gulbenkian Dance Company, the Opéra de Genève Dance Company, Michala Marcus, Aparte, and Olga Roriz.

His visual work has been presented in galleries, and he has received several prizes for his unique style transposed to cartoons, comics and illustrations, samples of which can be seen on a number of CD sleeves, music magazines, art publications, etc.

Vitor Joaquim

(1963) Based in Setúbal, Portugal. Researcher, teacher, electronic experimentalist, sound and visual artist, graduated in sound and film directing with a phd in computer music.

He started performing music and working with contemporary dance by the mid 80's. Since then, he has created extensively for dance, theatre, video, installations and cross media platforms.

Collaborations with collectives and creators such as Mark Haim, Coogan Dancers, Vera Mantero, Errequeerre, Mónica Calle, Paulo Ribeiro, João Galante, João Samões, Annabelle Bonnery, Stephanie Thiersch, La Macana, Guillermo Weickert and Rui Horta. With Rui Horta he created the music for LP and the widely acclaimed and prized Pixel, among other works. With the Spanish choreographer Guillermo Weickert, among several musical compositions, he directed the also acclaimed and prized Go With The Flow, a dance stage adaptation of his cd Flow.

This is his fiftieth album release in addition to a long list of collaborations in compilations and remixes.

In 1997, the cd Tales From Chaos (under the alias Free Field) was considered one of the 10 records of the year and one of the 10 Portuguese electronic records of all times. In 2006, Flow cd was listed by the Wire magazine as one of the best electronic records of the year. Filament, his fifth solo release was nominated for best Experiment and received the GRM Prize on Qwartz Awards 2013 and was listed as one of the best drone/ambient works by Indie Rock Magazine. Since Geography (2016), considered by Indie Rock Magazine as one of the best albums of the year, Joaquim has received meritorious criticisms and nominations as "best of the year" in several publications and charts.

He collaborated with many international artists, such as @c, Scanner, Stephan Mathieu, Simon Fisher Turner, Phil Niblock, Harald Sack Ziegler, Colleen, Pure, Sergi Jordà, Marc Behrens, o.blaat, Ran Slavin, Julien Ottavi, Greg Haines, Gunther Heinz, Joe Giardullo, Carlos Zíngaro, Ulrich Mitzlaff, Nuno Rebelo, Carlos Santos, Pedro Carneiro and Emidio Buchinho among others.

Over the years, on most of his solo acts, Joaquim opted to play or in total darkness, as a way to increase the sense of sound, or with visual artists such as the long time collaborators Thr3hold, Lia, Hugo Olim, Laetitia Moraes, Carsten Goertz, P.MA (Pedro Maia), Michael Armingeon, Phillip Rahlenbeck - KE4, André Sier, Nina Juric, Gabriel Shalom and Alba G. Corral.

Even though he loves to play solo, it's in the electronic real time collaborations and live sampling that Joaquim is been mostly involved while playing live and touring all over Europe, in music and dance performances at festivals such as Klangshphäre Ambientfestival, Sulfure Festival, Semibreve, Atlantic Waves, IFI, CAMP, Ultrasound, Lem, CocArt, Madeiradig, Störung, Artech, Sonica, Intr:Muros, Trendelenburg, Mes de Danza, MU.DA, etc.. Highlight on performances and presentations in places such as Spitz (UK), MC2 (Grenoble), Mercat dels Flors (Barcelona), I.C.A. (UK), NRW (Dusseldorf), O Espaço do Tempo (Montemor-o-Novo), Teatro Central (Sevilla) Instants Chavirés (Paris), Casa Encendida (Madrid), KHM (Cologne), Cinema Club (Kiev) and Kino Siska (Ljubljana).

In Portugal he has presented work in virtually all the regular places for experimental art like ZDB, CCB, Culturgest, Gulbenkian Foundation, Serralves Foundation, and Casa da Musica. Simultaneously to his own artistic work on sound and music, he directed a few pieces in contemporary performance, video art and video mapping, and has been invited to advise programmers and curators in several festivals and events in Europe. From 2000 to 2009, he produced EME Festival, an event dedicated to experimental arts and non-standard music. Among other acts, he underlines Paolo Angeli, Oval, Tim Hecker, Hauschka, Frank Bretschneider, Scanner, Tina Frank, Lia, Gabriel Anton Irrisari, Freiband, Stephan Mathieu, Colleen, Freiband, Biosphere, Zavoloka, Murcof, Sanso-xtro, etc.

He has been teaching and coordinating sound and audiovisuals in art schools since the 90's. He is a researcher in computer music at CITAR - Research Center for Science and Technology of the Arts, Porto.

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