

## **Composer Biography: Ana Maria RODRIGUEZ**

Ana Maria RODRIGUEZ (Argentina)

Ana Maria RODRIGUEZ links the spontaneity of improvisation with fully composed scores. Often she takes part in the performances of her own works and can be seen on stage on the keyboards or as a laptop artist. At the same time, she also works with the acoustic and architectural conditions of the performance space when creating her compositions, installations and scenic works. Thematically, her latest pieces could be said to revolve around the relation between poetry and technology. This relationship does not only comprise the compositional use of words, poetry and literary sources, but also in a more abstract way the musical utilization of technological means to create a richness of perspectives based on poetry. Heterogeneous time layers, diverse spaces, plots running contrary to logic as in poetry—Ana Maria RODRIGUEZ is committed to expressing herself in a precise and sensuous way.

Ana Maria RODRIGUEZ studied composition, piano, history, and philosophy in Buenos AIRES. She moved to Barcelona where she additionally studied electronic music and algorithmical composition at Phonos Studios. In 1993 the Fraunhofer GESELLSCHAFT (Germany) invited her to develop several audio projects for its Artificial Intelligence faculty. Since this time RODRIGUEZ has composed many pieces, concert installations, mixed media or music theater works for a wide range of instruments using live-electronics and computer technology.

In 2005 she founded the only women ensemble “Les Femmes Savantes” in which Ana Maria performs as an object, keyboard and laptop player. She collaborated with many artists from different genres like Melita DAHL, Andreas KÖPNICK, Joanna RAJKOWSKA (video) and the poet Ron WINKLER. Since 2015 she develops in close cooperation with the Belgian director Ingrid von Wantoch REKOWSKI and the American stage designer Fred POMMEREHN the Music Theater Installation. “The Stereoscope City” with performances in Reims (2015), Marseille (2016), Berlin (2016), Hannover

(2017) and Kaohsiung (Taiwan/2019).

Ana Maria RODRIGUEZ's works has been performed at the major festivals throughout Europe and abroad: Berlin in Lights (Carnegie Hall NYC), Brückenmusik Köln, Chiffren Biennale Kiel, Donaueschinger Musiktage, Foro International de Música Nueva Mexico City, Forum Neuer Musik (DLF Köln), Heroines of Sound Festival Berlin, KunstFestspiele Herrenhausen, Les Musiques Marseille, MaerzMusik-Festival für Zeitfragen, November Musik Essen, Poesiefestival Berlin, Scènes d'Europe Reims, Tage für neue Kammermusik Witten, Transmediale Berlin, Wiener Festwochen, Wien Modern...

Ana Maria RODRIGUEZ lives and works in Berlin.

## **Program Notes: *Gold and Silver***

Create a sensitive space of resonance.

Use gongs of different sizes, brass mutes, transducers and microphones.

You might add some electronic filters to change the qualities of feedback.

Structure the piece by performing a larger gong which is not part of the feedback system.

This piece can be performed by any numbers of performers corresponding to the dimension of the performing space. In larger halls performers should be distributed in the space.

Gold and Silver is the 2nd work of a series of compositions exploring resonances between objects and instruments.

It is dedicated to Peng-Hui Wang and Theo Nabicht.

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