

Three States of Wax



Jonathan Impett - trumpet, electronics
Juan Parra Cancino - guitar, electronics
Brice Soniano - double bass

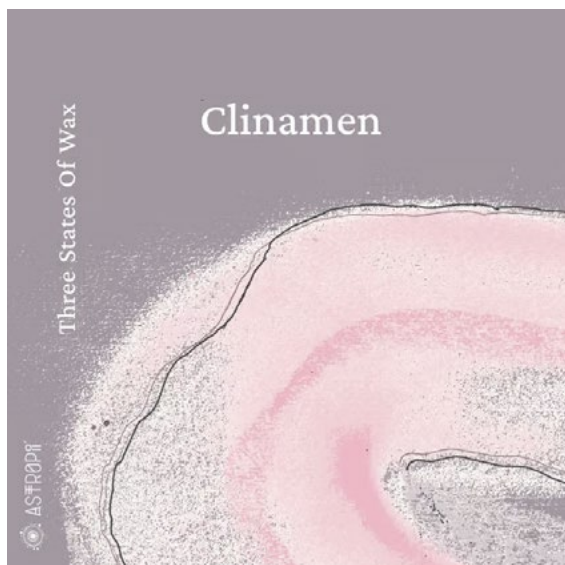
Three States of Wax takes its name from an early work of philosopher of science Michel Serres, *l'Interférence*. Serres asks what should be the material, the object of study of the natural sciences in the digital age. He returned to Descartes' thought experiment: is a piece of wax, under all its possible deformations, still the same piece of wax? Serres describes three approaches through history: firstly the 'geometric' description of early natural philosophers, then the analytical 'scientific' study of its properties. Now, says Serres, such an object of study should be considered a nexus of information. It bears all the traces of its own history and interactions with its environment – human or otherwise – including all the questions that have been asked of it.

The paradigmatic contemporary hybrid practice of improvising with technology requires constant decisions to be made about the identification, role and elaboration of material – decisions that may be intuitive or technical, improvised or structural. The musicians bring their own traces; they generate materials with their own histories and implications. Performance is a continuous interrogation of this process in which memory and imagination become inextricable. Wax is the first medium for the inscription of sound. With the incorporation of digital technologies, every action is inscribed, has potential echoes or transformations, can become part of a new structure or bring a previous action into the present.

Three States of Wax emerges from a research project at Orpheus Instituut, Ghent.

⇒ **Music, Thought and Technology**

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Bios

Juan Parra Cancino studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatoire The Hague (NL), where he obtained his Masters degree with focus on composition and performance of electronic music. In 2014, Juan obtained his PhD degree from Leiden University with his thesis “Multiple Paths: Towards a Performance practice in Computer Music”.

His work in the field of live electronic music has made him recipient of numerous grants such as NFPK, Prins Bernhard Cultuurfonds and the International Music Council.

Founder of The Electronic Hammer, a Computer and Percussion trio and Wiregriot (voice & electronics), he collaborates regularly with Ensemble KLANG (NL) and Hermes (BE), among many others. Since 2009 Parra is a fellow researcher at the Orpheus Institute (Ghent, BE), focused on performance practice in Computer Music. Juan has been recently appointed as Regional Director for Europe of the International Computer Music Association for the period 2022-2026.

Jonathan Impett is a composer, trumpet player and writer. His work is concerned with the discourses and practices of contemporary musical creativity, particularly the nature of the technologically-situated musical artefact. His early development of the ‘metatrumpet’ constituted one of the first projects to explore instrument, performer, interaction technologies and composer as a single creative space, necessitating new conceptual models. As a performer he is active as an improviser, as a soloist and in historical performance. His recent monograph on the music of Luigi Nono is the first comprehensive study of the composer’s work. Jonathan is currently working on a project considering the nature of the contemporary musical object and the technicity of music. Activity in the space between composition and improvisation has led to continuous research in the areas of interactive systems, interfaces and modes of collaborative performance. Recent

works combine installation, live electronics and computational models with notated and improvised performance, using fluid dynamics as a unifying behavioural model based on wave phenomena. The new project Anamnesis takes a radical approach to AI, using transformer models to suggest creative paths implied but unnoticed. Jonathan is also a longstanding member of The Orchestra of the Eighteenth Century and The Amsterdam Baroque Orchestra. He is currently a senior researcher at The Orpheus Institute, Ghent, where he leads the research group “Music, Thought and Technology”.

Brice Soniano (FR) started to play the double bass with Jean Ané before leaving to study at the Royal Conservatory of The Hague in the Netherlands. After his studies, Brice spent some time in Cameroon to live with a local ethnic group. Since returning to Europe, he devotes himself entirely to creative music. He tours with several ensembles of new music in the Netherlands and is part of the string ensemble Jargon of Maurice Horsthuis. He is a soloist with l’Orchestre de Montpellier for the creation of the opera *Jetzt* of the German composer Mathis Nitschke travels all around to play improvised music and jazz. Today, Brice Soniano plays in several ensembles and focuses principally on his collaborations with Harmen Fraanje, Toma Gouband, Joachim Badenhorst, and on the trio 3/4 Peace with Ben Sluijs and Christian Mendoza. Brice has about 25 albums to his record, and takes care of the label ASTROPI. Brice has been a guest teacher in several conservatories of music, such as Copenhagen, Aarhus, Antwerp, Ghent.