

## SILVIA FÔMINA

### Vita

Silvia Fômina is a composer, author and stage director specialized in spatial polyphonic music, microtonality and micro rhythmic. She holds a scholarship of the DAAD, Germany and has been a particular student of the composer György Ligeti in Hamburg since then for 13 years. Fômina was awarded with the First Prize at the *Vienna International Composition Competition* (1991) and with the Prize of the *Academy of Arts* in Munich donated by the *Ernst-von-Siemens Foundation* of Switzerland for her research in instrumental micro-tonal composition (1993).

She was selected by the *5<sup>th</sup> International Rostrum of Electroacoustic Music* in Helsinki, organised by the *Conseil International de la Musique*, France (1994).

Between 1994 and 2017 she has been Artist in Residence at several institutions throughout the world, e.g. at *Djerassi Resident Artist Program* in Woodside, San Francisco CA, USA (1994/2002/2011); *Cité Internationale des Arts* in Paris (1995-96); *Rockefeller Foundation* New York, Bellagio, Italy (1996); field studies in Cameroon and Central African Rep. (1998); *Academy Castle Solitude* in Stuttgart, Germany (1999); field studies travels in China, Thailand, Malaysia, Bali; Cameroon, Central African Rep. (2000-01); *Casa de Velazquez – FranceSpain* and *LIEM e-studio* of the R. Sofía Museum in Madrid, (2000/02/03/06); *Wurlitzer Foundation* in Taos NM, USA (2003-04); *MacDowell Artist in residence*, New Hampshire, USA 1997/2005; *Tyrone Guthrie Centre* Ireland (2009); *Deutsches Studienzentrum Venedig* in Venice (2015); *Bogliasco Foundation N. York* at Bogliasco 1998/2016; *Bauhaus-Weimar - IKKM* 2016-17. Fômina produced several commission works, e.g. for the *Berlin Biennale*, WDR - *Westdeutscher Rundfunk* Cologne, Salzburg Festivals, SWR-*Donaueschinger Festivals*, BBC, London 2023, etc.



### Selected Publications. Composition Works. Presentations

- *Vertigo, the unsupportable pleasure*. Scenic string quartet (2023) - dedicated to my beloved master György Ligeti - Co-commission by the BBC Radio-3 London, Britten Pears Arts, Bourgie Hall and the Ligeti Quartet as a part of the celebrations of the 100th anniversary of György Ligeti's birth. World premiere: 47th Aldeburgh Festival of Music and the Arts, GB.
- Presentation *Goethe-Institute* Buenos Aires, Argentina. Symposium's first conference. *Space. Polyphonies. Memory*. Dec. 2018. Other conferences together with UNSAM Space Engineering, working around the opera project *The Promised Space*. 2021-2024
- Edition of *What Remains-Was bleibt* - Book of scenes by Verlag Müller&Schade MusicEdition, Switzerland: *In quali Eccessi-What Emerges; Evanescenza-Vergänglichkeit; What Escapes- Ciò che*

*sfugge; Was schwebt-What Waves; Was lauscht-What Witnesses; Was flüchtet-Ce qui c'échappe.*  
2017, Oct–2018.

- *What Remains/ Was bleibt*: Opera miniatures. Cycle of gestural-musical opera monologues for soloist voices and ensemble. Bauhaus - Weimar IKKM - Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie 2016-17.
- *Labyrinths*: Spatialization of polyphonic material with polyphonic notation in movement for virtual stages. Production: DSTV - Deutsches Studienzentrum in Venedig, Venice 2015.
- *Good Bye Beauty*: Chamber version. Production: LIPM - Laboratorio de Investigación y Producción musical, Buenos Aires 2012-13, Italy and Berlin 2015,
- *Exodos - Overture*: Choreography for walking Orchestra and spatialized Polyphony. Chamber version. Production: *The Djerassi Resident Artist Program*, San Francisco 2011.
- *Shah Matt*: chamber Opera. Commissioned by the WDR – West German Broadcasting Corp. for the Witten Festival. 2000.
- *Auguri Aquae*: Orchestra and sound spatialization, commissioned by the South West German Broadcasting Corp. Performed by SWF Radio Symphony Orchestra and the Studio of the H. Strobel Stiftung in Freiburg, Donaueschingen Festival, Germany 1996-97.
- *Permanenza*: Composition for micro polyphonic orchestra, dispersed in space, consisting of 20 live instrumental voices and a computer based realisation of 50 solo voices. Production: Universal Edition, Wien 1995. Steyrischer Herbst, Graz, Berlin Biennale; Paris Philharmony concert hall 1994-95 - *Expulsion. Désagrégation. Dispersion*: Composition for cello and 8 channels tape. Production: Universal Edition, Wien 1993. WDR – Cologne, Amsterdam; Russia: Moscow and Jekaterinburg- Ural Mountains; Berlin Philharmony.
- *Im Halbdunkel / Under Twilight*: Composition for 12 strings or triple string quartet. Production: Universal Edition, Wien 1991, Berlin Philharmony, Concertgebouw Amsterdam, Rotterdam, Utrecht, Warsaw. Music Biennale Venezia. 1991-94.

### Articles

- *Das fragmentierte Kontinuum. Unterwegs zum Statischen*. In: Hugo Dittberner (ed.): Ortstermine. Wolfenbütteler Lehrstücke zum Zweiten Buch. Göttingen: Wallstein Verlag 2004, pp. 236-250.
- *Auf dem Weg zu einer nicht-synthetisierbaren Polyphonie - Ausblick auf die Grammatik einer Sprache als Ausdruck differenzierter Körperlichkeit*. In: Otto Kolleritsch (ed.): *Lass singen, Gesell... Lass Rauschen...*: Zur Ästhetik und Anästhetik in der Musik. (Studien zur Wertungsforschung). Wien: Universal Edition 1997, pp. 38-58.

### Fields of Research

Gestural-musical language in multidimensional spaces. Spatial - micro polyphony. Pitch- rhythmical and 3D spatial micro notation systems. Staging of in- and outdoor opera. Hybridisation, interaction of surviving polyphonic traditions.

### Personal Statement

My interest as an artist of both bodily- and spatial polyphonies, focuses on the current hybridisation and interaction of still surviving polyphonic traditions and those yet to conceive. My work aims to use micro systems as a bridge between European written, and vocal Asian and African orally transmitted polyphonies. These pitch- rhythm- timbre- and spatial systems, a palette of fragmented tone colour pigments controlled in milliseconds, a sort of *musical Pointillism* in continuous movement, intends to provide a base for approximating any gestural-musical structure in a three- four- and multidimensional space by means of light-sound-path courses, directly from the substance-self of the live-performance. My production was influenced by the written Ars Subtilior period of Italian- French polyphony from the end of the 14th century, the oral African polyphonic traditions South of the Sahara, by the tonallanguages and melodic ductus of China, Japan and the South-East Asia – Thailand, Bali and Java, and by the immense joy, dazzled discovery and endless curiosity by traveling through these and other worlds.

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