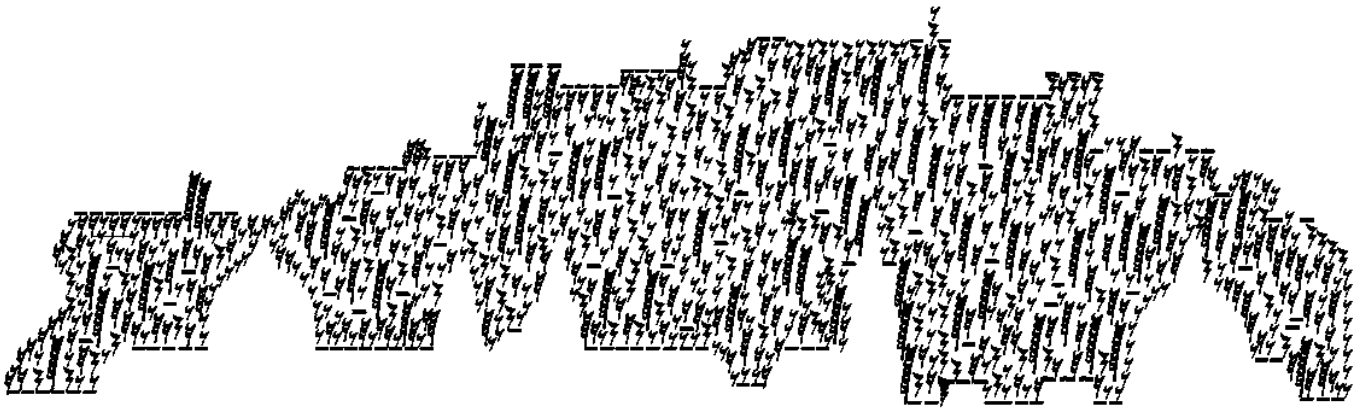


Agustín Castilla-Ávila

Vaikelu vaikusega | Still Life with Silence

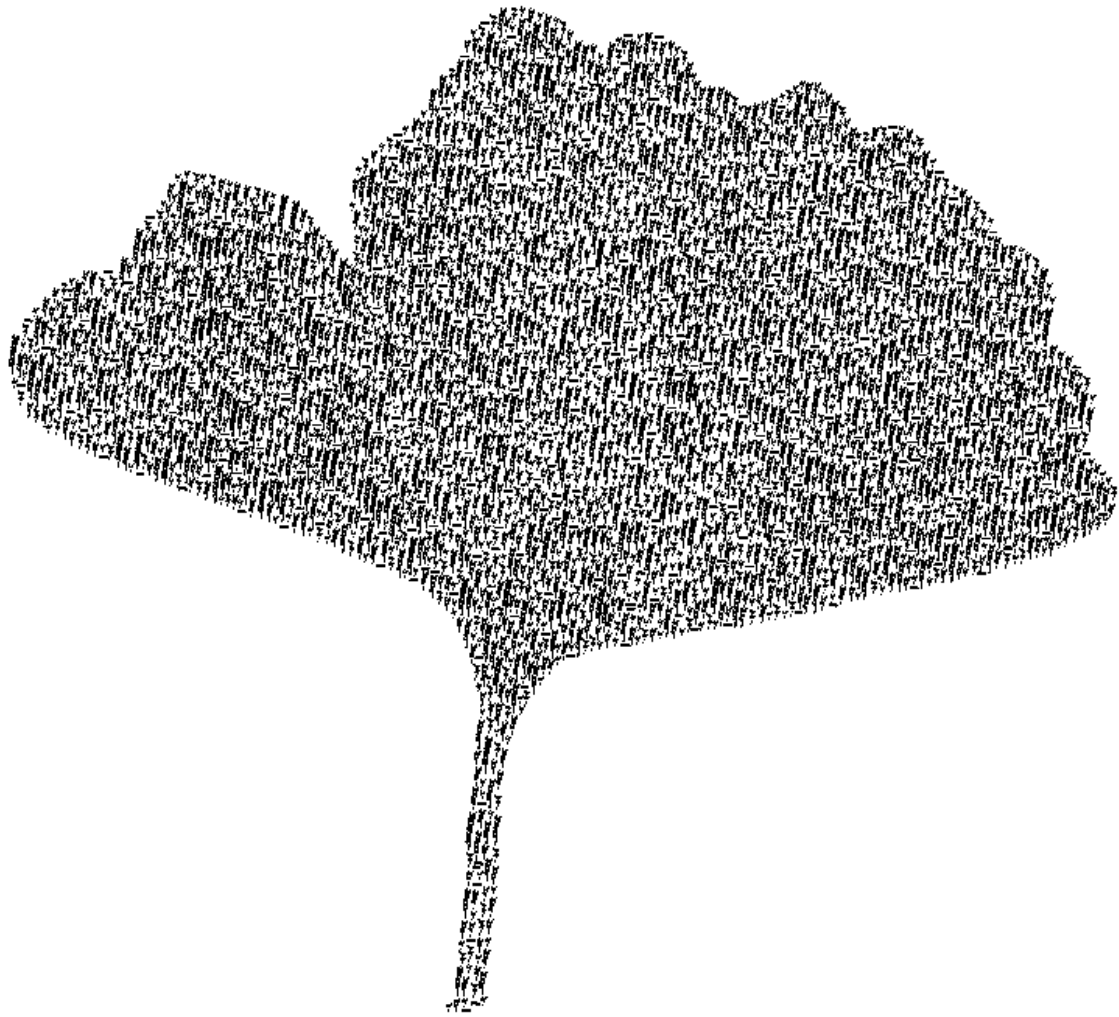
Pärnu Keskraamatukogu 2023



1. Vaikus maailmalaval | Silence on the Stage of the World (2020)

Landscape of Salzburg (the so-called “Stage of the World”) in April 2020.

Salzburgi maastik (nõ "maailmalava") 2020. aasta aprillis.



2. Hõlmikpuu lahkumine | Ginkgo Leaf (2021)

It represents a meditation, forming the shape of a ginkgo leaf as an object connected to silence.

Kujutab meditatsiooni, millel on vaikusega seotud objektidest hõlmikpuulehe kuju.

STILL-LEBEN MIT STILLE
(NATURALIESTA MUESTA CON ARTE VIVO)
PER FINE TACCA BELLINI

© 2017 J. MARÍA

MULTO LENTO, COME UN FENICIO J. 21

CLARINETI
GITARRA
TROMBE
FAGOTTI
ANTONA & BASSINI

3. José María portree | Portrait of José María (2010)

This work is the only one where I use elements of flamenco music, for which the dedicatee has a great passion. It is probably the piece where the form still life has a stronger role.

Ainus töö, milles ma kasutan oma suure kire, flamenko, elemente. Tõenäoliselt on tegu palaga, mille puhul natüürmordi vormil on suurim ülesanne.



STILL-LEBEN MIT STILLE
ARIA
Für Carlos González i Noguera

A. González-Holz

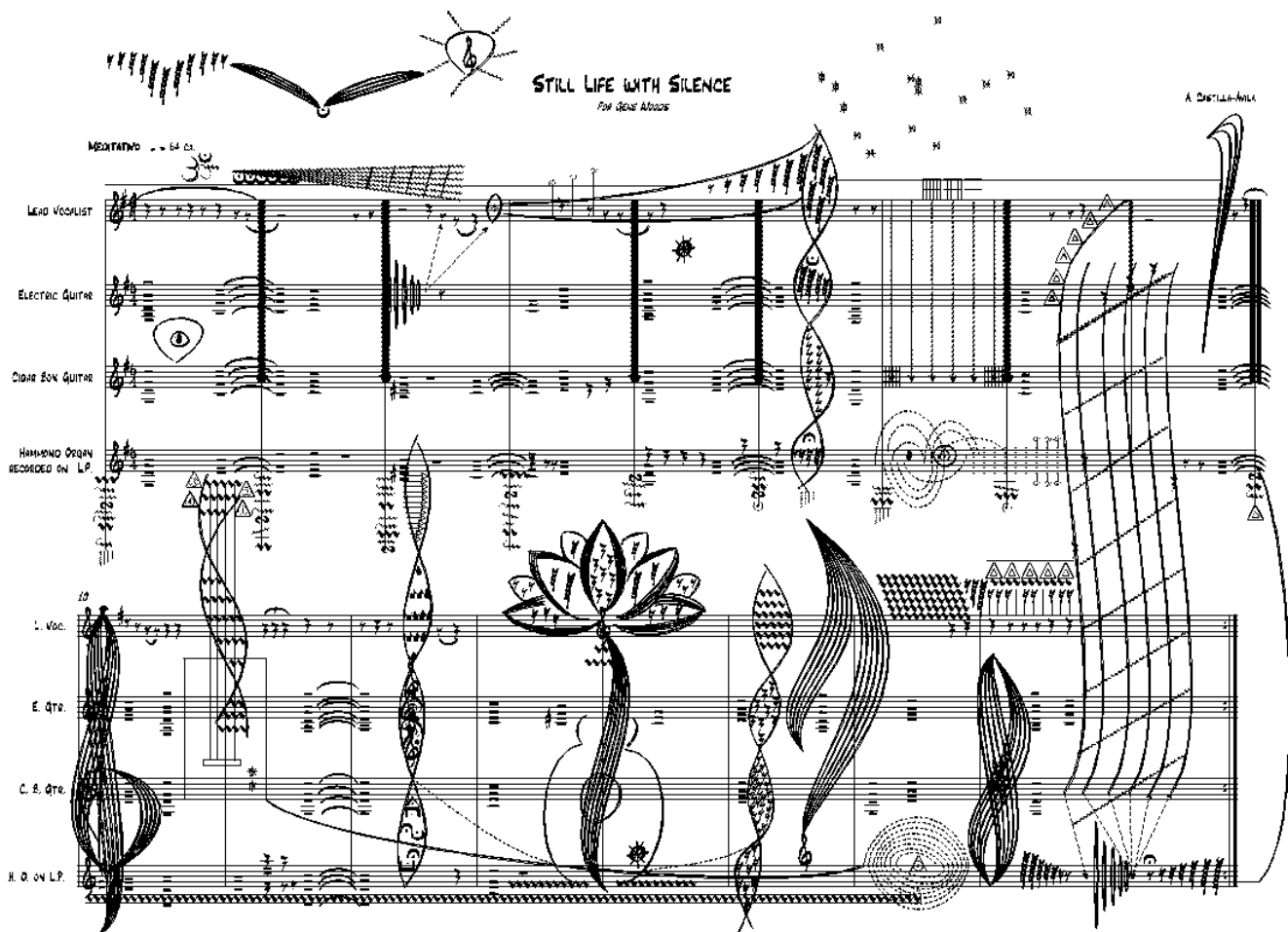
LAQUETTE

The image shows a musical score for the aria 'STILL-LEBEN MIT STILLE' by A. González-Holz, dedicated to Carlos González i Noguera. The score is for a chamber ensemble consisting of Counterbass, Violin, Viola, Cello, and Bass. The music is written in a single system with multiple staves. A large, stylized portrait of Carlos González i Noguera is superimposed on the score, with his face and hands visible. The portrait is rendered in a dark, textured style. The musical notation includes various dynamics such as 'p' (piano) and 'f' (forte), and includes a section with a door-like graphic in the lower left. The overall composition is a blend of music and visual art.

4. Carles Gonzàlez i Noguera's e portree | Portrait of Carles Gonzàlez i Noguera (2020)

This work represents Xerxes (through Haendel's quotation "Ombra mai fu") showing the dedicatee the way out of a coma caused by Covid-19.

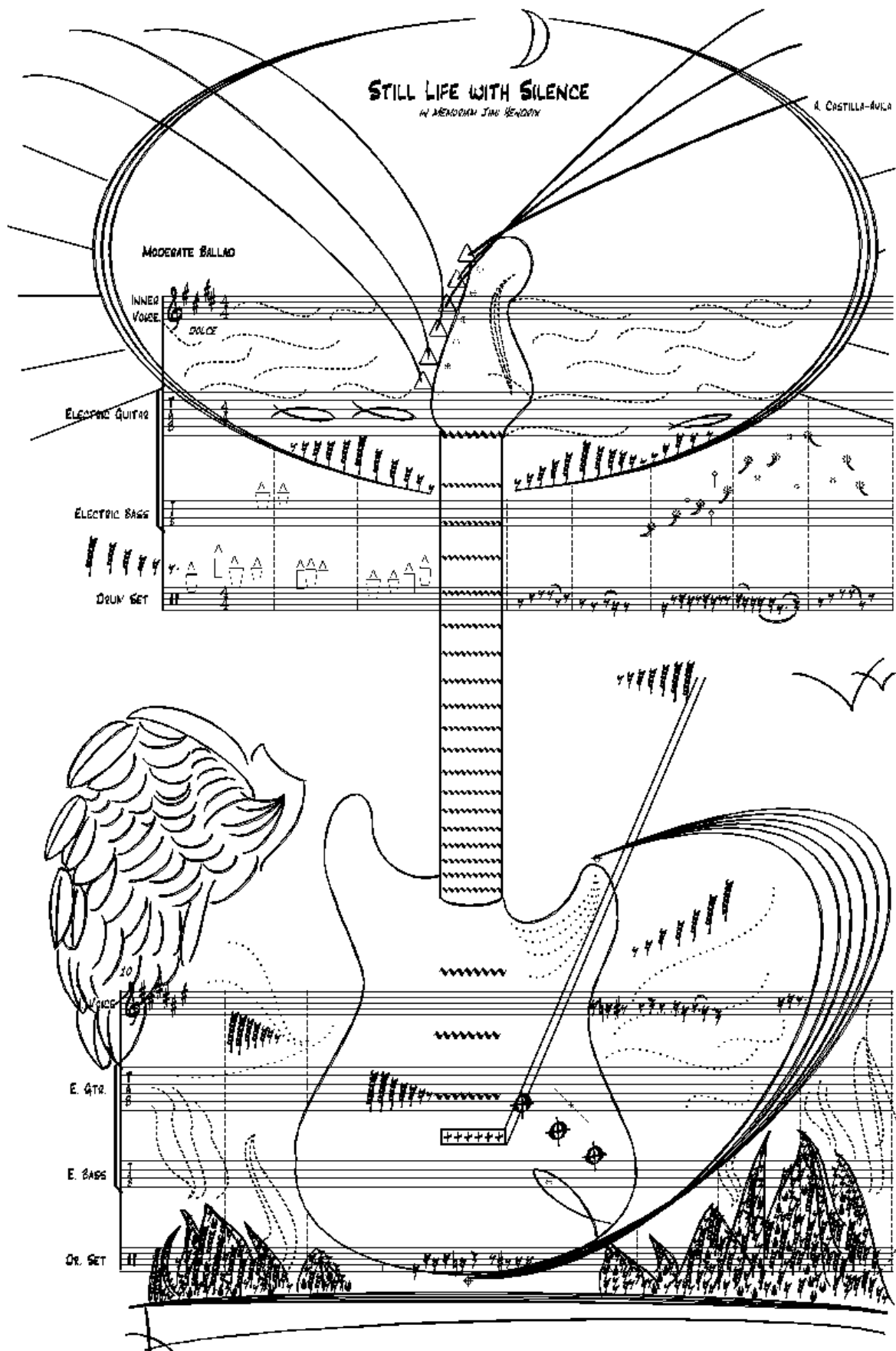
Kujutab Xerxest (Händeli "Ombra mai fu" tsitaadi kaudu), näidates pühendatule väljapääsu Covid-19 põhjustatud koomast.



6. Gene Woods'i portree | Portrait of Gene Woods (2020)

With a meditating landscape made of buddhistic elements and invoking string theory in the background, this work represents the meaning of our recorded genetic information and how we can record it forward.

Budistlike elementidega meditatsiooniline maastik stringiteooriale tugineva teose taustal kujutab meis salvestatud geneetilise teabe tähendust ja seda, kuidas me suudame seda korduvalt salvestada.



7. Jimi Hendrix mälestuseks | In Memoriam Jimi Hendrix (2020)

Portrait in Memoriam Jimi Hendrix after his song "Angel" and representing his ascension to commemorate the fifty anniversary of his death.

Mälestusena Jimi Hendrixist tema viiekümnendaks surma-aastapäevaks laulu "Ingel" järgi tehtud portree kujutab taevaminemist.



8. Üks suur paus (Zappa järgi) | One Big Rest (After Zappa) (2020)

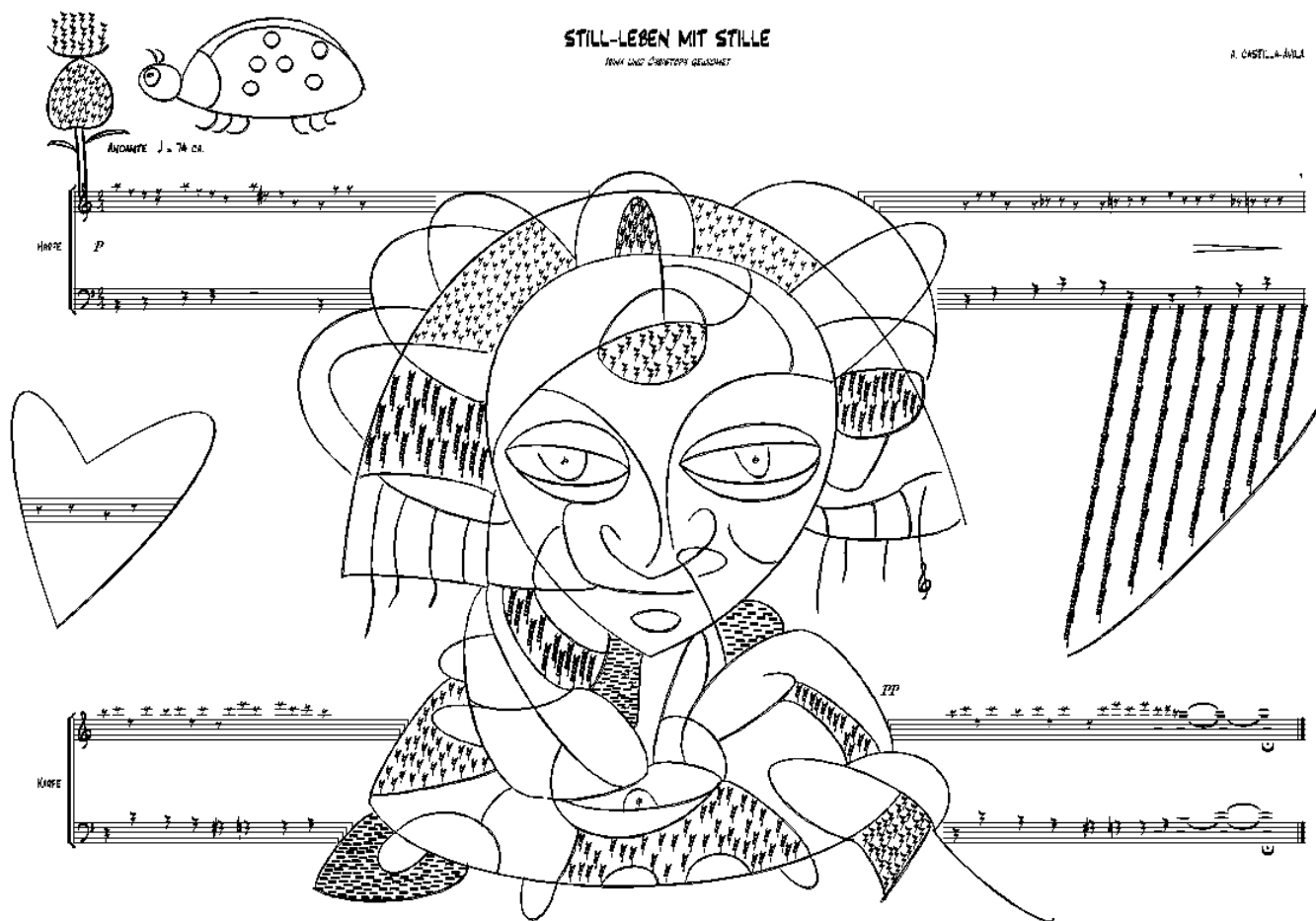
I can't imagine that silence can exist anywhere in the universe. I believe that since the very beginning of everything (accepting the Big Bang theory and considering that every sound we produce echoes eternally), we are all part of a huge composition. As Frank Zappa once said: *"Everything in the universe is, is, is made of one element, which is a note, a single note. Atoms are really vibrations, you know. With your extensions of the BIG NOTE, everything's one note. Everything, even the ponies"*.

Ma ei suuda ette kujutada, et kuskil universumis võiks eksisteerida vaikus. Usun, et algusest peale (aktsepteerides Suure Paugu teooriat ja arvestades, et iga meie tekitatav heli kajab igavesti), oleme me kõik osa tohutust kompositsioonist. Nagu Frank Zappa kunagi ütles: "Kõik, mis universumis on, on, on tehtud ühest elemendist, mis on heli, üks heli. Nagu teate, on aatomid tegelikult vibratsioonid. Koos meie SUURE HELI laiendustega on kõik üks heli. Kõik, isegi ponid."

STILL-LEBEN MIT STILLE

IRINA UND CHRISTOPH GEWÄHNET

J. CASTELLA-ÄHLA



9. Irina ja Christophi portree | Portrait of Irina and Christoph (2018)

This work is an homage to the friendship with the artists Irina Repey and Christoph Kendlbacher, represented through a muse after Irina Repey with a background inner-voice music of the song “Liebe Fanfare”, which I composed for their wedding.

Austusavaldus sõprusele kunstnike Irina Repey ja Christoph Kendlbacheriga, kujutades Irina Repey järgi joonistatud muusat sisehääle laulu “Liebe Fanfare” taustal, mille komponeerisin nende pulmadeks.

STILL-LEBEN MIT STILLE
 FERNANDO FERNÁNDEZ-GAO

REHEARSAL J - 40 ca. ♩ = 120 - 132

The image shows a musical score for the piece "Still-Leben mit Stille" by Fernando Fernández-Gao. The score is arranged in staves for Soprano, Alto, Tenor, Bass, and five strings (I-V). A large, hand-drawn circular diagram is overlaid on the score, featuring various geometric shapes, lines, and annotations. The diagram includes a large circle with a smaller circle inside, and several smaller circles and arcs. Annotations include "REHEARSAL J - 40 ca.", "♩ = 120 - 132", and "REHEARSAL J - 40 ca.". The score includes dynamic markings like "ff" and "pp", and performance instructions like "Poco sostenuto".

10. Fernando Fernández-Gao portree | Portrait of Fernando Fernández-Gao (2017)

This work is a representation of the goddess Fortuna and the cycles in life, connected to time, which is essential in the perception of music. It evokes the opening of the cantata by Carl Orff and the medieval Latin Goliardic poem.

Kujutab jumalanna Fortuunat ja eluringi, mis on seotud muusika tajumisel hädavajaliku ajaga. Töö on inspireeritud Carl Orffi kantaadi [Carmina Burana] avaloost ning keskaja ladina keelsest goljaaride luulest.

STILL-LEBEN MIT STILLE

FÜR ZAIRA UND ELIOT

A. CASTILLA-AGUIA

CALMO $\text{♩} = 1-60$ LARGO $\text{♩} = 10-60$ LENTO E DOLCE ANSIOSO $\text{♩} = 120$ ESPRESSIVO $\text{♩} = 00$

ppppp POCO ACCEL. sfff

APPASSIONATO $\text{♩} = 130$ ca. DOLCE $\text{♩} = 140$ ca. ESPRESSIVO $\text{♩} = 1000$ NERVOSO $\text{♩} = 200$ ANSIOSO $\text{♩} = 139$

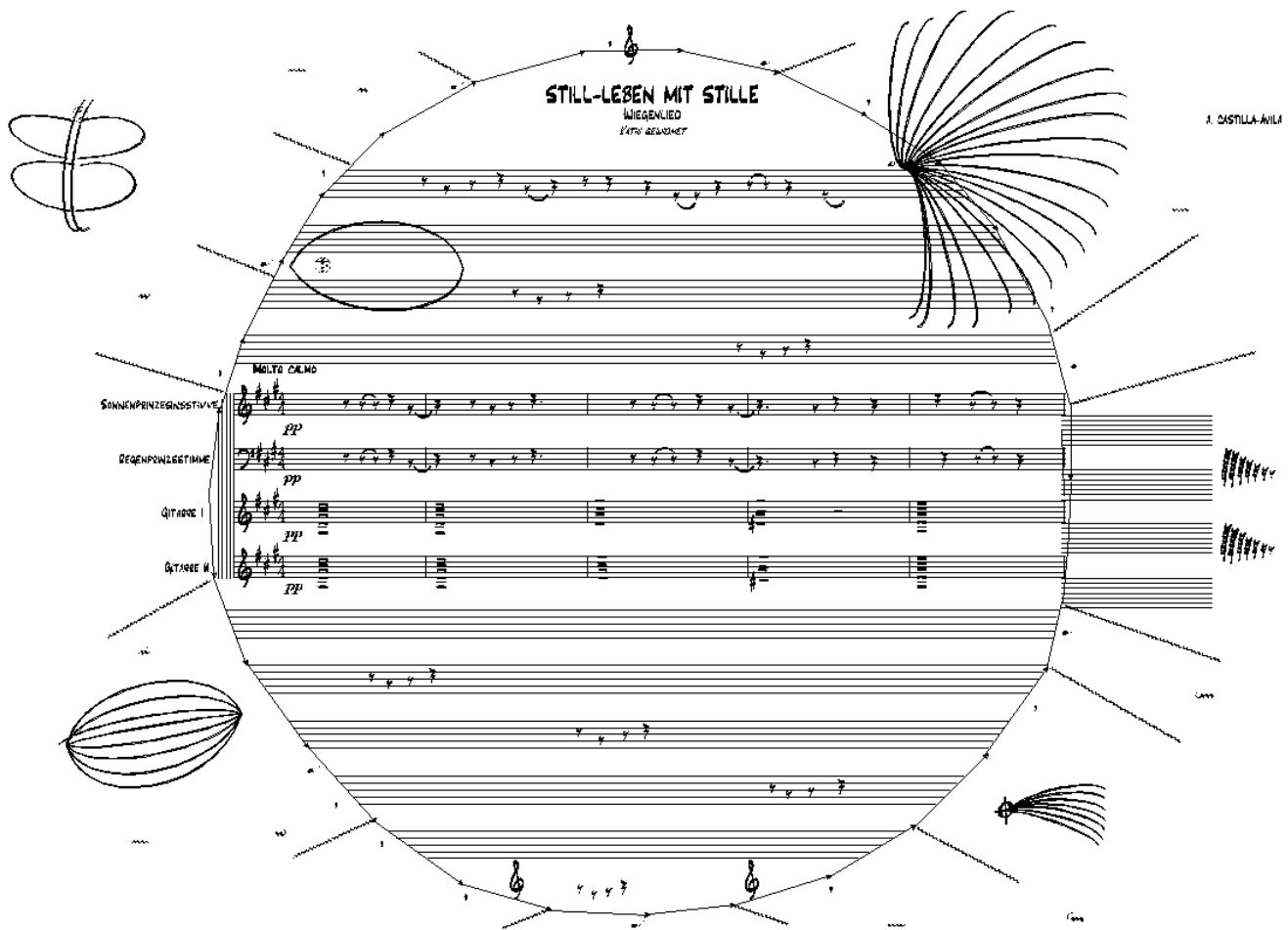
FURORE $\text{♩} = 130$ sf sfff

ESPRESSIVO $\text{♩} = 130$ ENERGICO $\text{♩} = 1000$ ALGUN PERMO MOLTO CALMO $\text{♩} = 1-10$ DOLCE $\text{♩} = 7$ UN POCO ETEENO $\text{♩} = 0$

11. Zaira ja Elioti portree | Portrait of Zaira and Eliot (2010)

It reflects the connection between the expression in music and in love. At the same time, it shows the strong value of silence in both of them.

Peegeldab väljenduslikkuse seost muusikas ja armastuses. Samas näitab vaikuse suurt väärtust mõlemas.



12. Kathi portree | Portrait of Kathi (2018)

It describes the passion I shared for fairy tales with the dedicatee. The work itself is intended to be a fairy tale with the form of a lullaby.

Kirjeldab kirge, mida ma koos pühendatuga tunnen muinasjuttude vastu. Mõeldud häällaulu vormis muinasjutuna.

STILL-LEBEN MIT STILLE
EVA WEISSENBACHER BEZAHLT

A. CASTILLA-ANTLA

MALTO INIMENE . . . 120 CA

ERSTE FRAUS STIMME

BLASFLÖTE

QUEERFLÖTE

LIEDERLEITUNGSGITARRE

ERSTE FRAUS STIMME

BLASFLÖTE

QUEERFLÖTE

LIEDERLEITUNGSGITARRE

The image shows a musical score for a piece titled "STILL-LEBEN MIT STILLE" by Eva Weissenbacher, dedicated to A. Castilla-Antla. The score is for a vocal quartet (Erste Frau's Stimme) and instrumental ensemble (Blasflöte, Queerflöte, Liedersleitungsgitarre). The tempo is marked "MALTO INIMENE . . . 120 CA". The score is heavily annotated with a complex network of black lines and various geometric shapes (squares, circles, rectangles, triangles) that connect specific musical notes and symbols across the staves. Some shapes contain symbols like a leaf, a cross, or a circle with a dot. The annotations appear to be a form of musical analysis or a visual composition related to the music.

13. Eva Weissenbacheri portree | Portrait of Eva Weissenbacher (2018)

This work confronts individualism and collectivism in human nature, represented through the two different graphical shapes. It also different elements symbolizing the personality of the dedicatee, and how these elements form an entity.

Kujutab inimloomuse individualismi ja kollektivismi, mida esindavad kaks erinevat graafilist kujundit, erinevaid elemente, mis sümboliseerivad pühendatu isiksust ja tervikut, mille need elemendid moodustavad.

STILL-LEBEN MIT STILLE

FÜR ALEXANDER MÜLLENBACH

VERY SLOW ♩ = 40

A. CASTILLA-AYLA

A

ritard.

SOPRANO

VOGELSTIMME

KLAVIER

MOLTO LIBERO

B

quasi improvvisando

C

MOLTO ESPRESSIVO

GE- 2E.

HA- ES- TEOI

14. Alexander Müllenbachi portree | Portrait of Alexander Müllenbach (2008)

Composed after a quotation of the dedicatee's composition Song of the Black Bird, the work is an homage to his maestro and friend.

Põhineb tsitaadil pühendatu teosest Song of the Black Bird ning on kummardus maestrole ja sõbrale.

PIIPER ANDREAS JAKOBERI PÕRTRAIT
STILL-LEBEN MIT STILLE

A. CASTILLA-AYALA

ETERNO . . . 0

Musical score for the first system of 'Still-Leben mit Stille'. It features four staves: Salzburger Kollegienkirchenstein (top), Kerze, Gottesgedächtnis (with the instruction 'UN POCO LANTANO'), and Orgel. The score includes various musical notations such as notes, rests, and dynamic markings. A large, complex graphic element consisting of overlapping lines and arrows is superimposed over the score, extending from the Kerze staff down to the Orgel staff.

Musical score for the second system of 'Still-Leben mit Stille'. It features the same four staves as the first system. The notation continues, with a prominent graphic element on the right side of the page. This graphic, labeled 'A', is a square box containing a central point with several arrows radiating outwards in different directions. To the right of this box are several vertical lines, possibly representing a timeline or a sequence of events.

15. Andreas Jakoberi portree | Portrait of Andreas Jakober (2008)

This work was intended to be a farewell for the dedicatee, who was very involved with the cultural scene in while being the priest of the of the Kollegienkirche in Salzburg.

Mõeldud hüvastijätuna pühendatuga, kes Kollegienkirche preestrina oli tihedalt seotud Salzburgi kultuurieluga.

STILL-LEBEN MIT STILLE

QUINTI INMOBILE J - 07

POET JUAN HIDALGO

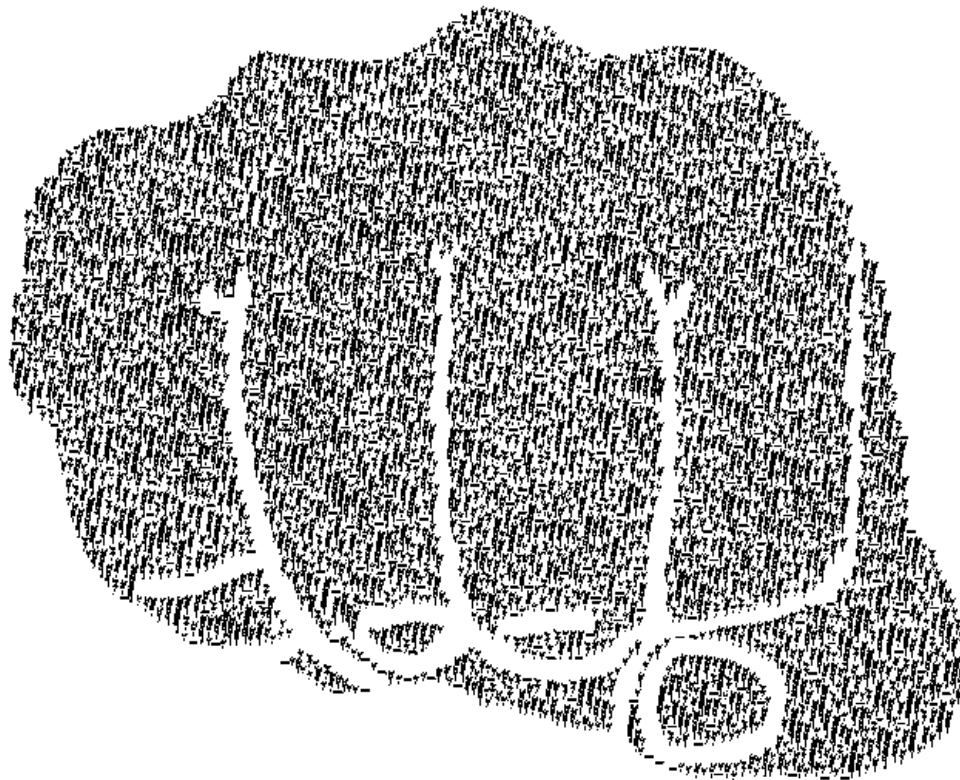
A. CASTILLA-ARNA

The image displays a musical score for the piece "Still-Leben mit Stille" by A. Castilla-Arna. The score is arranged for three piano parts: "REP. KLAVIER" (top), "CAGES KLAVIER" (middle), and "C. CHOR" (bottom). The score is divided into sections labeled A, B, and C. Section A is marked with a tempo of rit. . Section B is marked with a tempo of MOLTO LIEBE . Section C is marked with a tempo of $\text{ET ERNO } J = 0$. The score includes various musical notations such as notes, rests, and dynamic markings.

16. Juan Hidalgo portree | Portrait of Juan Hidalgo (2008)

This work is an homage to the artist Juan Hidalgo, whose visual and musical work I admired very much.

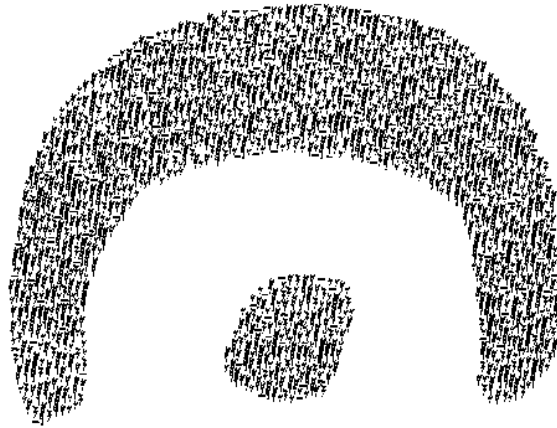
Austusavalduis kunstnik Juan Hidalgole, kelle visuaal- ja muusikaloomingut ma väga imetlen.



17. Vaikus, mis tapab | El Silencio que mata (The Silence that kills) (2021)

Silence covering a fist representing the quiet oppression in life.

Vaikne rusikas sümboliseerib vaikset rõhumist.



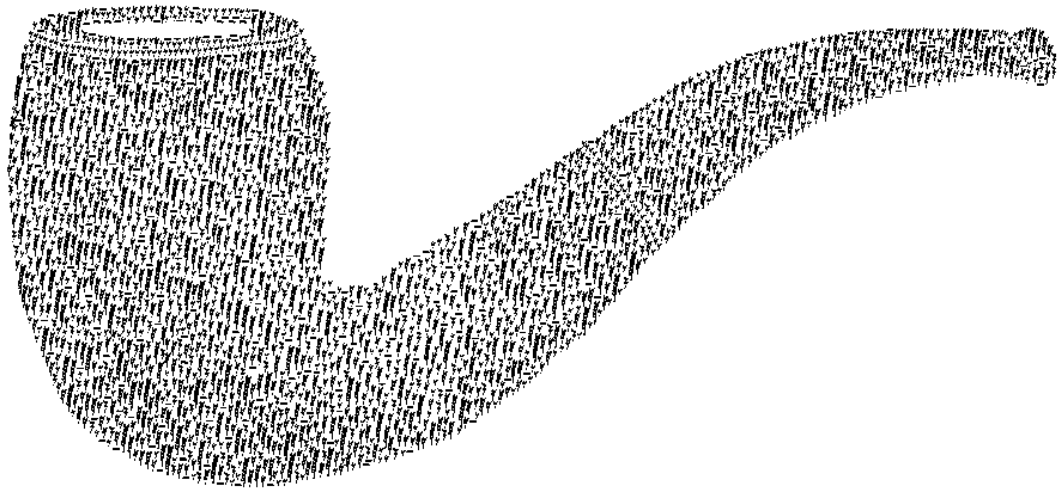
18. Fermaat | Fermata (2022)

Sound and Movement are also two concepts, which come often together in ambiguous ways in different languages. Whereas in English “Quiet” refers to sound, in Spanish “Quieto” (still) refers to movement. And whereas the word “Still” in English is related to movement, in German “Still” (quiet) is linked to sound.

The symbol made of a mosaic of rests represents a musical “fermata” (stop), which in the language of music leads not to stop in the music but to a “freeze motion”. This action, stronger related to the visual image of it, is in my opinion, due to the confusion and ambiguity between Sound and Movement. As a music score, it represents graphic instructions to interpret a meditation, in which, silence, the inner voice and the freeze motion are involved.

Heli ja liikumine on kaks mõistet, mis erinevates keeltes sageli mitmetähenduslikult kohtuvad. Kui inglise keeles "quiet" (vaikne) viitab heli puudumisele, siis hispaania keeles tähendab "quieto" (seisev) paigalseisu. Ja kui inglise keeles sõna "still" on seotud paigalseisuga, siis saksa keelne "still" (vaikne) on seotud heli puudumisega.

Pauside mosaiigist koosnev sümbol kujutab enesest muusikalist “fermaati” (seisakut), mis muusikakeeles ei tähenda niivõrd muusika peatumist, kui võrd “seisma tardumist”. Tegevus, mis on tugevalt seotud visuaalse aspektiga, on minu meelest tingitud heli ja liikumise mõistete mitmetähenduslikkusest ja ebaselgusest. Partituurina kujutab see töö graafilist juhust, kuidas tõlgendada meditatsiooni, millesse on kaasatud vaikus, sisehääli ja tardunud liikumine.



CECI N'EST PAS UNE CHANSON.

19. "See ei ole laul" | "Ceci n'est pas une chanson (This is not a Song)" (2022)

Following René Magritte's work "The Treachery of Images (Ceci n'est pas une pipe)", I wanted to expose the confrontation between an object and the representation of it in the context of sound and silence and its graphical representation. This might lead to some confusion; whereas I believe that a song composed of silence is a song, I present that the graphical representation of the song is not the song.

Parafraaseerides René Magritte'i teost "Kujutiste petlikkus (Ceci n'est pas une pipe, See ei ole piip)" soovisin ma paljastada objekti ja selle representatsiooni vastasseisu heli ja vaikuse graafilise representatsiooni kontekstis. See võib tekitada mõningast segadust. Uskudes, et vaikusest koosnev laul on laul, ma ütlen, et laulu graafiline representatsioon ei ole laul.

STILL-LEBEN MIT STILLE
 Juan Manuel Márquez concert orchestra

F. 00714-01.1

MOBILITE STRAßE, BUNZIG ... 106

Violin I 1
Violin I 2
Violin I 3
Violin I 4
Violin I 5
Violin I 6
Violin I 7

Violin II 1
Violin II 2

Viola 1
Viola 2
Viola 3
Viola 4
Viola 5
Viola 6
Viola 7

Cello 1
Cello 2
Cello 3
Cello 4
Cello 5
Cello 6
Cello 7

Double Bass 1
Double Bass 2

20. Tuletorn | Lighthouse (2022)

Portrait of the Spanish cellist Juan Manuel Márquez representing the meaning of friendship through a solid, mosaic-textured cello turning into a lighthouse. Music and light transcend as it happens in all "Still Life with Silence" works, which are both music scores and visual works. But in this work, this transcending becomes an element of the composition.

Hispaania tšellisti Juan Manuel Márquezi portree, mis kujutab sõpruse tähendust tugeva, tuletorniks muunduva mosaiikse struktuuriga tšello abil. Muusika läheb üle valguseks, nagu see toimub kõigis "Vaikelu vaikusega" töödes, mis on ühtaegu partituurid ja visuaalteosed. Kuid siin muutub see üleminek kompositsiooni osaks.

Vaikelu vaikusega | Still Life with Silence

"I believe that silence has great value in our society today, which music has had throughout history. Consistent with these beliefs, I created the series Still Life with Silence using the graphics of silence in the same way those of sound have traditionally been used."

"In the works, which are music scores at the same time, several issues concerning silence and its musical representation are involved," Agustín elaborates. "With these musical graphics of silence, I try to conceive a symbolic world to create portraits, landscapes or confrontations between the language and the music language. The whole visual process is done with rests and musical language symbols."

"I believe strongly in the richness of silence, which is a very strong element in the landscape of Salzburg, the city where I have been living in the last 18 years. At the same time, I want to bring some attention to our inner voice and its importance as individuals. These graphic music scores were not created for physical voices but for our inner one."

Ludmila Shapavalova, head of the musicology department at the University of Kharkov, Ukraine, about "Still Life with Silence":
- *"Now I understand that the XXI century has begun"*

"Usun, et vaikusel on meie tänases ühiskonnas väärtus, mis muusikal on olnud läbi ajaloo. Kooskõlas selle tõekspidamisega lõin ma sarja "Vaikelu vaikusega", kasutades vaikuse graafilist representeerimist sarnaselt traditsioonilisele heli graafilisele representeerimisele."

"Töodes, mis on ühtaegu partituurid, on seotud mitmed vaikuse ja selle muusikalise esitamise teemad," täpsustab Agustín. „Nende muusikaliste vaikusegraafikatega püüan ma kujutada sümbolset maailma, luues portreid, maastikke või keele ja muusikakeele vastandumisi. Kogu visuaalne protsess on teostatud pauside ja muusikakeele sümbolite abil."

"Usun vaikuse rikkusesse, mis on väga tugev element Salzburgi maastikul, linnas, milles olen elanud viimased 18 aastat. Samal ajal tahan juhtida tähelepanu meie sisehäälele ja selle tähtsusele üksikisikuna. Need graafilised partituurid ei ole loodud mitte füüsilistele häälele, vaid meie sisehääle jaoks."

Ludmila Šapavalova, Harkovi ülikooli (Ukraina) muusikateaduse osakonna juhataja tekstis "Vaikelu vaikusega": *"Nüüd ma mõistan, et XXI sajand on alanud."*

Kunstnikust | About the Artist

Agustín Castilla-Ávila is a graphic artist, composer, guitarist, improviser, author and artistic researcher. As a graphic artist he has exhibited his works “Still Life with Silence” in galleries and museums in Japan, Ukraine, Latvia, Austria, Italy, France, Spain, Portugal, USA and Mexico. In 2013 he received the Annual Music Award from the Government of the Region of Salzburg for his work The Rest is Silence, the first existing silent opera.

Agustín Castilla-Ávila on graafik, helilooja, kitarrist, improvisaator, kirjanik ja loomeurija. Graafikuna on ta eksponeerinud oma töid sarjast “Vaikelu vaikusega” Jaapani, Ukraina, Läti, Austria, Itaalia, Prantsusmaa, Hispaania, Portugali, USA ja Mehhiko galeriides ning muuseumides. 2013. aastal pälvis ta Salzburgi liidumaa muusika aasta-auhinna teose The Rest is Silence (Paus on vaikus) eest, mis on esimene vaikne ooper.

Pärnu Nüüdismuusika Päevad 2023 | Pärnu Contemporary Music Days 2023

KOMPOSITSIOONIMUDELID 6 | COMPOSITION MODELS 6

Mikrotonaalsus 3 | Microtonality 3

21.-29.1.2023

Koostööpartnerid | Cooperation partners

Eesti Arnold Schönbergi Ühing

Ameerika mikrotonaalse muusika ühing un-twelve

International Ekmelic Music Society

Eesti Muusika- ja Teatriakadeemia

Tallinna Ülikooli Balti filmi, meedia ja kunstide instituut

Repoo Ensemble (Pärnu Ooper)

Pärnu Keskraamatukogu

Pärnu Koidula Gümnaasium

Eesti Nüüdismuusika Keskus

Kultuurkapital

Pärnu linn