

Faust's Lullaby (for recorder and fixed electronics)

Recording

https://www.dropbox.com/s/8sc98qcop7aoaz/Faust%27s%20Lullaby%20RECORDER%20MASTERED.wav?dl=0

Sample of Score (first page)

Score

## Faust's Lullaby

for recorder and electronics

Andrea Guterres

♩ = 60 *rubato*      \* ON: Reverb (Decay Time = 1)  
 (Pre-Delay = 1)

\* NOTE:  
 All multimeasure rests are in 4/4

Liberal grace notes over A drone, alternating between Bb and B natural.  
 There is no particular tempo here; feel free to alternate between fast and slow.

Alto Recorder

A. Rec.

0:35 lip vibrato

\* ON: Delay  
 ON: Auto Pan  
 ON: Reverb (Decay Time = 2)  
 (Pre-Delay = 1)

B 1:15  
 ♩ = 120

Improvise on this phrase in the above staff for 30 seconds.  
 Periodically interject your improvisation with the material on the bottom staff.  
 While the rests in between the below material are relevant, the timing is very free.  
 Feel free to improvise on dynamics as you see fit.

S. Rec.

S. Rec.

### Description:

*Faust's Lullaby* is a programmatic, electroacoustic piece of music—written for recorder and live electronics—that captures the moment in Goethe's *Faust* when Faust surrenders to hedonism, and follows through to his ultimate redemption. It takes the listener through Faust's internal struggle in accepting his material existence, while at the same time addressing the contemporary relevance of this timeless story. In a world driven by striving and ambition, how do we achieve a balance between pleasure and morale—especially in this post-internet age—and ultimately find a sense of purpose? This historical dilemma has been adapted by countless writers, artists and philosophers, from Marlowe to Kierkegaard. *Faust's Lullaby* attempts to capture the internal struggle between this metaphysical contradiction that lives in every human. Towards the end of the piece, there is the feeling of abandoning the physical world. There exists the possibility of reconciliation, not necessarily in a religious or spiritual sense (such as in Goethe's drama), but as an acceptance of self as an imperfect product of material reality. There are passages of improvisation both in the moments of turmoil and during the reconciliation, for the performer to truly express themselves. After all, we are all human.

This piece was developed in the first month of my stay at Can Serrat and involved a great deal of experimentation with electronic music as I developed the soundscape. The recorder part was written after extensive research into contemporary and extended techniques of the instrument. It was recorded by Alexandra Bailliet-Joly and mixed post-production at Can Serrat.

### **The Devil's Milonga (acousmatic/fixed electroacoustic)**

#### Recording

<https://soundcloud.com/andreaguterresmusic/the-devils-milonga>

#### Description

*The Devil's Milonga* takes place in a purgatory, where the recently deceased arrive at a milonga. During the tango party, many questions about their lives are revealed, and many feel trepidation of the unknown in a post-purgatory existence. There exists the underlying tension of how people perceive the 'good' and the 'bad' differently. Many wonder if they made good enough use of their lives. Nevertheless, the milonga continues.

As a fixed electroacoustic piece, *The Devil's Milonga* was created entirely at Can Serrat using a combination of field recordings, digital instruments, audio manipulation, and audio recordings of instruments and one singer. The written saxophone part was workshopped and recorded by another resident at Can Serrat, James Parker, and the voice was recorded by Elisabeth Kaiser, a German singer I had previously worked with. The classical guitar sounds were recorded and processed by me.

### **Solar Panel (video art)**

#### Video

<https://www.youtube.com/watch?v=v5ann-AihpY>

#### Description

*Solar Panel* is an exploration of consciousness and perception. It makes use of repeated visual and aural motifs, which allows the viewer to form unconscious associations between the images and the sound. Familiar objects are shown repeatedly with different angles and lighting, leading to a sense of fluctuating perception and altered reality.

This piece was developed at Can Serrat in collaboration with another resident, Duncan Gibbs, and his video art partner, Victor Ruiz-Colomer. The music was developed electronically, using a combination of digital instruments, field recordings, and the aforementioned saxophone recording that I wrote and workshopped with James Parker.