

## Open Spaces – Tracing the Architecture of Time

**Elena Rykova | Samuel Toro Pérez** Sheltering in Time II, for e-guitar, electronics (2022-2024)

"Sheltering in Time II" is a sonic voyage through the terrain of fragile and multi-layered feedback where the art of interpretation lies in shaping it into sonic forms unfolding in time. The piece explores the sonic depth of electric guitar feedback, developing strategies to navigate the challenges for its live reproducibility.

The dynamic interplay between the performer/instrument, and pre-recorded feedback – interwoven with dialogue fragments from the process of creation — connects past and present. This interaction enriches the performance with layers of introspection and retrospection, emphasizing the transformative nature of acoustic feedback, not only in its sound but in its profound expressive potential.

(Elena Rykova / Samuel Toro Pérez)

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**Samuel Toro Pérez** Ambient Studies 5 - st/po remix, for e-guitar, live-electronics (2024)

"Ambient Studies 5 – st/po remix" is the fifth piece in my series Ambient Studies. This series reflects my affinity for soundscapes and textures, exploring various nuances of interaction between the electric guitar as a classical instrument and live electronics.

This piece combines musical elements, techniques and sound material from my ambient and techno projects (Pink Opaque). It begins with a densification process using a set of 16 delays. Conceptually, st/po remix is inspired by my research into sustainable architecture and urban planning in Vienna in the face of the climate crisis.

(Samuel Toro Pérez)

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**Micha Seidenberg | Samuel Toro Pérez** Melting Sands, for e-guitar, live-electronics (2024)

"Melting Sands" explores sound as a sensuous and auratic focal point in composition, dealing with thresholds and tipping points in imaginary and physical spaces. The sonic textures are inspired by materials such as near-molten glass, non-Newtonian fluids, and thawing ice. These materials evoke fundamental cultural techniques of human development while simultaneously alluding to the threats posed by the Anthropocene.

The exploration of space unfolds on multiple levels. Some sounds are triggered by visible gestures, while others are hardly or not at all perceptible visually. This creates a continuum

between physically traceable and disembodied spectromorphologies, where space is not only seen but also felt and imagined.

In the collaborative process, bodies, instruments, and controllers form a connected organism that interacts with unstable, hard-to-control and easily shifting elements. The "imperfection" within this system becomes an expression of the collective instrument's nature.

Instrumentally, the tendencies of this electronics-integrated instrument — its instability, unpredictability, and "flaws" — take center stage. In this sense, spaces and different levels of tension and tipping points become part of the compositional vocabulary.

(Micha Seidenberg / Samuel Toro Pérez)

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