

# INTERVIEW WITH JOSÉ MANUEL LÓPEZ LÓPEZ

By Magdalena Myrczik and  
David Almagro -Sauti Duo

Paris on November 29, 2021



José Manuel López López is undoubtedly one of the most important figures in the national and international music scene, being recognized with multiple distinctions including the National Music Composition Prize (2000) awarded by the Spanish Ministry of Culture, the SACEM Francis and Mica Salabert (2012), the René Daumesnil Prize from the French Academy of Fine Arts (2013), and the composition prize from the Fondation Simone et Cino del Duca (by proposal of the French Academy of Fine Arts, Institut de France) (2021). His interest, training, and expertise in spectral musical language, as well as his extensive professional development in France, where he has resided for over three decades, have earned him the epithet of "the most French of Spaniards and the most Spanish of Frenchmen." He has collaborated with artists from different disciplines and has been influenced by various sources both within and outside of music, highlighting his stays at the Villa Kujoyama in Kyoto and at the Spanish Academy of Fine Arts in Rome.

Regarding percussion, stands out his friendship with Miquel Bernat (one of the leading voices in contemporary percussion), for whom he has written a remarkable catalog of works, including *Cálculo Secreto*, for solo vibraphone, *Ekphrasis* for solo marimba or *African Winds* (marimba/ vibraphone (one player) and bass clarinet).

In light of our previous encounter with the composer and our desire to delve deeper into his person (and introduce him more thoroughly), we requested to conduct a structured interview divided into three parts, each corresponding to specific categories of questions: his percussion works, influences, and his musical and aesthetic understanding. He graciously agreed, inviting us to his home in Paris to proceed with the interview, which actually turned into a highly enriching conversation and a great memory for us.

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*We disembarked from the Paris metro and walked to a quiet and pleasant neighborhood where the composer was waiting for us, greeting us from the balcony to indicate the correct location. We entered and were warmly welcomed by him and his charming wife, María. Seated on a sofa in the living room, we instantly sensed a creative atmosphere thanks to the presence of multiple works of art such as paintings by Broto, Martin del Pozo, Alejandro Corujeira, Jana Kluge, and many others from diverse origins, as well as a decor featuring Japanese elements, with a prominent large Koto in the corner. These are the first impressions we received from the man behind the music we admire.*



# **Part 1**

## **SPECTRAL LANGUAGE APPLIED TO HIS PERCUSSION WORKS**

**What was your first experience with percussion? What do you find special about instruments like the marimba or the vibraphone?**

The first strong contact was in Cuenca, as a visitor to the “procession de las Turbas” of the Holy Week where, as you may know, thousands of people, each one of them with their drum, traverse the city with a characteristic rhythm that multiplies in a fractal polyphony in every corner of this beautiful city in Castilla La Mancha.

My first chamber work involving percussion instruments -which is dedicated to my father- is *Aquilea*. In it I used bongos in a very representative way, because they mark many temporal issues pointing out relationships between pitches and durations and incorporating very marked accelerandos and ritardandos, which served as a foundation for ideas that I continue to develop today.

Regarding the other question, with the vibraphone I am fascinated by its resonance because it is very close to electronic music. Its sound is not common in the orchestra or chamber music, it is an almost electronic sound, if not directly electronic; which connects directly with my goal -for many years now- of writing instrumental music that sounds like electronic music. That is, working on the internal parameters of the sound so that the orchestration does not result in a traditional sound à la Beethoven, Bartok, Strawinsky or Debussy (from whom is needless to say are sublime composers); but taking advantage of the internal characteristics -sometimes hidden and in many cases beautiful- that all instruments have. I intend to get closer to a kind of writing, as I said, electronic, but made with acoustic instruments. An orchestration carried out through timbral combinations located in the realm of the microscopic and in many cases, the unusual as a sound and polyphonic result.

### **Why electronic?**

Because there are many elements that in theory cannot be obtained through purely instrumental music: certain frequencies, resonances, sound filtering, sound movement, frequency modulations and spatialization that cannot conventionally be done with traditional instruments. On the other hand, keeping in mind that I want to do such filtering, highlight such inharmonicity, underline certain differential sounds, or move certain granular textures in the acoustic space; all of this through, let's say, a deeper instrumental knowledge of what pure classical orchestration is, allows me in a certain way, to access and extrapolate the ideas coming from electronic music and show sonorities that in theory, are not achieved with acoustic instruments.

**Of course, we are listening to that and we think about your work that mixes these two elements: *VibraZoyd*, where we perceive precisely a mixture between vibraphone and electronics. The line between electronic and acoustic sounds was very blurred. So would you say that you like the vibraphone because of that fusion?**

I like it because of that fusion and because it also has many possibilities for extended techniques. Different mallets, different mutes, bows, micro-tonal glissandi... all of this offers me possibilities that place me in an unusual dimension of the instrument... and I love that.

**That's about the vibraphone... And what about the marimba, which is a more "acoustic" instrument?**

I am especially fascinated by the low region of the marimba. This region allows me to reconstruct a timbre like in *Ekhprasis*, for example. In this case, from the tremolos crossed between both hands, and with four mallets, a halo of harmonics is created, which transforms and expands from the beginning until reaching an open harmonic state of the spectrum, which returns to the initial state at the end of the work. This is allowed by the marimba given that, although in theory it could also be done on other instruments, the possibility of doing piano-pianissimo, practically without attack -"dal niente... al niente"- that can be obtained on the marimba with soft mallets is greater than that of many other instruments, and the sound result is really beautiful.

**How do you deal with the limitations of these [percussion] instruments, such as tuning? Because of course, they are instruments with not only tempered tuning but also fixed tuning..with piano it is still possible to tune the strings "easily", but in the case of the marimba, it is more complicated...**

Obviously with a marimba, a vibraphone, an organ, you have the tuning you have and you have to adjust to those "limitations". I find these limitations interesting and stimulating as well, which is why I mentioned spectral filtering through the writing of semitones or pitches close to the actual pitch that would correspond to the natural one. It is, so to speak, a certain inharmonic-harmonicity that I accept and that I like. In the C spectrum for example, the seventh harmonic -Bb- or the eleventh harmonic -F#- are naturally lower, and obviously on the marimba, on a piano or on an organ I will have to put a Bb or an F#, but I know that this approximation in semitones gives me an overall sound that is quite close to what would be a harmonic spectrum with fourths and eighths of tones. It is something like if we look at a tree: from afar we will see the shape and color, if we get closer we will see the branches and leaves, and if we look at the leaf, the wood of the branches or the roots through a microscope... we will arrive at the conclusion that these are very different, but all valid, approximations of the same object, a multiple element. In music it is the same idea, I face the limitations thinking that they are different approximations of a sound object that is there but that I see from different angles, from different windows or scales of approach.

**It could be said that in instruments like the marimba, the articulations are much more subtly appreciated than in others like the violin or the piano. However, your works are full of these types of indications. Do you treat it as a tool to convey a timbral idea [to the performer] or do you expect a substantial change in the actual timbre obtained by the performer? How would you like the performer to work on this aspect?**

I consider it is essential to specify the articulations (accents, ligatures, commas, etc.) and the dynamics (Sfz, ppp, f or ffff crescendos or diminuendos) because from the timbral and gestural point of view they provide a depth and a contrast to the speech that otherwise, it would not be understood the same. A timbre is a superposition of harmonics, each of which has a "life of its own." That is, the dynamics of the set of harmonics of a given fundamental frequency are never equal. Each harmonic has its frequency and duration along with a dynamic envelope that characterizes it, and that is never exactly the same as its neighbor. This genetic-timbral configuration of harmonics is what calls me to always specify all the parameters, to highlight and show that multiple object that is timbre.

**So let's say you treat it as a timbral tool.**

Yes, for many years I have not thought of my works as a succession of notes. Due to my early training, each note was part of a chord, a serial development, a transformation of a harmonic field, but not now. Now I conceive everything as a timbre and in a timbre there are frequencies but there are also minimal articulations of sound particles. I try to deal with all of that together. I don't separate notes, I don't separate articulations... everything is a set, a multiple object that builds that tone.

**You have written 3 versions of *African Winds*, and from *Cálculo Secreto* you have created *La Céleste*. Why did you decide to give more "performative possibilities" to these pieces?**

Well, I do not know. These are circumstances, a performer tells me: I would be very interested in having this work for my instrument... and I consider it and try to see if it is possible, I have done it with *African Winds*, *African Winds II* and *III*, *Japan Winds*... It is the same concept of contrapuntal articulation. So that type of material, transported to another culture, to another instrument, to another instruments, also works, and sometimes it is surprising because the result is very different from the original and becomes a completely new work.

At *La Céleste*, my friend, the videographer Pascal Auger, proposed me to make a project around Venice, with his images and my music, and that's how this work was born; bringing together *Cálculo Secreto* and parts of *Movimientos para 2 pianos y orquesta* together with new sections that served as connection between the works and the images.

**One of the peculiarities of spectral music is the search for timbres through “musical” processes, although the timbre itself to be obtained is already conditioned by the instrument used. In other words, the very definition of spectral music is already linked to the timbre and therefore to the instrument. However, we find works like *African Winds* with multiple formats.**

**Do you think that your works are generally linked to the timbres for which they are initially proposed? That is to say, do you associate compositional thinking with a specific tone from the beginning, even though you later open up, so to speak? In this regard, for example, it is known that Bach's music is widely accepted in multiple configurations.**

I think of timbre as physical information: from a fundamental frequency arises a series of harmonics that generate a timbre in a harmonic or inharmonic configuration and these harmonics can equally work for me in an organ, a harpsichord, a quartet, etc. Obviously apart from the specific timbre of a specific instrument, I am interested in the physical information that a fundamental frequency and the behavior of sound in general offers me. So a work, a fragment, or a certain process sometimes -not always- I can transcribe to another instrument or instruments as I said a moment ago. It works and allows me to transcribe from a purely abstract point of view, that is, thinking for example of the harmonics 7,15,19... and not of a specific instrument.

In ancient music, in the baroque for example, on many occasions the instruments available, are not, -were not- the same as those initially thought by the composer, and are changed, and if the combinations and registers are thought through well, the results are surprising and fascinating. I think that, to today's composers, a certain flexibility in this sense would not hurt us. I am also thinking, for example, of the organ, where in many works from the past there is no precise configuration of registers, each organist and each organ offer different possibilities to the work, which remains the same but with other colors, we could say.

But I am also interested, as it happens in my *Concerto for Violin and Orchestra*, in the specific analysis of a timbre, in this case, the sound of a precise Tam Tam played with a bow. I analyze the sound generated by that Tam with a spectral analysis program and the result - that is, the evolution of each harmonic in terms of amplitude, frequency and development over time- I reproduce it in the most reliable way through notes (frequencies) of various instruments, to obtain a global transcription of that sound in the orchestra. For example, thanks to the superposition of harmonics of the string, (artificial or natural) that would be like sinusoidal waves of a synthesizer, obtaining that timbre, not another different one, but that of that specific Tam-Tam.

I have another work, *Sottovoce* for four voices and electronics, where the opposite happens: I filter pre-recorded voices of the performers in such a way that the harmonics progressively disappear in the filtering process until leaving a single harmonic of the source voice, which functions as a sinusoidal wave. I mix this with the singers' whistles, which are also sinusoidal waves, which produces a mixed electronic texture built with sinusoidal waves and voices (whistles).

**Both *African Winds* and *Ekphrasis* need special mallets if you wish to achieve, let's say, a proper effect... How do the ideas for those different effects/timbre appear? Are you the one who asks the performer or does he/she also offer you ideas about what you can get from the instrument?**

Both things, asking and, above all, talking to the performer are very important. I have had a great friendship with Miquel Bernat for many years, he has premiered many of my works and we talk a lot... I write to him, I ask him, he proposes to me. For example, in *Cálculo Secreto*, Bernat asked his luthier for mallets that were hard on the one side and soft on the other. Obviously you have much more contact with your luthiers and you know infinitely better the possibilities of modifications to skins, wood sticks, etc. For this reason I consult you and I absolutely trust your judgment. I don't have a marimba or many other instruments and there are many things that one imagines in the abstract, but as Franco Donatoni said, "*Tra dire e fare ce in mezzo il mare*" "*There is a long way between what is said and what is done.*" Ideas arise when you are working and not in the abstract when one imagines what can happen playing with this or that mallet, it is necessary to experience it...

Performers experiment and can offer... For example, with Miquel, in the latest work he has premiered, which is for six snare drums, *Estudios Coreográficos* para un percusionista, the idea is not only to play but also for the performer to incorporate a choreography of action with his body, his arms... He worked with a choreographer and came up with the idea of instead of placing the six snare drums surrounding him, to have a triangle with three boxes placed as usual and the other three snare drums hanging, so the movement is necessarily much richer than thought in an only plane, there are more dimensions so to speak in the configuration of two triangles at different heights (levels). Working with the performer is essential, before starting to compose, during and after premiering the work, when interesting tweaks of all kinds always arise: temporal, dynamic, rhythmic, etc.

## **Part 2**

# **INFLUENCES**

**You have been living in Kyoto. Japan is an important place in the history of marimba and xylophone. Did you have contact with these instruments there? Did they influence you in any way?**

Of course, my stay in Japan influenced me, due to the contact with a culture that I didn't know, but which fascinated me and that transformed my musical thinking in some sense. I was very impressed by the Japanese percussion instruments because of their ritual and theatrical side and everything that the gigantic Taiko and Kodo drums, which are sometimes brought out onto the streets for parties and ceremonies, represent. It's something that leaves you "glued to the ground"... well yes, I do assume it as a super-positive influence and without a doubt this ritual aspect marked me.

Regarding technical issues, I can't say too much since I didn't work much on percussion instruments during that period. I was there to work with instruments such as the koto, biwa and shamisen. The only contact I had was in performances-I did not stop watching shows and attending ceremonies- where percussion instruments are always present and mark the processes.

**What differences did you find in Asian and European classical-contemporary music? We imagine that during your stay there, you would have come into contact with contemporary composers who might have had a different aesthetic.**

It is curious that many Japanese composers imitated European aesthetics and I would even add that, in a certain way some of them, I do not say all, but many composers at that time, were very influenced by Boulez's music, as well as by spectral music. Of course, all of this meant that their writing was very close to what was being done in Europe. On the contrary, the most traditional music was and continues to be autochthonous. I believe that today's composers are recovering in some way the richness of their culture; they are integrating it in a much more personal way. On the other hand, culture is being universalized and merged, and tradition is taking on another meaning that goes far beyond what is purely popular. It is a tradition that touches the bases of human expression in both the structural and expressive sense.

**You usually work with artists from different areas, such as the painter José Manuel Broto, the poet Dionisio Cañas, the video artist Pascal Auger, or the multidisciplinary artist Francis Naranjo... How do you consider collaborations between artists from different areas?**

I consider it very important because sometimes one gets trapped in their own universe and it's difficult to break free from it. However, when collaboration occurs willingly, not circumstantially, it opens enormous doors. It enables me to see other paths that I wouldn't otherwise see and allows me to leap into them as if doors to multiverses (for the moment fictional) were opening for me, where one transitions from one dimension to another with ease. In any case, that's what I've felt when collaborating with the artists you mentioned.

For example, returning to the differences between Asian and European music, until I was in Japan, I had a very structural conception of music. For me what mattered was the note, the chords, the harmony, the counterpoint, the articulations, etc., and an eventual relationship, connection of all that material with other poetics, such as Haikus or images or a certain ritual, seemed very distant to me, perhaps because of my training or any other reasons, that didn't interest me, I was a little hesitant to get into that dimension.

Upon arriving in Japan and encountering another completely different culture, with a language that I did not speak, with food different from the usual... forced me to leap into the unknown. That helped me to go writing works such as *Viento de Otoño*, *El Perfume de la Luna*, *El Arte de la Siesta*, *Tisseur de Sable* and many other works in which there is not only a taste for purely musical structure, but also there is something poetic and emotions coming from haikus, or images that help me make musical representations that do not correspond solely to the structural process, chords, transpositions, harmonicities/inharmonicities, but there is something else behind it, which can be a poetry, a color, an emotion, an image, a smell, a flavor... that necessarily transport me to other dimensions that are very enriching. That is what I consider important when collaborating with other artists, the possibility of discovering new expressive paths, and of course also structural and formal ones.

## Part 3

# MUSIC AND AESCETIC COMPREHENSION

**What do you value in the interpretation of your music? We know that each performance is unique, but is there any aspect that you particularly value? And on the other hand, what aspects do you value negatively?**

I was recently talking with a friend from the US who heard my percussion CD *Horizonte Ondulado* performed by *Ensemble Drumming* and he told me that he thought the sound quality of that album was amazing. That is what fascinates me most in the interpretation of a work, the work of the performer with the sound. It is what I value most, much more than the notes, than the rhythm or the articulation, it is that beauty of the sound, sometimes roundness , sometimes precision of dryness, staccato.... It is obvious that the notes, the rhythm, the dynamics, the articulations are very important, but I put first the beauty of the sound that must surround and enrich all these other parameters. Then obviously, precision too, and a certain flexibility of time: there are solo works in which the performer can allow himself a compression and dilation of time, because he is the one who manages it and he is the one who makes an accelerando or a minimum ritardando to fall into another section or into another musical figure or gesture. Things of this type that a soloist can manage or control wonderfully, but when it comes to duets, trios, quartets, orchestra... things get complicated. As more interpreters are added, the difficulty of synchronization becomes greater; It is evident that one is not the same than two, fifteen or a hundred musicians playing together. That said, in all cases a good musician finds a way to give flexibility to the musical speech.

Another aspect that attracts me a lot is the precision with what is written to achieve exactly the purpose I am looking for. For example, the writing precision of a texture, that is, if I have written 11 against 5, against 7 or any other value, it is not to complicate the playing, but rather to obtain attacks that do not match and thus create a texture dense, interesting and granular. In *Concierto para piano, en el Trio 3 , Desde Dentro, El árbol de Takako, A la Caída de la Tarde* and in many other works in my catalogue, what interests me -and I intend to represent- is a writing of time, we could say quantum, in the image of Planck times, and not only traditional time -Andante, Adagio, Presto etc- but also taking into account a micro-time and some intermediate times in the sense of quarter note 60, 90, 95.3 or 67.9... This interests me precisely to have that variation between the completely free, or in any case quite free and the precision of a metric modulation as for example happens in my *Estudios sobre la modulación métrica*, where if I write 67.5 BPM it is because the indicated equivalence falls exactly on that value of beats per minute, or on 65.3 or on 123.6 and then why am I going to put 68, 66 or 124? If when preparing the modulation I want, I fall into that tempo, it would make no sense to put false information in the score, it would be like saying in mathematics that  $2+2.3$  is equal to 4.

With this work on time, we reach a point where a type of superposition of textures occurs where there are many elements and processes in which their density, energy and organicity must be intertwined, overlapped and managed. To work the different points in a unitary and global way. I am very interested in facilitating the understanding of that idea thanks to the writing tools that a composer has at his or her disposal. To show clearly to the listener that we are either in a more or less traditional temporal dimension, or that it is a rather precise or structural time or that we are in a time that is already of the interior, of the interior of matter, of the particles of time and sound. I try [to help] the performer to understand and transmit to the listener the different dimensions of time, its polyphonic combinatorics and the circulation between them.

To talk about a specific work, at the beginning of my *Concierto para piano y orquesta*, all the string instruments in divisi are playing with plectrums behind the ponticello, creating a granular texture of dots (particles). These textures are written initially regular and immediately irregular, rhythmically shifting each group of first and second violins, violas, cellos and double basses thanks to irregular groups so that they never sound synchronized; even thinking of each musician as if each one was an independent soloist. If I have 70 or 80 musicians playing with plectrums, with key sounds, etc. written with irregular groups and in divisi, obviously, what this produces is a gigantic desynchronization. Hundreds, I would even say thousands of small points played in one or a very few seconds, there comes a point where it cannot be expressed with traditional notation, it is impossible to write it but possible to play it. In this case, what I am trying to do is look for a notation that can represent that atomic dimension of the interior of the sound, a dimension in which time, the typical "t" of the equations, disappears, since we are no longer in metronomic BPM times [beats per minute], if not in micro-times, that would hypothetically approach to the Planck times mentioned earlier, which are the smallest times that have been reached in physics.

So well, in this type of writing that I have developed in this work and in many others, I intend to approach a type of "poetry", which is not that of a haiku, nor that of a poem, but rather the poetry that contains quantum physics and the interior of matter, which for me is fascinating. I try, therefore, for the interpreter who approaches my work to understand that what I am looking for at some moments is precision, but also to understand that when precision is not possible because it exceeds the level of human compression and perception, to come closer to the idea and try to convey what I have imagined.

**You have told us the positive, what you appreciate in the interpretation, which is highly valued to know, but sometimes it is very interesting to know the negative too...**

The negative thing, which bothers me a lot, is the interpreters who put up barriers, who say "no, this not, this is very uncomfortable to do, this can't be done". It bothers me because what interests me is to discuss and look for the best solutions; the learning relationship between each other. Music is an art of transmitting emotions, human relationships, physical and mathematical knowledge; that's what it's about.

**And what about the performative aspect? At the end of the day we all have our criteria and we may not like certain performance without it to be necessarily of low quality.**

Obviously this can happen and there is not much to say about it, since there are thousands of interpretations of many works, ranging from ancient music to the present day, and we like some more than others, objectively all of them being equally valid. As it is known, everyone has its own taste. What does bother me are certain attitudes of some performers (fortunately I have come across very few of this kind) who, due to disinterest or overload of work, go through the pieces very superficially and they play whatever.

**Putting as example *Ekphrasis*, to be played the beginning without realizing that there is being played the harmonic series. Without knowing it completely, you cannot make a musical idea...**

That's what studying is!!, that's what I was referring to, it's like when you study a Bach fugue, a Beethoven sonata, a work by Lachenmann or Elliott Carter; If you go deeper and not just play notes, but thoroughly research what is happening inside the structure, the music inevitably takes on another dimension. It is a form of study, which is not only physical or mechanical. If we think about Carter's works for timpani, the essence lies in the circulation through time, in the metric modulations, much more than in the pitches that are played. If we think about Sciarrino's *Caprichos* for violin, the importance is in the work of the timbre more than in the notes.

It is another type of study that is not only that of fingerings, dynamics, positions or bow strokes. At the moment when the work is integrated in the body, in the hands, in the legs (thinking of an organist), in the voice, etc., I think that the notes, the tempos, the dynamics, etc. must be forgotten or in any case to be left in the background. It very less matter if what you are playing is the motive, the countermotive, the answer... you have to let the music flow. But of course for that you first have to work on the piece intensely.

Fortunately today there is a fairly general trend among performers. Why are you here in my house? Because you want to know what happens inside my music, right? In my aesthetics, in my environment, why do I have that painting, this koto... all that subliminal information means things. Things that you receive or integrate unconsciously. But nowadays, fortunately, performers in general try to know how the work is like, and what the composer is like. As you said, if you don't know deeply what you are playing and what you are going to transmit, it is very difficult to transmit anything.

I think that today, among many performers, it is a matter that is quite accepted, that it is not only about studying a work from a technical point of view: precision, virtuosity; but also to incorporate into it everything that makes the work [what gives the piece its identity].

**In what way do you think spectral music can be received by the public (can it influence and/or move them)? In a society where from a young age our teaching (active and passive) and therefore our understanding of music is based on tonal music, do you think that a preparation or a certain artistic knowledge is necessary to understand and appreciate your music? Do you think it may be too complex for a person, let's say, accustomed to popular music? Or on the contrary, you believe that the brain subconsciously perceives the "beauty" (whatever that term means) of a physics-based language.**

First of all, I would like to specify that I write music for everyone. That is my first purpose, my first default idea. Afterwards, I would also like to specify that all music without exception from the prehistoric music, Gregorian chant, tonal music, spectral music, electronic music, ethnic music, all are based on physical phenomena and consequently on the spectrum. If we examine any spectrum we will see that the organization of the intervals that constitute it give us step by step the history of music. It is a natural fact that everyone understands. No one needs training to listen to music, but having said that, having it or seeking the appropriate information certainly helps a lot.

### **What role do you think artists have in modern society?**

I think that in these times we are living in (pandemic, wars, economic and social oppression, isolation...) many of us have realized the urgent need for Art... without it life is cold and sad, it has no meaning. When one has the possibility of going to a museum, an exhibition, an artist's workshop, a concert, listening to a song and, thanks to art, sharing and transmitting emotions, that changes everything, it opens up ideas, excitement, energy, which otherwise you don't have, or at least I don't have. That is one of the functions of Art: to feed the spirit. Of course the artist must show the beautiful and the not so beautiful and highlight it.

In *Homing*, with text by Dionisio Cañas and my music, what we try to do is to show the harshness of today's society, the rejection of immigrants, that is our duty. He has done it with his poetry, and I with my music. In *No Time*, a short poem also by Dionisio Cañas where he describes the "no time" of one person from the people who jumped into the void from the Twin Towers in NY on September 11, 2001 after the terrorist attacks, I try to show with my music the drama and the beauty of the emotions concentrated in brief seconds of those people.

In *NAFS The Cubic Head* I try to show other geometric and expressive dimensions thanks to Cañas' text that will be developed in our opera *Flatland* on which we are currently working [in the moment of the interview]. In works such as *Viento de Otoño*, *El Perfume de la Luna*, or *El Arte de la Siesta*, among others, I am inspired by haikus from great Japanese masters and I try, in addition to searching for sound beauty through poetry, to convey my admiration towards a culture and its immense artists.

In *for mandolin*, I intend, thanks to the connection with the book of the same title by the great philosopher Carlos Pereda, to give an image of the very diverse approaches to exile, which are not only negative. In my *Concierto para piano*, or in *Materia Oscura*, I search through micro rhythms (sound particles we could say), the connection with quantum physics and what that represents from the point of view of spirit and knowledge.

In short, in my case through these and many other works I try to connect with my peers and show them possible visions of the world, the universe and emotions. Every artist touches many territories during his/her life that directly or indirectly transcend society and modify it. Let us think of Bach and his harmonic, contrapuntal perfection and his religious transcendence, of Beethoven and his power of universal emotions, of Varèse, Grisey, Donatoni, Sciarrino, Vaggione who transmit emotions and knowledge that enter the interior of the sound matter and that have a capital importance in the evolution of thought.

