



Università degli Studi di Roma  
"Tor Vergata"

Master in  
**Sonic Arts**



# Master in Sonic Arts - Tecnologie e arti del suono

## CONCERTI DI STUDIO DI PRIMAVERA

## SPRINGTIME STUDY CONCERTS

Terza edizione - 2017

*Direzione artistica: Giorgio Nottoli e Giovanni Costantini*

**Primo incontro:** martedì 4 aprile

Edificio della Presidenza della Facoltà di Ingegneria, Via del Politecnico 1 - Roma

Introducono: Giorgio Nottoli, Giovanni Costantini

**Conferenze:** martedì 4 aprile ore 15 - Aula Galileo

Relatori: Kilian Schwoon, Giorgio Nottoli, Gianni Trovalusci

**Concerto:** martedì 4 aprile ore 18 - Aula Leonardo

### ***Il flauto e l'elettronica / La musica acusmatica***

### **Inghilterra, Germania e Giappone**

**Brian Ferneyhough**

***Mnemosyne (1986)***

Per flauto basso e nastro magnetico

**Wilfried Jentsch**

***Entre ciel et terre (2015)***

Acusmatico

**Hiromi Ishii**

***Ryojinfu (2013)***

Acusmatico

**Kilian Schwoon**

***Le poumon oxygène (2000)***

(voce di Sonia Bergamasco)

**Kilian Schwoon**

***Pendelnde Schatten (2010)***

Per flauto ed elettronica

Flauti: **Gianni Trovalusci**

Regia del suono: **Giuseppe Silvi, Federico Scalas**

(Ingresso libero)

# ***Note sulle composizioni***

## ***Mnemosyne (1986) [10'30"] – Brian Ferneyhough***

*per flauto basso e nastro magnetico*

*Mnemosyne* (programme note by Paul Griffiths) forms the seventh and final stage in Ferneyhough's *Carceri d'invenzione* cycle, and together with the *Intermedio alla ciaccona* for solo violin that occupies third place, was completed almost at the last moment. Both works are dated "Freiburg, September 1986", which was the month before the first complete performance of the cycle, at the Donaueschingen Musiktage, when Roberto Fabbricani was the flautist; neither piece was played before that occasion. Like the *Intermedio* and *Carceri d'invenzione III*, *Mnemosyne* was commissioned by South West German Radio.

*Mnemosyne* is, in Greek mythology, the goddess of memory and mother of the muses. What this *Mnemosyne* remembers is the underlying substance of a previous hour and a quarter of music, constituted by the other parts of the *Carceri* sequence. According to the composer, "the chordal patterns varied in the preceding six pieces are again spread out here... as an omnipresent background which serves to bring into play or extend earlier «harmonic spaces», and also to make available a discreet but constantly present series of focal notes around which the soloist weaves a limited number of intervallic chains, themselves derived from the eight initial chords and having strong internal relationships. The richer the sonority of this background it increases from four to eight parts the greater the scope for flexibility in the melodic variations. However, since in the final section of the composition the number of derived intervals is greatly reduced, the sonic gestures of the bass flute are increasingly «hemmed in», «imprisoned», until finally the process inevitably leads to a fade-out".

The slow weave of chords on tape was composed first, but since this material is played also on bass flutes, and since it arrives only after the live instrument has summoned it, the bass flute we see seems to be exploring, to the limits, a prison of its own making, a prison of mirrors. "It's a sort of cathedral-under-the-sea sound", Ferneyhough has also said, "rather like the Debussy prelude, in which everything is moving in slow motion, and it is reduced to a lower octave level, like a tape being played slowly". The cycle had begun with a solo for piccolo, *Superscriptio*, and had moved on through pieces featuring flute and alto flute; its conclusion in the bottom register a conclusion continuing in the face of silence from the various *Carceri* formations (a modern-music ensemble, a classical chamber orchestra, a mixed quintet, a band of wind and percussion) makes a desolate exit. Heard by itself, *Mnemosyne* may evoke other contexts as the last so far, for instance, in a line of works Ferneyhough has written for his own instrument, beginning with *Four Miniatures for Flute and Piano* (1965) and going on through *Cassandra's Dream Song* (1970), *Unity Capsule* (1975–76) and *Superscriptio* (1981). Following these, it might seem a further investigation of nuances of time (for which purpose the player needs to hear a click track over headphones) and timbre less a prison than a careful, testing survey of previously uninhabited territory.

## ***Entre ciel et terre (between heaven and earth) (2015) [13'45"] – Wilfried Jentsch***

*acusmatico*

Heaven's and Earth's interspace it's like a bigpipe: empty, yet not collapsing: in motion, yet generating even more. (Daodejing, Part 1 (5), Wikipedia) The verse was the spiritual source of this electroacoustic composition. The heaven, the earth, and the space between them produced the conception of the multidimensional circular sound space. The spatial movements of sounds are characterized by various configurations which varie the speed, the direction and the distance to listeners. The sound material is based on three elements: the Chinese cymbals, the birds' singing and the medieval chant (Machaut). These sounds are derived from various cultures, epochs and even from the nature. The sounds have been synthesized by using various methods of cross synthesis. With help of these highly developed digital sound-processing methods of the computer, producing a new quality of sound was enabled. This composition was premiered on 23rd March 2016 at Espace Senghor Brussel and is dedicated to Annette vande Gorne.

## ***Ryojinfu (2013) [10'09"] – Hiromi Ishii***

*acusmatico*

This multi-channel sound-fantasy was inspired by a legend of a Japanese emperor who was religious, was devoted in *Imayo* (Buddhist chant), but had to fight many battles. The material sounds are; 1. Singing (male solo) voice of *Imayo*, 2. Sounds and noises recorded at a Buddhist ceremony, 3. Grain sounds of rice. They have mainly

been processed using cross synthesis and granular synthesis. The processed sounds were given different characters of movement and designed in a three-dimensional space; the sounds processed from the 1. appear with variations (but never as the original sound), and lead a boy's voice-like sound finally. The massive sounds relating to the 2. move slowly, and develop as a sound-wall. The sounds produced from 3. move quickly and irregularly like flying living objects. This piece was composed using the Zirkonium 3D sound space system.

### ***Le poumon oxygène (2010) [6'] – Kilian Schwoon***

*versione acusmatica*

The phonetic material of this piece is derived from Raymond Queneau "Petite cosmogonie portative" (1950, "A Small Portable Cosmogony"), a brilliant stylistic montage of hymn, everyday language and scientific description, and a revitalization of the ancient genre of cosmogony. The short passage about the gases has extraordinary onomatopoeic qualities: "Les nuages se gonflaient chacun à sa façon"... just speaking these words aloud one can hear a music made of sibilants, which in this composition takes a life of its own, enhanced by means of live electronic transformations. Subtle sonic variations and permutations are also already present in the text ("le chlore coloré colérait l'hydrogène").

Queneau dedicates only two lines of his cosmogony to the history of mankind, reducing the homo sapiens thus to a marginal phenomenon of evolution. At the same time the human perspective is pervading every moment, the passage about the gases, for instance, ends with a reference to the "lung oxygen":

Les nuages se gonflaient chacun à sa façon  
l'un était plein d'azote et l'autre de solon  
un troisième intrépide avait choisi l'argon  
de petits cumuli s'éclairaient au néon  
de modestes kryptons voyaient trentt six chandelles  
et le xénon n'avait que peu d'identité  
le chlore coloré colérait l'hydrogène  
tandis que le fluor en esprit virulent  
attendait feux et flamme et de faire des spaths  
et le mi-tout c'était le poumon oxygène

To all these modulations one can find analogies in the live flute playing, such as the dynamic outlines or the precise use of air noises and flutter tongue. Behind the physical actions, the line remains always present, but at the same time intangible: the digital shadows follow the flute keeping a rather low profile.

### ***Pendelnde Schatten (2010) [12'] – Kilian Schwoon***

*per flauto ed elettronica*

A single melodic line constitutes the basic electronic layer of this piece. While pitch changes occur rather infrequently, some characteristics of this line are modulated continuously: the brightness varies, for instance, between a nearly sinusoidal sound and a typical flute spectrum. Sometimes a higher amount of noise blurs the line, or microscopic amplitude variations roughen it. Furthermore, it oscillates between the loudspeakers with irregular spatial patterns.

## ***Gli esecutori***

### ***Gianni Trovalusci***

...Gianni Trovalusci in solo affronta "Proporzioni" di Franco Evangelisti. Che dire? Quando l'avanguardia è avanguardia si prova un gran piacere a pronunciare questa parola. Cerebrale e spregiudicato. Ci regala trilli epidermici e improvvisi e violenti superacuti...

Mario Gamba 'Il Manifesto' 29 novembre 2016

Concerto Trio ALMA Festival di Musica Contemporanea Italiana - Area Sismica - Forlì

...The flutist Gianni Trovalusci was persuasive at both legato smoothness and harsh vehemence in Luca Richielli's "B Cell Intro." Mr. Trovalusci was also a standout in two works in the final concert, at 8 p.m. Shards of high-pitched electronics radiated from his flute lines in Talia Amar's "MutaMorphosis," and the flute lurked amid eerie camouflage in Matthew Gunby's "Portals"...

Zachary Woolfe 'The New York Times' 24 giugno 2015

NYCEMF (New York City Electronic Music Festival)

Diplomato in flauto presso il Conservatorio "Santa Cecilia", si è perfezionato nel repertorio contemporaneo con Pierre Yves Artaud a Parigi e in Prassi Esecutiva della Musica Barocca alla Schola Cantorum di Basilea. Ha inoltre frequentato il Corso di Nuova Didattica della Composizione con Giancarlo Bizzi presso il Conservatorio dell'Aquila "A. Casella".

La sua ricerca musicale lo porta ad incontrare territori e tracce parallele dell'Arte, come il teatro, la danza, la poesia e si evidenzia attraverso l'ampio strumentario utilizzato: la gamma dei flauti moderni, flauti storici, etnici, strumenti d'invenzione e il live electronics.

Ha collaborato con numerosi compositori, tra i quali Guido Baggiani, Giorgio Battistelli, Alice Berni, Laura Bianchini, Walter Branchi, Sylvano Bussotti, Mauro Cardi, Luigi Ceccarelli, Alvin Curran, Agostino Di Scipio, Michelangelo Lupone, Ivo Nilsson, Giorgio Nottoli, Nicola Sani, Marcello Panni, Simone Pappalardo, Pietro Pirelli, Paolo Rotili, Ruben Zahra.

Rilevante è la sua collaborazione a progetti artistici trasversali, concerti e performance, con artisti come Evan Parker, John Tilbury, Walter Prati, Mario Bertoncini, Bruno Battisti D'Amario, Gabriella Bartolomei, Silvia Schiavoni, Anna Clementi, Lisa Ferlazzo Natoli, Vinicio Marchioni, Sonia Bergamasco, Peppe Servillo, David Ryan, Ian Mitchell, Simon Allen, Tania Chen, Giancarlo Schiaffini, Eugenio Colombo, Elio Martusciello, Luca Venitucci, Maurizio Ben Omar, Sergio Armaroli, London Improvisers Orchestra, Alvise Vidolin, Marcello Panni, Luca Pfaff, Marco Angius, Tonino Battista, Jesper Christensen, ArsLudi - Antonio Caggiano, Rodolfo Rossi, Gianluca Ruggeri, Ossatura, Ensemble Dissonanzen - Napoli, Ensemble Algoritmo, CeciliAElettrica Ensemble Laboratorio e molti altri. Ha recentemente fondato *ALMA* - Arte Laboratorio Musica Aleatoria, gruppo dedicato all'interpretazione della musica aleatoria, con Fabrizio Ottaviucci al pianoforte e Antonio Caggiano alle percussioni.

Nel marzo 2016 ha tenuto concerti e masterclass presso la Chapman University, Istituto Italiano di Cultura di San Francisco, San Francisco Conservatory, Mills College di Oakland, su invito di Roscoe Mitchell e Luciano Chessa. Nel giugno 2015 è stato invitato come *featured performer* presso *NYCEMF* - New York City Electroacoustic Music Festival.

È stato invitato in festival nazionali e internazionali e nei luoghi di riferimento della scena musicale *off* nel contesto internazionale: *EMUFest* Conservatorio "Santa Cecilia" Roma, Mills College San Francisco, *New Horizon Concert Series* Chapman University Los Angeles, *Stockholm New Music*, *GAS Goteborg Art Sound Festival*, *Cafe Oto* Londra, *CCA (Centro per le arti contemporanee)* Glasgow, *Munchener Biennale*, *Ars Electronica* Linz, Festival di Nuova Consonanza Roma, *REC Reggio Emilia Contemporanea*, *Festival di Musica Contemporanea Italiana* di Area Sismica Forlì, *Haus der Musik* Stoccarda, *Musiche in Mostra* Torino, Udine Jazz Festival, Festival *Musica e Scienza del CRM (Centro Ricerche Musicali)* - Roma, Teatro dell'Opera di Nancy, Kettle's Yard - Cambridge, Festival *Le forme del Suono* - Conservatorio di Latina, Fondazione Scelsi - Roma, Orchestra dell'Opera delle Fiandre, *Scompiglio* Lucca, *Ars Electronica* - BrucknerHaus Linz, *Neue Alte Musik* Colonia, Festival *M.A.N.C.A.* Opera di Nizza, *Festival di Musica Elettronica Italiana* Centro Reina Sofia Madrid, *Nits de Musica* Fondazione Mirò di Barcellona, *MilanoOltre*, *AterForum* - Ferrara, *Autunno Musicale a Como*, etc.

E' stato invitato a tenere masterclass, lezioni e conferenze sul flauto e la musica d'oggi presso l'Accademia di Belle Arti di Roma e in numerosi Conservatori italiani - Roma, Bari, Como, Napoli, Latina, Salerno.

## ***I compositori***

### ***Brian Ferneyhough (1943)***

Ha iniziato gli studi di composizione alla "Birmingham School of Music" dal 1961 al 1963, e alla "Royal Academy of Music" a Londra dal 1966 al 1967. Successivamente è divenuto allievo di Ton de Leeuw a Amsterdam (1968-1969) e di Klaus Huber a Basilea (1969-1971), ma sostanzialmente si è formato da autodidatta.

Nel 1973 diviene assistente di Huber presso la Hochschule di Friburgo, dove nel 1978 sarà nominato docente titolare. Dalla fine degli anni sessanta ha frequentato spesso i corsi estivi di Darmstadt, dove parteciperà come docente dal 1976, e dal 1984 al 1994 sarà nominato Coordinatore dei corsi di composizione.

Dopo essere stato per un anno docente principale di composizione presso il Conservatorio Reale de L'Aia (1986), nel 1987 è nominato docente di composizione all'università di San Diego, mentre dal 2000 è professore titolare di composizione alla Stanford University (California).

Durante la sua attività ha ottenuto numerosi premi e riconoscimenti: a partire dalla Mendelssohn Scholarship nel 1968, ha ricevuto per tre volte il premio Gaudeamus ad Amsterdam (dal 1968 al 1970, il premio speciale dell'ISCM (International Society of Contemporary Music) nel 1974, una borsa di studio della Heinrich-Strobel-Stiftung (1974), il premio della Deutscher Akademischer Austauschdienst (1976) ed il Koussevitzky Award nel 1978. Nel 2007 vince l'International Ernst von Siemens Music Prize.

Eletto membro della Akademie der Künste di Berlino nel 1996, Brian Ferneyhough ha ricevuto nello stesso anno il Royal Philharmonic Award (Inghilterra), mentre nel 1984 è stato nominato Chevalier de l'Ordre des Arts et des Lettres dal governo francese.

### ***Wilfried Jentzsch* (1941)**

He studied composition at the Musikhochschule Dresden, the Akademie der Künste Berlin and electronic music in Cologne.

From 1976 to 1981 he studied at the Sorbonne in Paris under Xenakis where he was awarded a degree of doctorate in the field of musical aesthetics. He conducted at the same time a research of digital sound synthesis at IRCAM and the CEMAMu.

He has founded a computer-music studio in Nuremberg in 1981. As professor of composition he directed the Electronic Studio at the Musikhochschule Dresden from 1993 to 2006. His Electroacoustic/ Visual Music works have been presented at ZKM, VMM Boston and New York, Cinema Fest Melbourne, CEMC Beijing, EMUfest Rome, GRM Paris, Cinema Nouveau Montréal, Musiques & Recherches Bruxelles, Tokio and Mexiko City. Since 2007 he has been working as a curator of Visual Music and realized presentations at ZKM, Berlin TU, Folkwang Hochschule Essen, CYNETart Dresden.

He is a member of the ISCM and a founding member of the DegeM.

He was composer in residence at the Capital University Columbus (Ohio), at IMEB Bourges, at the Centre Musiques & Recherches Bruxelles and the ZKM.

He has received international composition prizes in Boswil (CH), Paris, Bourges and ZKM Karlsruhe, and was invited for numerous festivals worldwide.

Since 2008 he is living in Düren (near Cologne).

### ***Hiromi Ishii***

She studied composition in Tokyo, electroacoustic music at the Aufbaustudium (graduate course) of Musikhochschule Dresden with Wilfried Jentzsch. Having passed Konzert Examen with mark „eminent“, she further studied at City University London with supervision by Simon Emmerson and Denis Smalley where she was conferred her PhD degree. Her research, 'composing electroacoustic music relating to Japanese traditional music', was supported by an ORS Award Scheme scholarship of the UK. Her works have been invited and presented at music festivals such as CYNETart Festival Dresden, the Electroacoustic Music Festival Florida (granted by Japan Foundation), MusicAcoustica Beijing, EuCuE Canada, EMUfest Rome, Musica Viva Lisbon, Gaudeamus Netherland, the International Concert at Musiques&Recherches, International John Cage Festival Halberstadt, SoundTrack\_Cologne8.0, Punto y Raya, NYCEMF, TIES Toronto and broadcast by the WDR, MDR, Radio Berlin and more. She was Composer in Residence at ZKM Karlsruhe in 2006(ZKM Grant), 2013, and 2016. She is recently focusing on Multichannel 3D-Acoustic composition, and Visual Music for which she composes both music and visual in parallel. As a curator she has been invited to curate concerts at various international festivals; Musica Viva, SoundTrack\_Cologne, CYNETart, EMUfest, and so on.

As a lecturer she taught at Shobi University and Institute of Sound Technique in Japan. She is currently giving workshops and lectures worldwide in English, German and Japanese. Since 2008 she is living in Dueren, near from Cologne, Germany.

### ***Kilian Schwoon* (Hanover, Germany, 1972)**

He studied composition with Nicolaus A. Huber and electronic composition with Dirk Reith at the Folkwang Hochschule in Essen and continued his research at Centro Tempo Reale in Florence with Luciano Berio. His compositions have been performed at various festivals (ISCM World Music Days, Witten, Nuova Consonanza etc.) by musicians such as Ensemble Modern, Ictus, L'art pour l'art, e-mex and Schlagquartett Köln. Since 2007 he is professor for electroacoustic composition at the University of the Arts Bremen.

His interest in combining vocal, instrumental and electronic resources led him also to an intense activity as a performer and researcher in the field of live electronics, with a focus on realizing Berio's projects at renowned concert venues worldwide. Furthermore, he is often involved in audiovisual projects, collaborating for instance regularly with the choreographer and director Claudia Lichtblau.