

Concert III - Sunday Sep. 29
Theatre - 05:15 PM

First Part

Fernando Mencherini
La pista (1991) - 8'
For soprano saxophone

In the nineties, Mencherini's musical production, while remaining highly recognizable, entered a sort of second phase, characterized by the search for new expressive possibilities, aimed at freeing sound from excessive complexity in favor of an original lyricism.

La pista offers a significant example of this passage.

Fernando Mencherini

Piangere la pietra - III Studio sul Disoriente (1996) - 5'

Version for baritone saxophone and voice - text taken from Laborintus (14) by Edoardo Sanguineti; voice recorded on tape by Edoardo Sanguineti (1996)

The encounter between Mencherini's music and the poetry of Edoardo Sanguineti (as well as with the poet himself) was favored by the 1996 edition of the Rassegna di Nuova Musica in Macerata, but goes far beyond the occasional commission, so much so that Mencherini composed five pieces based on as many poems from the poet's collection Laborintus. In Piangere la pietra it is the poet himself who reads his text, dialoguing and clashing with the impetus of the saxophone.

Roberto Doati

Il domestico di Edgar (1996-...) - 7'

A ruled improvisation for alto saxophone and tape (Octandre ad libitum)

In 1995 I was requested from Claudio Ambrosini to write a work with instrument and electronics to be performed by his Ex Novo Ensemble. It had to be part of a collection of works commissioned to different composers with peculiar indications: they could have been arrangements from pop or

jazz standards, with or without improvisation. I decided to work with a well-known Italian jazz saxophone player -Pietro Tonolo- to a piece where improvisation and electronics were closely connected each other, but within the classical XX century musical language. The concert with the first performances was fixed in the following year at Sale Apollinee, in the Gran Teatro La Fenice in Venezia. When the Teatro burned in January 1996 I was at the beginning of my work, and the bitterness and despondency that took me because of the loss of such a cultural and affective heritage were so strong that several times during the following years I tried to conclude it. In 2002 I can consider it finished but not complete, just as a “work in progress” could be, exactly as the theater rebuilding works are: until today they are not completed.

It is well known that in the last years of his life, Charlie Parker was more and more interested in classical XX century music. Once he called Edgar Varèse, asking him to have composition lessons. His wish was so strong that he volunteered to be Varèse waiter in case the money he offered had been considered not enough from the French composer. Finally Varèse accepted, but starting after his imminent trip to Europe. When Varèse came back, Parker was dead.

In my piece I try to bring this never happened meeting. The electronic part is based on Varèse Octandre, both from the sonological and formal point of view and on this tape -or the recording or real performance of Octandre- the saxophonist has to play following a score containing improvisation outlines often recalling be-bop style. Before the performance the solo saxophone is recorded, and some fragments are computer transformed and added to the electronic part for a next performance. So when a new saxophone player will perform the piece, he/she will improvise also on a previous improvisation. This rebuilding and “ruins” overlaying process will proceed while there will be a new saxophone player wishing to perform the piece.

Carmine Emanuele Cella

Improvviso statico I (2012) - 12'

For sax alto and live electronics

Improvviso statico disegna uno spazio narrativo fatto di isole sonore che galleggiano in un mare di nebbia. Senza ragione apparente un'isola si avvicina, si allontana, scompare o riappare trasformata, in uno spazio ir-

reale in cui le distanze sono interiori e le relazioni immaginarie. Ogni isola rappresenta un nastro di Moebius che viaggia dal dentro al fuori del suono in modo continuo; in ogni isola il sassofono e l'elettronica creano un'immagine sonora indissolubile, senza gerarchie, priorità e tempo.

Il brano è dedicato a Enzo Filippetti e Giorgio Nottoli.

Improvviso statico designs a narrative space made of "sonic" islands floating in a foggy sea. Without apparent reasons an isle gets closer or further, disappears and reappears transformed, in an unreal space in which distances are internal and relationships imaginary. Each isle represents a Moebius strip going from inside to outside continuously; in each isle the saxophone and live electronics create a fused sonic image, without hierarchies, priorities or time.

Gianpaolo Antongirolami, saxophone

LEMS (Conservatory of Music Rossini Pesaro), sound direction

Second Part

Juan Escudero (*)

Monólithos (2018) - 8'21"

Fixed medium

This project is based on quasicrystal time sequences, singular algebraic hypersurfaces and Calabi-Yau varieties obtained recently by the author. They are defined with the help of polynomial solutions of an inhomogeneous Klein-Gordon equation, which is the relativistic wave equation describing spin zero particles and also wave phenomena in classical physics like the motion of two-dimensional sheets attached to elastic objects. The complex Calabi-Yau threefolds inhabit spaces in three complex dimensions (six real dimensions) and the geometric objects used are the shadows or projections in 2D. The basic sound material is generated with Csound from the Fourier analysis of certain time sequences and then it is modified by the "macroscopic" presence of shadows of Calabi-Yau shapes conjecturally existing in microscopic worlds.

Antonio Mazzotti (*)

On ne s'est jamais vus à TimeSSquare (2018) - 10'45"

Fixed medium

These projects propose some practices in the field of autonomous systems art that generate complete work to tools for Computer-Aided Algorithm of music composition. For the type of the insights and the approach led, the theory and practice proposed can only be computational. The choice to adopt the computer as a possible instrument available to the composer comes from the idea that appropriate theoretical models could unravel the communication discomfort in which some composers find themselves after the experience of the historical avant-garde.

In this context, the objective of this project is to show some hypotheses to rationalize this occult arithmetic practice, that is music, to shed light on general issues which can guide the practice of music composition.

Shane Byrne (*)

TenterHooks (2018) - 8'28"

Fixed medium

This piece is an exploration of sonic material extracted from the disembodied comb of an old music box. A large body of sound objects were generated from the source material using a generative engine written with Csound. This material was then further processed using a compositional system initially created for the purposes of live performance. Musical parameters were mapped to skeletal data gathered from a Kinect and various other sensors, which was then used to create and shape the musical gestures within this piece. After several preliminary experiments with the source material, a number of motifs began to emerge. These motifs became the scaffolding around which the entire piece was constructed.

*** Call for Music, selected Composer**