Thursday Sep. 26
Opening Concert
Theatre - 09:15 PM

First Part

Edgar Varèse
Poème électronique (1958) - 12'
Ambisonic spatialization
Tommaso Giunti, Claudio Marcozzi and Andrea Gori, project and performing
(LEMS, Conservatorio Rossini of Pesaro)

This is an ambisonic reconstruction/interpretation of the audio component of what is considered the first multimedia show written by Edgard Varèse (with Le Corbusier and Iannis Xenakis as co-authors and designers) and performed during the world exhibition in Brussels in 1958 inside the famous Philips pavillon.
The original CD recording was dissected into many sound objects and reproduced with the ambisonic technique. The spatialization algorithm is entirely designed with Csound and allows you to move each sound object both automatically and/or manually. A local network of four laptops (one master and three slaves) allows three performers to exchange information on spatialization and timing parameters via OSC protocol. The Poème will be preceded by an extended version of "Concrete PH" (I. Xenakis) as in the original performance.
The whole project was developed at the LEMS (Electronic Laboratory for Experimental Music) by a group of students attending to the electronic music course at the G. Rossini Conservatory of Music in Pesaro (Italy) under the supervision of Eugenio Giordani.

Enrico Francioni
Cluster I (2011) - 4'30"
For double bass, live electronics and fixed medium
Enrico Francioni, one-man-performance

"Cluster I" for double bass, live electronics and support sounds (quadraphonic) is to be considered as one of the possible versions of Cluster, a composition that can also be interpreted with one, or more usual instruments as chordophones, aerophones, percussion and electrophones, also in combination and double bass.
The work can be seen as the construction and / or fragmentation (in time and space) of textures and sounds that form more or less rarefied agglomerates of sound (or indeed clusters) and that elects the perfect fourth interval as the protagonist .
All the support sound material was derived from a single double bass sound treated with various processing techniques.

Carlo Fatigoni
Vesperbilder (2019) - 15'
Sacred movie + digital sound

Vesperbilder is a film dedicated to the sacred.
His inspires music was recorded internally of a cave Church in Matera - Italy
in 2011. The sound material (my voice and that of Morena Tamborrino)
was elaborated in the studio (Density - Pulsaret)

Pink Floyd/James Cosby
On the run (1973/2019) - 5'
Live electronics & synchronised video
James Edward Cosby, iVCS3 and Controller

During the recording of the now iconic 1973 Pink Floyd album "The Dark Side Of The Moon",
immortalized for posterity in Adrian Maven's film "Live In Pompeii", the band were disillusioned
with one particular "guitar jam" track entitled "The Travel Sequence" and were searching for some-
thing more suitable to replace it. After acquiring a new EMS Synthi AKS guitarist/vocalist David
Gilmore was experimenting with the sequencer which inspired bassist/vocalist Rodger Waters to
enter a new set of notes and thus the sequence for "On The Run" was born. In addition to the Synthi
AKS there were a couple of VCS3's available and so with experimentation abound, the band set
about creating synthesised vehicle sounds, explosions and sound effects to accompany the driving
sequence. Waters also had the idea of recording the answers to specially designed questions posed
to various members of the road crew and studio staff that they might be included at various
poignant points of the album and to enhance this idea producer Alan Parsons, added an airport an-
nouncement recycled from his own earlier release "Sea Lions in the Departure Lounge".

For this performance of "On The Run", programmer/sound designer/musician James Edward Cos-
by uses only the APESoft iOS app "iVCS3" to recreate all the synthesised sounds from the original
and adds something extra to add an Italian flavour… The sequence and sounds are both triggered
live, and synchronised in a video backdrop which James generated from original film footage used
by Pink Floyd on a live tour, encased in a recreation of the iconic Hypgnosis prism graphics used on
the original album cover. The vocal samples used are all original samples extracted from the origi-
nal recording.

The "iVCS3" iOS synthesiser app is a faithful digital recreation of the 1969 EMS VCS3 "Putney"
Synthesiser currently residing at the Electronic Laboratory for Experimental Music, Pesario, Italy.
"iVCS3" is programmed in CSound by Eugenio Giordani and Alessandro Petrolati (APESoft).

Second Part

Jean-Basile Sosa (*)
Quelque chose noir (2018) - 10'29"
For soprano and fixed medium
Laura Muncaciu, soprano

« Quelque chose noir », mixed music for soprano and electronics (fixed stereo media), is based on « Rien », short poem which concludes the eponymous book by Jacques Roubaud. This Jacques Roubaud's work is focused on death and memories of Alix Cléo Roubaud, wife of the poet.
Like the complex and purified style of the book, I wished to write a «naked » music, without effects.The relationship between the text and my composition is deeply allegorical.
In compositional and musical terms, the poem is used in a discontinuous way, often considered like incisions, sliced impulses or interrupted sentences. However, the spiritual sense of « Rien » exert its influence on all the music. The vocal part's notation is inspired by the proportional music notation. The score of "Quelque chose noir" is based on a simple audio and video media which is necessary for rehearsals and live performance of the piece too.
Electronics parts has been realized with Csound, regarding to the same compositional scheme I use since 2016-2017: in max environment (as a control interface), Antescofo langage is used to sequence Csound events, and as an editor of Csound scores as well.

Gianni Della Vittoria
Glitch and spike (2019) - 5'47"
Acousmatic

Like the title suggests, the composition is made up on a variety of short sounds characterized by more or less harmonic content. Every kind of sound is originated completely by Csound and so no external sound are used. There are different sections with conflicting environments, but with an overall sense of unity provided by a quite clear development of tension that culminates in the second part of the piece. Although the music is straightforward developing, reminders among sections are also present.
 The Csound instruments are principally based on a gbuzz opcode for glitches and spikes (no pre-compiled grain synthesis was used), on a filtered oscilikts for swipe effects and on pluck with particular settings. Much attention has been paid to combine multiple instances of these instruments with varying settings collected by automatic schedulators like schedkwhen in order to control form on a large scale. The final version is for 8 channels.

Joachim Heintz
The Grief of the Fishes (2019) - 12'
Acusmatic

My dear teacher Younghi Pagh-Paan reads the testimony of the Jeju citizen Do-hwa Kang who remembered 2004 what happened more than fifty years before, in the so called Jeju Incident 1948. She tells one of the countless stories of suffering, violence and injustice which happened in theses times on this island.

Younghi's moving reading, shadowed and put into different distances, is the base of this piece. It is accompanied by soft and simple sounds, mostly pure but individually shaped sine tones.

The title "Grief of the Fishes" refers to a short story of the chinese book Zhuangzi. In it, Zhuangzi and Huizi are standing on a bridge. Zhuangzi looks down into the water and says: Look how the little minnows are coming out and swimming around. This is the joy of the fishes! — Huizi replies: You are no fish. How can you know? — After some words to and from, Zhuangzi explains: I know it because I see it from the bridge here.

Keith Emerson
Abaddon's Bolero (1971/2017) - 8'
Tribute to Keith Emerson and Bob Moog mood ensemble:
Eugenio Giordani, Hammond/Trumpet/Tuba/Solo Final Lead
Alessandro Petrolati, Piccolo/Synth1/Triad Lead
Pierfrancesco Ceregioli, Strings
Elena Alessandra Petrolati, Tuba
Andrea Petrolati, Bass
Alessandro Guerri, Drum Set
Transcription and arrangement, Eugenio Giordani

This is a live reconstruction of one of the most famous composition written by Keith Emerson and for this reason we consider this work as a little tribute to this great musician and keyboardist.

This original piece was recorded in studio as last track of the album Trilogy with overdubs technique by the legendary ELP trio and almost never reproduced live for the presence of many instrumental-like sounds produced with the Moog synthesizer, in addition to the drums and the electric bass.

We tried to reconstruct the song in its original version using the virtual synth "Mood" (an extended emulation of the MiniMoog Mod. D) which was made in the form of an app for iOS by Eugenio Giordani and Alessandro Petrolati (ApeSoft)" entirely written in Csound. We also wish to dedicate this work to the mythical figure of Bob Moog.

The musical score and all the sound presets were written and programmed by Eugenio Giordani while the execution is entrusted to the Mood Ensemble Group. Only drum sounds are played through an external digital drum kit.

The entire composition was realized using solely Csound, both for these sound processing operations and for the graphic control interface, real-time reaction and spatialization.

* Call for Music, selected Composer