

Concert II - Saturday Sep. 28
Call for Music, selected Composers
Theatre - 09:15 PM

First Part

Marijana Janevska
Purusha (2019) - 4'17"
Fixed medium

This composition is inspired by the duality and the interaction between the material and the subtle. Purusha is a central term in Indian mythology and philosophy and is translated as man, human, or an original soul. At the beginning of the piece, a very quiet, almost imperceptible, blurry, unstable and aquarel-like textured melody begins to slowly unfold. Appearing and disappearing, always changing, always moving... It begins in the highest register and slowly transforms itself throughout the piece. Very subtle changes of tone color are explored in this process, combining sine waves, FM and Granular Synthesis. A contrary percussive material appears, sometimes interrupting the first one and sometimes pushing it for further development. Both materials are mirrored and develop inversely throughout the piece. They arise from and share the same core.

Pinda D Ho
Parle Do I to (2019) - 5'46"
Fixed medium

This work is inspired by how often an idea or behavior of one individual is rejected by another with a simple phrase, "this makes no sense." Too often have "sense" become a word of rejection in further understanding differences between individuals; it shuts down the opportunity of knowing and the celebration of diversity. I am, however, fascinated by the rejected idea's inner context, as it is a living organism that stands and lives by its own rights within its history and culture. Hence, following this idea, the piece is a practice of using minimal sound sources (a huge bag of Kraft paper) to create as many sounds and gestures with electronic engineering and granular synthesis (GRM tools); the monotone of the original sound

source hence becomes the idea that “does not make sense,” and the processed result becomes the inner organism of the idea in question.

Daria Cheikh-Sarraf

To crumble final (2019) - 6'56"

Fixed Medium

We start with stability. Almost static processes. Many colors accompany us, many impressions. We lose the feeling of time. We go from one moment to another without really worrying about it.

The static dissolves slowly, the stability becomes unstable. We crumble and fall apart. See the parts everything consists of. How the parts get damaged, or stay whole. They repel each other like polar magnets. It does not look as if we could put everything back to its original state.

But we can. Not quite as it was at the beginning, but different. It seems to be better, more mature. The stability returns, with all the old and new processes. But it is not static anymore. It has found the form it was looking for.

Dario Casillo

Bollettino di un viaggio ordinario (2013) - 7'30"

Fixed medium

The idea is inspired by the daily experience of being on the train, "La Cumana".

An old train that many commuters use to move from one part of the city to another.

Being on a train is a daily experience for many people, for me it is a moment of reading and reflection.

In a morning full of disruptions and continuous changes of timetables I found myself trying to imagine the impact that the invention of the train had for the people of that time.

The railway network has been an innovation that has literally revolutionized society, perhaps like the web in recent years. Moreover, the train, compared to the silent appearance of the web, is also an incredible sound mass to which we no longer pay our attention. The sound energy on board overwhelms the voices of travelers who think they speak normally while

screaming loudly. The voices mix in different tones and volumes, creating together with the sounds of the "Cumana" an incredibly rich sound mass. Another aspect, less analytical and very subjective, is that in spite of myself I often hear the recurring speeches of the usual users and I was struck by how many feel themselves to be modern slaves, "obliged" to work that takes them away from their true nature and it does not make them happy as our cultural model usually says.

At this point, trying to make the analytical and objective part coincide with the subjective part of my reflections, I wanted to think of the train as a means of alienation.

The concept has been discussed by many philosophers such as Rousseau, Fichte, Feuerbach; with Marx and Engels, the term was used as an economic-political meaning to indicate a situation deriving from the production of material goods and the relationship between the worker and the capitalist. While for Hegel, in the "Phenomenology of spirit" it is the "alienation" from one's spirit, in the capitalist civilization based on labor exploitation.

Starting from this last thought, I wanted that my compositional effort was to "alienate" the material recorded on the train, estranging all this sound mass from its nature for most of the duration of the composition to make it mostly unrecognizable. So, from an aesthetic point of view, the compositional idea is: disintegration, to destroy the semantic character of the sound material to build the sound "other".

Riccardo Sellan

341 (2016) - 8'21"

Fixed medium

The sound source regards a voice recording of text by the philosopher F. W. Nietzsche, in particular, the aphorism n° 341 in "Die fröhliche Wissenschaft".

Although there's only the human voice, another "voice" is represented by the same source modified by electronic medium. This counterpoint that flows into the central part is actually characterized by the same element as if to unify these two representations of the same voice musically, which returns continuously but always in a different way.

Second Part

Roberto Cassano

Anjo Daza (2018) - 8'19"

Fixed medium

“Anjō-daza” is a Japanese expression that can hardly be translated to “achieving a void mind”, a concept that Western society has just recently become familiar with and it’s commonly referred to as “mindfulness”. The composition tells about the process of consciously liberating oneself from the thoughts that spontaneously arise in every moment and becoming aware of the present moment.

The three main sections of the work reflect respectively the spontaneous rise of thoughts which we can’t control, the struggle to detach our true selves from them and finally the condition of Anjō-daza in which we can look at our thoughts from a distance and become aware of the here and now.

Jon Christopher Nelson

Devices (2018) - 8'40"

Fixed Medium

I have often thought of myself as a collector, or perhaps more accurately a hoarder, of sounds. These sounds come from a number of sources including household items, children’s toys, musical instruments, and environmental recordings. The act of manipulating these sounds and placing them in a musical context is a process that relies both on compositional strategies and software tools that I have developed. This work represents one possible result when left to my own devices.

Massimiliano Tonelli

Dolcissima mia vita (2018) - 9'21"

Fixed medium

The composition is based on material from “Tenebrae Facte Sunt ” by Gesualdo da Venosa (1566 – 1613) and from “I vu di” by Paolo Giaro (1957 - 2018).

The title cites another composition by Gesualdo da Venosa.

Roberto Doati

Cacio N.5 - 9'57"

Ambisonics composition

This composition comes from working materials for a larger work, *Il suono bianco* (The White Sound), a videomusical project commissioned by Caseificio Di Nucci 1662 (a cheese factory in Agnone, Italy). For a whole week, from 7 a.m. to 2 p.m., I have recorded all the sounds in the factory (mainly for the production of *caciocavallo*): the milk spilling, the all hand-made transformation processes in wooden and steel vats, the conservation and aging stages.

Cacio n. 5 is formally divided in two parts: the first half is devoted to the “liquid” part of the process, while in the second part represents the “solid” state, as we can hear the sounds of rubbing and beating the *caciocavallo* form in the cellar, as well as tasting the cheese (recorded with a mouth microphone). The two main techniques I used are granulation and convolution, mainly with the idea to render acoustically the aptic dimension of the cheese making.