

**December 2021**

**Portfolio**

**Giovanni Onorato**

**Post-Acousmatic Composer**

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Giovanni Onorato (1995) is a post-acousmatic composer from Palermo, his interests span from acousmatic composition to electroacoustic improvisation.

He holds an Electronic Music bachelor's degree at Conservatorio G.B. Martini in Bologna and is currently enrolled for the Electroacoustic Composition master program at Royal College of Music in Stockholm.

In the last years he had the opportunity to take part in events like: Angelica - Festival Internazionale di Musica (Bologna), Bologna Modern (Bologna), Festival 2 visages des musiques électroacoustiques (Brussels), Ljudoljud (Stockholm), MainOFF (Palermo), Martini Elettrico (Bologna), TRK Sound Club - Tempo Reale (Firenze).

He is a founding member of [Elettronica Collettiva Bologna](#), a collective for promoting electroacoustic music, and Senza Distinzione di Genere lab, a electroacoustic-free improvisation continuous workshop taking place at [Labàs](#) (Bologna).

## Four selected works:

- **No Future**  
*8'43" fixed-media, stereo, May 2021*
- **Futuribile No. 2**  
*for a spatial microphone and any ensemble, May 2021*
- **celycib ~**  
*solo performance for bicycle and live electronics, July 2021*
- **radiocib~**  
*solo performance for radio and live electronics, December 2021*

Duration of the three performances plus *No Future* is 18 min circa; if possible I would suggest to listen the full version of the first composition.

# No Future

*fixed-media, stereo*

*duration: 8'43"*

The piece is a tribute to the work of Mark Fisher and his views on hauntology.

In the text I wrote for this, "words" are a synecdoche for concepts, namely both words and concepts lose their significance in the domain of today's world as well as in the time-domain of the piece itself.

What I mean by "losing significance in today's world" is a wide and quite complicated issue: it has to do with the dismantling of old institutions, with all the related positive and negative consequences. This perhaps stems from the big psychological challenge our generation is facing today: the impossibility to imagine a future, given the problems concerning climate change, social and political instability between old and new superpowers, and the increasing precariousness in labor market.

Considered this impossibility of looking forward towards the future, we are continuously looking up to the opposite direction. So symbols and aesthetics keep on coming back, every time with a different meaning. Whether this is a good or bad occurrence I leave it to the listener.

*This composition was selected for:*

Ecos Urbanos Festival De Arte Sonoro Y Transmedia – OPEN  
CALL FOR WORKS 2021 Monterrey, Mexico

Links:

Full composition: [Soundcloud](#)     [MEGA \(wav file\)](#)

Reduced version: [MEGA\(wav file\)](#) *duration 4'40"*

this is an attempt to summarize this composition in 3 sections, cuts or passages occur at 1'36" and 3'22".

# Futuribile No. 2

*for a spatial microphone and any ensemble*

Futuribile No. 2 is an open form composition that focuses on the idea of source bonding and space in a context between acousmatic and improvised instrumental music.

The approach towards the space will hopefully suggest unique perspectives about the possibilities of musical expression with space. An attempt of this work is to suggest one of the possible trajectories in the spectrum of post-acousmatic practices.

This composition is part of a series of works which still has to be completed at the moment of writing; No Future is the first of this series.

The score has been written with [Vincenzo Palumbo](#), a graphic designer close friend of mine.

One aim of this work is to bring the idea of surrogacy, according to Smalley, beyond the aural domain.

The questions at the core of this are: what happens if a certain amount of abstract compositional ideas are in the context of a collective improvisation? Furthermore, how much of the semantics embedded in words of No Future will remain in the journey through different instrumental and sound outcomes of different musicians?

*The following is a **binaural** rendering of a performance recorded on 8<sup>th</sup> May 2021 at Lillasalen at Kungliga Musikhögskolan in Stockholm*

Links:

[YouTube](#) (video - excerpts) duration 3'40"

*Axel Filips, drums*

[Soundcloud](#) (audio - excerpts)

*Camila Nebbia, saxophone*

[YouTube](#) (video - full)

*David Bennet, saxophone*

[Soundcloud](#) (audio - full) duration 17'44"

*Hannah Wirmsperger, flute*

[Score \(pdf\)](#)

*Bastien Pouilles, flute*

# celycib~

*for a bicycle and live electronics*

The title of this performance is an anagram of bicycle. The use of the tilde is because of the first version being implemented entirely in Max/MSP.

At the heart of this performance there is the idea of relying to some compositional strategies rooted in of the acousmatic music and taking them beyond the acousmatic paradigm itself: the sound source is clearly visible to the audience.

The listener/viewer is constantly seeing a bicycle, but in the aural domain the sound is continuously moving between the unaltered sounds of the bicycle, bass clarinet and drums samples, voices, and the possible transformations of the sources.

Moreover, three questions were at the core of this performance:

- When do we stop perceiving a single sound event and when do we start perceiving it as part of a cycle?
- How do different sound entities change this behavior?
- What aesthetic directions can be taken in relation to these questions?

Links:

[Vimeo \(excerpts\)](#) *duration 2'34"* this is a video realized by Alessandro Valenti summarizing a [concert](#) with my fellow Alessandro De Rosalia. In the first minute it is presented a mixture of both live-sets, in the second half of the video is a summary of celycib~

[MEGA](#) (audio only) full performance, *duration 32'44"*

[Max patch](#) of the first version (June 2021)

[Post](#) on my website

# radiocib~

*for a Toshiba Stereo Radio Cassette  
Recorder RT-6015 and live electronics*

The title of this piece links it with *celycib~*.

As for my previous performance, part of the conceptual context is related with post-acousmatic practices.

The use of the radio was a new element of interest for me, as it made me deal with the aesthetic of indeterminacy.

However, one of the main focus is to frame the radio tape cassette recorder as a sounding-object itself, and so to use parts of its sounding body such as switches, buttons or the mechanism of the tape cassette.

I believe that these strategies can make it is easier for members of different audiences to understand the aesthetical and technical choices of the performer. Furthermore, I think that these experiences may lead the curious listener/viewer to know about acousmatic and electroacoustic music.

A critical reflection of this is the topic of the writing sample required for the application.

Links:

[YouTube \(excerpts\)](#) *duration 3'12"* this is a series of excerpts from a concert at DMU on 9<sup>th</sup> December. Unfortunately the recording is not high-quality, but it gives a sense of performance.

[YouTube \(excerpts\)](#) *duration 3'31"* this is recorded at home during a rehearsal, audio taken from a direct input

[YouTube \(full video\)](#) *duration 7'46"* recorded at DMU on 9<sup>th</sup> December.