

institut für elektronische musik und akustik



Open CUBE – Konzertreihe

loops and strings



Donnerstag, 23.04.2015, 20 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

The concert is spitted in two parts. In the first half we will present Bernhard Lang's DW 6a for violin/viola and audio/video loop generator (2006); thanks to the suggestions of the first performer (Dimitrios Polisoidis) and of B. Lang himself the piece will be performed again in the very place where it was conceived. The second half of the program will feature pieces of Italian composers (somewhat connected with Graz - living there, studying there) for viola d'amore and electronics; all these pieces are part of a project devoted to the rediscovery of the hidden qualities and resources of the instrument within the music of our time.

Marco Fusi: Violin, Viola and Viola d'amore

Davide Gagliardi: Sound Projection and Live Electronics

Mit der freundlichen Unterstützung vom
Italienisches Kulturinstitut Wien, IIC



Programm:

Differenz/Wiederholung 6a

for Violin, Viola and Live Electronics

Bernhard Lang, 2003

dw6a gehört zur serie der differenz-wiederholungs-stücke, welche den versuch darstellen, die phänomenologie der wiederholungen neu zu bestimmen; diese bestimmungen zielen auf eine mögliche ästhetik der schleifen ("loop-aesthetics ") ab; in analogie zum filmschnitt handelt es sich um eine musik in diskreten zuständen/blöcken/zellen, die allein durch die lose logik einer frei fortströmenden improvisationsschrift verbunden sind. Neu an den stücken ab dw4 ist die re-integration des live-processings, das die in den vorhergehenden stücken komponierten wiederholungsprozesse zu automatisieren versucht.

Diese automatisierung wird mit hilfe des zusammen mit thomas musil entwickelten pd-programm "looping-tom" gestaltet. die entwicklungsarbeit fand am iem in graz statt. Zudem werden geschriebene textur und die computergenerierten loops mit improvisatorischen schichten kontrapunktiert, die gemeinsam mit dimitri polisoidis entwickelt wurden. Ihm ist das stück auch gewidmet.

Prosthesis

for Viola d'amore and Live Electronics

Andrea Mancianti, 2014

Prosthesis: *noun*. New Latin *prothesi(n)*, from Greek *próthesis*, addition, from *prostithenai* to add to, from:

pros- in addition to + *tithenai* to place.

1 (*med.*) Replacement of a missing or impaired body part with an artificial device to recover its functionality; can be defined prostheses as well external devices meant to improve the function of a body part without replacing it: for example *Auditory Prosthesis*, generic term for implantable devices to restore sound perception to people with profound hearing impairment or deafness, the most common of which is the cochlear implant. These devices substitute the functions performed by the ear drum and stapes with a microphone, while an external unit gathers the sound and processes it, simulating the frequency analysis performed in the cochlea.

2 (*metaph.*) Any artificial element replacing the natural one.

Spikes

for Viola d'amore and fixed media (24 channel version)

Zeno Baldi, 2014

The tape's sources of this piece include a heterogeneous mix of instrumental and acoustics recordings, bioacoustical fragments of insects, and synthesized sounds. The degree of proximity between the instrument and the fixed audio tape constantly change, leading to section of tight affinity or wider contrast. The constant element running under (or above?) the rest for almost the entire duration of the piece, is the rhythmic pulsation of *spikes*, a set of periodic "faults" (fast transients in an electrical circuit) rearranged in regular patterns.

Chi ha paura delle maree

for Viola d'amore and fixed media

Lorenzo Romano, 2013

This piece was born throughout a fertile collaboration with Marco Fusi that made me discover the sound of this fascinating instrument. Therefore *Chi ha paura delle maree* (*Who's afraid of the tides*) wants to be seen as a journey into the sound of the Viola d'Amore.

A sound sometimes distorted and acid, sometimes dry and percussive, or sweet and full of breaths. The electronic part merges and at the same time contrasts with this sound alive and full of resonance, reworking it and distorting it in an obsessive way.

The whole piece plays with cycles of repetitions more or less predictable, and, as the waves of the sea, they feed themselves, creating a path never straight, but full of detours and feedback.

Marco Fusi, violinist, violist and composer, has studied with Dimitrios Polisoidis, Ernst Kovacic and Jeanne-Marie Conquer. He performed with conductors including Pierre Boulez, Lorin Maazel, Peter Eötvös, Beat Furrer, Susanna Mälkki. He has premiered new works by composers Castiglioni, Eötvös, Sciarrino and performed concerts in Muziekgebouw in Amsterdam, KKL Konzertsaal in Lucerne, Royaumont abbey Paris, Beyond Baroque in Los Angeles, Experimental Intermedia in NYC. Among Marco's collaborations are Ensemble Linea (Strasbourg), Interface (Frankfurt), Phoenix (Basel), MotoPerpetuo (NYC) and Handwerk (Köln). His complete recording of John Cage's Freeman Etudes was released by Stradivarius; he has been invited to present this project, giving concerts, masterclasses and lectures at University of Southern California, Columbia University, Arizona State University, Basel Musikhochschule, and the Milan Conservatory. Marco was a member of Lucerne Festival Academy, under the artistic and musical direction of Pierre Boulez.

Davide Gagliardi graduated in Composition and New Technologies (BA) at Conservatory of Venice. His works have been performed at the Ateneo Veneto (Venice), Biennale Musica of Venice (55th and 56th edition), IEMCube (Graz), Accademia Nazionale di Santa Cecilia (Rome). His repertoire as electronic performer includes works by John Cage, Luigi Nono, John Chowning, Karlheinz Stockhausen and Bernhard Lang. During his studies he took part in several composition and performing masterclasses held by Pierluigi Billone, Klangforum Wien, Richard Barrett, Agostino di Scipio, Germán Toro Pérez, George Aperghis and the ICST Zurich, . He also attended the *46th Internationale Ferienkurse für Neue Musik* in Darmstadt and the *9th Impuls Academy* in Graz. In 2011 he founded Pas-E (Production of Art and Sound Ensemble), an association for electronic and contemporary music in Venice, in which he acts as a composer, performer and vice-president.

Open CUBE – Kalendarium

- 11.06.2015 17h00** – **CUBE Lecture mit Gascia Ouzounian,**
SARC, Belfast (UK), gemeinsam mit dem Institut 14
- 18.06.2015 19h00** – **CUBE Lecture – Recent Trends in Mobile Spatial Audio, Alexander Lindau, TU Berlin - Audio Communication Group**

Details zur Open CUBE Konzertreihe unter:

<http://iem.kug.ac.at/veranstaltungen/open-cube.html>