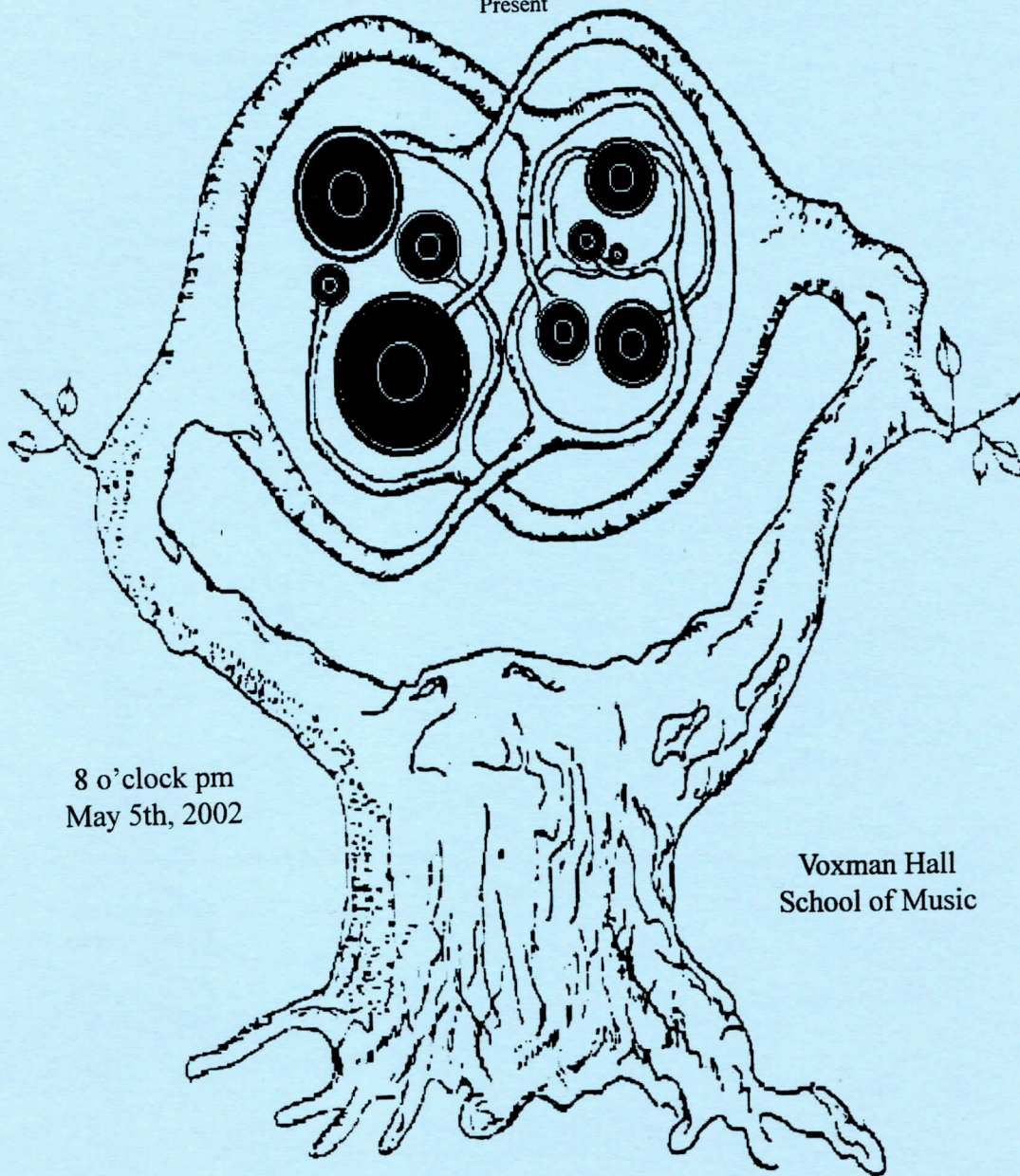


The University of Iowa
Experimental Music Studios
in conjunction with the Conseratorio "Giuseppe Tartini"
and the Conservatoir e National de Region de Perpignan
Present



8 o'clock pm
May 5th, 2002

Voxman Hall
School of Music

The University of Iowa Electronic Music Studios
Lawrence Fritts, Director

International Exchange Concert

Voxman Hall

8:00 PM May 5, 2002

PROGRAM

Cantus firmus (2001)

Stefano Bonetti

Sorgente mutevole (2001)

Ernest Cosenza

Beatitudines (1-4-5-8) (2001)

Giorgio Klauer

Connecté (Connected) (2001)

David Behar

Les Images Sont (The Images Are) (2001)

Jean-Pierre Boisard

- 1- Dialogue of the Dead, Fusion of lost words.
- 2- Imaginatio/Machination, Mirages of Plastic Parasites.
- 3- The Images speak to themselves.
- 4- Reflexive Perception.
- 5- A Metal Angel on the Roof.

Un Rêve (A Dream) (2001-2)

Fabien Portes

Cantus firmus (2001)

The germinative nucleus of Cantus firmus is constituted by pitched reading of "Quinque prudentes virgines" parable (from New Testament): Cantus Firmus, in his double historical meaning, is synonymous of Cantus Planus as base material, and of melodic line inside the polyphonic complex as regards the composition structure. My voice is the only sound source that generated the whole composition. Audio recordings were synthetically transformed with the help of two programs: Csound and Cool Edit. Csound was used for sound transformation (Butterworth filtering, loop, ring modulation and granulation). The sound objects obtained were then treated with typical counterpoint techniques and with Cool Edit tools such as reverberation, chorusing and spatialization, and finally mixed up.

Stefano Bonetti degreed in Composition and Piano at the Conservatory of Trieste with full marks and special honourable mention. He has won many National and International Competitions both as soloist and with chamber music ensembles. As a composer he got first prize at International Composition Competition "E. Hürlimann" in Geneva, first prize at International Composition Competition "F. Schubert-1997" in Wien, third prize at International Analysis Competition "Nicolas Slonimsky" in Bologna. He has collaborated as piano player with "G. Verdi" Theatre in Trieste. He publishes with IMD and Pizzicato Verlag Helvetia. He is a second year student of Electronic Music Course at Conservatory "Giuseppe Tartini" in Trieste. Among his recent compositions: Le chant de la nuit for violin and orchestra, Preludio, aria e finale for five winds, Anàbasi for orchestra, 5 immagini sinfoniche for orchestra.

Sorgente mutevole (2001)

The first step has been to record violin sounds according different peculiar techniques on the instrument: empty strings, notes on the keyboard, short-legato-staccato-martellato notes, glissando, chords, arpeggio, trills, pizzicato, fluted notes, col legno. The aim was to create a large library of samples to use in the piece. Using Cool Edit Pro software, each single sample has been modified applying filtering (Butterworth), amplitude envelopes, different pitches preserving the tempo, time stretching preserving the pitch, reverberation, delay, traditional operation such as cut, copy paste. The piece (both in stereophonic and quadriphonic version), was born as a simple manipulation study on violin samples, but then acquired the actual form, where three main sections are recognizable (A B A'). The first part (from 0'00" to 1'34") hides as possible the concrete matter utilized, then this matter is gradually shaped (from here the title "Changeable Source") and makes itself real in a sort of dialogue (second part) changing later in the end (from 4'20" to the end).

Ernest Cosenza, born in Trieste in the 1970, got his violin degree at Conservatorio G. Tartini in Trieste. He played with different orchestras, also as first violin, in Italy and in many countries of European Community and in Argentina, Mexico, Singapore. At the moment he is attending the second year of Electronic Music Course at Conservatory "Giuseppe Tartini" in Trieste.

Beatitudines (1-4-5-8) (2001)

It is the halting-place before a greater vocal composition, which should include all the eight phrases of the passage from Matthew gospel with the Blessednesses (5, 3-10). The original text is the ancient greek version; to the eight phrases, each of them consisting in a similar principal sentence (blessed...) and a similar secondary sentence (because...), a phonetic-permutation system with fifty letters was applied, so that each original greek phrase generates, on an incomprehensible language, fourteen other phrases; moreover the permutative system allows, by means of gradually adding and subtracting non-permutable letters, to pass by degrees from one greek original, through fourteen other stages, to the next original. The textual elaboration generates a language that continually changes, floating alternatively between ancient Greek and new ones. This floating corresponds with the change of the player: each beatitudo is played by one singer, alternatively female and male. At the interpretative level, each sentence was decomposed in words, each of them fitted with a particular expression; most of them also present a rough rhythmic, dynamic and pitch indication. At a first compositional level, the words were used as elements of an homogeneous musical speech. Combining, overlaying, underlaying, 16 musical sections were articulated: each singer proposes first every principal sentence, then every secondary sentence within his competence (i.e. two consecutive sections, each with 15 sentences). The second compositional level foresees that these 16 musical sections would partially get unbundled and recomposed in two large sections, the first based only upon the principal sentences, the second upon the unbundled and recomposed in two large sections, the first based only upon the principal sentences, the second upon the subordinate clauses. Beatitudines (1-4-5-8) uses only half of the singers and therefore half of the text: $4 \times 15 = 60$ sentences. The structure is simple enough, while Beatitudines will realize a formal integration by different means. Beatitudines (1-4-5-8) also presents an introduction (before the part with the principal sentences) and an intermezzo (between the first and the second part with the secondary sentences). The first performance of Beatitudines (1-4-5-8) had a monophonic source, with real-time spatialization through Max-MSP software; however also the stereophonic version leaves the possibility of different interpretations.

Giorgio Klauer begins his musical studies at the age of five playing the flute. In 1993 at the international music competition of Stresa gets a first, a second and a third prize in three different categories; he gets his diploma with the best marks in 1995, at the age of nineteen, at the Giuseppe Tartini Conservatory in Trieste. Among the chamber ensembles in which he took part it must be mentioned the duo with harpist Ilaria Vivan and the wind decimino Ensemble Strumentale Triestino. He also played the first flute in the orchestra of the Opera giocosa di Trieste. Starting the study of musical composition in 1989 at the Conservatory of Trieste, in 1999 he gets his diploma with the best marks under the teaching of Fabio Nieder. Since 1996 he takes lessons from Adriano Martinolli, and gets the diploma in choral conducting in 1999. Since 1998 he is directing the choir of the Francesco Petrarca School in Trieste. Since 1996 he studies musicology at the Musical Paleography and Philology School of Cremona. He has been collaborator for concert critics with "Choralia", review of the Italian Choral Societies Union. He has been collaborator with the Italian Radio and Tv for conducting the musical subject regional radio broadcasting. Now he attends the second year of the course in Music and New Technologies at the Giuseppe Tartini Conservatory in Trieste. Among his recent compositions: *Le mauvais moine* (2000) for mezzosoprano, cello and piano (finalist at the national composition competition 2001 in Belveglio), su. (2000) his first electronic music composition, and a new work for voice, instruments and live electronics commissioned by the Kresna Ensemble (Netherlands).

Connecté (Connected) (2001)

Pleasure, Ability, Performance, Addiction.

Born in 1973, **David Behar** has studied acousmatique composition at the CNR of Perpignan with David Dufour and Jonathan Prager since 1998. In 2001 he received gold medal of composition. Very active in acousmatique composition, David has written over forty works. David has participated in many concerts and festivals including as both composer and organizer. These include: *Futura à Crest* in 1997, 1998 ("*Le vaisseau de Pierre*" with Pierre Henry), 2000 and 2001, in Lyon in 1998, also "*La Musique Concrète Jubilee à Paris*" organized in 1998 by the Centre d'Etudes et de Recherche Pierre Schaeffer, acousma-raves between 1998 and 2000, as well as "*Nuitacousmatique*" in 2001 at the Festival Aujourd'hui Musiques de Perpignan.

Les Images Sont (The Images Are) (2001)

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Designer, architect, painter and sculptor **Jean-Pierre Boisard** studies with Denis Dufour and Jonathan Prager. Let's take in these plastic interventions through a diverse field, these works cultivate ambivalence, of the content or what is to follow of significance or what it means. His compositions are always a reflection of a moment, an event, the testimony of human activity and a found anchor in sociological realities.

Un Rêve (A Dream) (2001-2)

Of the reality of dreams. Of the dreams of reality.

Born in 1972 in Toulouse, **Fabien Portes** is a student at the School of Fine Arts in Perpignan and he is also enrolled in acousmatic composition at the Conservatoire de Région de Perpignan.

"Today, I feel that acousmatique music allows me to sculpt space in the concert as much as an installation, therefore in the concert hall the implementations of limits reminds one of the setting of artistic installation. I tried to create lines between the natural objects and not by the cultural relation that joins them. I like to play with the anecdote and the abstract form as much as the volume, like the design and the sound.