



new music concerts
presents

Electroacoustic Experiences

Our final two concerts of the season, presented in co-operation with the Istituto Italiano di Cultura and the Art Gallery of Ontario, take place on Sunday, the 29th of May at the Art Gallery of Ontario's **Gallery School**. Both concerts feature the music of **Marco Stroppa** and include new electroacoustic works by Canadians **John Celona**, **Denis Dion**, **Gilles Gobeil** and **Garnet Willis** in performances by the acclaimed French pianist **Pierre-Laurent Aimard**, flutist **Robert Aitken**, and the **New Music Concerts Ensemble**.

The 3:00 p.m. concert features the world premiere of a concert version for two actors and computer-generated music of a 1992 work originally written for radio. **in cielo in terra in mare (in the sky in the earth in the sea)** by composer Marco Stroppa and librettist Adolfo Moriconi is set in a future a thousand years from now. It portrays a time in which humanity is divided between US and THEM, a world of "streets filled with police, court houses filled with judges... keys, bars, guillotines..." Actors Ben Carlson and Jennifer Doyle portray the protagonists.

Marco Stroppa was born in Verona, Italy in 1959 and was educated in Verona, Milan and Venice under the tutelage of R. Dionisi, A. Corghi and A. Vidolin. A Fulbright Grant enabled him to pursue graduate studies in computer music, artificial intelligence and cognitive psychology at Massachusetts Institute of Technology. Since 1982 he has lived in Paris, where he was associated with Pierre Boulez's *Institut de Recherche et*

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de Coordination Acoustique/Musique (IRCAM) from 1987 to 1990.

Adolfo Moriconi has for many years been involved with the Italian national broadcasting system, *RAI*, both as the author of dramas and original serials especially conceived for radio and as the creator and director of several weekly broadcasts. He has adapted numerous stories and novels for the air and conceived and directed the monumental *Cinema all'ascolto* series (a history of the Italian cinema from the advent of sound to 1960) as well as a dramatized reading of Boccaccio's *Decameron* that consisted of 160 forty-five minute sessions.

Spectral Densities by Toronto composer and instrument builder **Garnet Willis** subjects a digital realization of two instruments of his own invention to timbral manipulations of their overtone series. The composer describes his technique of "harmonic deconstruction" as analogous to the process of colour manipulation in film and video.

Gilles Gobeil's **La ville machine** (1992) is described by its composer as an "electro-acoustic drama" suggested by a text by Lyette Limoges: "When fact abolishes deed, when threat becomes expectation, thought compels the impossible. They believed in it. All of them." Commissioned by the *Association pour la Création et la Recherche Electro-acoustique du Québec (ACREQ)* for the "7e Printemps Electroacoustic" of Montreal in 1992, the work received the Grand Prize in the final SOCAN Competition for Composers over the Age of 30. Gobeil has also received three Luigi Russolo prizes and was twice honoured at the Bourges Festival in France.

The evening concert begins at 7:15

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with an introductory discussion with the composers and artists involved in the subsequent performance. At 8:00 pianist Pierre-Laurent Aimard will present the Canadian premieres of works for piano and computer-synthesized tape by Marco Stroppa. **Traiettoria** ("Trajectory") is a cycle of three pieces, comprising *Traiettoria... deviata* ("Trajectory... Deflected", composed in Verona in 1982), *Dialoghi* ("Dialogues", composed in Paris in 1983), and *Contrasti* ("Contrasts", composed in Cambridge, Massachusetts in 1984). **Miniature Estrose (1991-93)** is a set of 14 pieces for acoustic piano written for Mr. Aimard from which we will hear the movements entitled *Moaï* (named after the giant statues of Easter Island), *Passacaglia* (described by the composer as "an almost imperturbable polychromatic canon"), *Ninnananna* (a lullaby descriptive of the state of mind one achieves just before the loss of consciousness) and *Birichino* (meaning a little rascal, like a ferret: jocular and malicious).

John Celona is well known in Canada for his real-time computer music performances and compositions in numerous genres, including avant-garde jazz, popular and World musics. **Voce Mod** ("altered voice"), for flute and computer-controlled effects processing, uses real-time techniques for manipulating, modifying and enhancing the sound of the flute in live performance. Celona describes a particularly unique aspect of this composition as 'Gaussian Polyphony': "*The Gaussian formula addresses the probability of the velocity and density of molecules when subject to various temperatures. I use this formula as a control for harmonization and the number of voices in a harmonization.*"

The concert concludes with Quebec composer Denis Dion's 1989 homage to the late Serge Garant, **Conversations à la lumière**, in which the instrumental boundaries of the ensemble of flute, oboe, clarinet, viola and cello are gradually extended through the use of two digital processors. By including at the conclusion of the work the recitation of performance instructions from the scores of Garant, Dion signifies his intention that beyond the technical aspects of the work we may also grow to appreciate the act of composition as an intimate look at life itself.

Sunday, May 29th
Concert #1, 3:00 pm
Concert #2, 8:00 pm
with a pre-concert talk at 7:15 pm
Art Gallery of Ontario,
Gallery School
tickets:
\$18 adults,
\$9 student/seniors
contact:
New Music Concerts
2 Bloor Street West
Toronto, Ontario
M4W 3E2
tel 961 9594