

20.30 - Concert

<b>Carlo Maria Amadio</b>	Un tributo a Jaco Pastorius (2012)
<b>Salvatore Miele</b>	La natura frattale (2011)
<b>Lelio Camilleri</b>	Four Haiku (2011)
	1) Water
	2) Rubber
	3) Voices
	4) Strings
<b>Mattia Bonafini</b>	Photos of Helsinki (2011)
<b>Francesco Giomi</b>	Scabro (2011)
<b>Stefano Diso</b>	Let me be misunderstood (2012)
<b>Lelio Camilleri</b>	Minimal poems (based on poems by Aram Saroyan) (2012)

The program is based on pieces which extend the concept of soundscape: soundscape of cities and real world sounds but also of pre-existent music, material, words. The composers of these pieces belong to the center Tempo Reale, Florence and the Conservatory of Music G.B. Martini, Bologna

*Program notes*

**Carlo Maria Amadio - Un tributo a Jaco Pastorius (2011) 5'36**

It is an electro-acoustic composition made on pre-existent materials taken from Jaco Pastorius and Weather report music. I've tried to select and rework the most characteristic features of Pastorius' poetry of playing.

Carlo Maria Amadio is currently involved in different fields of electronic music as composer, live performer, student and obviously listener. He is currently attending the last year of the Electronic Music course at Conservatory "G.B. Martini" of Bologna where he had the occasion of playing in two concerts mainly focused on improvisation and live electronic performance. In addition to the academic experiences he performed with HOLO — laptop ensemble and in May of 2013 he has released on Soluxion Record Netlabel his first EP, a work focused on techno music.

**Salvatore Miele - La Natura frattale (2011) 10'42"**

La Natura frattale is an acousmatic composition inspired by soundscapes concerning the self-similarity, which characterizes the fractal, as well as in the selection of material and gestural elements. The various steps that are repeated are replaced by various materials and processing give rise to the shape and disposition of the elements in space.

Salvatore Miele Multidisciplinary artist born in 1980: electroacoustic/ musique concrete composer, improviser. His compositions have been performed on several occasions, in Italy (Florence, Bologna, Rome, Sardinia, Palermo, where he represented the Conservatory of Bologna for the "Premio delle Arti" 2010/11) and overseas (Vienna, Manchester, Bruxelles). In 2010 he attended, in Florence, the CREAS workshops taught by Denis Smalley. In 2011, within the Tempo Reale Electroacoustic Ensemble, has performed "The Great Soundscape Session", a collective improvisation directed by musician Elio Martusciello. In 2012, as coordinator and musician, he performed, along with the Tempo Reale Electroacoustic Ensemble, the Cornelius Cardew's Treatise, in a totally electronic version. Graduated in electronic music at the Conservatory of Music in Bologna with a thesis on noise in music, he mainly studies the relationship between art and new media developed from the beginning of the 20th century till nowadays.

**Lelio Camilleri - 4 Haiku (2011) 7'26"**

- 1) Water 1'40"
- 2) Rubber 1'
- 3) Voices 2'32"
- 4) Strings 2'14"

The basic idea for this work is to combine the Haiku short form, of Japanese tradition, with sound materials possessing various degrees of complexity. Each haiku is based on musical fragment unrecognizable by different kinds of transformation processes. I would like to create sound images with high degrees of density and articulation within a very short temporal frame. A series of snapshots of a sound world in a complex evolution. The global idea of the composition came up reading this Adrian Henri's poem, just so titled Haiku:

morning  
your red nylon mac  
blown like a poppy across Hardman St

The piece is dedicated to my son Gabriele, admirer of Japanese culture and of a piece disguised in one of the haiku. The composition was composed at the center Tempo Reale, in Florence. Many thanks to Damiano Meacci and Francesco Casciaro for their support and patience.

Lelio Camilleri (Rome 1957) is a Professor of electroacoustic music composition at the Conservatory of Music G.B. Martini, Bologna. His compositional output is mainly electroacoustic. His works have been performed worldwide and received national and international awards. His research work concerns with the analysis of electroacoustic music, sonic communication and audiovision. On these subjects he has published articles in national and international academic journals and a book. He has realized some sound installations some of them are permanently located in the historical building of Palazzo Medici Riccardi in Florence. He is currently writing a book on sound in science fiction movies to be published at the end of 2013.

**Mattia Bonafini – *Photos of Helsinki* (2011) 9'14"**

The piece was created after my Erasmus experience in Helsinki. As an enthusiastic photographer of his/her model, that narrates his visual excitement through pictures, I tried to tell my story with this composition. Small scenes of the past between the city centre and the snowy countryside. I wanted it to be at a walking rhythm, and therefore an entirely human time, simple, but effective. All the sounds are part of the recordings I made in various parts of Helsinki, with a portable recorder. It has been a short path, spontaneous and liberating.

Mattia Bonafini (Legnago, Verona 1980) inherits the passion for the guitar from his dad. Guitarist and composer, he has a deep interest in electroacoustic music, free improvised music and soundscape composition. He is graduated in electronic music composition at the Conservatory of Music G.B. Martini, Bologna.

**Francesco Giomi – *Scabro* (2011) 7'55"**

In an historical moment where acousmatic music field is saturated which is the actual sense of composing this kind of music ?

Some year after, I returned to the composition in recorded format, trying to analyze these reflections and producing something which insists on some extreme properties, filling in a micro-interval still empty.

The work, specifically composed to be projected in concert by multichannel system, is structured according to a strong and energetic flux on which a sequence made up by strong gestures is inserted in order to build up some moments of "sounding aggressiveness". It is a composition which ends a creative cycle linked up to the use of a certain class of pre-existing musical material together with complex and dense structuring.

Francesco Giomi (Florence 1963) is a composer and sound projectionist. He is interested in live electronic music and acousmatic music. In the last year he has collaborated with several musicians as David Moss, Uri Caine, Jim Black, Sonia Bergamasco, Jonathan Faralli, Elio Martusciello, Giovanni Nardi and Francesco Canavese, also by founding the SDENG duo and the ZUM trio projects for electroacoustic music improvisation. Since 2001 he regularly collaborates with the Italian choreographer Virgilio Sieni; in 2003 and 2009 he obtained commissions for new musical works from GRM of Paris. In 2007 he won the International Rostrum of Electroacoustic Music held in Lisbon while in 2011 he has been one of the winners of the Europe Sound Panorama Workshop at ZKM in Karlsruhe. His works are regularly performed in festivals and concerts all over the world. He is professor of Electronic Music at the Music Conservatory in Bologna; he is also director of Tempo Reale, the centre for music research based in Florence, where he has strictly collaborated with Luciano Berio and other relevant composers, musicians, choreographers and directors besides orchestras and ensembles in Italy and abroad.

**Stefano Diso – *Let me be misunderstood* (2012) 6'09"**

This composition is based on an electro-acoustic re-elaboration of "Let Me Be Misunderstood" (1997) by Santa Esmeralda. The conceptual construction of this work consists of the 'transposition' into music of various cinematographic and directorial techniques of Quentin Tarantino's "Kill Bill", film for which the original piece was composed. The primary materials used are fragments taken from the audio file and original music of the film, which have been remixed to varying degrees throughout the composition and supplemented to a lesser extent by synthetically produced and residual sounds.

Stefano Diso is a multi-instrumentalist, composer of electronic music and sound designer. A student of the clarinet, electric guitar and keyboards, he has a Graduate Diploma in Sound Engineering from the SAE Institute of Milan and a degree in Music from the University of Bologna. He is currently in his final year of studies in the 3-year course in Electronic Music at the G B Martini Conservatory of Bologna. In 2009 he worked for cinematographic production company 'Middle Crossing' on various soundtracks for short and documentary films. In 2012 he taught courses in Computer Music at the specialist education association 'JTO Training' in Lecce. In 2013 for the bicentenary of Giuseppe Verdi, he composed electronic music segments to accompany the operatic work "La Maledizione", an adaption of Rigoletto devised by the director Gabriele Duma. During his time at the Conservatorium, Stefano has performed various concerts and conceived the sound direction and projection of the works "Music on Two Dimensions" (Musica su due Dimensioni) and "Inventions on a Voice" (Invenzioni su una Voce) by Bruno Maderna for the Angelica Festival. He is currently collaborating with the Accademia di Belle Arti of Bologna as a sound designer, and has produced the soundtracks for both the winning video entry in the ETS Contest of 2013 and the teaser trailer of the Future Film Festival. ONIOFFIMANI, the band of which he is a founding member and in which he plays keyboards, synth and laptop, released its debut album "Giant Backsteps" in February 2013 with Areasonica Records.

**Lelio Camilleri - *Minimal poems* (based on poems by Aram Saroyan) (2012) 9'11"**

I have known Aram Saroyan poetry since I was a teenager. In recent years I found a book which collects many of his poems written during the '60, thus I thought of composing a piece using some of them. I wanted to explore the sounding matter and energy of the poems using a few transformations, multiplying and stretching their form in the overall structure of the piece. Since the poems are very shorts, some of them made up of a few words, I create a dense sound world by means of their superimposition and fragmentation.

Thanks to Natalie Dolan and Derek Mason who recited the poems. I deeply thank Aram Saroyan for the permission of using his poems and for writing them. His Complete Minimal Poems has been published by Ugly Duckling Presse, New York. The piece was realized at the center Tempo Reale, Florence.