Concert 1

Saturday, 22 October 2016, at 8.00 pm
Preconcert talk at 7.00 pm
Guest of the talk: Ivan Fedele
Slovenian Philharmonic, Marjan Kozina Hall

Two Moons Two

Ivan Fedele (b. 1953)
Two Moons Two (2016)
for two pianos, two virtual instruments
and live electronics
World premiere

    Maria Grazia Bellochio – piano
    Aldo Orvieto – piano
    Alvise Vidolin – sound projection
    Luca Richelli – sound projection assistant

Ivan Fedele
Wood-Skin Tracks (2016)
for two percussionists and live electronics
World premiere

    Dario Savron – percussion
    Simone Beneventi – percussion
    Alvise Vidolin – sound projection
    Luca Richelli – sound projection assistant

intermission

Ivan Fedele
Pulse and Light (2014)
for two pianos and live electronics

    Maria Grazia Bellocchio – piano
    Aldo Orvieto – piano
    Alvise Vidolin – live electronics
    Luca Richelli – assistant

Ivan Fedele
Phasing (2013)
for two pianos and two percussionists

    Maria Grazia Bellocchio – piano
    Aldo Orvieto – piano
    Dario Savron – percussion
    Simone Beneventi – percussion

Ivan Fedele (b. 1953)
Two Moons Two (2016)
for two pianos, two virtual instruments and
live electronics
World premiere

The story behind *Two Moons Two*, a
composition "for two pianos, two virtual
instruments and live electronics" is worth
telling, as it is interesting and sheds
significant light on one of the ways in
which Ivan Fedele sets about his work. In
1983, he published *Armoon* for four pianos,
an unusual instrumentation that opens up
an uncommon range of possible resonances
and combinations. Seventeen years later,
he returned to the work and reproduced
it verbatim, except that the role originally
given to the first and fourth piano is now
entrusted to two virtual instruments.
These two virtual instruments are present
on premixed electroacoustic tracks that
reproduce the parts exactly as in the score,
only they are digitally processed. The
evolution of technology has thus allowed
the composer to realise, in a definitive and
physically almost aggressive manner, the
continuous effect of resonance, refraction
and distortion that was the main focus of
Armoon, but which in the original guise
was subject to the random factor of the
manual skills of the performers. As always
happens in the music of Ivan Fedele,
when these parameters come into play
the spatial arrangement of the elements
becomes decisive: the two "real" pianos are
on stage (without lids and fitted with a
sound system), while the loudspeakers that
transmit the two "virtual" instruments on
six channels surround the audience in the
auditorium. Taking this listening situation
into account, it becomes easier to appreciate

Fedele's intention to act "on intersecting
perspectives able to recreate in space what
in the score is ascribable to classic macro/
micropolyphonic dephasing", an effect
obtained by elaborating the composition
in three dimensions: the first between the
two pianos on stage, the second between
the two virtual instruments transmitted
through the loudspeakers that embrace
the concert hall, and the third between the
former elements and the latter. Another
jump of sixteen years, and in 2016, the
encounter between SaMPL, as well as
Alvise Vidolin's relentless capacity for
co-creative collaboration, gives rise to
Two Moons Two, the third version of the
same piece, which is now enhanced by live
electronics that multiply the emphasis of
each detail. The electronic processes applied
in this case are similar to those already
employed in *Pulse and Light*.

Claudio Proietti

Ivan Fedele
Wood-Skin Tracks (2016)
for two percussionists and electronics
World premiere

Between 2015 and 2016, I wrote two
pieces for percussion: *Wood-Skin Tracks* for
two players and live electronics, and *Metal
East-Journey* for a single performer and
"light" electronics. The first composition
involves two symmetrical sets of percussion,
one of wood (wood blocks, temple blocks
and marimba) and one of skin (bass drum
and roto-toms). In the second piece,
the performer plays exclusively metal
instruments. This attraction to percussion
was triggered by *Phasing* (2012) for two

pianos and two symmetrical sets of percussion instruments, and I believe it will continue in the future because it presents a sound universe of extraordinary wealth, a universe that has caught my interest only recently. *Wood-Skin Tracks* is based on the spatial realisation between the two sets of instruments, eminently stereophonic. However, within this stereophony there is also a diagonal reading of the space (forward/backward) that gives further depth to the interplay of returns, paths and perspectives that the score offers with the aid of the electronics. In the concert hall, the spatialisation emphasises, the dialectic play between the two players on stage. The live electronics, on the other hand, multiplies the potentials of the dynamics, timbre and articulation typical of percussion technique, raising it to an "augmented" level that combines with the simple gesture that produces the acoustic sound until it places extreme emphasis on the "reason" (but not the "cause") of its electroacoustic transformation and multiplication. Ancestral, primitive, technological, innovative: these are some of the possible and justified adjectives to describe the atmosphere that these instruments are able to suggest, as they are lost in the night of time, and yet are true witnesses of the contemporary world.

Ivan Fedele

Ivan Fedele
Pulse and Light (2014)
for two pianos and live electronics

Pulse and Light by Ivan Fedele is inspired by the third phase of development of the universe, in which, after the formation of neutral atoms, light begins its journey into darkness. The first movement, *Nero opaco* (Matt Black), represents the musical situation of the stasis created by the continuous movement of materials: a small number of repeated notes, which the performers continuously minimally modify with the aid of sophisticated processes; and live electronics, which determine the musical situation in a constant mysterious (encrypted) evolution. The resulting explosion of radiation (the second movement *Phos*), and then the third movement, *Nero chiaro* (Light Black), evoke the second great trauma in the history of the universe, the differentiation of light from matter, followed by the subsequent phase of cosmic stagnation, which is described by the few extremely bright notes forming the dramaturgy of *Nero chiaro*. Ivan Fedele concludes the composition with two movements that describe a new world arising approximately 380,000 years after the Big Bang: although this world is, of course, not yet ours, it partly assumes the physiognomy of our world, as the light is generated by *Altro spazio* (Another Space, the fourth movement) and *Altro tempo* (Another Time, fifth movement).

Referring to the composition, the composer himself writes: "The theme of my compositions for piano duo and electronics (*Two Moons* and *Pulse and*

Light) and for piano duo and orchestra (*De li duo soli et infiniti universi*) is the dimension of cosmic space, or the universe. This triptych represents a project that has evolved over time in an articulate and coherent way, albeit with a winding developmental path. The most recent work, *Pulse and Light*, was actually inspired by the origins of the universe, specifically its third phase of development, in which light begins its journey through darkness by pulsation – hence the title. The subtitles of the various movements, in which the composition constructively forms and expresses itself, are based on the different moments of this cosmic event and on the extraordinary consequence that the "new space" and "new time" brought with them: the beginning of History. This is, of course, a metaphor for invention, without any (fruitless) attempt at description. "Abstract" processes – electronically processed and applied to material that develops in the real time of listening and in a specific acoustic space – unfold according to principles that do not seek to depart from the expressive and poetic requirements of the theme."

Aldo Orvieto

Ivan Fedele
Phasing (2012)
for two pianos and two percussionists

The title *Phasing* refers to the compositional technique with which the work was created, the concept of phase in its multiple meanings. This principle also indicates a way of perceiving the sonic material that recognises its

three-dimensional status. The titles of the five parts that make up the composition refer to various properties of matter: *Incandescente!* (Incandescent!), *Lapidario!* (Lapidary!), *Liquido denso* (Dense Liquid), *Scheggiato!* (Chipped!) *Cristallo con impurità* (Crystal with Impurities). For some time now, my music has been turning to the presentation of more or less complex sound structures, which I prefer to reveal over time rather than making them inhabit a narrative, because narrative is subject to the particular dramaturgical strategy of the performance, in which the people and forms enter the scene according to certain laws that do not interest me so much. The internal organisation of the quartet foresees the interaction between two duets: piano 1 and percussion 1, and piano 2 and percussion 2. The dialectic between the two groups is developed through strategies and spatialisation, which are also based on the principle of phase and counterphase (action and reaction).

Phasing was first performed in February 2013 at the festival Wittener Tage für Neue Kammermusik in Germany.

Ivan Fedele

ZDAJ SMEŠ