

# THE ELECTRIC VOICE

evento per voce di basso  
elettronica  
immagini

Musica Esperimento  
in collaborazione con

Accademia di Belle Arti di Roma  
Cattedra di Sound Design  
Federazione CEMAT  
Ente di Promozione  
Lalineabiancastudio

nell'ambito di Musica nel Tempo Presente

**Mark Applebaum** (1967, Chicago) Is Associate Professor of Composition and Theory at Stanford University. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Fromm Foundation, the Paul Drescher Ensemble, the Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvanguard in Munich, Zeitgeist, Manufacture (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College.

**Enrico Cocco** (1953) Composer, professor, art promoter, sound research, his main artistic research has been pointing to sound as dramatic event in performance forms, in contemporary music theatre, in sound-image relationship. In thirty years of activity he has received music commissions and highly regards by international institutions and his works were performed in important theatre and centres in Europe and America. He was director of Musica Verticale Festival, founder of Musica Esperimento international festival of music-theatre, is on artistic-scientific committee of Federazione CEMAT. Master Degree in composition (M. Bortolotti, D. Guaccero) and Electronic Music (G. Nottoli) at S. Cecilia Conservatory in Rome. He teaches at Music Conservatory of Perugia. Some works are published in score or CDs by Edipan (Rome), BMG-Ricordi (Milan) and Federazione CEMAT (Italy). Among his works, composed for varied sets of instruments, there are music theatre pieces (as Alice in Nosferatu music action for ensemble and actors (2004) by text and direction of **Pablo M. Taddei** and featuring **Michele Lomuto** as trombonist - Auditorium Goethe Institut – Rome) and the opera *Equilibri per versi* (2006) with the videoartist **Rosario Marrocco**, premiered at **Bilbao Guggenheim Museum** for **BBK Festival**. Some recent foreign performances: **An open mind** for orchestra on text of poetess **Giovanna Sandri** plays by NIS Filarmonica Orchestra (Serbia) conducted by **Milena Injac** and **Maria Carla Notarstefano** at piano, **Backstage time clang** for Ensemble **Kroumata Percussion** at **Capitol Theatre** in Stockholm, **I visionari** version for videoclip and instruments at **New York University, Corpus** for big orchestra and electronics performed by **Orchestra Filarmonica Veneta** conducted by Gabriel Senanes. In 2008 baritone **Nicholas Isherwood** performed **Il nome delle cose** at **Berkley University of California** (USA). In 2011 his last work **Mind Dream** was premiered in Brussels for Musiques&Recherches and Paris by INA-GRM.

**Rosario Marrocco** Architect, lives and works in Rome, Berlin and Syracuse.

Representation and Relief of Architecture and Environment Ph.D. Specialized in Industrial Design. Professor at Sapienza University of Rome, Faculty of Architecture, since 2001, where holds chairs of: Drawing, Science of Representation, Techniques of Representation, Theories and Techniques of Visual and Multimedia Communication, Technologies for Information and Communication, Visual Perception and Communication, and - during this academic year - Techniques of Digital Representation, Technologies and Production, Visual and Graphic Design Lab., Graphic and Multimedia Illustration. He takes part in University Researches (area ICAR 17 and ICAR 14). Among his publications: *The perspective space and the space on the move. Perspective and movement (Encyclopedia Treccani www.treccani.it Scuola '07)*; Among the projects: *Project underage Community* in Abruzzo. He realized and produced oeuvres, video and short-films on the base of interdisciplinary researches between architecture, philosophy and literature. His works were exposed in academic, cultural and artistic contests, national and European (among them: Guggenheim Museum Bilbao, '06). He founds and directs Lalineabiancastudio in Rome, centre of research, studio of architectural and urban planning, of design and communication, centre of culture and education.

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**Robert Platz** Like Pierre Boulez and Peter Eotvos, Robert HP Platz is both composer and conductor. His teachers are Wolfgang Fortner, Karlheinz Stockhausen and Travis Francis for conduction. After his degree at Heinrich-Strobel Foundation Südwestfunk, he continued his education in the United States and Paris (IRCAM). His work is both dedicated to the ensemble, orchestra and the stage as evidenced in *Verkommenes Ufer*, piece for ensemble and tape on a text by Heiner Müller (1983-1986) that became three years later the final scene of musical theatre *Dunkles Haus*. The art of designing each new composition as part of a single work unit is the signature of the composer, the latter readily uses the term "polyphonic form" for all his creative process. At the head of the Koln Ensemble for twenty years and then

invited by Ensemble Modern, Klangforum Wien and many German orchestras, creates works of Bussotti, Kagel, Scelsi, Xenakis and Klaus Huber. He is also committed to the music of his time as artistic director of the Festival Schreyahner Herbst, and teaches composition (Music Conservatory of Maastricht, residences and workshops in Darmstadt, Japan, Mexico and the United States).

**Jean-Claude Risset** Born in 1938, Jean-Claude Risset studied the piano, musical writing, then musical composition with André Jolivet, in parallel with his scientific studies at the Ecole Normale Supérieure. At Bell Laboratories with Max Mathews, in the 1960s he realized imitations of acoustic instruments and psychoacoustic paradoxes and illusions, auditory equivalents of the etchings of Escher. He created in Orsay the first European system for the digital synthesis of sounds. At the beginning of IRCAM, he was asked by Pierre Boulez to direct the computer music department. More recently, he has pursued his computer music research at the Laboratoire de Mécanique of the CNRS in Marseille. In works like *Little Boy*, *Mutations*, *Songes*, or *Sud*, Jean-Claude Risset uses computer synthesis to sculpt sound; he renders it expressive and musical. He goes beyond composing with sounds in order to compose sound itself, playing with the time that is in the sounds rather than merely playing sounds in time. He has composed numerous mixed works, closely marrying instruments and voices with computer-generated sounds. His activity is recognized in all over the scientific world (Prix du Groupement des Acousticiens de Langue Française 1967, Médaille d'or du CNRS 1999) que musical (Prix Ars Electronica 1987, Grand Prix National de la Musique 1990, Musicae Doctor Honoris Causa de l'Université d'Edimbourg 1994, et de l'Université de Cordoba, Argentine, 2000, Grand Prix Musica Nova de Prague, 1996, Prix Magistère 1998 du Concours International de Bourges, Giga-Hertz-Grand-Prize 2009). His works appear on twelve compact disks, notably the monographic disks INA C1003, WERGO 2013-50 and GMEM EI

**Jeffrey Stolet** Is a professor of music and director of the Intermedia Music Technology at the University of Oregon. He received a Ph.D. in Music at The University of Texas at Austin. Stolet was among the very first individuals to be appointed to a Philip H. Knight professorship at the University of Oregon. Stolet's work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels. Presentations of Stolet's work include major electroacoustic and new media festivals. In addition, his work has been presented in diverse venues. Stolet's recent work has centered on performance environments where he uses a variety of wands, sensing devices, game controllers and other magical things to control the sonic and videographic domains. In addition, Stolet has collaborated with The New Media Center at the University of Oregon to transform an original electronic music textbook into Electronic Music Interactive, an Internet deliverable, multimedia document containing motion animations, sound, and glossary that has received rave reviews in the press (*Electronic Musician*, *Keyboard Magazine*, *the Chronicle of Higher Education*, and *Rolling Stone Magazine*). In addition, various venues, such as the Museum of Modern Art in New York, the Centre Pompidou in Paris, the International Academy of Media Arts and Sciences in Gifu in Japan, CCRMA, Stanford University-California

**Karlheinz Stockhausen** (1928-2007) Composer of the Twentieth century, he represented the most radicalized music researches at the boundary between art and science. After studying at the University of Cologne, began to take courses in Darmstadt, with the discovery of Schonberg (with Leibowitz) and especially Webern (with H. Scherchen), followed by studies with Messiaen in Paris in 1952-53. During those years he began to elaborate his theoretical conception of music, first with the considerations on the principles of the organic unity of the deduction of Webern (Klavierstücke 1-4, Kontrapunkt), and then radically new conception of time on music by Messiaen began (Kreuzspiel). But it was clear even then his perspective of understanding the overall rationality of writing experienced as a moral imperative. The discovery of concrete music with Pierre Boulez in Paris (1953) directed him to the field of electronic music with the work that remains a point of historical reference obligation, *Gesang der Jüngling* (Song of the adolescents 1956), and from the statement essence of his creative capacity: global unity as the reabsorption of the heterogeneous material, space exploration (Kontakt, 1961) and time (Hymnen, 1967) But the overcoming of orthodox serialism fifties comes from 1970 (Mantra) until the seven days immense work of *Licht* (1977-2002). If the music of Stockhausen takes place in virtually all fields, however, remains one unified force of melody. The principle of the melody immediately gives the sense of a process of overcoming all dialectical conflict within the work, and also reflects the ratio of Stockhausen and especially with the world, more directly as a carrier of deep faith to embody the universality and peace. Of his last pieces, parts of unfinished cycle *Klang* (24 hours), make a total calm before the end of life: "Veni Creator" of the second part (Freude) - Stockhausen connecting to Mahler - is clear evidence .

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**Daniel Teruggi** Born in 1952 in La Plata, Argentina. He studied music and physics in his own country and he has lived in France since 1977, where he studied electroacoustic, became Ph.D. and developed his musical career. His professional life is the INA, at beginning through the GRM in 1981. He has been director of GRM in 1997 and then Director of Research and experimentation, always in the INA, opening his horizons exploring the audiovisual safeguards, the sustainability of works, perception, semiotics. His music is always electroacoustic, sometimes acousmatic, sometimes with instruments. He created 80 works for concerts, theatre, film and dance, and held nearly 200 conferences on topics related to musical thought in relation to technology, perception of music, audiovisual safeguards and on his own music.