**Concerto genere: vocale contemporaneo elettronico multimediale**

Electric Voice è un evento mondiale, con un concerto iterante su scala globale in America e Europa che si chiude a Roma, ospite di Musica Experim ento. Costruito sulla voce del celebre basso franco-americano Nicholas Isherwood a partire da Havana, ultima opera del compositore recentemente scomparso Karheinz Stockhausen a lui dedicata, l’evento prende forma con le nuove opere di sei compositori viventi: Jean Claude Risset, Daniel Teruggi, Robert Hp Platz ed Enrico Cocco, che a Roma presenta la versione del suo *Mind Dream* in prima esecuzione assoluta con le immagini dell’architetto Rosario Marrocco.

Electric Voice vede sullo spazio della voce e le tecnologie elettroniche. La voce nelle sue tante articolazioni contemporanee: voce cantata, parlata, filata, onomatopeica, scenica, drammaturgica, narrante, voce come doppio contrapposta all’elettroacustica e l’immagine video, in un gioco mimetico di somiglianze e differenze all’interno degli spazi del suono.

Hanno collaborato alla produzione ospitando l’evento i festival/istituzioni: Stanford Livey Arts (Stanford, USA), University of Oregon music and dance events 2011 (Oregon), Sacem (Francia), etc.

In primisсу bilemenzione di importanti omaggi all’opera musicale contemporanea, di attori e musicisti, dedicato alla creazione e alla produzione di opere di teatro musicale e opere complesse di cross-over in eventi scenici. La sua attività si diversifica in produzioni nella città di Roma e in America e Europa e dalle immanuelità, ponendo al centro la creazione di un nuovo oggetto d’arte.


**M usica Experim ento**

- Accademia di Belle Arti di Roma - Italia
- Académie de Musique et de Cinématographie - Parigi - Francia
- University of Stanford - Stanford, California – USA
- University of Oregon – USA

Si ringrazia Raffaella Ammendola, Francesca Aregno, Claudio Baracchia, Clesia Belge, Carlo Bozzo, Ernesto Coelisimo, Roberto Gacconcello, Gerardo Lo Russo, Elena Marello, Piero Mottola, Carla Pappalardo, Paolo Massimo Taddei, Giovanni Trovalusci.

**G rafica Federazione C E M AT**

**E venimento in collaborazione con**

- Accademia di Belle Arti di Roma
- Cattedra di Sound Design Prof. Piero Mottola
- Università di Stanford - Stanford, California – USA
- Sacem (Francia), etc.

**M usica Experim ento**

- direzione artistica
- co-ideazione e program m azione

Il concerto è gentilmente ospitato dalla Accademia di Belle Arti di Roma nell’ambito della Cattedra di Sound Design Prof. Piero Mottola
Electric Voice
Nel 1937, Edgar Varèse voleva che Chaliapin diventasse la prima voce elettrica. La sua opera Ecuatorial era stata composta per voce di basso amplificato. Chaliapin non accettò la proposta, ma nacque in seguito un'idea rivoluzionaria. Il progetto mette insieme varie tecnologie (CMR, Centro Henri Pousseur di Liege, Stanford University, University of Oregon e Musica Improvvisata di Roma) in un progetto che creava varietà di esperienze audio-visuali attraverso la voce di Nicholas Isherwood. Dalla file silenziosa di Mark Applebaum alla scena di guerra di Robert Platz, alla poesia della composizione di Jean Claude Risset, alla scenografia di Namtchilak e David Moss, la voce di Isherwood, probabilmente quella con la più ampia diversità estetica, è una prova del suo spirito esplorativo.

Jean-Claude Risset Otro (L’Autre)
Il libro è dedicato a Nicholas Isherwood cycle for the Electric Voice. The title alludes to a new book of Sand by Jorge Luis Borges, Otro (L’Autre), a term borrowed from psychoanalysis. Isherwood is none other than himself some decades earlier. I’ve always been fascinated by the imagined reality of Borges. In Otro (L’Autre), Nicholas Isherwood sings in dialogue with acousmatic music which includes his voice, a corequisite of the CRM of Paris thanks to the kindness of Daniel Teruggi. The recordings have led to vocal polyphony monodire or distributed on eight tracks for a spatial diffusion. In addition to the musical material, the sound of different emotions has been combed in different elaborations process anachronistic fixation with the sound that I developed at different times of my life. A time is a factor of otherness: it makes each person different. Otro (L’Autre) alludes to the texts of short fragments of Parmenides (translated into French), Dante, Keats, Spanish folk songs, the names of Indian tribes become extincted after the arrival of Columbus in America, and in music, episodes of silence, perpetual motion, slowing down endless, continuous waves of energy or not. The piece develops through successive stages without interruption: homeliness, suspended time, night, vocalizing the solo, flow, blow. The spatial distribution and movement of sound sources are linked to the scenarios evoked by the text and music. Some spatializations of 8 tracks make use of the software Holophone, designed at GME in Marseille by Laurent Potter and expanded by Carlo Bascou, whom I thank for his help.

Daniel Teruggi Umana Miseria
Quanto più mi avvicino al giorno estremo Che l’umana miseria suol far breve Pio veggio il tempo ardere et leve ET di due sordi folti e scemo Sonetto XXXIII Petrarca
Petrarca’s poems are both written for his beloved, Laura, and for himself as a way of expressing his thoughts on different issues of life. In this beautiful poem, he looks forwards to his last days and describes his death as a time swiftly run. This work composed for and with the voice of Nicholas Isherwood, rhyme swiftly run, and thrives in the perspectives inhabited in us, produced by our boisterous and impertinent mind (... images of beast ...). The dreams are like images, created by projections of the ego (L’Autre), which tell of the encounter with a young writer who is an assemblage of different identities, temporal and physical, where the Time is not death, but the distance between the things. A place where the physical nature does not have to be monitored, but its possible interpretation and appropriation. Beautifully composed for her voice low and mine, and Stockhausen has certainly sung in writing.

Nicholas Isherwood
is one of the leading singers of early music and sacred vocal works. He was also engaged with the Electric Voice of Nikolaus Harnoncourt’s Labyrinth). Mozart (Reihe dominate the test of one who feeds on celestial foods and feeds food of mortals) and Schönberg (the Serenade and the sacred works), but its branches grow upwards, like the chanting of the monks of the Himalayas. Beautifully composed for her voice low and mine, and Stockhausen has certainly sung in writing.

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