

Wednesday, November 21 at MC2
Multimedia Arts Performances

skalen, *sensorLAB.mov*

Ludger Bruemmer, *Shine* (dancers : Ildiko Török, Zsolt Banki)

Chi-Min Hsieh, Sean Ferguson, Annie Luciani, *Miroirs*

(cello : Chloé Dominguez)

Hans-Peter Stubbe Teglbjaerg, *Regime_S*

Claude Cadoz, *Gaea*

ACROE / Laboratoire ICA
46 Avenue Felix Viallet
38000 Grenoble



ACROE

19 - 24 Novembre
Semaine artistique et scientifique
Grenoble

Conservatoire / MC2 :
Fort de la Bastille
INPG - ENSERG / MINATEC

Concerts
Multimédi
Installations
Interactives
Toucher le
Futur
Conférence
scientifique

ENACTIVE / 07

Enaction_in_Arts

« Enaction_in_Arts »
Multimedia Arts Performances
Tuesday, November 20th

Organized by ACROE and ICA laboratory
in collaboration with *Conservatoire de Grenoble - CRR*

Conservatoire de Grenoble
< Salle Stekel >
19h30

H. Werner Henze
Prison Song
(percussions : Fabrice Marandola)

Arnaud Petit
Concertino Nervoso
(percussions : Fabrice Marandola)

Juraj Kojs
At and Across

Peter Torvik
Machines of Loving Grace

Thomas Ciufu & David Birchfield
Moving Boundary Problems

Program of Tuesday, November 20th

FIRST PART

Hans Werner Henze / *Prison Song* < 10 min >

Percussions : Fabrice Marandola

Prison song (1971), on a Ho Chin Minh's text, is one of the few incursions of Henze in mixed music with tape. However, it's not "pure" music, as music composition must be linked to action developed in the poem... The previously recorded tape sounds like noises of outside of the cell. The interpreter (the narrator and the musician are one) plays the prisoner. Alone with himself, he makes sounds with bamboo stalks and wooden and metallic objects found in his cell and tries to make them correspond to noises of the street, with which he is linked. With this work, Henze chooses to place us on the confrontation – or fusion - point between the instrumental part and the fixed sounds, on the one hand because each player has to realise his own accompaniment (he keeps the total control of his interpretation choices, even for fixed sounds) and on the other hand by using in the second part of the piece an echo effect that tends to make the borderline between fixed sounds and live produced sounds disappear.

Arnaud Petit / *Concertino nervoso* < 30 min >

Percussions : Fabrice Marandola

Concertino nervoso is based on the dramatic potential of percussion. The percussionist, in front with his large instrumentarium, is emblematic of a kind of deus ex machina. This participates to the particular virtuosity of his art but also implies an intrinsically different relationship with space, that can be observed for example in the extreme care with which the percussionist lays out the instruments in space. From point of view, percussion is a world in the world, a theater in the concert theater. If sound elements coming from outside of the common instrumental world must be used, the percussionist will perhaps be the best player of it. In *Concertino Nervoso*, only the percussionist plays the sound elements, by the use of samplers mastered by an instrument/computer interface. The nature of these sounds is double. They come from files of voices recorded from the beginning of sound recording and from digital processing. The percussionist will also be, in a certain way, the «scheduler» of a memory of thoughts and voices, captured by recording. Much of these voices belongs to lost personalities and will mingle with others borrowed from fictions. The voices will re-appear in a dynamic situation that, in addition, will link the sense of what they say to a musical dramaturgy. In this way, *Concertino Nervoso* will be a kind of opera without singers.

BREAK < 1 hour >

SECOND PART

Juraj Kojs / *At and Across* < 10 min >

At and Across is a composition written for a set of physical and virtual bells programmed in the GENESIS software at the ACROE-ICA center in Grenoble, France. The composition situates the ancient folk instrument in the domain of cutting edge technology. The sheep bells arrived in Slovakia during the shepherd colonization in the 13th century by the Wallachians of Romania. In the northern region Liptov, where Juraj Kojs grew up, the sheep bell production has flourished since the 16th century. From his early childhood, he remembers the sounds of the clinging bells at his grandfather's farm. All the bells were tuned to one common tone. This way the shepherds, who pastured and guarded the animals in the spring and summer, could identify their own sheep in case of they mingled with other herds. Consequently, it was important for the farmers to get a set of well-tuned bells. A resonant bell was often more valuable than the sheep itself. Following the 20th century industrialization and disappearance of small farmers, the sheep culture and its sounds have been vanishing from the Slovak countryside. This project developed from the idea of digital excavation and preservation of the Slovak sheep bells. Juraj Kojs used the GENESIS environment to create digital replicas of the sheep bells and, further, extend the properties of these replicas beyond the limitations of the physical reality. Melodics of *At and Across* is derived from the Slovak folk song *Sadla muska na konarik* (A little fly has landed on a little twig). Harmonic and dynamic structures mirror and accentuate the spectral relationships between the partials of J.C. Risset's additive synthesis bells. *At and Across* is composed for a single performer, a set of tuned physical bells, and cyber bell structures.

Peter Torvik/ *Machines of Loving Grace* < 10 min >

The artwork *Machines of Loving Grace* is inspired by a poem, *All watched Over by Machines of Loving Grace*, written by the American poet Richard Brautigan. This text written in 1967 describes what could have been imagined at this time: a close future where intelligent machines are in humanity's service, a free humanity that profits in leisure and creation and that is in harmony with nature on a balanced earth. This piece is not strictly an expression of Braudigan's text but an expression of a modern reading of this text, a kind of 'lost paradise' between 1967 dream and 2007 reality.

Thomas Ciufu & David Birchfield / *Moving Boundary Problem* < 15 min >

Moving Boundary Problem is a multi-channel interactive live electronic work for two performers. The piece has developed around a gestural language that explores the sonic and expressive capabilities of a pair of hybrid acoustic/electronic instruments. Utilizing a wide range of computer interfaces and signal processing techniques, these composed instruments extend acoustic sound sources including found objects, flutes, and percussions. *Moving Boundary Problem* is a manifestation of the unique acoustic, gestural, and human relationships that emerge from interaction with and through these new computer-mediated instruments.