

Akademia Muzyczna w Krakowie  
Stowarzyszenie Artystyczne  
Muzyka Centrum

## Festiwal Audio Art '08

### Trio PROmoZICA

**Daniel KIENTZY**, saksofony

**Cornelia PETROIU**, altówka

**Reina PORTUONDO**, elektronika

koncert w systemie **Ennéaphony**

### ECHO MEMO

program

**Costin MIEREANU - L'Ombre double**,  
"Cinquième voyage d'hiver" na saksofon  
sopranino i sopranowy, altówkę i elektronikę

**Adrian BORZA - Fragile** na saksofon  
sopranowy, altówkę i elektronikę

**Adina DUMITRESCU - Pénitence et  
anthropologie** na saksofon sopranino i  
altowy, altówkę i elektronikę

**Doina ROTARU - Obsessivo** na saksofon  
sopranowy i tenorowy, altówkę i elektronikę

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**Maia CIOBANU - Nr. 273,16 -  
Intersections** na saksofon altowy, altówkę i  
elektronikę

**Irinel ANGHEL- Choix** na saksofon  
sopranowy, altówkę i elektronikę

**Octavian NEMESCU - A T** na saksofon  
tenorowy, altowy, sopranino, barytonowy, altówkę,  
perkusję i elektronikę

kierownik sceny : **Julien Rouvière**

koncert wspierany przez:  
**Ministerstwo Kultury i Wyznań** w Bukareszcie  
**Kientzy Foundation** w Bukareszcie  
**Nova Musica** w Paryżu  
**Urząd Miasta Krakowa**

**PROmoZICA** jest triem wyjątkowym składającym się z artysty dźwiękowego Reiny Portuondo, altowiolistki Cornellii Petroiu oraz saksofonisty Daniela Kientzy ([www.kientzy.org](http://www.kientzy.org)). Wykonują repertuar składający się z interpretacji muzyki na instrumenty i elektronikę, specjalnie dla nich napisany i realizowany poprzez unikalny wielokanałowy system **Ennéaphony** (1+8) łączący instrumenty, elektronikę i taśmę, system autorstwa Daniela Kientzy i Reiny Portuondo. Program skomponowany dla solisty, współwykonywany przez drugiego instrumentalistę zawiera ogromny potencjał akusmatyczny, w którym dźwięk instrumentalny jest znacznie poszerzony brzmieniowo i poddany przetworzeniom elektronicznym dokonywanym na żywo. 8-kanałowa zmienna w przestrzeni lokalizacja dźwięku (w parach: daleko z przodu, zaraz przed nami, po bokach i z tyłu) tworzy wielowymiarową bryłę wzbogacaną różnorodnymi cyfrowymi delayami i syntezą przestrzenną. Przenośne urządzenia o najwyższej jakości i relatywnie niewielkiej wadze (poniżej 50 kg) to przede wszystkim system 8 głośników będących specyficznym rodzajem instalacji dźwiękowej.

**L'Ombre double, Fifth Voyage of Winter** (2007). Dedicated to the Trio. Since the cavern of Plato and the ambiguous reality of the Christ to the comic strip "The Adventures of Philemon" by Fred, going through the "Tales of Hoffmann", "The House of the Mirror" by Alice, the cinema of fantasy, surreal paintings and many other "double figures"; the world is crossed without truce by fugitive paradoxical visions like the shadows (reflection and echo) which are "obligatory attributes of everything real" according to the philosopher Clément Rosset. An old joke of Central Europe said: "The four Evangelists were three, Luke and Matthew". Today, the four elements (the trio + the recorded sounds) fusion paradoxically in the three types of fugitive impressions (music of the shadows, reflection and echo) of the double shadow of this "Fifth Voyage of Winter". In itself, this trio is also a double shadow because the Voyager (the saxophonist) gets lost in his reflection (the viola –Narciso) with the wardrobe of the nymph Eco (electro-acoustic music in direct). To produce these double figures, the explorer (read composer) creates a "theatre of shadows" made of non parallel sound lights: in between of the two arid suns of the dessert and the longest shadow of the twilight of winter, the maker of shadows chooses as its guide in this voyage of utopia, the torch in the moonlight... **Costin MIEREANU**

(Bucharest –1943). Studied in the Music Academy of Bucharest, the School of Higher Studies of Social Sciences, the Schola Cantorum and in the University of Paris VIII. In those institutions, he obtained his first prizes of writing, analysis, music history, aesthetic, orchestration and composition. He also has a Ph.D. in Art and Musical Semiotic. In addition, he is a chair of the philosophy, aesthetics and art sciences departments in the University of Paris I. Furthermore, he directs the laboratory of "Aesthetic and Art Sciences" of the University of Paris I, La Sorbonne since 1991. Since October 2000, has presided over the Aesthetic and Art Sciences Institute that he founded. Among many prizes, he has received the Prize of the European Culture Foundation, the Enescu Prize and the Educational Score Prize of the SGAE (1992).

**Fragile** (2008). At first look, it seems to be made from a vulnerable material and like its title suggests, the nature of this work is full of delicate and vibrant sounds. Atoms of sounds and lineal intervals fuse to create short musical phrases, produced with computer software specifically designed for this purpose: the IAC. However, looking at this work with closer attention, I proved that this meticulous

process of algorithm composition had a unexpected force within it. Fragile transforms the decomposition of a musical experience into understandable "words" that could talk to us, based in what we carefully listened and learned in the past. The processes of composition and decomposition are also fragile but do not subtract from durability. Fragile is a work dedicated to the exploration of the interaction potential between man and machine. The piece was created using the computer software of the composer. Named IAC–Interactive Algorithmic Composition software was conceived with programming language Max/MSP. Fragile was composed by request from Daniel Kientzy and his Foundation.

**Adrian BORZA** (Turda–1967). Polyvalent musician, he is dedicated to the composition of instrumental and electroacoustical music, the development of music software, the audio post-production and music education. He carried out higher studies of composition in the University of the Arts and the Bucharest Academy of Music. He also has a Ph.D. in music. Founded and directed courses in electroacoustical music in the Theorist Faculty and the study of recording CMP. In Canada, where he resides today, he implemented courses of programming and electroacoustical music in the University of Montreal. He is a professor in the Academy of Music Gheorghe Dime and the associated member of the ISCM, GEMA and the UCMR. His music is interpreted internationally.

**Pénitence et anthropologie** (2007). It offers the public a world of sounds which sources are very similar melodic discourses but also pertain to very different traditions. Such traditions are: the Christian religion or the popular cultures of the Siberian Nganasane and the Selk'nam of Earth of Fire. They have the same musical expression but with totally different meanings, said in another way, musical homonymy. If we want to understand the living models that produced these results, we need a cultural education for each one of them. Just like in a paradox, we find the ambiguities of art in its exact natural opposition, exploring the ways to express themselves in the languages of the people.

**Adina Dumitrescu** (Bucharest – 1964). With a Ph.D. from the Bucharest National University of Music, she possesses a double training: musical information technology and composition. Since 2003, she lives in Finland (Tampere) where she works as a researcher in musical anthropology and a music composer. Her preferences lean towards chamber music, the literary aspects and instrumental theatre.

**Obsessivo** (2008) A short and circular motif wanders during the extent of this work like an obsession. Just like a dream, the obsession varies, turning onto other emotional contexts. Like in a dream, one circular motif is repeated obsessively. It agitates gradually, becomes threatening, ramifies and generates other obsessions – variations of the first motif. It is a repetitive musical discourse but with a slow evolution that turns to different emotional situations. This work was written for the Trio.

**Doina ROTARU** (Bucharest –1951) studied in the Music University of Bucharest where today, she is a composition teacher. She gives conferences and magisterial classes in many countries. Her music is interpreted in concerts and festivals worldwide. She has obtained many awards, among others, one from the Romanian Academy, one from the Association of Composers of Romania and the 1st Prize in the Gedok-Mannheim Competition.

**Nr. 273,16 - Intersections** (2007) "...it seems like you decrease, increase, you go away, I come closer..." "I search for the rules of a liberty without a trail. I have a need for yesterday". At 273,16 degrees Kelvin, (0 Degrees Centigrade), the states become fluid in a permanent reconfiguration from solid to liquid and (possibly) the opposite. The path from precision to imprecision, from imprecision to precision can be made with different moods and tempos. The piece observes the intersections of many trajectories: clear melodic lines, improvised structures, noises absorbed by converging tones, noises that resounds in diatonic and chromatic zones or micro-intervals, colors and effects, thoughts, images and memories. All the disintegration and reintegration in the same flow... infinitely the same and infinitely diverse.

**Maia CIOBANU** (Bucharest –1952) studied piano and composition in the Music

Academy of Bucharest. After, she studied in Darmstadt. She receives numerous prizes and honorary mentions. Later, she practiced as a harmony professor, published many essays and articles plus she imparts conferences. Her musical production is vast; symphonic, vocal, chamber and choral music, electroacoustic, didactic pieces and music for ballet. She is founder and director of the group "Alternative". Her works are centered around the investigation of the production of sounds in search of an adequate channel of expression.

**Choix** (2008) is an experimentation about the idea to present 3 totally different developments of a unique musical structure, the same that transforms into another, yielding by consequence sounds that are valid possible elections for the public.

**Irinel ANGHEL** (Bucharest–1969). Composer of works for orchestra and chamber music interpreted around the world. She studied analysis, composition, harmony musicology and orchestration in the National Music University of Bucharest where she also obtained a Master's Degree as well as a Ph.D. in composition. Many national and international prizes have been awarded to her. She also founded the group ProContemporania (1990) of which she is the artistic director. In addition, in 2003, she organized the International Festival of New Music of Bucharest. In 2004, she founded and directed the MultiSonicFest, an event that still takes place today.

**A T** (2008). *In memoriam of my son Cristian*. It is a gift to have the ability "to touch", "to feel" the *T i m e l e s s n e s s* as part of the experience of time. The three phonic transmitters, the saxophone, the viola and the recording tape have its own temporary destiny. This is how a case of MULTI-TEMPORALITY (polyphony of times) becomes evident with common zones and intersections. The trajectory of the saxophone develops in a lineal time, irreversible. We can simultaneously determine the continuity as well as the lack of continuity of the low register to the high register, of the big intervals to the retention of the middle register in the small intervals and later, in a miraculous intervention, again to the big intervals. We are talking about a sixth ascendant (being major or minor) in the high register and symbolizes rising to the heavens. It is in this interval that the interruption of time occurs. The viola follows a closed circular path with ascents and descents, repeated expansions and contractions of the sound temporary nature (of the intervals). The recording tape evolves in an open circular tempo over "conch spiral". She starts with a Trisson major (with Ut as the fundamental low register, Sol as fifth in the register and Mi the third major in high) which astral emanations move in a process that has as a direction the resorption, the implosion and the "sinking" inside during the note Sol. After, it continues a modulation over Mi flat in an increased chord, then another over Fa and finally, a third over Re flat in a double hypostasis increased-major (in the frame of a articulation of cadencies) that implies the dilation and temperance of time. All these modulations are extracted from its tonal and historical contexts that acquire a metahistorical, metaphysical and archetypal meaning. They favor "evasion" of time of the saxophone and of the alto.

**Octavian NEMESCU** (Pascani–1940) studied composition in the University of Music of Bucharest (1956-1963). Presently, he is a professor of composition in the Academy of Music of the same city. With a Ph.D. in musicology, his compositions are interpreted regularly in international venues. He has also obtained several prizes among which are the following: Aaron Copland (1970), Bourges electroacoustic music (1980,1982), CIMA (International Confederation of Electroacoustic Music), and the Prize of the Romanian Academy (1981). He is a composer of archetypal orientation; author of chamber, electroacoustical and imaginary music.