

teatro dell'udito (*maps and shadows*)

sound project by Giorgio Magnanensi & Chris Rolfe with the Banff Centre Winter Residencies Ensemble

teatro dell'udito XII (*theatre for the ears XII*) • 7 pannelli sonori

maps and shadows / il colore dell'indaco / wal / sinEngines / se dell'eterne idée / tdu / ph

Is it possible to transform different representations of music to space, and vice versa? Is there a point where they collapse into each other? Sound like space is a place in which we are embedded, in which the sensory experience of reality and artistic form can finally converge. Space as a dimension of time implies movement, maps, and presence. Sonorous spaces – like traversable spaces – map our perception of time; and sound should be compared to light when sound is not just what we hear but also becomes the medium of our perception. If we understand the close relation here between listening and seeing, sound and light; then visualizing sound is like understanding that is not about what we “see” as what we see “in”. Beyond the maps, the shadows imply a presence in time and in space; and like walking in the city of Zora – one of Italo Calvino's *Invisible Cities* – we might recognize a place that no one, having seen it, can ever forget: “... *the city which can not be expunged from the mind is like an armature, a honey-comb in whose cells each of us can place the things he wants to remember ...*” This project is a further development of ideas I have been working and researching in the last few years concerning sound, movement, space and the power of collective creative energy. (Giorgio Magnanensi)

Sound diffusion refers to the practice of projecting sound sources into a performance space. Sounds emanating from additional speakers at the back and sides of the theatre create a more compelling, engaging sound environment than either monophonic or stereophonic presentation, alone. The careful multi-channel distribution of sound in a performance space can also greatly help to structure and articulate an audio work according to coordinated spatial choreography. In addition, more lively spatial effects and panning can simulate motion, adding colour and impact to the performance and can easily be mapped on and together with a choreographic element of the performance and modeled on the peculiarity of the performers. (Chris Rolfe)

Leah Abramson , voice & electronics *

Anyssa Neumann, piano

Kari Anderson, oboe

Kong Kie Njo, percussion

Minna Choi, violin

Simon Phillips, piano

Katelyn Clark, harpsichord

Sebastian Ruth, violin

Kevin Hanlon, electric guitar

Clark Shaufele, double bass

Terri Hron, recorders & electronics

David Sikula, electric guitar & electronics

Cris Inguanti, clarinet & bass clarinet

Rachel Stott, viola & musical saw

Norbert Kögging, voice *

Catherine Thompson, self-built instruments

*) Text from Stuart Ian McKay's poem *a more blissful orbit*

Giorgio Magnanensi, conduction & live electronics • Chris Rolfe, sound diffusion & live electronics

on *teatro dell'udito*

I use the technique of collage and assemblage of heterogeneous forms with a programmatic character. The fragmented nature of these events underlines their character of work in progress: a sort of tale without beginning and ending, a permeable space declaring its non-obstruction to diverse voices and soundscapes and working in a strategy of an imaginary scenography.

musical communication only exists on a purely emotional level.

emotionality is immanent,

expression is definitely linked to the instant,

instant is unpredictably transcendent.

“Autonomy and self-sufficiency have condemned art to social impotence and allowed it to become sucked into the giant web of all our cultural addictions – to work, money, possessions, prestige, materialism – and to the whole psychology of affluence that is now threatening the ecosystem in which we live with its dysfunctional values and way of life. [...] Thinking of art as an essentially social-dialogical process – as improvised collaboration or relational activity – definitely steps on the toes of those who are deeply engaged with the notion of self-expression as the signal value of art’s worth.”

(Suzi Gablik)



a more blissful orbit

by Stuart Ian McKay

because my hostas

gift me with flowers
the day before my birthday.

because the begonia i
stake this morning has

shed its crimson on the
stones of my garden path.

because the idealised

seven apricots i buy
from the blond woman
in the market. the perfect

fiction of a smile between us.



teatro dell'udito XII is dedicated to Barry Shiffman

A big thank you to all the musicians that put such a beautiful energy
and enthusiasm in the realization of tonight’s music and sound.