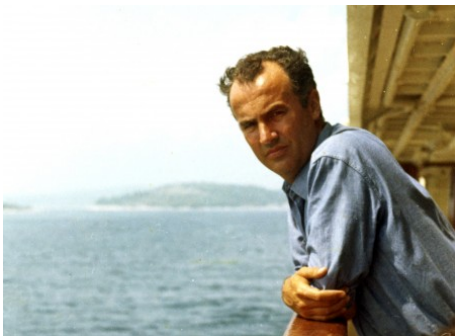


présente: une proposition pour la Chapelle historique du Bon Pasteur
(Montréal, CA)

VOICES AND PIANO, scènes pour voix et mains

Gwenaëlle Rouger & Fabienne Séveillac: voix, piano, synthétiseur, tables, bandes, électronique, objets divers et vidéos



Luigi Nono (IT, 1924-1990) : *La fabbrica illuminata* pour voix et électronique (1964,17')

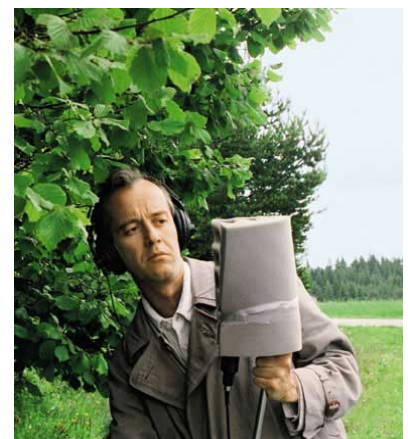
Le matériau utilisé dans *Fabbrica Illuminata* comprend une voix grave de femmes, des chœurs mixés et travaillés, une texture électronique proprement dite ainsi que des éléments concrets (rumeurs de machines) enregistrés à l'intérieur de l'usine de rouleaux cylindriques de Gênes. En raison des textes (tracts syndicaux, témoignages d'ouvriers et employés recueillis par Scabia, parallèlement à des phrases de Pavese), l'enregistrement ne put être diffusé par la RAI qui en avait pourtant assuré la création au Festival de Venise... l'œuvre est dédiée aux ouvriers de l'Italsider de Gênes « on l'appelait l'usine des morts », en raison des mauvaises conditions et des nombreux accidents de travail. Ni description, ni contestation pure, l'œuvre reste tangible et existe en soi. [Ars Musica 92]

Peter Ablinger (AU, *1959) : extraits de *Voices and Piano*, pour piano et bande(1998, 8')

- Pier Paolo Pasolini - Alberto Giacometti

"Voices and Piano, written for Nicolas Hodges, is an extensive cycle of pieces, each for a single recorded voice, mostly of a well-known celebrity, and piano. The cycle is still in progress and should eventually include about 80 pieces/voices (around 4 hours of music). The work is always meant to occur as a selection from the whole. At present I like to write works where the whole should not be presented at once. The whole should remain the whole, and what we hear is just a part of it.

I like to think about Voices and Piano as my song-cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices: the relation of the two is more a competition or comparison. Speech and music is compared. We can also say: reality and perception. Reality/speech is continuous, perception/music is a grid which tries to approach the first. Actually the piano part is the temporal and spectral scan of the respective voice, something like a coarse gridded photograph. Actually the piano part is the analysis of the voice." [PA]





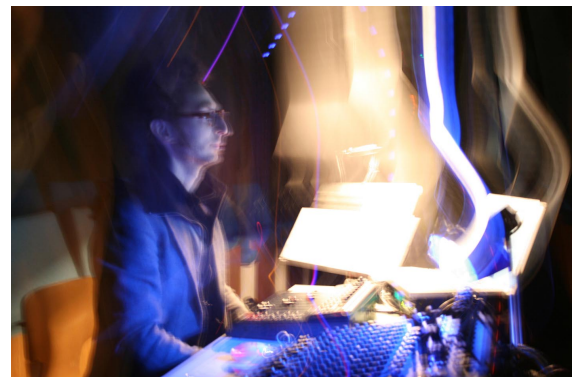
Simon Steen Andersen (DAN/ALL, *1976) : ***In her frown*** pour deux voix amplifiées (2007, 9 minutes)

To convey information about;
make known;
impart:
communicated her views to the office.
To reveal clearly;
manifest:
her disapproval communicated itself in her frown.
To become aware of,
know,
or identify by the means of the senses:
I perceived an object looming through the mist.
To recognize,
discern, envision, or understand:
I perceive a note of sarcasm in your voice.
This is a very nice idea but I perceive difficulties putting it into practice.

www.dictionary.com, communicate/perceive

Stefan Prins (BEL/USA, *1979)) : ***Piano Hero #1*** (2011, 8 mn)

"an immersive cycle for midi-keyboard, grand piano, live-cameras, video and live-electronics. Referring to the video game 'Guitar hero' and its plastic guitar triggering pre-recorded sounds and images, the pianist in *Piano Hero* triggers with a midi keyboard video samples of an 'open piano' improvisation". [SP]



Steven Takasugi
(JAP/USA,*1960) :
Strange Autumn pour deux interprètes amplifiées avec vidéo, sur un poème bilingue de Wieland Hoban (2003/2004, 18mn)