



McGill



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École de musique Schulich

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PRESS RELEASE



Centre for Interdisciplinary Research
in Music Media and Technology

The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT)
presents:

Mario Bertoncini

**September 20, 2012, 7:30pm, Multimedia Room
527 Sherbrooke St. West, level -2**

For immediate release

Montreal, September 6, 2012 - The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), as part of the Schulich School of Music's 'Year of Contemporary Music', will start its 2012-13 performance series *live@CIRMMT* with a Distinguished Artist concert dedicated to Mario Bertoncini and his works. He will present works for aeolian harp, prepared piano, percussion and electronics in the Multimedia Room of the Schulich School of Music on September 20, 2012, at 7.30pm.

Program (subject to change without notice)

Istantanee I (1995)

For aeolian harp, recorded

Istantanee II (2006)

For aeolian harp and one performer

Istantanee III (2008)

For aeolian harp, one performer and real-time digital manipulation

****INTERMISSION****

Suite 'colori' (1999)

For piano prepared with filaments and special threads (Fädenklavier)

Luisa Santacesaria, piano

Tune (1965)

For 25 suspended cymbals and 5 performers of the McGill Percussion Ensemble

Mario Bertoncini is – in no specific order – a composer, an inventor, a poet, a philosopher, a pianist, a musician and a builder of sounds.

He has been continuously experimenting and testing the edges of sound, intended as a variable and unstable entity (*passim* G. Borio) since 1962, when he began “preparing” acoustic instruments by employing unorthodox techniques, and often also making use of live electronics (he invented a well-known system to modify string instruments, especially the cello and double bass, in order to achieve his compositional needs).

From 1965 to 1972, he was part of the Gruppo di Improvvisazione Nuova Consonanza, and from 1969 to 1972, he was also its artistic director. Also in the second half of the sixties, he approached music theatre through a series of works (among them *Spazio-Tempo*, staged at the Venice Biennale in 1970) in which he proposed a functional relationship between all the elements involved in the scenic action. He named this project, The Theatre of Reality. From 1973 to 1975, he lived in Berlin as “artist in residence” of the DAAD (Berliner Künstlerprogramm).

In the same period, he began to design and build sound aggregates, true sound sculptures based upon the principle of aeolian sound, which aimed to liberate the concept of sound from any temporal development.

At McGill University, between 1974 and 1976, he gave an experimental composition course entitled Musical Design. And from 1977 to 1998, as professor at the Universität der Künste Berlin (UdK), he held seminars and gave lecture/concerts in many countries including the U.S., Canada, Europe, Korea and Israel.

Amongst his notable projects: *Vele* (sails), massive aeolian harps measuring more than 7 metres high; *Venti* (winds, twenty), for 20 aeolian sound generators and 40 performers; *Chanson pour instruments à vent*, an “assemblage” for aeolian harps, and gongs, for one performer.

In parallel with his activities as a composer, performer, and instrument builder, Bertoncini cultivates a literary practice, in different forms: at the end of his formal studies, he collaborated with the Enciclopedia dello Spettacolo Sansoni as an editor specializing in 18th century musical theatre; and later on, he worked for RAI, the Italian radio and television network, translating a variety of English, French and German libretti into rhythmic Italian (among these, the *Flight of Lindbergh* by Brecht and Weill), and he wrote more than eighty reviews of operas from diverse historical periods.

Starting in 1976, he has dedicated a part of his time to the writing about music and other matters in the form of dialogues inspired by the Platonic model.

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