

Lo specchio confuso dall'ombra

Composer: Roberto Girolin
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EyesWeb interactive systems design:
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Biographical information

Roberto Girolin (1975) was born in Pordenone, Italy, and after studying of the classical guitar he began to study the piano and composition at the "J. Tomadini" Conservatory in Udine. He studied the vocal and instrumental counterpoint, graduating in choral music and conducting in the same Conservatory. He has conducted many choirs and orchestras, exploring different kinds of repertoires from Gregorian music to contemporary music.

He has deepened the study of contemporary music at the University of Udine with Dr.A.Orcalli and then with Dr.N.Venzina at "B.Maderna" Archive in Bologna (Italy). He has followed several Masterclasses and seminars: choral music, chamber music, composition (Salvatore Sciarrino, Fabio Nieder, Mauro Bonifacio), electronic music (Lelio Camilleri, Agostino Di Scipio), a *Sound Design* course with Trevor Wishart, an *Audio Digital Signal Processing for Musical Applications* (Lab workshop, lessons and applications) with Giuseppe Di Giugno and *live electronics in Luigi Nono's works* with Alvis Vidolin and André Richard (Experimental Studio Freiburg für Akustische Kunst).

He graduated with full marks in Electronic Music and Multimedia at the Musical Academy of Pescara (Italy) and in 2006 he also got his degree at the Conservatory of Venice under the direction of Alvis Vidolin with full marks (cum Laude).

He is actively involved in performing and investigating the compositional and performance potential offered by electronic&multimedia music systems. His music is performed in Italy and abroad. He has recently won the "Call 2007", (Italian CEMAT Competition) and a Mention at the 34th "Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges", France.

Description of Piece

Lo specchio confuso dall'ombra can be translated as "The mirror confused by its shadow" and it is between a distributed installation and a concert, in which opposing groups of performers in two remote places play solo or interact.

The audience (two people at a time, one for each installation) activates video and sound transformations, depending on the space they occupy and their gesture. The two installation are in the Foyer and in the Auditorium, respectively, so the two persons from the audience cannot see and talk each other. Multimodal data and expressive gesture cues are extracted in real-time by an EyesWeb patch, interacting and playing with the electronic performer. The interaction occurs both between the electronic performer and the two places where the audience has access, and between the two remote installations. There are two different levels of intervention in the audio and video transformation: *autonomous*, depending on the single person and *conditioned*, depending on the behaviour and the actions occurring in the other, separate installation.

Further, the entrance of the concert hall has microphones, which capture words, sentences, coughs, laughs or other noise, which are transformed in real-time and thus entering into the piece.

Lo specchio confuso dall'ombra can't bind the audience remain seated or follow a specific pattern in his behaviour. His duration is indefinite: it changes every time it is performed.

Acknowledgments

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