

**Xavier Bonfill** is a Catalan composer and performer based in Copenhagen. His artistic output encompasses works for traditional instruments, electronics, video and other multimedia formats such as interactive websites and apps. In his works, a form of dialogue between different media and art forms is created between text, images, acoustic and electronic sound. Duality, opposition and even contradiction are a characteristic of his aesthetics: where the poetic is set against the immediately superficial, the extravagant against the intimate, the crooked against the naive. Xavier graduated from the Soloist Class (Advanced Postgraduate Programme) at the Royal Danish Academy of Music in May 2022. He has recently been awarded with the “Pelle Prize” as a “talent that dares to be across the norms of the time”. He is the founder of "haknam", a new ensemble dedicated to exploring new forms of interactivity in electronic music, as well as “Don’t Look Back”, a new grassroots organisation that functions as record label, concert organiser and online community for forward-thinking sound and music. Xavier has also engaged in a long collaboration with the Copenhagen-based trio NEKO3, resulting in a multimedia concerto grosso “YES FOR NO”, and a piece for prepared and deconstructed piano and LED boards “three\_four\_maybe”

**Marco Fiorini** is an Italian musician and researcher dedicated to improvisation and new forms of musical expressions, with a mixed background in artistic and scientific studies. Based in Paris, France, he is part of the Musical Representation team at STMS lab at IRCAM where he is currently conducting an artistic residency with double bass player Jöelle Léandre, working on generative improvising softwares like Somax2. This collaboration will lead to a performance in the Manifeste festival at Centre Pompidou in June 2023 (<https://www.stms-lab.fr/article/joelle-leandreen-residence-a-lircam>). He has performed in hundreds of concerts in Europe, playing in important reviews like Bologna Jazz Festival, Torrión Jazz Club, Fano Jazz by the Sea, Ravenna Festival, European Culture Forum, Mixtur Festival, spacing between free improvisation, spontaneous composition, sound performance and sound art. He also focused on music for mixed media, designing sound installations and working on music for short movies, including ones awarded as best movie at the Migrarti contest at the 75th Mostra del Cinema of Venezia 2018. In 2022 he was selected from the European project SHARE to take part in the Musical Meeting for European Improvisors, in Denmark. In the same year he is asked to join the Feedback Musicianship Network, an international research project that focuses on instrument design and new interactions in musical performance; thanks to this he is able to work with well known musicians and researchers like Nicolas Collins, Halldor Ulfarsson and Dan Overholt. While currently enrolled in the MSc in Sound and Music Computing at Aalborg University in Denmark, from which he is expected to graduate in June 2023, he holds degrees in Jazz Guitar and Electronic Music from the Conservatory of Bologna and Software Engineering from the University of Bologna.

**Gianluca ladema** is an Italian composer, sound and multimedia artist, and performer based in Bern (Switzerland). He holds a Master in classical piano performance from the Conservatory of Brescia (Italy), studying with Maurizio Zana and Giampaolo Stuanì, a Bachelor in Computer Music from the IEM – Institut für Elektronische Musik und Akustik (Austria), deepening the study of electronic music and audiovisual art with Marko Ciciliani, and one in Classical Composition from the Kunstuniversität für Musik und Darstellende Kunst Graz (Austria), studying with composers such as Richard Dünser, Clemens Gadenstätter and Bernhard Lang. He is currently specialising in Composition and Creative Practice with artist Simon Steen – Andersen at the Hochschule der Künste Bern (Switzerland). He studied and participated in important master classes with artists such as Curtis Roads, Matthew Shlomowitz, Stefano Gervasoni, Gerhard Eckel, Gilbert Nouno, Daniel Mayer among others. He has been commissioned works and performed for renowned festivals and gallery spaces such as Wien Modern (Vienna, 2020), ZKM (Karlsruhe, 2019), Seeyousound (Turin, 2023), Nasimi Festival (Baku, 2018 and 2023), Klangfestival (Copenhagen, 2023), Neko3 (Copenhagen, 2023-2024) and Recontemporary (Turin, 2022). He is the winner of international composition prizes such as the Franz Schubert und die Musik der Moderne (Graz, Austria), as well as the recipient of the prestigious Giulio and Giulio Bruno Togni Prize (Brescia) for a promising artistic career. In 2019, he released his first album ‘Aphàresis’ for the historic record label Mille Plateaux, to be followed by ID[entità] in 2023, in collaboration with Swiss singer Franziska Baumann. His performances and composition were broadcast by radio stations such as BBC, ORF and RTVE, among others. Articles about him and interviews have appeared in La Stampa, Il Sole 24 Ore, Corriere della Sera and Forbes Italia. His works are held in important collections such as Stefano Cecchi Trust Collection and Iole Pellion di Persano.

**Marta Soggetti** is an Italian musician and performer based in Copenhagen, Denmark. In 2021 she completed her post graduate studies in percussion instruments at the Royal Danish Academy of Music under the guidance of Prof. Gert Mortensen. Marta focuses her artistic research on contemporary music, promoting new music from young composers and exploring and experimenting with new ways of doing music that include other artistic media and technologies. She has been collaborating with the danish ensembles Athelas Sinfonietta, Scenatet and Lydenskab, RECONVERT duo in Switzerland and the contemporary music ensemble Sentieri Selvaggi based in Milan. She is the cofounder of the piano/percussion quartet SEIT QUARTET and the percussion duo SISTRO DUO, both based in Copenhagen and she is also part of a new multidisciplinary collective based in Milan, MONOC, whose purpose is that of combining different artistic expressions, redefining the concept of performance and auditory experience. In 2018 Marta has been performing as soloist with the RDAM orchestra S. Gubaidulina’s concerto “Glorious percussion”. In 2022 she has been giving a lecture at the Queens College in New York on the meaning of being a percussionist today and how can we as performers and artists help the development of music nowadays. Active also as orchestra player, Marta has been playing in different orchestras such as the Danish Radio Symphony Orchestra, the Copenhagen Philharmonic, The Royal Danish Opera and the Orchestra of Santa Cecilia under the baton of some world famous conductors.

6. juni 2023  
Kl. 19.30

Konservatoriets Koncertsal  
Julius Thomsens Gade 1

# LORENZO COLOMBO

Koncerten er støttet af:  
Art Music Denmark, Dansk Komponistforening, DMF-Græmex, Ircam, KODA, Léonie Sonnings Talentpris, Reach, Solistforeningen af 1921, Tove Birthe Jensens Mindelegat og William Demant Fonden



DET KONGELIGE DANSKE  
MUSIKKONSERVATORIUM

*Lang*

Gratis adgang

dkdm.dk

DEBUTKONCERT

SLAGTØJ

# PROGRAM

## FIRST HALF

### **Xavier Bonfill: 2x2 (version for 2 bell plates) 2020 rev. 23 / 11' (premiere)**

Lorenzo Colombo percussion, Marta Soggetti percussion

Comissioned by Christian Tschening Larsen and Jason Alder. The piece takes the track “four\_part\_drone” from my “Refshaleøen Tapes vol. I” album as a starting point for a new work where two musicians expand the sound of their instruments with midi pedals that control the live-electronics patch. While the first version of this piece is performed on bass clarinet and trombone, it is scored for “any two instruments capable of playing a middle C with different dynamics and timbre over time”.

Xavier Bonfill

### **Iannis Xenakis/ Somax2 : A.I. Komboï [improvisation on Komboï] 1981 rev 23 (premiere) 20'**

Lorenzo Colombo percussion, Marco Fiorini live improvisation with Somax2 (this performance is part of the REACH research and creation project at Ircam [repmus.ircam.fr/reach](http://repmus.ircam.fr/reach) )

Iannis Xenakis represents one of the pioneering figures in the creative, musical and broader artistic progress of the last 100 years. His compositional spirit and research influenced generations of composers and performers and his work still resonates to this day. Xenakis' work was avant-garde in many ways, developing ideas that furthered musical progress by implementing mathematical formulas and theories predicting the modern world, where computers and technology have become integral parts in most creative processes.

This research is meant to celebrate Xenakis as a composer and pioneer, starting from the Journée d'études en hommage à Iannis Xenakis organized in May 2022 by the REACH project together with Mâkhi Xenakis, daughter of the composer. We started our research from Komboï, written in 1981 for percussion and harpsichord. The title, Komboï, means “knots,” in this case of rhythms, timbres, structures, personalities (Xenakis 1982b). Komboï features some of the most relevant techniques developed by Xenakis such as the sieves and the stochastic ones. The mathematical approach generates a lot of possibilities, giving us the chance to research with Somax as an organic composer of material and music ideas. Is it possible to instruct Somax to generate music material from the interaction between AI and a human musician? Let's imagine a percussionist performing a faithful version of Komboï. Our goal is to instruct Somax to perform the harpsichord part by feeding the software with data belonging to the same composition,

generating an interaction between computer and musician with a real-time exchange of information and stimuli.

Our work will serve to reply the following questions:

- 1) How can artificial intelligence create a coherent piece of music after being instructed to use the harpsichord material composed by Xenakis?
- 2) Can artificial intelligence react to the percussion material by active listening, creating coherent music in real time?
- 3) Can we think of a composition process where one of the two voices is generated as a real-time reaction to the other one?

With Komboï, Xenakis intended to enhance the timbre characteristics of the harpsichord and in particular its electronics, almost synthetic qualities. In our case, we want to keep the percussion part faithful to the original, experimenting with synthesizers as an alternative to harpsichord, still maintaining its electronic sound qualities. This operation is meant to give a modern sound to this masterpiece and to study different modes of interaction between acoustic and electronic sounds, human and digital performers. The synth Arturia Minifreak will be played directly from Somax 2, communicating with MIDI data.

## SECOND HALF

### **Gianluca Iadema/Lorenzo Colombo: Ever.ravE 2023 / 45' (premiere)**

Lorenzo Colombo performance, Gianluca Iadema live AV/ composition  
Davide Santini head of technology  
Produced by Iadema Studio

Ever.ravE is an extended multimedia performance, for multichannel sound diffusion, live electronics, multiple video projection, lights, mirrors, phosphorescent metal sculptures and one performer, working on the edge of multidimensionality, immersive ergodic narrative and artificial intelligence.

It is a journey between the human conscious and subconscious in relation to the digital reality that mirrors its axioms, dark sides and contradictions. It is about nothing we see but rather everything in between.

More precisely it investigates the dream as the phenomena of fluid exchange between the empiric world, memory, imagination and the absurd, slowly building an hyperreality. In fact the stage is thought as a brain, which become a space and the transposition of a mental projection. The individual merges with algorithms, which deal with artificial intelligence, thus creating a hybrid scenario where it becomes a human extension and its natural evolution. The algorithm is here understood also as an agent, subjected to diffractive reading and connected to the broader concept of new materialism.

The human in fact appears already as a transfiguration of a digital entity, reviling the power of performing machine emotion, acting on the human subconscious. Inspired by cubism, instead of having a single view point, subjects and backgrounds (which are interchangeable), are broken up, abstracted and depicted from a multiple viewpoints.

On a dramaturgic level the performance is to be conceived as long process of transition, which can be divided in four main events: the initialization of loading memory in form of a video game, the actual staging of the subconscious, thus the dream represented as an abstracted immersive narrative, designed by a plot generated by an artificial intelligence (Open AI - GPT-3), the moment of transition where the digital becomes concrete by becoming the actual agent of the performance, and the conclusion in form of a rave party, which deals with the concept of collective dream, fluidity of space-time conception.

# LORENZO COLOMBO

Lorenzo Colombo is a performer/percussionist based in Copenhagen, Denmark. Dedicated to researching and promoting new music he is exploring the boundaries of art towards the creation of new works that reflect on the current status of the society where technology is implied as artistic medium. Lorenzo is founder member of NEKO3, monoC, Seit Quartet, and Haknam. He collaborates with the ensembles Scenatet, re-Convert, Athelas Sinfonietta Copenhagen, Ekkozona, Sentieri Selvaggi, MDI ensemble, Divertimento Ensemble.

Lorenzo is the receiver of the Léonie Sonning Talentpris 2022 and the Musikantmelderens Kunstnerpris 2022 (with NEKO3). Winner of Premio Nazionale delle Arti in 2011, the Yamaha Foundation of Europe in 2013, the International Percussion Competition in 2015 he performed in several festivals including the Manifeste Ircam, Warsaw Autumn Festival, Darmstadt Summer Courses, Biennale Musica Venezia, Gaudeamus Muziekweek, Klang Festival in Copenhagen, Rondò Divertimento Ensemble, MI.TO, Milano Musica, Classical Next in Rotterdam, Kontakte Biennale für Elektroakustische Musik und Klangkunst in Berlin, Festival Aperto, Romaeuropa Festival, Spor festival in Aarhus, Blooming Festival in Pergola, Wien Modern, Bari Piano Festival, Kammerklang in London, Exit Festival in Montevideo.

Lorenzo gave masterclasses in Beijing (2019 PAS Percussive Arts Society) New York (2022 Queens College) Bangkok (New Music And Arts Symposium), Montaldeo (Contemporary Percussion Gathering). Lorenzo performed as soloist with the RDAM orchestra Per Nørgård's concerto “For a Change” as well as with Danish National Symphony Orchestra and Aarhus Sinfonietta, premiering Yes\_for\_No, written by Xavier Bonfill (with NEKO3). He was identified as a promising young performer by the Ulysses Network for the season 2016/2017 and 2017/2018 collaborating with the Internationale Ensemble Modern Akademie and the Ensemble Intercontemporain under the baton of Beat Furrer.

Lorenzo premiered numerous works and collaborated with many composers such as Simon Steen- Andersen, Simon Løffler, Jeppe Just Christensen, Alexander Schubert, as well as the composition classes in Milan and Copenhagen. He his founder of the record label Don't Look Back and has recorded albums for Total Silence Cologne, Stradivarius Italy, Naxos Denmak.