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Expo Soundscapes Technique, Sound and the Question of National Identity

Patricia Jäggi

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How does Switzerland sound? The article posits music and sound as carrier of a national signification, and researches the acoustic representation of Switzerland in the national exhibitions of 1939 and 1964. Whilst the "Landi" of 1939 was still very much steeped in sounds linked to tradition and patriotism, the sonic landscap of the 1964 Expo leaves a surprisingly emotionless and technoid impression. A hint at the great import of modernity in the postwar period, but also a sign of how problematic national identity has become in a global age.

Prime Gesture Recognition New paradigms for the interaction between Paetzold recorder players and machines in live electronic music

Simone Conforti and Angelika Gusewell

→ 10

"PRIME 2012-2014 Gesture Recognition applied to the Paetzold recorder" is a research project realized at HEMU (Haute École de Musique Vaud Valais Fribourg) that deals with gesture-tracking as applied to this specific family of square recorders.

The main aim of the project was twofold: studying bodily movements of Paetzold players in order to develop a technology able to track gestures and to control the sound processes derived from this interaction in real time and by means of these very gestures; and understanding the musical meanings that can be inferred from this kind of relationship in terms of music creation. To achieve these overall aims, PRIME Gesture Recognition has not only focused on gesture analysis, but has also featured a compositional sub-project: during its second year, the project was extended to a collaboration between the research group and six young composers who had the opportu-

nity to write a series of pieces for the PRIME Recorder Ensemble.

The project culminated in the realization of a prototypical sensor system using selected electronic devices that can be implemented on any Paetzold, and of a set of software tools able to interact with the data derived from these sensors.

The Grand School of Portamento Violin Technique as Key for Singing Practice in the 19th century

Kai Köpp

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The 19th century counts as the era of the expressive portamento. However the varieties of portamento were described with much greater precision in the historical literature regarding string instruments than in singing treatises. As a result it is possible to derive systematic terminological categories that prove to be important tools for the interpretation analysis, as will be shown in the example of the celebrated soprano Adelina Patti (1843-1919) and the showpiece of her art of the portamento (Mozart's "Voi che sapete").

"And his sweat was as it were great drops of blood" The Relationship between Music and Bible Text in Biber's sixth Rosary Sonata

Vasiliki Papadopoulou

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Heinrich Ignaz Franz Biber's sixth Rosary Sonata is imbued with the affect of pain, grief and fear, in the context of Christ's situation at the Mount of Olives. The present contribution is the first one to

deal with the piece in the light of the textual tradition of the Gospel of Luke. It is also noteworthy that Biber deploys a great variety of musical means for the semantic transposition of the homogeneous affective situation. The piece can therefore be held as a dense compendium of the possibilities of musical realization of painful affects, which will be identified and analysed in the text.

Casa Gomis

A portrait in defence of a Catalan icon

Marisa Gupta

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A jewel of Catalan Rationalist architecture, and a nodal point of music and culture of the region, the Casa Gomis on La Ricarda estate, is now under threat. Marisa Gupta retraces the origin and remarkable history of this place, that welcomed composers, performers and artists during the Franco years and beyond (including John Cage, Merce Cunningham, Josep M. Mestres-Quadreny, Joan Prats, Roberto Gerhard, Antoni Tàpies, Joan Miro, Joan Brossa, and Joaquim Homs, amongst many others), and calls for a better appreciation of its current state and importance as a centre of Catalan and European culture.

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