

Middlesex University Research Repository

An open access repository of
Middlesex University research

<http://eprints.mdx.ac.uk>

Impett, Jonathan (2018) Folto Giardino II. [Composition]

Final accepted version (with author's formatting)

This version is available at: <http://eprints.mdx.ac.uk/25069/>

Copyright:

Middlesex University Research Repository makes the University's research available electronically.

Copyright and moral rights to this work are retained by the author and/or other copyright owners unless otherwise stated. The work is supplied on the understanding that any use for commercial gain is strictly forbidden. A copy may be downloaded for personal, non-commercial, research or study without prior permission and without charge.

Works, including theses and research projects, may not be reproduced in any format or medium, or extensive quotations taken from them, or their content changed in any way, without first obtaining permission in writing from the copyright holder(s). They may not be sold or exploited commercially in any format or medium without the prior written permission of the copyright holder(s).

Full bibliographic details must be given when referring to, or quoting from full items including the author's name, the title of the work, publication details where relevant (place, publisher, date), pagination, and for theses or dissertations the awarding institution, the degree type awarded, and the date of the award.

If you believe that any material held in the repository infringes copyright law, please contact the Repository Team at Middlesex University via the following email address:

eprints@mdx.ac.uk

The item will be removed from the repository while any claim is being investigated.

See also repository copyright: re-use policy: <http://eprints.mdx.ac.uk/policies.html#copy>

Jonathan Impett: *Folto giardino II*

Chamber ensemble, live electronics and installation

Mozart and Da Ponte's *Le Nozze di Figaro* has the most detailed stage instructions of any work of its kind to that date. The last act takes place in a 'folto giardino' – a dense garden – in which there are two bowers. The action takes place in these private locations, separated from each other, in the garden outside and in the world beyond. We thus have an acoustic drama – who hears what from where, who knows what about whom? The garden itself becomes a vital actor.

Folto giardino II takes this acoustic architecture as its basis. Long strings crossing the performance space act as both sounding objects and microphones; the garden itself is both acoustic environment and memory, bearing the traces of the events that take place within it. The acoustic drama that take place is both physical – the product of prepared spaces and the movement of musicians – and virtual – patterns of 'impossible' acoustic phenomena produced by live sound processing. Microacoustic phenomena – normally inaudible – are generated by simulating the room acoustic and fed back to the musicians as instrumental material. To return to the theatrical metaphor, the scenography becomes the script. Memory of words modulates the perception of sonic space and figure. The word is thus present in the negative; we hear not Da Ponte's texts directly but the interplay of their microacoustic penumbra.