

to Anatoly Libgober

TRI-UMPHANT

for Bandurria, Piano and Tape

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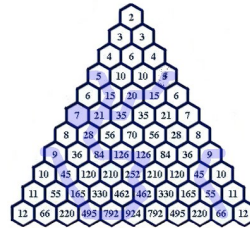
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composed by

PERE SOTO

Mathematical collaboration by **José Ignacio Cogolludo**
(Mathematics Professor at University of Zaragoza)



to Anatoly Libgober

TRI-UMPHANT

for Bandurria, Piano, and TAPE

* AND MOVIE PROJECTION (GRAPHICS AND MATH FORMULAS)

I.
SINGULARITY

II.
ATEMPORAL GEODANCE
BAC(H-K?) IN TIME

III.
JAZZ FOR LIB

aprox. time 17 minutes

Portland, Oregon (USA) March-April 2009

* extra element, not required for performance

INSTRUMENTATION

- Bass and Soprano Bandurrias
- Piano
- Tapes (Tape I, Tape II, Tape III, Tape IV)
- Additional Audiovisual Media: (DVD with short film)

Additional music score effects;
slide bottleneck, bow, ping-pong balls, filter paper, drumsticks, metal numbers, guitar pick for the piano...

Bandurria notes;

- estridente Bartok 

Estridente Bartok: atacar la nota afectada con la púa junto al hueso del puente (por delante) a la vez que con la uña del dedo corazón se pulsa por detrás del hueso; lo que añade al sonido nasal y estridente producido por la púa en registro "muy al ponticello" un ruido percusivo al pulsar la cuerda en la zona entre el hueso y los agujeros del puente. La sonoridad de esta combinación recuerda el "pizz. Bartok".

TRI-UMPHANT

A work composed by Pere Soto commissioned by Jorge Casanova.

El material incluido en esta obra está a la venta exclusivamente para la formación de dúo y siempre que la obra sea interpretada en público, en vivo y en directo. **Sólo la versión original para bandurrias y piano es autorizada por el autor.** En caso de que el material se utilice para su ejecución por parte de una formación ampliada o la obra sea difundida por cualquier medio de reproducción mecánica o de comunicación pública, será obligatorio el pago de una cantidad en concepto de alquiler.

The material included in this score is on sale only to be performed on live and in public by duo. **Only the original version for bandurrias and piano is authorized for the author.** In the event of the same material being used in a performance by any other larger ensemble or in the event the work is broadcasted by any mass media or public communication a hire fee will have to be payed."

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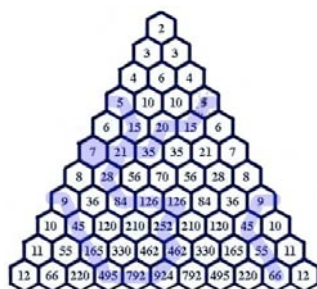
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1ª edición, Zaragoza, Junio 2009



TRI-UMPHANT

World premier: 22nd of June, 2009 at the Jaca Congress Hall (Huesca) during the opening ceremony of the International Mathematics Conference “LIB60BER: Topology of Algebraic Varieties. A Conference in Honor of the 60th Birthday of Anatoly Libgober”. Performed by Jorge Casanova on bandurrias and Consuelo Roy on piano. Music and tape composed by Pere Soto. Mathematical collaboration by José Ignacio Cogolludo. Short film produced by Borja Casanova based on the movie “Zero set” by Herwig Hauser. International

Conference organized by IUMA, University of Zaragoza and José Ignacio Cogolludo.

AESTHETICS SYNOPSIS OF THE MUSIC COMPOSITION

Tri-umphant is a custom made piece whose aim is to emphasize three fundamental facets of Anatoly Libgober: one based on the US, one based on mathematics, and one based on his Jewish heritage. Special attention has been given at all times to maintaining the triangularity of this creative act as part of a generalized preconceived notion. For example, there are three essential aesthetic facets: jazz, classical music and folk music. The structure or form of this work is divided into three sections that are clearly differentiated.

I. SINGULARITY

A dynamic and constantly evolving introduction towards a very concrete destination with sounds inclined towards feelings of spiritual depth with some ideas that are a bit obstinate and repetitive, searching for timbre and color, to be directed in a one-way path towards melodic growth representative of life itself.

II. ATEMPORAL GEODANCE BAC(H-K?) IN TIME - (JEWISH DANCE) לרקוד יהודית

Jewish roots are approached from a timeless prism that is almost Bachian, trying to bring that sentimental ancient history to the elastic reality of today, like time and space, with a festive tone, of course.

It is worth noting that the festivities are interrupted by the *“Lapsus Tartaglius Geomentricus”, the climax of the piece. It represents the mathematical act of taking control and acting upon the creative process.

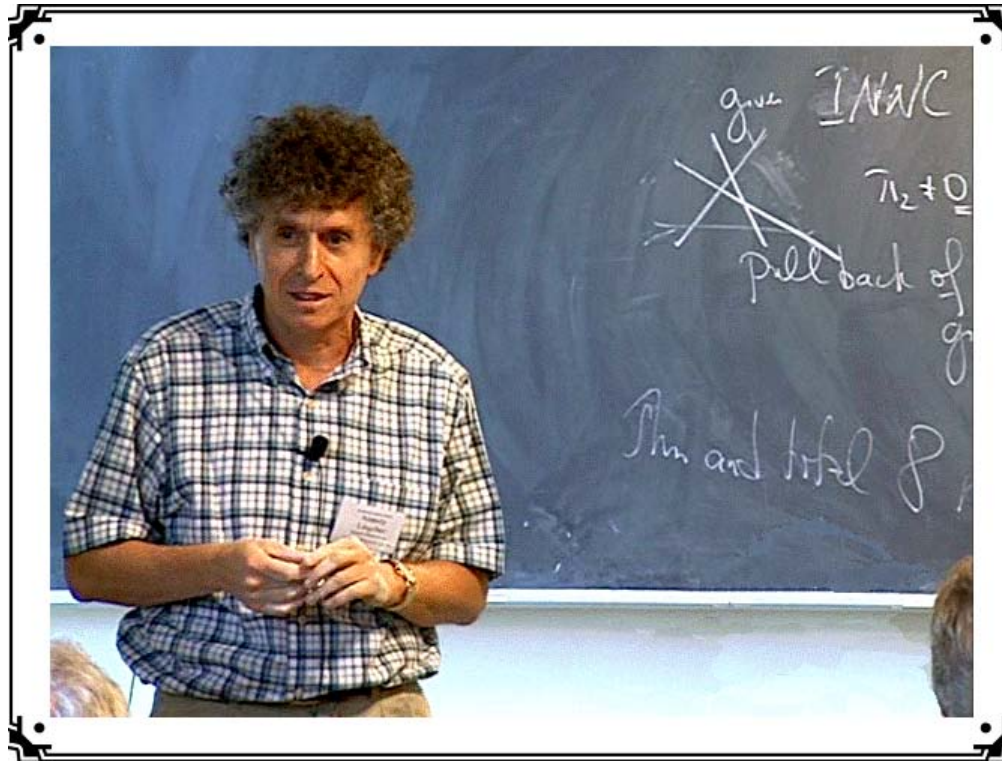
III. JAZZ FOR LIB

Last of all, this movement consists of returning to daily human reality, colored with jazz pulsations and essentials, but not without a brief breakback to the “Lapsus Tartaglius Geomentricus” which is an internalized parallel process, always present even in the deepest part of the human being. Ending on a positive note, almost romantic with hope and simplicity, trying to demonstrate, give continuity to, an endless process.

*“Lapsus Tartaglius Geomentricus” has been composed using a composition system invented for the occasion with numerical material obtained from Pascal's triangle and converted into musical concepts self-generated by the composer using his own techniques. It has been a joint venture between Pere Soto (composer) and José Ignacio Cogolludo (Mathematics Professor at University of Zaragoza).

A TRIUMPHANT LIFE

Anatoly Libgober



Anatoly Libgober was born on March 24, 1949, the second of two mathematically gifted children, born to two parents whose lives had been deeply affected by 20th century Russian history.

Anatoly's parents were married in 1945. Anatoly's father, Samuel Libgober, was an engineer who moved to Moscow from Prelucki, Ukraine in the late 1930's. His own parents, Anatoly's grandparents, were murdered by Nazis during World War II. His mother, Ida Hotimsky, was a high school math teacher whose father and brother had been summarily arrested and killed by Stalin in 1934. Anatoly's sole surviving grandparent, his maternal grandmother, was internally exiled for nearly 25 years thereafter, forbidden from coming within 100 miles of Moscow.

Fate had not been kind to Anatoly's parents or grandparents. But Anatoly was an unusually lucky, clever and brave man. His life is a personal triumph against the totalitarian past that cut short and stunted his family's life in the USSR.

Anatoly's unusual gifts in mathematics became strikingly obvious when Anatoly was 11 years old. When a group of his mother's colleagues puzzled over a tricky geometry proof that none of them could solve, Anatoly solved it and explained the solution to the group. A few years later, Anatoly entered a special escalated high school program and started college at the age of 15. He reportedly found dating to be a bit challenge, however, given that his female classmates were at least three years older than he was. In college, he excelled in all areas of study except Communist Party History.

After finishing college, however, quotas on Jewish entry into graduate programs forced a crucial decision upon Anatoly. Despite his own work with Manin on his Master's Degree and Manin's strong recommendation supporting his admission to the doctorate program at Moscow State University, Anatoly—like many other aspiring Jewish academics-- was denied admission. Anatoly's dream of being a mathematician was being crushed by discrimination.

Anatoly's responded by becoming a Refusnik. Eager to learn more about his own heritage and fight for his own liberation, Anatoly first studied and then taught Hebrew and applied to emigrate to Israel. This decision led to his being fired from his job and publicly denounced. Anatoly joined in demonstrations and continued on his quest for freedom. Eventually, during Brezhnev's trip to the United States, Anatoly joined six other scientists on June 10, 1973 in a hunger strike to protest the treatment of Soviet Jews and the refusal of the authorities to allow them to emigrate. Anatoly was the youngest of the seven. On June 22, Anatoly was singled out for questioning by the KGB and on June 24, he was expelled and thereby liberated from the Soviet Union. He has not gone back.

Upon his arrival in Israel, Anatoly received a hero's welcome, begin greeted in person by the then-Prime Minister Golda Meir. Within a few months, his mother and sister Edith were able to join him. (It was Anatoly who later introduced Edith to the man who later became her husband, Ilya Piatetsky-Shapiro). His father stayed behind, however, remaining in Moscow until 1978. Anatoly finally was able to pursue mathematics seriously after several years' interruption that had been forced upon him by repressive Soviet policies and geopolitics.

Anatoly did his dissertation with Boris Moishezon and developed a strong circle of colleagues and friends from his four years at Tel Aviv University. From his graduate student years in Israel to today, his life story intersects with the lives of the mathematicians who are honoring him on his 60th birthday.

After his Ph.D., Anatoly faced a choice for post-doctoral study: the University of Bonn or the Institute for Advanced Study. He chose Princeton, and moved to the United States in 1977.

Mathematically and environmentally, Princeton was a heaven for Anatoly as a 28-year-old post-doc. After living in cramped living quarters for his first 28 years (including a communal apartment in Russia), Anatoly immediately took to the relative opulence and comfort of the life style of the Institute. Socially, the adjustment was challenging, however, because English had not been Anatoly's strongest subject and he had no family with him in the new land.

Anatoly's time in Princeton led to his securing his one and only permanent faculty position, which he has held for 30 years. While at Princeton, Anatoly met John Wood, who became his first American collaborator. John Wood invited him to give a talk at the University of Illinois at Chicago. The talk turned into a job offer and Anatoly moved to Chicago. (It was shortly after he came to Chicago that Anatoly's father left Moscow, and the two lived together for a while before Anatoly settled into his own apartment in Hyde Park).

Chicago easily became Anatoly's home: the climate, the size, the culture, the intellectual surroundings Anatoly found in Hyde Park in many ways mirrored what he found most engaging about Moscow, the city of his youth.

Indeed, it was Chicago's cultural life that gave Anatoly the chance to meet Diane, his future wife. An avid amateur cellist, Anatoly joined a Chicago amateur orchestra, on a mission with his friend logician Wim Blok, a talented violinist, Anatoly was scouting for a violinist to join him and Wim in a string quartet. The stars were aligned on October 31, 1984, for on that day Diane went to the same orchestra rehearsal for her first time, on a quest of her own to meet an amateur cellist who might coincidentally be romantically unattached. With some fits and starts and difficulties finding a suitable viola player for the group, the quartet formed and the Libgober/Redleaf alliance matured into a marriage. And the marriage in short order produced a family, with Brian's birth on December 2, 1987 and Jonathan's birth on July 24, 1990.

Anatoly has passed on his love of mathematics to his two sons, both of whom are now math majors at the University of Chicago. As he enters his seventh decade, Anatoly is most animated when explaining a point of mathematics to his children or his many colleagues, students and friends—whether that point is simple and straightforward or novel and complex. A person of many deep interests who takes great joy from life, friends and family, it remains easy to say that Anatoly's love of mathematics permeates everything he does.

PERE SOTO

(www.peresoto.com)

Jazz guitarist, composer, music producer. multimedia.

Born in Badalona (Catalonia, Spain) the 20th of November, 1958.

A self-taught musician, he has demonstrated a tremendous interest in all musical genres, starting in the world of Rock and Blues and moving to Jazz. He has excelled in several groups and as a solo artist, and he has made several recordings and performed all over the world: USA, Holland, Belgium, England, Germany, Spain, France, Mexico, etc.

He is featured in the recent book 'Uncommon Sound', the definitive book about the left-handed guitarists that changed music, along with artists such as Albert King, Jimi Hendrix, Paul McCartney and others with 7 pages and as one of the only 7 Europeans and the only Spanish lefty guitar player. (<http://www.uncommon-sound.com>)

In 1983 he discovered the music of J- S. Bach whose spiritual force and enormous musical power struck him. From then on, he has immersed himself in the world of classical composers. Special mention should be made of three great maestros from the last century, namely Charles Ives, Olivier Messiaen, Bela Bartok.

He has composed for guitar, chamber music, jazz ensembles, string quartets, piano, symphony orchestra, concertos, and more than 600 jazz songs, themes, etc...

Since 2001 he is a member of the ACC (Association of Catalan Composers). (<http://www.accompositors.com>)





JORGE CASANOVA Bass and Soprano Bandurrias

Born in Zaragoza, Spain in 1960. Soloist in orchestras, such as: La Habana Chamber Orchestra, Amadeus Chamber Orchestra of Moscow, Barcelona's Grand Liceu Theater Symphony Orchestra, the City of Barcelona's Symphony Orchestra, the Volksoper Vienna's Symphony Orchestra.

Member of the Guerrero Project with which he has performed at the “Granada Music Festival”, “Euroradio Season”, “Strasbourg Festival”, Venice's “La Fenice Theatre”, San Fernando's “Fine Arts Academy” (Madrid), and the “National Auditorium Theater” in Madrid. Also performed with the TAIMAgranada Group at the Alicante's Contemporary Music Festival. He has toured in Spain, France, Austria, Italy, Russia, and Colombia.

He has taught at the Barcelona Liceu Opera House Conservatory of Music, the Aragon Superior Conservatory of Music, and Zaragoza's Professional Conservatory of Music.



CONSUELO ROY Piano

Pianist, born in Huesca (Spain). She obtains her piano degree at Zaragoza's Superior Conservatory of Music, receiving an award for best diploma. In addition she completes her studies in Harmony (also awarded best diploma), Professional Composition and Instrumentation, and the Chamber Music and Teaching degrees, in which she obtains highest honors. She perfects her skills under the prestigious pianist Luis Galve from Aragon.

Founder of the Salduie Trio, with whom she performs in important concert series in Spain and Europe. She has performed at the Zaragoza Auditorium Theater, the Euthérpe Foundation in Leon, La Salle Cortot in Paris, Palacio Pitti in Florencia, among others. They recorded an album at the Zaragoza Auditorium with Joan Chic's Trios 1 and 2 and another with the Montsalvatge and Evaristo Fernández Blanco Trios, who have received excellent reviews.

She is currently a full professor at Zaragoza's Professional Conservatory of Music (Aragon, Spain).

a Anatoly Libgober

TRI-UMPHANT

I.
SINGULARITY

composed by
PERE SOTO

4/4 Andante volátil ♩ = 60

Bandurria

Piano

Tape

START TAPE I 10 "

between 12-15 % mixing volum with the instruments

ppp

ppp

cresc.

ppp

cresc.

ff

ff

5

3

8va

7

10 *molto delicato* Tri-umphant

B. *pp* *molto delicato*

P. *pp* *p* *pp*

T. **H**

13

B. *sfz*

P. *sfz*

T. **H**

16

B. *p* *sfz*

P. *p* *sfz*

T. **H**

19 *sfz* *molto accel.* Tri-umphant

B. *sfz*

P. *sfz* *molto accel.*

T. *sfz*

23 *Tempo primo* $\text{♩} = 60$ *mp*

B. *mp*

P. *mp*

T. *p*

27 *sf* *dim.* *cresc.* *tr*

B. *sf* *dim.* *cresc.* *tr*

P. *sf* *dim.* *cresc.* *tr*

T. *sf* *dim.* *cresc.* *tr*

30

B.

P.

T.

mf *mp* *mf*

33

B.

P.

T.

f *mf* *ppp* *p* *mp*

molto espress.

37

B.

P.

T.

40 Tri-umphant

B.

P.

T.

43

B.

P.

T.

ppp *f* *fast arpeggiato* *atemporal*

L.H.

R.H.

8^{va} *Ped.*

46

B.

P.

T.

slow arpeggiato *espress.* *mp* *mf* *mp* *sord.* *nat.*

8^{va} *Ped.*