Concert VI
8:00 PM
Tuesday, November 7, 2006

Coppi
Valerio Murat (Italy)
06:44

Digital Moon-Space
Doo-Jin Ahn (Korea)
08:56

Drift
Ed Martin (USA)
07:59

Tracer
David Taddle
07:30

Deep Sea Creatures
Natasha Barrett (Norway)
13:47

whispers
David Kim-Boyle (USA)
07:15

Ray 6
Kari Vakeva (Finland)
07:10

PercusBot Study No. 1
Troy Rogers (USA)
10:00

for dance and video
Newcomb Dance Company, dance;
Barabra Hayley, Alice Pascal Esche, choreography

for kayageum and tape
Korean Traditional Ensemble

for tape

for piano and tape
Ensemble Surplus

for video, alto sax, and stereo electronics

for tape

for bass clarinet and computer
E. Michael Richards, clarinet

for robot
a sudden change in the consistency of snow

A sudden change in the consistency of snow—for alto saxophone, electronics, and video—is an interpretation of that kind of early-winter snow that is almost sleet or hail, changing all the time, sometimes softening enough to bestow the lovely winter quiet that exists when everything is covered and dampened with snow, but other times quite hard and sharp and percussive as it bounces on frozen surfaces. As air and surface temperatures fluctuate, the falling water sometimes vacillates between textures in short spurts and sometimes slowly modulates in extended gestures. It can pound on your hood and resonate inside your head and then subdue its intensity to reveal a unique sonic spaciousness. Each element of the piece—saxophone, electronics, and video—traverses these continua of temperament, texture, precision, and expansiveness. As is the case with snow itself, stillness is rare and momentary up close, but very much present on the whole.

Deep Sea Creatures

The ocean’s physical nature, mystery, drama, mythology and concept have inspired art and culture throughout history and throughout the world. "Deep Sea Creatures" is from the second half of the larger electroacoustic work "Trade Winds" (52’00, 2006), and is inspired by the known and unknown nature inhabiting the vast expanse of sea. The original concert format is a 16-channel source comprising second order ambisonics and conventional spatialisation techniques. "Trade Winds" was commissioned by NoTAM with funds from the Norwegian Cultural Council and the Norwegian Composers’ Fund.

Ray 6

Ray 6 starts brightly yet in slow motion, but speeds up until to the end. Technical realization approach: 15 files of synthesized sounds (e.g. modelled percussive or pitched instruments) as raw material. Use of “sound warping”. Huge clouds of overlapping sound objects as a result.

whips

Whips was written in 2006 and explores some spectral processing techniques which have been of interest for some time. During a performance, the sounds produced by the bass clarinet player are analyzed in real time and complex spatial trajectories for their spectral components are established. Other spectral filtering and delay techniques are also applied in various subtle ways. The spatial techniques were developed by the composer at ZKM in the summer of 2005. I am grateful to all of the personnel there for their assistance. I am also especially grateful to E. Michael Richards for his assistance in the preparation of the work.

PercusBot Study No. 1

PercusBot Study No. 1 is the first work composed for this ensemble of computer-controlled, mechanically activated drums and bells (a percussion
Kari Vakeva
Kari Vakeva (b. 1957) is a Finnish composer whose oeuvre includes orchestral works such as "Symphony" (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and "Elegia" (1989-1990) performed by RSO Frankfurt/Diego Masson in 2005, and electroacoustic works like "Ray 6" (2002) available on CD and "Fether Lyre" (2003-2004). Early works from 70s through 90s are acoustic, though computer was also used for algorithmic score preparation purposes. From 2001 onward the electroacoustic works use computer to synthesize the sound - around 2002 with Csound and from 2003 with an evolving synthesis software developed by himself and named MAL-d. Self-educated as a composer.

Peter Veale
Born in Dunedin (New Zealand). Musical studies with Jiri Tancibudek at the University of Adelaide and with Heinz Holliger at the Musikhochschule in Freiburg. Prizes and scholarships include first prize in the ABC concerto competition in Australia in 1979 and an international scholarship as performing artist in residence at the Akademie Schloss Solitude in Stuttgart from 1992 to 1993. Founding member of Ensemble SurPlus. Member of the musikFabrik since 1996. Frequent tours as a soloist and in chamber music ensembles. Author, with Claus-Steffen Mahnkopf, of The Technique of Oboe Playing (Bärenreiter).