

**Concert VI**  
**8:00 PM**

**Dixon Hall**  
**Tuesday, November 7, 2006**

- Coppi Valerio Murat (Italy) 06:44  
*for dance and video*  
Newcomb Dance Company, dance;  
Barabra Hayley, Alice Pascal Esche, choreography
- Digital Moon-Space Doo-Jin Ahn (Korea) 08:56  
*for kayageum and tape*  
Korean Traditional Ensemble
- Drift Ed Martin (USA) 07:59  
*for tape*
- Tracer David Taddle 07:30  
*for piano and tape*  
Ensemble Surplus
- a sudden change in the consistency of snow Peter Swendsen (USA) 08:00  
*for video, alto sax, and stereo electronics*
- Deep Sea Creatures Natasha Barrett (Norway) 13:47  
*for tape*
- whisps David Kim-Boyle (USA) 07:15  
*for bass clarinet and computer*  
E. Michael Richards, clarinet
- Ray 6 Kari Vakeva (Finland) 07:10  
*for tape*
- PercusBot Study No. 1 Troy Rogers (USA) 10:00  
*for robot*

## Concert VI Program Notes

rarefied vibrations of the  
ppi is an intermedial work  
rit in thunder's bang and  
c and voices, one life one  
s interferences revelations

voice who is the Korean  
Gayageum that is a Korean

rough different states of  
nbled and distorted as the  
ls of consciousness are  
lds. The piece opens with  
piece progresses they are  
until it is impossible to  
of the work, the music  
tinuous spiral between  
cannot escape. Drift was  
Music Studios using audio  
cessed, edited, and mixed

to increase the apparent  
at has interested me for a  
ocessed piano samples as  
anded resonance of the  
band the piano's apparent  
sed as the piano supplies  
ronics. Overall the piece  
material is developed and  
r variation. In addition to  
ic part often serves an  
nd is dedicated to pianist

### **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.

### **whisps**

whisps 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

winner of many international composition competitions including: Bourges, CIMESP Sao Paulo, Hanns Eisler price, Prix Ars Electronica, Prix Noroit.

#### 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).

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