

## The Reluctant Shaman

Ben Knapp, Martin Dowling, Grant Ford  
SUN 24 12:30

FREE > SARC

*The Reluctant Shaman* is a piece that explores traditional Irish music using an actor/musician (the Reluctant Shaman) to lead the audience on a journey through a traditional Irish sacred site and the historical contexts therein. The piece is loosely based on the story of "Paddy's Rambles Through the Park" in which a man walks through a field and hears the sound of the Banshee, but only from behind him. Through the use of sensors worn (unseen) on the Reluctant Shaman, the audience hears what

he is imagining and what is happening around him on his journey. Through sensors in the audience's chairs and on the other performers, an intimate and emotional interaction is created between everyone - an important aspect of Traditional Irish Music. Using pieces composed in the time from the famine to the early twentieth century, the Reluctant Shaman weaves a narrative of exploration, reminiscence, and understanding.

## Roots Ensemble

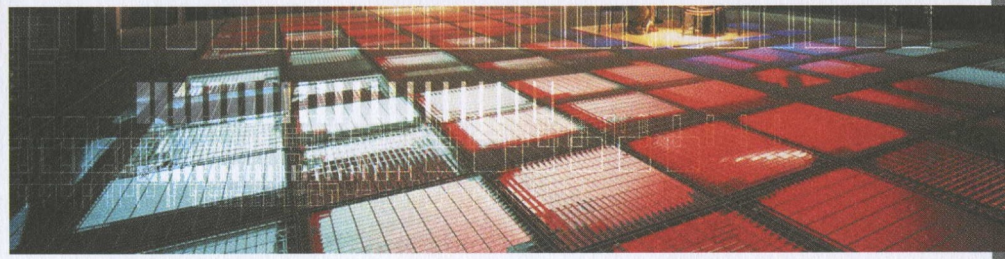
SUN 24 19:00

£10/£6 > WHITLA HALL

This concert features a selection of work for the Roots Ensemble. The interaction between instrumental and electronic sound is explored both in ensemble and solo contexts. The works range from fully notated pieces to graphic and text-based scores to be interpreted by this eclectic group of instrumentalists. Performers include Carin Levine (flute), Franziska Schroeder (saxophone), Su-a-Lee (cello), Philip Thomas (piano), Denis Patković (accordion), Roman Mints (violin), Pedro Carneiro (percussion).

Justin Yang - *Activities I - 5 sonic archetypes*  
Mikel Kuehn - *Crack*  
Karen Power - *just one girl playin' around*  
Michael Clarke - *Enmeshed II*  
Colin Johnson - *It's All Out There on the Internet*

Scott McLaughlin - *Whitewater*  
Petra Bachratá - *Mystic Garden*  
Peter Swendsen - *Bright Days of Little Sunlight*  
Diana Simpson - *Chemistries*



## Elliott Sharp

MON 25 13:45

£6/£4 > SARC

Electroacoustic works for diffusion in the Sonic Lab curated by Elliott Sharp: "At this point in the evolution of computer music, it's safe to say that we have evolved a common language derived from a common set of tools. There is a danger in the basic appeal of certain tropes that work so well for our ears and for our cerebral sense of process that they hover on the edge of cliché. The playback concert represents another challenge: the absence of the drama inherent in live performance, in the act of a human challenging the elements. These pieces all have a strong sense of place, whether in their depictions of sonic spaces or in the specificity of their vocabularies."

Dimitri Voudouris - *Gesticular [Cena 8]*  
Jason Bolte - *Friction*  
Jon Christopher Nelson - *objet sonore/objet cinétique*  
Per Samuelsson - *Grid Expansion*  
Kari Vakeva - *Halo*

## Simon Waters/Joel Ryan

£10/£6 > WHITLA HALL

ICMC 2008 PROGRAMME NOTES

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PROGRAMME NOTES MON 25

Per Samuelsson

Grid Expansion 9'36

Sounding objects can in the ears of a listener have physical qualities like material, weight, color, smell etc. The composing of *Grid Expansion* has been made with these qualities in mind, to create sound material that also could be a sculpture or even a floating object in space. The advantage of working with sound material compared to physical objects is that the sound artist is able to create sounding objects that would be impossible with physical objects.

Kari Vakeva

Halo 10'58

The composition *Halo* begins with quiet plucked sounds that lengthen and turn into glissandos. Deeper in, the scene becomes more crowded and intense. Metallic, rough and howling voices emerge. In the end there is a feeling we have arrived somewhere: Is this a question, or an answer? *Halo* is a computer music work written with C++ and MAL-d synthesis software.

MON 25 19:00 - Whitla Hall

Simon Waters/Joel Ryan

Sean Peuquet

Chord 10'00

*Chord* is an exploration of how people/performers communicate. The composition defines a sound space that informs how two musicians can interact. Using the geometry of a circle, musical trajectories are inscribed within the space. As the performers walk around the circle over the course of the performance, encompassing the audience, these musical trajectories

(part I) and Joel Ryan (part II) featuring Franziska Schroeder (saxophone), Su-a-Lee (cello), Deirdre O'Leary (bass clarinet), Carin Levine (violin), and (bass).

Based on the musical *Chords* (solo 2000) this version is a new version. In a musical *Chords (Small)* instrumental part and *Chords for alto flute and live electronics* composer - are playing

with: *Disturbances*  
*Window (time frames)*

Ronald Bruce Smith

The title comes from a subway system during the 1960s. The announcement ends with a small, to transit authority it made one somewhat of a Council for the Arts by

Sohrab Uduman

*Chants, airs and dances* timeless values, the sense of fast, angular, jagged material causes the dif

INTERVAL

Ricardo Climent Ru

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