

Concert 14
June 5, 1:30-2:30 PM and
10:30-11:30 PM
Underground Theater

Program

Christian Banasik <i>Last Gestures of Open Mouths</i>	9'
Wen Bihe <i>Latent Trace</i>	4'48"
Brad Decker, video by Zlatko Cosic <i>basso images</i> Brad Decker, bass	10'
Michael Pounds <i>Openings</i>	5'45"
Maurice Wright <i>Domestic Tranquility</i>	27'04"

Program Notes

Christian Banasik, *Last Gestures of Open Mouths*
 Poems written by Michael Wuestefeld provide the poetic and tonal basis of this piece. The texts, written between 1986 and 1987 in East Germany describe numerous subjective situations, feelings and thoughts. The poems have been recorded with a female and a male voice, which both speak and whisper. After the preparations I was able to work with some variations, loops and transformation of the texts. The timbre of the different voices belongs to one of the planes which structure the piece. Furthermore, I developed a text analysis form for the written words consisting of seven groups of phonemes. These groups, combined with algorithmic models, control the form of the piece and every single sound object. The man and the woman move through an atmospheric labyrinth of speech, noise and electronic sound manipulation. All material has been composed or abstracted from the passages of speech.

Wen Bihe *Latent Trace*
Latent Trace, was written for NYCEMF in 2014, investigates the diversity of each single type of material and reflects my interest in time perception. The

interrelationships of "attack" and "release" constitute the base of the sound language used. Tibetan singing bowls and bells assemble in the different layers of memory. These sound materials symbolize the fragments of time. The morphology of the micro elements suggested the macrostructure: these shimmering sounds are transformed and developed into a macrostructure which combines multiple time scales at several degrees. These fragmented elements, running in the opposite sense of the path of time, distort it and create a new perception of it, rerouting the listener on a latent track of time where traces of memories were hidden.

Brad Decker *basso images*
 The *Basso Images* project is an improvised audio/visual experience that is completely created in real time, through collaboration between video artist and double bassist/composer. The video artist creates a visual work that uses footage from the immediate region, and is processed and mixed in real time in response to the sounds produced by the double bassist/composer. The double bassist creates and audio environment through the real-time digital processing of the sounds and techniques that are produced on the double bass. This creates a unique, mesmerizing, symbiotic relationship that contributes to a truly immersive artwork.

Michael Pounds *Openings*
Openings is the first version of a piece being developed for a computer performance system that makes use of the Electrotap Teabox and associated sensors. The system includes two infrared distance sensors, a force sensor, and a photoresistor, along with a simple potentiometer and a MIDI foot pedal. Another version can incorporate a live accordion player or saxophone player. The present piece uses pre-recorded accordion sounds as the source material for all of the music. It is intended to be the first in a series of works that explore live performance with gestural control of computer processing of live and computer-generated sound.

Maurice Wright *Domestic Tranquility*
 The story is a modern fable that touches on the dangers of consumerism, and the fragility of the environment. It began as a musical composition, realized using computer software to fashion a 24-channel soundscape, which ranges from thematic music to sound effects. Over a period of about three years, images were synthesized to complement the sound, using a painstaking process called ray-tracing, which provides a rich range of effects of light and shadow. The initial inspiration for the project came from the sound of a lawnmower that drowned out a birdsong.

Concert 15
June 5, 3:30-5:30 PM
Playhouse

Program

Danny Saul <i>Glitches/Trajectories</i>	11'30"
Ethan Greene <i>Lissajous</i> Derek Kwan, percussion	14'
Kyong Mee Choi <i>Ceaseless Cease</i> Esther Lamneck, clarinet	7'
Thomas Beverly <i>Ocotillo</i> Wannapha Yannavit, percussion	10'

Program Notes

Danny Saul, *Glitches/Trajectories*
 Year: 2014
 This piece, as the title suggests, explores audio faults (digital glitches) and space (specifically trajectories of sound), as articulated through an 8-channel image. I chose to work with sequences of sound containing digital faults, which I achieved through subverting the use of several computer processes and transformation tools. Denis Smalley's spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on *behaviour and motion and growth processes*. Earlier sections contain a degree of imitative and reactionary behaviour (*active / instability, emergence / disappearance and empty / fill*). Later, trajectorial sound materials explore *reaction, interaction, and growth processes* such as *agglomeration / dissipation*. Many of the early sound materials developed were subdued and textural in nature (drone based), however as the piece grew, the materials became more abrasive, and I found the lines between texture and gesture were becoming increasingly blurred. I have attempted to emphasise this notion through the structuring of the final extended section which applies behavioural variations to gestural sound materials (with a focus on perspectival space, changes in spectral resolution and spatial trajectories), and may be perceived as equal parts texture and gesture.