

ACMC 2014: Concert 1 – Wednesday July 9 at 8PM VCA Federation Hall

Brigid Burke - Shine

For Solo Bb Clarinet, live electronics and Visuals - 12min

Shine explores a palette of extended clarinet techniques and real time granulated electronic spacialized sound, focusing particularly on breath and timbre. The pitch organization is drawn from a twelve-tone spiral with a converging and diverging whole-tone scale. The clarinet part is also scored in graphic notation that indicates the contour and duration for use of the scale throughout the piece. The visual elements consist of delicate lines and bubbles crossing between greys, blues and sepia gradations. These intersect with the timbres of the clarinet, granulated textures for the electronic part and the angular contours of the musical phrases.

Brigid is an Australian composer, clarinetist, visual artist and video-maker. She has had works performed extensively both nationally and internationally. Most recently, she has performed in the ICMC International Computer Music Conference Perth Australia, Echofluxx14 Festival Prague, IFIMPAC 2014 FESTIVAL FOR ARTISTIC INNOVATION Leeds UK, Generative Arts Festivals in Rome & Milan Italy, Asian Music Festivals in Tokyo, The Melbourne International Arts Festival, Futura Music Festival Paris France, Mona Foma Festival Hobart, The International Clarinet Festivals in Japan and Canada also Seoul and Australian Computer Music Festivals/Conferences. She was Artist in Residence at ADM NTU Singapore. She has been a recipient of an Australia Council Performing Arts Music Project Fellowship. She also curates Seensound Visual/Music series at LOOP Bar Melbourne Australia.

Her involvement in many audiovisual performances has led her to integrate real time sound, visuals, and theatre in her performances to create innovative use of sonic objects, speakers, video cameras, computers, clarinet, animations, notation, original prints, drawings, digital animation and free improvisation.

She has received commissions from the Australian Broadcasting Commission ABC, Australian Asian Foundation, Japanese Printing Corporation, ANAT, South Australian Govt. and Australia Council. Universities have supported Brigid in her performances, compositions and artwork. She has a Master of Music in Composition from Melbourne University, Australia and is currently in the late stages of completing a PhD at UTAS University of Tasmania with a Tasmanian Post Graduate Scholarship.

Sang Mi Ahn – Convergence

Convergence was written for saxophonist Heidi Radtke Siberz. I was interested in the interaction between the intrinsic qualities of electronic and acoustic mediums. In this piece, I used the electronics and saxophone as equal partners to take turns in background and foreground roles and to create timbral illusions. I also explored the altissimo range (very high notes) on the saxophone, which can provide unique timbral effects and is technically challenging.

There are two main ideas: trills or noodling figurations, and sustained notes. These are mutated into each other throughout the piece. The overflowing of recorded saxophone sounds at the climax is morphed into the live saxophone at the end. Most of electronic sound materials used in the piece are a manipulation of saxophone sounds pre-recorded by Heidi. The piece is dedicated to Heidi, whose passion for new music inspires me.

Susan Frykberg - Remembering Robin

for 'Cello and EA'

Remembering Robin, for 'Cello and EA, tells of a tragic pregnancy and is the last in her series called The Audio Birth Project, featuring interviews with her mother and sisters on birth-giving, combined with soundscape, electroacoustic sound/processing and live instruments. The Audio Birth Project was funded by the Canada Council. It is performed by 'cellist Lachlan Dent. Susan Frykberg is a New Zealand composer who spent many years in Canada. She currently lives in Melbourne. Her music can be found at <http://earsay.com/earsay/artists/frykberg/>

Warren Burt - Two Pieces From Touch Screen Suite: Lucas C Right Drone And Hexy Bouncer

The Touch Screen Suite is a set of eight compositions for iPad and Windows laptop using control surfaces made with Lemur software. Each one uses the Lemur differently, performing each piece in a unique manner. The two movements performed today reflect this diversity.

Lucas C Right Drone uses a specially designed microtonal keyboard, made with Lemur, controlling the LinPlug Spectral softsynth. Here the microtonal scale, based on Erv Wilson's "The Scales of Mt. Meru" papers, is divided into groups of 5 and 7 notes each. The keyboard is divided horizontally, with keys on the right sustaining drone notes, while keys on the left act like normal musical keys over a 5 octave range. I made two different keyboards, each of which uses a different dividing of the scale into 5 and 7 note subsets.

In Hexy Bouncer, the Lemur sends MIDI commands to a Windows laptop running Jacky Ligon's XEN_FMTS2 free softsynth, playing one of Ervin Wilson's microtonal "Mt. Meru" scales. On the Lemur surface there are 6 "bouncing ball" controllers, which have a natural entropy causing them to slow down and stop. Each "bouncing ball" controls some parameter of 3 voices - pitch, duration, dynamics, etc. Without my intervention, the piece will decay to silence in a matter of seconds. However, once I move my finger on a ball, changing its speed and direction, the musical results are frequently a surprise to me. So the performance is a navigation through a musical "play space" which will be almost as much of a surprise to me as it is to the audience.

Michael Terren - -ecstasy

for soprano clarinet and laptop

-ecstasy was composed primarily out of developing ideas relating to mediality in music—observing the relationship between the work and its medium. Here, a medium I'd never previously engaged with (the soprano clarinet) is explored by way of its historic perception as a subordinate instrument, and the ever-present connotations of the "for instrument and electronics" continuum.