

AMERICAN COMPOSERS FORUM BOSTON

Presents

SONIC CIRCUITS IX

INTERNATIONAL ELECTRONIC MUSIC FESTIVAL

Saturday, May 4, 2002, 8:00 p.m.

Program Notes

ATTIPHON - Christian Jaksjø and Kyoko Kobayashi

Attiphon is a 5' tape piece composed of four pairs of readings of a specific space superposed and juxtaposed. The individual readings are actualized as linear and nonlinear feedback and feedforward processes through convolution and room resonance, respectively.

In short – a space sonified.

And – a space specific piece.

PAST TENSE – Dennis Miller

Past Tense (2001) is a 9-minute work that falls neatly into three sections.

The opening is a fast paced, high-energy sequence of images with a complementary musical counterpart. The second section is far more reflective in tone, and focuses on a swirling, glowing light source that appears in various guises. The third section moves to a better-defined virtual landscape, where shapes and forms reminiscent of the first two sections appear, along with entirely new elements.

Much of the piece explores a clearly defined color space that is used for both background and foreground elements. Dense, morphing textures appear throughout the work, and several small, referential objects are also used to create continuity. Both the images and the music were created by this author.

COMPOSITION FOR 4 T.V.'S – Andrew Eisenberg

In *Composition for 4 T.V.'s*, the television is recontextualized as a palette of tones, gestures, and rhythms. It offers a site specific sampling of the transmissions and broadcasts available during the performance. Each performer is given a score to follow which includes cues to change the channel, adjust the volume, and alter the reception.

X-TRONICS – Glenn Ianaro

X-tronics is a performance system based on looping and manipulation of an audio stream. The performance system lives and grows on many platforms at once including Csound (called C-Looper) and PD (called X-Tronics as used in this performance). Musically X-tronics is an exploration of the microsonic architecture of sound. The computer continually manipulates segments of audio uncovering hidden textures within as the performer is faced with new permutations of their own musical structures.

ZONAS ENCORDADAS – Adolfo Núñez

Zonas encordadas was commissioned by and composed at the Institut International de Musique Electroacoustique de Bourges in 2001. The sound material comes from recordings of several strings instruments like cuatro, saung kauk, sarinda, san hsien, tambur, classical guitar and three small toy guitars. A few of these sounds were processed by time stretching, time reversing, ring modulation and

transposing. The different ways of making sounds (mainly plucking) and musical phrasing led me to distribute the sound material in eight contrasting sections divided by nine landmark recursive gestures which are played by the tape part. Both the sections and the landmark gestures share the same "sea wave" shape, like rest-activity-rest or simple-complex-simple. The way of listening to this piece should be very passive and relaxed, in a mood like being seated outdoors at the side of a local road looking at the vehicles that pass by.

HALF (50%) - Standard

A five song cycle reflecting the middle hues of comfortable existence.

PARABOLA - David Bryant/Neil Leonard/Andrew Neumann

An improvisation for electroacoustic trio: Bryant plays analog and customized digital synthesizers; Leonard plays processed saxophones; Neumann plays custom audio processing software controlled by a gestural interface of his own design.