

CMS Gesprächskonzert #14



Adam Stanović

University of Sheffield

Compositions by the University of Sheffield Sound Studios

MO 18.03.2019

— 19.30 Uhr

Sonic Lab — ABPU

organisation: Andreas Weixler

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__ INVITED LECTURE __

Over the past 50 or so years, the apparent ‚fixity‘ of acousmatic music has led to some fairly absurd claims: acousmatic music is „for playback not performance“ (Davies 2004), „cast like bronze“ (Godlovitch 1998), „in search of its metaphysics“ (Ferguson 1984), and „more like painting than music“ (Levi Strauss 1964). All of these claims have a largely ontological basis; acousmatic music seems to exist in a different way than other forms of music, leading to the claim that it cannot be performed. This talk defends the view that performance is at the heart of the acousmatic tradition. The talk starts by surveying various counter-claims, and highlighting a central error in the notion of ‚fixity‘. Using a range of examples, it goes on to show how sound diffusion involves interpretative acts similar to those found in other musical types. It concludes by suggesting that these acts are often preempted during the compositional process. Thus, performance is not something added on at the end, but an integral part of the art. Throughout the talk, examples are drawn from the various pieces later presented in concert.

__ GESPRÄCHSKONZERT __

Adam Stanović	Would be to Seek
Alejandro Albornoz	Tom... Far... Orion... Blue...
Adrian Moore	The Wolf's Glen
Chris Bevan	Steel & Ivory
John Mercer	Turing Test
Adam Stanović	We are the Voices of the Wandering Wind

__ WERKBESCHREIBUNG __

Adam Stanović

Would be to Seek

Composed in homage to Beatriz Ferreyra on the occasion of her 80th birthday!
Would be to Seek received an honourable mention at Musicacoustica, Beijing, 2018.

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Alejandro Alborno

"Tom... Far... Orion... Blue..." (2016)

Like Dave Bowman, Major Tom embarks on a journey through the cosmos and at the same time by the metaphysical space to a distant Orion, leaving behind a multidimensional Blue, which, however, will accompany him forever ...

This stereophonic acousmatic piece was composed between January and July and revised during November 2016 at the University of Sheffield Sound Studios. Among the source materials used, some more recognisable than others, there are radio waves sonifications from the distant Orion Nebula, which were captured and transferred to sound by the radio-astronomic observatory Atacama Large Millimeter/submillimeter Array (ALMA) in the Atacama desert, Chile. These sounds are available to any musician and sound artist thanks to the "Alma Sounds" project, accessible at <http://almasounds.org>

Dedicated to David Bowie.

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Adrian Moore

The Wolf's Glen

This piece is a study using vocal sounds. Sound transformations began as part of a project with Juxtavoices, a free improvisation vocal group directed by Martin Archer. Sounds were organised as call/response (around 200 small variants) and a number of solos (ten 30-second passages). This concert work de-constructs the solos and reconstructs the calls to create something that, from the outset suggests an eerie, nocturnal atmosphere. The Wolf's Glen scene in Carl Maria von Weber's opera Der Freischütz (1817-20) conjures something devilish and has always had a physical effect on me. In part, my experiment attempts something similar, hence the title taken from the scene.

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__ WERKBESCHREIBUNG __

Chris Bevan

Steel & Ivory

Steel & Ivory is a work that explores the boundaries between abstractness and order, pitch and noise, and genre classifications. By utilising techniques and ideas from a traditional electroacoustic approach to sound development, as well as less restricted, more harmonic-and-rhythmically-minded approaches stemming from ambient, minimalist and IDM-influenced ideas, I have strived to produce a work that straddles these boundaries and brings together what I hope to be the more musical and aesthetically powerful traits of each. Source sounds originate from recordings of a traditional upright piano and a West-African mbira – a thumb piano made from a wooden sounding board, steel tines and resonating bottle caps. The sonic qualities of both instruments are combined and contrasted throughout the piece, with particular attention paid to the differing overtones, scalar tuning and rhythmic qualities. By using otherwise abstract sound materials in an ordered fashion, and vice-versa, 'ordered' materials (i.e. those intrinsically rhythmic or pitched) in an abstract manner, the piece aims to probe this meeting point of 'popular' and 'academic' electronic music and ask whether such divisions are really beneficial to the musical pursuit as a whole?

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John Mercer

Turing Test

The inspiration for this piece arose from a visit to Bletchley Park, the home of Code Breaking where the sounds of the machines seem to contain clues as to the routes to a cryptanalytic solution. It was noticeable the sounds of the mechanisms transformed as they got closer to an electromechanical solution and that tension and relaxation seems to manifest from the hubbub. I was struck by the percussive electromechanical contrasted with the ethereal formless sounds (or abstract representations of the formless) or 'outer world' compared with the claustrophobic "prisons" of sound in the huts – the 'inner world'.

The structure of the piece contains an underlying narrative – that of extracting order from disorder. The twist is that the disorder appears to be the most ordered part – coherent and familiar musical sounds. The narrative form drives the gradual addition of mechanical processes. The decrypting took messages from the ether (radio waves) and transformed them into sense and order. The composition reflects and juxtaposes these sound objects in a variety of ways.

Structure of „Turing Test“

0.00-1.15: the ethereal nature of “voices”

1.15: the range of materials that will be used are presented. Machines (various teletypes, printers, and including recordings of decrypting hardware at Bletchley) coupled with abstract sounds created from synthesis and transformation of source recordings.

2.05: a return to the outer world of sounds.

5.40: a relatively still moment reflecting a “Crack” when clarity arises, only to be plunged back into the chaotic world once again.

At the close we return to a world of extreme order: a solo typewriter communicating a clear message.

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Adam Stanović

We are the Voices of the Wandering Wind

... which moan for rest and rest can never find ...

I was inspired to write this piece whilst on a composition residency in Ohio; each day, the endless wind blowing across the plain found its way through a tiny gap in the studio window, producing a high whistling that I managed to record. A few months later, in Lisbon, I heard the wandering wind again. This time it was soft and low, and as listened, half-awake half in sleep, it turned to song...

We are the Voices of the Wandering Wind was composed at the Sydney Conservatorium of Music, Australia, with support from the Worldwide Universities Network (WUN). I am very grateful to the Conservatorium for hosting me, and to Damien Ricketson and Daniel Blinkhorn for making my visit possible. All materials were recorded on location in Ohio, Lisbon and Sydney, with additional sounds kindly donated by Adrian Moore and Dale Jonathan Perkins.

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— BIOGRAPHIES —

Adam Stanović started composing electronic music some twenty years ago. At that time, early experiments with tape machines and a four-track mini-disc recorder led him discover the potential of recorded sounds, and he quickly started using computers as a tool for music-making. Ever since, Adam has considered the fixed medium as a canvass for his works which, although mostly acousmatic, are sometimes accompanied by instruments, electronics, film, and animation. In all cases, his music explores ways in which both pitch and noise coexist within recorded sound, with musical form often delivering one from the other.

Adam's music has been heard in over 400 festivals and concerts around the world. His works are available on 12 different CDs, with his first solo empreintes DIGITales CD released in late 2018, and most have featured in composition competitions around the globe, including: IMEB (France); Metamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Musica Viva (Portugal); Musica Nova (Czech Republic); KEAR (USA); Musicacoustica (China). Further to this, Adam has worked in studios at the IMEB (France); Musiques et Recherches (Belgium); VICC (Sweden); EMS (Sweden); LCM (UK); CMMAS (Mexico); Holst House (UK), Mise En Place (USA), Bowling Green (USA); Sydney Conservatorium (Australia).

Adam is regularly invited to talk about electronic music; in the past year, he has given talks at institutions around the globe, including Harvard University, New England Conservatory, Swedish Royal College of Music, Conservatorium van Amsterdam, The Sydney Conservatorium, Bowling Green Ohio. In 2016, Adam co-founded the British ElectroAcoustic Network (BEAN), alongside James Andean, with the intention of representing British electroacoustic music overseas. Adam is currently directing a number of MA programmes, and supervising a group of PhD students, at The University of Sheffield, UK.

<https://adamstanovic.com/>

— BIOGRAPHIES —

Alejandro Albornoz is a Chilean composer and sound artist. He studied electroacoustic composition with Rodrigo Sigal and Federico Schumacher and works on acousmatic and live electronics since 2004. His music has been performed in several international festivals in Europe and America. Usually he composes for theatre and dance. He currently is a PhD researcher on Electroacoustic Composition in the Department of Music at the University of Sheffield under the supervision of Adam Stanović & Adrian Moore. The central topics in his research are the human voice, poetry and language.

Adrian Moore is a composer of electroacoustic music. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. Adrian Moore's research interests are focused towards the development of the acousmatic tradition in electroacoustic music and the performance of electroacoustic music. His music has been commissioned by the GRM, Bourges (IMEB) and the Arts Council of England. A significant proportion of his music is available on 4 discs, 'Traces', 'R`eve de l'aube', 'Contrechamps' and 'Sequences et Tropes' on the Empreintes DIGITales label (www.electrocd.com).

www.adrianmoore.co.uk

Chris Bevan is a composer of electronic music. His works have won a number of international awards in competitions including Musica Viva (Lisbon, Portugal), Festival Exhibitronic (Strasbourg, France), JIM (Montreal, Canada), and CIME (Krakow, Poland), and have been presented in concerts and festivals around the world. He is based at the University of Sheffield, where he is currently working towards a PhD in electroacoustic composition under the guidance of Adam Stanović & Adrian Moore.

John Mercer is a PhD student at The University of Sheffield having recently completed his MA in Sonic Art. He is a classical guitarist with an extensive history of producing recordings and CDs with over 70 released titles to his name. As one who is passionate about music and its promulgation in schools and education in general, he was recently elected Fellow of the Royal Society of Arts. His research concerns structure in Electroacoustic music with a particular focus on speed as a parameter in composition.

Programmänderungen vorbehalten!

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