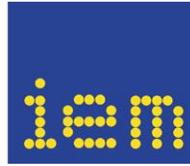


institut für elektronische musik und akustik



Open CUBE – Konzertreihe

Marij van Gorkom
SS:UKs (Sonic Spaces: United Kingdoms)
bass clarinet and electronics



Dienstag, 04.06.2013, 18 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

Mit freundlicher Unterstützung von Zentrum für Genderforschung

Translucency 5'**Haruka Hirayama (2013)**

In *Translucency*, the bass clarinet produces many delicate timbre differences. This widens the range of sonic colours, and a computer is employed for the purpose of magnifying such slight sound changes. As a whole, the composer aimed to explore the character of high resolution of sound throughout the composition. Compared to her previous works for instruments and live electronics, she tried not to use the instrument in an active musical role, and instead searched for a static sound figure.

Translucency for bass clarinet and live electronics is composed for a bass clarinetist Marij van Gorkom in 2013, and premiered in Holland in May 2013.
website: novars.manchester.ac.uk/people/postgraduate/hhirayama

Fleeting catena 3'**Manuella Blackburn (2013)**

This miniature presents a series of sonic events, placed in quick succession, giving little time for contemplation or scrutiny. This 'catena' or chain of events explores explosive and tranquil ideas where energy-charged gestures push forward, while air and sustained sounds remain static and rooted to the spot. Interpolating contrasting moments in this way establishes a start/stop indecisive character.

All sounds in this work were derived from the bass clarinet. Many thanks go to Marij van Gorkom for providing the bass clarinet sound materials for this piece.
website: manuella.co.uk

Pareidolia I 8'**Patrick Nunn (2012)**

In this piece, short musical gestures and sounds from the bass clarinet become entangled into the fabric of the electronics. The player is encouraged to explore how sensors influence and 'nudge' the electronic reflections of their own sounds into more meaningful patterns akin to shaping columns of smoke that may have their own trajectory yet can be manipulated into swirling shapes by disturbing the air around them. Every performance will therefore be unique.

Pareidolia I is the culmination of a project exploring the integration of performance-controlled sensors as a means of connecting and shaping digital sound processing through the expressive control of the performer. It is also a response to the psychological phenomena known as Pareidolia in which a random stimulus is perceived as significant and meaningful patterns are experienced in meaningless data. **website:** patricknunn.com

Sotch 8'

Yota Morimoto (2008/2013)

As you'll see in the performance, the instrument is disassembled into 2 parts. So, the essential mechanism of sound production is broken apart. Will you still hear the residue of the richly sounding instrument? The electronics may help or confuse this attempt. **website:** yota.tehis.net

INTERMISSION

There is no spoon 1' 30''

Michiel Mensingh (2013)

In this new work for bass clarinet virtuoso Marij van Gorkom and electronics I was inspired by the relatively young and now increasingly popular electronic dance movement dubstep. I plan on writing a virtuoso, aggressive, energetic, and rhythmically exciting piece in which rhythmic and harmonic material derived from dubstep will form the basis for a contemporary classical piece. commissioned by Marij van Gorkom with help of Fonds Podiumkunsten
website: michielmensingh.nl

Paraphrase I 5'

David Prior (2013)

Korrelationen zwischen Daten verschiedener Staaten hören: Wie hängt das Brutto-Inlandsprodukt (BIP) mit der durchschnittlichen Lebenserwartung und der Analphabeten Rate eines Landes zusammen?
Aus Statistiken der UN und des CIA-factbook wurden vier Datenreihen aller Länder der Erde verwendet: BIP je Einwohner, nach dem die Sonifikation geordnet ist (reichere Länder beginnen); der Zugang zu Trinkwasser, der durch Lautstärke von Rauschen dargestellt wird; die durchschnittliche Lebenserwartung der Männer bestimmt die Dauer des Klangs, und die Analphabetenrate der Männer seine Frequenz.

Intra 10'

Ton Bruynèl (1971)

In this work bass clarinet sounds have been transformed in the studio. The piece starts with a ppp bottom Bb blown into a microphone, resulting in a kind of microtonal 'mud' consisting of reed and spittle sound. This reminded me strongly of the muddylike structure the sculptor Giacometti creates out of clay. Intra is a journey through the tube of a bass clarinet, travelling through holes and around keys. One channel of the tape contains only sinewaves. By means of a pedal operated productmodulator the bass clarinetist can mix his sounds with these sinewaves. In this way Intra makes partial use of live electronics.

website: tonbruynel.nl

Open CUBE – Kalendarium

18.06.13 20h00 – Open CUBE Concert, Studierende der LV "Komposition Computermusik" von Dr. Marko Ciciliani

20.06.13 20h00 – Open CUBE Concert, Kulork - Kunst Uni Graz Laptop Orkestra, Studierende der LV "Instrumentalmusik und Live-Elektronik" von Visda Goudarzi

25.06.13 18h00 – Open CUBE Concert , Studierende der LV "Live-Elektronik" von Peter Plessas

Details zur Open CUBE Konzertreihe unter:

<http://iem.kug.ac.at/veranstaltungen/open-cube.html>