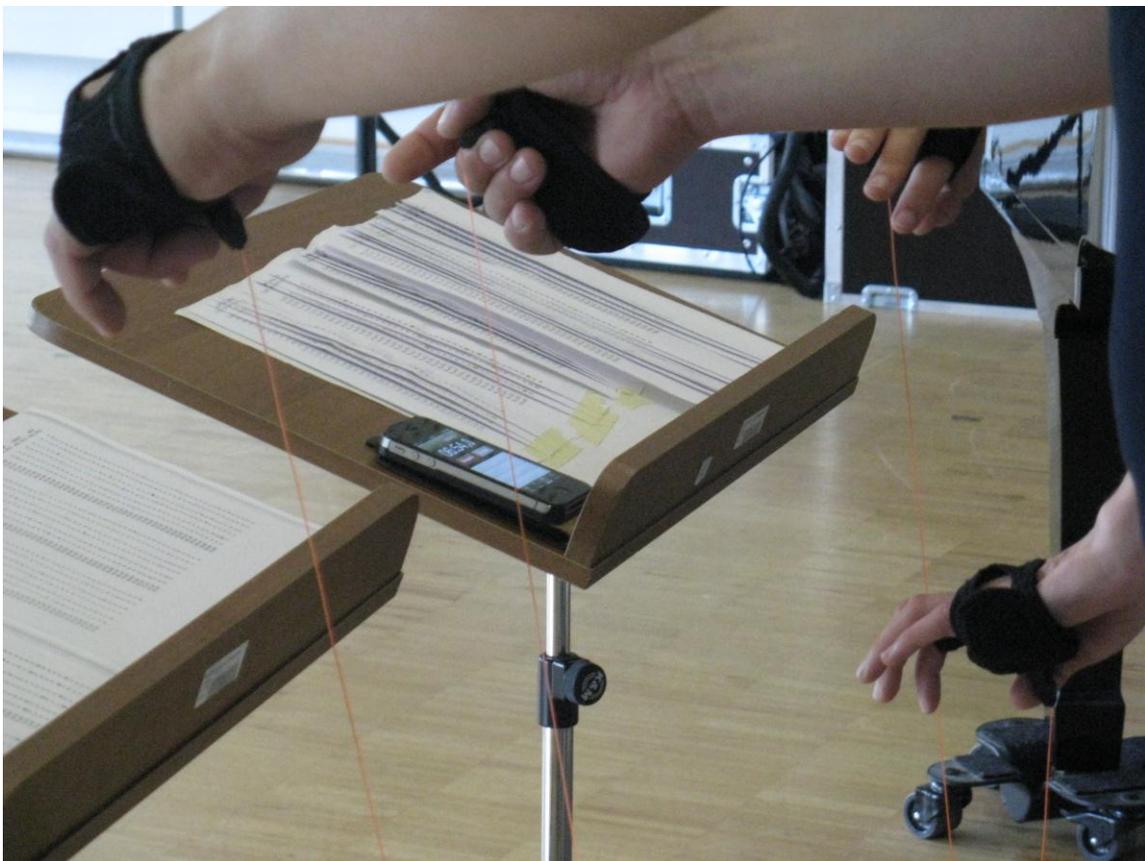institut für elektronische musik und akustik

Open CUBE

Abschlusskonzert der LV Live-Elektronik
Leitung: Peter Plessas

Dienstag, 25.06.2013, 18 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

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

Theresa Dinkhauser und Maria Flavia Cerrato:
Alvin Lucier "In memoriam Jon Higgins"
for clarinet in A and slow sweep, pure wave oscillator. (1987), 15'-20'

Alvin Lucier's pieces for slowly raising sine oscillators are amongst the most pure and beautiful of his mixed pieces for instrument and electronics. While the oscillator sweeps up sowly during this piece, the clarinet plays sustained and steady notes, which are then met in pitch by the oscillator, causing a variety of beating and interference to emerge. The sounds of the clarinet and oscillator sum up, or cancel each other out at different positions in the room, and will often be perceived in a sudden change of the spatial quality of the music, a sudden movement in the sound that cannot be pinpointed to originate from either instrument alone. Originally performed as a solo clarinet piece "In memoriam Jon Higgins" is tonight presented as a Duo piece, with the wave oscillator performed by a separate musician. This brings new questions regarding the interaction and performance practice into play, and has already provided all participants with a rewarding rehearsal experience.

Tsugumi Shirakura und Nikolas Feinig:
Agostino Di Scipio "6 studi" ("dalla muta distesa delle cose...")" for
Piano, adaptive live signal processing (1995-97), 7'

Six short studies, played without interruption, forming a whole. They explore a quite reduced piano material, few chords and few (but often repeated) notes. Some piano strings are 'prepared' to isolate attack transient noise of the hammer percussion on the string. Crucial is the speed and dynamics of the key touch, especially in pulsed sequences of fast tremolos. The tremolo rate may be so fast that, in passages at least, it makes the piano key mechanism misbehave, resulting in uneven accents and complex micro-rhythmical patterns, impossible to write down precisely as such. The piano sounds are processed by a computer to augment the polyphony and project the micro-rhythmical details on a larger time scale. At the beginning, the computer leaves the piano sounds almost untouched, but later it dismembers them into a thinner texture, a residue of heavy granular

transformations of the piano transient noise. Many details in the electronic transformations are made to dynamically adapt to the pianist's playing nuances: thus, the piano performance provides not only the raw sound material, but also the very controls exerted over the computer transformations. On the other hand, the pianist can freely adjust his/her tempo and amplitude nuances upon hearing the processed sounds. A systemic loop is established (man-machine feedback in the sub-audio domain), reflecting a strictest interdependency of instrument and electronics that the composer seeks for most of his 'solo + electronics' works.

Maria Flavia Cerrato und Janos Figula:
John Cage and Lejaren Hiller "HPSCHD - Program (Knobs) for the listener, Output Sheet No. 10929" für Elektronik (1967-69), 21'

Only recently discovered in the IEM library in its beautiful and unique collection of vinyl records lies a copy of John Cage / Lejaren Hiller's "HPSCHD" for arpsichords and computer generated tape, released on the Nonesuch record label in 1969.
A score or instruction sheet, to be performed by the listener(s) of the record on their hifi system, is included as a unique printout of a computer program called "KNOBS", which algorithmically prescribes the positions of the Volume, Treble and Bass knobs. These score sheets are reported to exist in 10.000 unique and limited copies. In tonight's concert, the knobs are performed by two musicians using a gestural interface to a computer music program instead of an hifi system.

The personnel credited contributing to the HPSCHD recording are:
Computer [Original Computer Programming] – Laetitia Snow
Engineer – George Ritscher
Harpsichord [Baldwin Solid-body Electronic] – David Tudor
Harpsichord [Hubbard Double With 17% Eltro Time Compression] – Neely Bruce
Harpsichord [Neupert Bach-model] – Antoinette Vischer Tape
[Preparation Of Original Sound Tapes] – James Cuomo* Technician
[Technical Processing Of The Tape Collage] – Jaap Spek