

CROSSROADS | SEM 60

International Contemporary Music Festival

6 - 8 Dezember 2018, Salzburg

Zum 60-jährigen Jubiläum des SEM – Studio für Elektronische Musik,
Universität Mozarteum

Celebrating 60 years of SEM – Studio for Electronic Music,
University Mozarteum

KONZERT HEBRIDES

Freitag, 7. Dezember 2018

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Andreas Bäuml	<i>Glow</i> (Premiere)
Barry Truax	<i>The Bells of Salzburg</i>
Nathan James Dearden	<i>Two Lost Songs</i> (Premiere)
Curtis Roads	<i>Bubble Chamber</i> (Premiere)
Maxwell Davies	<i>Oboe Quartet</i>

MITWIRKENDE | PERFORMERS

Ensemble Hebrides (UK)

Zoë Beyers (Violine)

Fiona Winning (Viola)

William Conway (Violoncello)

Emanuel Abbühl (Oboe)

ANDREAS BÄUML

Glow (2018)

The piece begins with a very clear quiet sound that slowly grows into a more vivid, constantly moving structure. Going through three upward cycles, the material is increasingly covered up by turmoil and noise before calming down once more. Throughout the piece there are recurring moments of high intensity achieved by strong dissonances, and moments of clarity where sparkles of traditional harmony are vanishing almost as soon as they are revealed.

BARRY TRUAX

The Bells of Salzburg (2018)
(for eight digital soundtracks)

This soundscape composition follows the bells in Salzburg over the course of a day, from 7 am to midnight, including the Palm Sunday celebrations where the congregation processes around the cathedral square. On special occasions such as this, the largest cathedral bell, Salvatore Mundi, is rung. For many listeners the experience of this work will seem like a memory of such a day.

Original recordings from the World Soundscape Project Tape Collection, recorded in Salzburg in March 1975. Sound processing realized with Soundhack convolution with spatialization created by Harmonic Functions' TiMax2 matrix mixer.

NATHAN JAMES DEARDEN

Two Lost Songs (2018)

Our world is changing at an incomprehensible rate. What would happen if the ancient forms of our music are lost in translation?

For this new piece I have worked in the shared - or certainly similar - ancient musical history of my own and the Hebrides Ensemble, with a play on reels and imagined/misremembered folk-tunes. Shifting the focus between clear gesture with 'sung' or realised melodies and the haze of time passing. Only the smallest vestiges of any 'national' style remaining.

CURTIS ROADS

Bubble Chamber (1997-2018)

I have long been inspired by the beauty of bubble chamber images. A bubble chamber is a device for photographing subatomic particles. Its images show intricate interactions as particles enter the chamber at high speed, leading to collisions in which some particles break apart or spin off in strange directions.

These interactions serve as metaphors for musical processes in *Bubble Chamber*. This work focuses on the interactions of sound particles with noises and tones. A collision between sounds often terminates a phrase. The result is a cadence in the form of deep bass tones that resonate with the energy of the collision.

Some compositions come together relatively easily, while others require a protracted struggle over a long period. *Bubble Chamber* falls into the latter category. Work on this piece began in January 1997, soon after my arrival in Santa Barbara. After generating an initial set of sound material based on impulse trains, I had difficulty finding a higher-level structural form for it.

Ten years later, my notes from 2007 question whether I could make an entire piece out of this material. The problem was that there was only a tiny amount of initial material split into a hundred fragments. This initial material totaled approximately one minute in duration. Some of the sounds were just short clicks. In order to stitch these fragments into a continuous fabric of sound, I had to generate a great deal of new material.

Much of the new material was produced by extracting bits and pieces of the already existing material and transforming it by means of filtering, pitch-shifting, and reversing. Many sounds are the result of replications. As a result, Bubble Chamber is replete with internal repetition. This is only partially perceptible on first listening, but a visual inspection of the mix files makes this quite evident.

The form of Bubble Chamber emerged around a core passage created early in the realization. The core derives from 1998 sketches. This ancient core consists of a mix of noise and transient impulses, interspersed with granular and pulsar synthesis elements and pitched tones. The noise consisted of hydrophone (underwater microphone) samples. I played the initial pitched tones on a Korg M1 synthesizer. The transient impulses derived from two sources: (1) impulse trains made with TurboSynth (an early software modular synthesizer), and (2) the sound of a light switch (at its original speed and pitch-shifted downward). Granular and pulsar sounds came from my CloudGenerator and pulsar synthesis programs.

Curtis Roads (2001)

PETER MAXWELL DAVIES

Oboe Quartet

The Oboe Quartet was written in the summer of 2012 in the extreme heat of Italy, and is informed by a keen consciousness of absence from Orkney. It was composed specially for Hebrides Ensemble and is dedicated to Oliver Knussen on his sixtieth birthday. It is in one movement, all the material deriving from an 'Alleluia' plainsong proper to Saturday of Easter week. Although I gave virtuoso writing to each member of the ensemble (oboe, violin, viola, cello) it is inevitably the oboe which dominates. The slow introduction is initially scored for the three string instruments only, the oboe entering almost imperceptibly, leading to a very gradual quickening of pace into an extended quick section. Again the three strings have the first part to themselves, the oboe only joining in for the second melody. A short development and varied recapitulation lead into a lyrical slow cantilena, exploring the oboe's most expressive possibilities. Another quickening of pace, then a fast section, at first characterised by a ghostly cello melody, shadowed by the oboe, the other two strings having simple, modal, fast repeated chords. An oboe cadenza leads to a sequence of slow, block chords, summing up the basic harmonies, and resolve into a B major/minor modal cadence, the oboe, high and alone, fading away from fortissimo to a final silence.

Peter Maxwell Davies