

World Music Day



21st June 2023

The Electro-Acoustic Ensemble celebrates World Music Day with **two concerts of contemporary music**, at St. Columba's Church, Garden Village, Hull.

Both concerts are are free to attend, but donations to the church are welcome.

Afternoon concert : 2.00pm - 3.45pm
evening concert 7.00pm - 9.15pm

Doors open 1.30pm and 6.30pm

intervals and refreshments

Performers :

Piano: Nigel Bartram and Simon-Mary Vincent

'cello: Nigel Bartram

Electronics and mixing: John Stead and Simon-Mary Vincent

Afternoon Concert

Elementa for 4 channel tape

by Jean-Claude Risset

(dur: 23.00)

This piece is regarded by many in the field of acousmatic music as one of the greatest examples. Jean-Claude Risset takes us on a complex and stunningly beautiful journey through the elements: Water, Fire, Air and Earth. The sounds are extended and transformed using classic musique concrete techniques including speed changes, close and distant recording, layering, reverberation and spatialisation etc..

The work is in 4 sections Aqua, Focus, Aer and Terra.

You can see Jean-Claude Risset perform this piece outside in Athens in 2014 at : https://www.youtube.com/watch?v=pr_ybSVgusM

J.S.

Warter Walks (solo piano)

by Nigel Bartram

(dur: 6 00)

I often go walking on the East Yorkshire Wolds, in particular on the hills around the village of Warter. This is reflected in the onward drive of the piece and in the rise and fall of the dynamic markings. The relaxing of the tempi and the pauses at various points are moments of reflection;



looking around. The lyrical theme emerging in the piece is 'An Acre of land', a well-known folk tune, particularly in East Yorkshire. The piece was written as part of a wider project employing locally known folk-song and engaging with the sights and sounds of the wolds. Other works in the project are; 'Colours at Dawn' (electro-acoustic) and 'The Maiden's Prayer (for choir and piano).

N.B.



Three Green Hill pieces for piano

by Simon-Mary Vincent.

(dur: 4.00)

Three Green Hills Pieces consists of three individual short movements for solo piano. Each movement sketches—rather than translates in any literal musical way—the aura of its subject, ranging from the flitting, slightly mischievous character of The Sylphid, the bold annunciatory presence of The Songthrush, and the open-hearted joy of The Spirit of Ecstasy.

The pieces were created using Pianoteq's physically modelled Steingraeber E-272 Concert Grand Piano with a preset customized by the composer. The midi information of the performances was captured by the software and exported as digital audio.

Three Green Hills Pieces is dedicated to longtime, Norwich-based musical collaborator and friend Dave Pullin on the occasion of his 66th birthday on 25th July 2022.

S-MV

INTERVAL 30 minutes

Natural Histories - (1990 -) for multi-channel playback

by John Stead

(dur: 12.00)

1. Particles - a very quiet piece with very small drops and particles of sound flitting and flying around the space.
2. Esprit de rocher - Buddhist teaching shows that spirits can inhabit a 2 dimensional state in stones ...
3. Zephyrs and Sprites - a continuation of spatial ideas and the sound materials of numbers 1 and 2.

J.S.

REALM (1998) for Electroacoustic Playback

by Simon-Mary Vincent.

(dur: 18.00)

REALM is a 2-channel electroacoustic work composed almost entirely using small grains of sound. These grains are continually expanded and contracted to create materials ranging from detailed percussive flurries to vast clouds which collide and convolve with one another.

The result is a dramatic sound-scape that guides the listener into a lost, and unexpected, “realm”.

S-MV

Evening Concert

Wast from Natural Histories - (1990 -) for multi-channel playback

by John Stead

(dur: 4.50)

Wast water is the deepest lake in Cumbria. Wast is a recent addition the Natural Histories collection. It explores the lake with a nod to Pierre Henry's ' le livre des morts egyptien. '... deep and vast ...

J.S.

LA MIA COPPA TRABOCCA (2016) for Piano & 2-channel Electroacoustic Playback

by Simon-Mary Vincent

(dur: 28.00)

LA MIA COPPA TRABOCCA was commissioned by Rev. Ulrike Eichler of the Evangelical Lutheran Church, Trieste, and takes the concept of water as its central and guiding theme. Inspired by the location of the city of Trieste and Psalm 23, this theme is used to allude to ideas not only of nourishment and cleansing, but also the power of unconditional love.

LA MIA COPPA TRABOCCA refers to Verse 5 of the Psalm, "My Cup Runneth Over", which here is interpreted as a direct reference to an overflowing love for humanity.

S-MV

INTERVAL 30 minutes

Spiegel im Spiegel

by Arvo Pärt

(dur: 9.30)

In the 1970s Pärt refined a new style and technique he calls tintinnabuli, referring to the bell-like tones of the notes in a simple triad, a basic 3-note chord. Music in this style often comprises a slow melody moving in small steps accompanied by tintinnabuli, with any instrument capable of sounding chords, usually one note at a time in an arpeggio.

Written in 1978 just before he left Estonia, Spiegel im Spiegel is a crystal clear example of Pärt's style and perhaps his most famous composition. The 'cello slowly chants the melody, playing alternately rising and falling scales of gradually increasing length (the second of each pair of phrases mirrors the first). The piano decorates and supports the vocal line with a slightly faster chain of single notes, each one a sparkling tone in a three-note chord creating harmony, one note at a time. It is like a Bach prelude in slow motion. In addition the piano part features one more dimension: a regularly spaced fourth note that alternates as the highest or lowest pitch, these function as anchors of a broader sonic space. The music is sweet, calm, clear, and powerfully moving, as if touched by grace.

Our aim today is to present the piece in slightly different way, and surround the audience with the decorative accompaniment played back on 8 speakers, whilst placing the 'cello within this structure.

N.B

Bardo Visions - for 8 channel playback (2019 - 21)

by John Stead

(dur: 51.30)

Bardo Visions is a large scale acousmatic work., and a contemplation on the Bardo thodol (Tibetan Book of the Dead). It is the fourth in a series of works spanning decades, beginning with Sangsara: a music drama, Phoenix Visions for instruments, organ and pre-recorded 8 ch sound, and Mandala for pre-recorded sound and bio-cortical feedback.

Bardo Visions is governed by breath in terms of pace, structure and sound. As an example, the initial sound is the 'outer' breath, presented as an annunciation on the dung chen (the iconic Tibetan horns, used to signal an important event or ceremony). As the sound of the dung chen draws closer, it becomes very powerful and expands to completely fill the soundspace. This 'outer' breath recedes, fades and is taken over by a completely different soundspace where the breathing sounds are of faint dislocated flutes ...

The Bardo thodol, describes different moments in between death and rebirth. The order in which they occur is : Chikai bardo (moment of death), Chonyi bardo (appearance of the deities) and Sidpa bardo (moment of becoming).

The palette of sounds for the piece are chosen from the sacred elements in Tibetan Buddhism: water, air, wood, metal and space. These elements, presented in a variety of ways utilising music concrete techniques, allow known sounds to be morphed into unknown new sounds - ideal for the hallucinatory presentation of the 100 deities : the 48 Peaceful Deities and the 52 Wrathful Knowledge Holding Deities. These are huge, powerful

and frightening - they offer us a mirror of ourselves with the filters off, presented in extra-ordinary visual forms.

Toward the end of the Chonyi bardo, the powerful and complex mandala of all of the deities stops and, mirroring the transition from outer to inner breath at the beginning, quietly ushers in the Sidpa bardo - of becoming. This last section is a coda which ends with an image from Olivier Messiaen's *Harawi Song Cycle*, where a Peruvian love/death/love song, depicts the lovers reunited as atoms dancing like grasshoppers in the cosmos - and here in the Sidpa, the vision is of quantum particles dancing on the horizon of a new reality ...



J.S.

