

# CYBERSOUNDS

September 25, 2010 at 7:30pm – Rock Hall Auditorium

## *About the Program*

### **Soliloquies; echoes**

#### **Maurice Wright**

The soliloquist talks to no one; the words disperse into the void. Yet there is an echo, or perhaps just the sound of one's own breathing. It's hard to tell at first, but then the echoes accumulate and keep company with the soliloquist. Hearing one's thoughts repeated back is comforting and lulling. But the echoes yearn for a voice of their own, they yearn to do more than repeat the familiar, they yearn to be more than simple comfort for the soliloquist. Such dissonance can lead only to struggle, and in the end, the liberation of the echoes leaves the soliloquist completely alone.

### **Arioso/Doubles**

#### **Benjamin Broening**

Arioso/Doubles (2002) was commissioned for Arthur Campbell by the Band and Orchestral Division of the Yamaha Corporation of America. Its title reflects the piece's indebtedness to vocal music and to 17th century opera in particular. The piece is not meant to evoke the harmonic or stylistic language of early-to-mid 17th Italian opera. Rather, the title refers to changing nature of the melodic line that moves fluidly among declamatory or recitative-like passages, short melodic phrases and longer, more strongly characterized lines. Arioso/Doubles is the third work in a series of pieces for solo instrument and computer. Doubles is a term used in 17th and early 18th century French music for a technique of variation in which more or less elaborate ornamentation is added to the original melody, while the supporting harmonies remain constant. The Doubles series takes this idea as its starting point and applies the variation technique to the timbre of the soloist as well as the pitched material. The computer also responds to the clarinet's music; sometimes confirming (doubling) and summarizing, sometimes extending, altering or recontextualizing the clarinet's melodic and harmonic material.

### **Untitled**

#### **Kui Dong**

This is one of the three short pieces that are created based on the concept of searching for similarities from the source data using the software "soundspotter" by Michael Casey. The Clarinet solo acts as a leader that evokes the similarities and dissimilarities from the pre-recorded sound environments. There are certain amount of improvisation aspect in the pieces as even the clarinet part is written out, the reaction from the computer would be somewhat different each time the piece is performed.

### **through ripple glass**

#### **Elizabeth Hoffman**

A METAPHOR FOR THIS PIECE: ripple glass [sometimes called Tiffany glass] is often used decoratively, its main feature being an intricate and organic texture added to the silicon. Such glass is also used functionally, since it prevents light from emerging as a focused image. If we could slither through the glass's wiggling motions while looking, we could probably see everything through it clearly. Occluded vision (or other sensory perception), however, is not entirely a negative frustration, since it prompts one's imagination to complete missing outlines. The missing outlines in this piece manifest themselves as an unfixed temporal framework. This enables rhythmic fluidity and complexity. In lieu of a lock on the computer – clarinet relationship, there is a wiggly connection with fuzzy and unpredictable outlines, to be explored definitively in each performance. This malleability is due largely to the live electronics component which allows limited but strategic input from the laptop performer (and the clarinetist, if the player chooses). This piece is obsessed with timbre and texture at microsonic and macrosonic levels, and is a minimalist exploration of very limited motivic material.

## Radiance

Benjamin Broening

Radiance is based on A.R. Ammons' poem City Limits:

When you consider the radiance, that it does not withhold  
itself but pours its abundance without selection into every  
nook and cranny not overhung or hidden; when you consider

that birds' bones make no awful noise against the light but  
lie low in the light as in a high testimony; when you consider  
the radiance, that it will look into the guiltiest

swervings of the weaving heart and bear itself upon them,  
not flinching into disguise or darkening; when you consider  
the abundance of such resource as illuminates the glow-blue

bodies and gold-skeined wings of flies swarming the dumped  
guts of a natural slaughter or the coil of shit and in no  
way winces from its storms of generosity; when you consider

that air or vacuum, snow or shale, squid or wolf, rose or lichen,  
each is accepted into as much light as it will take, then  
the heart moves roomier, the man stands and looks about, the

leaf does not increase itself above the grass, and the dark  
work of the deepest cells is of a tune with May bushes  
and fear lit by the breadth of such calmly turns to praise.