



POETIC PIONEERS AT SPLENDOR SUNDAY 15 JUNE 2014
with guest percussionist Diego Espinosa

Michael Edwards

hyperboles are the worst thing ever (2014) premiere
(aka *Epimenides would have been gutted*)
musician-tweaked algorithmic piece for flute and computer

Hugo Morales

Diferenciales
for one scrubbed metal rod
Diego Espinosa percussion

Modes of Mechanical Ventilation (2014) premiere
for intubated flute and electronics

Anne La Berge

Black Veined White (2005)
for speaker and loudspeaker

Program Notes:

hyperboles are the worst thing ever

(aka *Epimenides would have been gutted*)
musician-tweaked algorithmic piece for flute and computer

Humans exaggerate on a regular basis. Typical hyperboles might be "this bag weighs a ton", "I'm so hungry I could eat a horse", or any of the invariably (!) hilarious "Yo' mama so fat..." jokes. Perhaps even worse than footballers ("I hit the post. I was gutted") are artists. Have you ever sat silently suffering ("dying", anyone?) at a contemporary poetry reading, as the reciter over-emotes their way through a litany of subtexts we can summarise by "me, me, me! I'm so deep and clever!"? Such occasions often merely reinforce the popular perception of artistic outputs as being expressive of the creator's emotions. But that is less interesting than artworks' invitation to be social, communal, and at the same time introspect and inspect our personal, perhaps emotional reactions to intrinsically neutral objects:

When faced with a Nitsch picture of animal guts resting on a man's genital area, do we feel horror and offence or see the skin as a mirror, a symmetrical inversion of nothing more than what's behind the man's (and by implication our) skin at all times, sobering as that may be ("hello mortality!")?

Whilst on the subject of male genitalia, do Mapplethorpe's motor oil crotch smearings (accompanied by tight testicular ties) excite homophobic panic or amazement at the textures and play of light and shadow?

The choice (to grow) is ours.

So, at the risk of being called a Cretan, here's a piece without any emotional content whatsoever. (ME)

Diferenciales

for one scrubbed metal rod

"When two tones are sounded simultaneously, other tones can sometimes be heard, the frequency of one of which is the difference between the frequencies of the two tones being sounded. For example, if the two tones are 1500 Hz and 2000 Hz, the difference tone will be 500 Hz, if the two original tones have sufficient intensity - over about 50 dB. A police whistle, for instance, blown loudly enough will produce a difference tone which is heard as a low buzzing sound."

Handbook for Acoustic Ecology

Modes of Mechanical Ventilation

for intubated flute and electronics

"...an opening must be attempted in the trunk of the trachea, into which a tube of reed or cone should be put; you will then blow into this, so that the lung may rise again...and the heart becomes strong..."

Vesalius 1555

Black Veined White

for speaker and loudspeaker

A story about tall swamp reeds, grass, clover, thistles and the black veined white.

Bios:

Michael Edwards

Composer born in Cheshire, England (1968). Studied oboe then composition at Bristol University with Adrian Beaumont (1986-91); privately with Gwyn Pritchard; and computer music with John Chowning at CCRMA, Stanford University (1991-96). Consultant software engineer in Silicon Valley (1996-97); Guest Professor at the Universität Mozarteum Salzburg (1997-2002); currently Reader at the University of Edinburgh. Compositional interests lie in the development of algorithmic composition structures for instrumental music and the integration of these within similarly generated computer-processed sound structures and live electronics. Also active as an improviser on laptop, saxophones, and MIDI wind controller.

<http://www.michael-edwards.org>

Hugo Morales

Composer and sound artist based in The Netherlands.

His work focuses on the development of alternative instruments for sound generation. Whether extensions of traditional instruments or instrumental implementations of rudimentary objects; technique, notation, physical modification and various uses of technology are usually elements defining his music composition and performance.

After concluding his studies at the Center of Research and Musical Studies (CIEM) in Mexico City, he moves to The Netherlands to continue his postgraduate studies with the support of "The Netherlands Organization for International Cooperation in Higher Education" (Nuffic), NL, "Fondo Nacional para la Cultura y las Artes" (FONCA), MX, "Prins Bernhard Cultuurfonds" and "Fonds Podiumkunsten" (NL). He holds a master's degree in Music Composition from the Royal Conservatory in The Hague, a master's degree in Sonology (with "Distinction") from the Institute of Sonology in The Hague, and a PhD degree from the Centre of Contemporary Music Practice (CCMP) Brunel University, London.

www.hugomorales.org

Diego Espinosa

Diego Espinosa is a percussionist born in Mexico City (1978). He is founder of The Electronic Hammer computer-percussion trio and Ear Massage percussion quartet with whom he has been awarded the 2nd Prize at The International Gaudeamus Interpreters Competition 2009 and 3rd Prize at The International Percussion Competition, Luxembourg 2005.

He has been a regular member of many ensembles in Holland, such as: Atlas Ensemble, Slagwerk Den Haag, Ziggurat Ensemble, Insomnio Ensemble, Soil Ensemble and has played for other groups like AskoSchoenberg Ensemble, Nieuw Ensemble, Ives Ensemble, ChampdAction, Aphids, New European Ensemble, Lumínico, Hans Hof Ensemble and Leine & Roebana.

Espinosa has performed in all five continents in a huge variety of festivals and venues collaborating with artists such as John Zorn, Steve Reich, John Luther Adams, Kaja Saariaho, Pierre Boulez, Frederic Rzewski, Alvin Curran, Theo Loevendie, Peter Adriaansz, Yannis Kyriakides, Mayke Nas, Anthony Pateras, Philippe Leroux, Guo Wenjing, Seung-Ah-Oh, David Young, Martijn Padding, Rodrigo Sigal, Alejandro Castaños, Hugo Morales, Roi Naschon, Ali N'Diaye Rose, and Mario Jáuregui. Diego has been a guest teacher at the NJO (Nationaal Jeugd Orkest, The Netherlands) and conductor of the NJO Percussion Ensemble. At the moment he lives in Montreal, Canada where he is a doctorate candidate at McGill University with the MIDAS, Schullich and Provost fellowships.

Anne La Berge

Anne La Berge's career as flutist/improviser/composer stretches across international and stylistic boundaries.

Her performances bring together the elements on which her international reputation is based: a ferocious and far-reaching virtuosity, a penchant for improvising delicately spun microtonal textures and melodies, and her wholly unique array of powerfully percussive flute effects, all combined with electronic processing. Many of her compositions involve her own participation, though she has produced works intended solely for other performers, usually involving guided improvisation and text. In addition to creating her own work she regularly performs in other artists' projects in a range of settings from modern chamber music to improvised electronic music.

In 1999, together Steve Heather and Cor Fuhler, she founded Kraakgeluiden, a improvisation series based in Amsterdam, exploring combinations of acoustic instruments, electronic instruments and computers, and using real-time interactive performance systems. Many of its musical collaborations that have resulted have taken on a life beyond the Kraakgeluiden series, which ceased in 2006. La Berge's own music has evolved in parallel, and the flute has become only one element in a sound world that includes computer samples, the use of spoken text and electronic processing.

Anne La Berge performs regularly with Robert van Heumen in their duo Shackle. At the heart of their duo is a self-designed, digital cueing system that operates as a sometimes-visible third member. Both prodding and reactive, the Shackle system suggests musical directions and textures to guide sonic choices for La Berge and van Heumen to play with and against.

She is a member of MAZE, an electroacoustic ensemble dedicated to performing music that challenges the idea of fixed form and a fixed listening perspectives.

She is an active artist in Splendor Amsterdam, a collective of 50 musicians, composers and stage artists who have transformed an old bathhouse in the center of Amsterdam into a cultural mecca.

She can be heard on the Largo, Artifact, Etcetera, Hat Art, Frog Peak, Einstein, X-OR, Unsounds, Canal Street, Rambo, esc.rec., Intackt and Data labels which include recordings as a soloist and with Ensemble Modern, United Noise Toys, Fonville/La Berge duo, Rasp/Hasp, Bievre/La Berge duo, Apricot My Lady, Big Zoom, the Corkestra, La Berge and Williamson duo and MAZE.

Her CD 'speak' was released in the summer of 2011 on New World Records. Her music is published by Frog Peak Music (US) and by Donemus (NL). She is the co-director, with her husband David Dramm, of the VOLSAP Foundation that supports innovative projects for composed and improvised music.

<http://www.annelaberge.com>

http://en.wikipedia.org/wiki/Anne_La_Berge

<http://www.volsap.nl/>

<http://www.shackle.eu>

<http://www.maze.nu>

<http://splendoramsterdam.com>