

SPECIAL THANKS TO

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Music Department
Academy of Performing Arts
Hamilton Boys High School
John Coulter

FOR YOUR DIARY

FRIDAY 16th October 7pm **Student Composition Awards Concert**
This evening showcasing new works by University of Waikato Music students promises to be an exciting affair, featuring acoustic and electroacoustic/multimedia contributions.
Gallagher Concert Chamber
WEL Academy of Performing Arts
\$5 on entry

Arts & Social Sciences

Te Kura Kete Aronui



Okta

A View Forward

FRIDAY 25th SEPTEMBER 2009
GALLAGHER CONCERT CHAMBER
WEL ACADEMY OF PERFORMING ARTS

Music @ WAIKATO: New Zealand's No.1 Music Department
Ranked first in the 2006 Government TEC PBRF exercise

PROGRAMME

Tabula Chroma

Sonic Warp (Jeremy Mayall & Daniel Peters)

for light table (Reactable software), turntables, Theremin, synth, FX and video.

Experimental Hamilton ensemble Sonic Warp takes natural sampled natural sounds and natural images, then manipulates these in real time to create an imaginary world. This is done using the combined power of MAX/MSP and Reactable software. Combined with these recent resources of electronic music are some dinosaurs from the earliest days of the technology, such as the Theremin, the first widely available electronic instrument, dating from the 1920s. Also used is an analogue synthesizer (based on a 1960s Moog design). The turntables, of course, are descendants of the Edison's phonograph, and were used in early *musique concrete*.

Tabula Chroma ('table of colour') is a multimedia work using these musical tools combined with a light table. A camera beneath the table converts visual representations of symbols into graphical data which in turn control sound manipulation software. The performance is created by gestural and tactile inputs of the live performers.

Note by Jeremy Mayall

Summer Voices

Douglas Lilburn (1925-2001)

As well as establishing the first functional electronic music studio in the southern hemisphere at Victoria University in the 1960s, Douglas Lilburn created an influential body of work in the new medium.

The composer wrote of *Summer Voices*:

'In 1968 I was fascinated to study a recording by children of an East Coast school of the chant 'Po Po', an old lullaby telling how the kumara was brought to NZ, with a wealth of historical material woven into the story.... Echoes of the sound remained in my mind through a hot dry summer, and seemed to blend with near and distant sounds that floated in through an open studio window. And I found that rhythms of the chant could be printed onto electronic sounds, suggesting ghostly voices whispering through dry grass and a chorus of cicadas, and other impression of half-heard sounds in the summer air.'

Mouth Piece (2008)

John Coulter

Mouth Piece is a work for live electronics and video. It makes use of an electronic headset that transforms ordinary speech into musical tones. The device works by repeatedly recording and playing back vocalisations through a small speaker that is located inside the mouth cavity.

Note by the composer

John Coulter is a lecturer at the Auckland University School of Music.

After Dürer (2007)

Martin Lodge and Daniel Belton

Albrecht Dürer (1471-1528) is the most famous German artist of the Renaissance. Equally skilled as a painter, printmaker and theorist, Dürer's formidable body of creative work was underpinned by his probing investigations into related areas of mathematics, perspective, proportion and symbolism.

One of Dürer's most famous images is the engraving *Melencolia I*. Dating from 1514, this mysterious and overtly symbolical image, with its title evocative of the state of depression, has become one of Western art's most extensively analysed and interpreted pictures. It remains just as powerfully intriguing today as when it was first printed five hundred years ago.

The impulse to create a response to *Melencolia I* originated in a long-held fascination with the engraving. The posture of the angel is rather like that of a cellist, which led to the idea of writing a piece for solo cello. Such a response seemed too limited, however, given the great richness of the picture's symbolism and its implied movement and hallucinatory perspective games. The answer, I realised eventually, was to build music for solo cello into a larger matrix of design, dance and movement. This ambition was realised by working collaboratively with the international award winning choreographer and film-maker Daniel Belton. The result is *After Dürer*.

Note by the composer

The screening of the short edit of *After Dürer* will be preceded by an illustrated introduction to the work by Martin Lodge.

The Soundscape of Utilitablaszione (2004)

Jeremy Mayall

Jeremy Mayall (turntables), and Adam Maha (electric violin).

This piece is a soundscape from a day in the fictional world of Utilitablaszione. The day starts out peacefully with relaxing gongs, birds and distant echoes. But a storm is brewing, a storm filled with harsh, electronic and jagged textures. Eventually it reaches its full menacing power, only to die away to an eerie calm.

This piece includes field recordings of nature (birds, water, wind), recordings of taonga puoro by Richard Nunns, and electronic effects (phasing, looping, delays, distortion etc) manipulated on the turntables.

Originally conceived for turntables and electric bass, it receives fresh life with the substitution for electric violin.

Note by the composer