

ELECTROACOUSTIC MUSIC CONCERT

PRESENTED BY UBC COMPUTER MUSIC STUDIO



TUESDAY, 7 NOV 2017

12:00 PM

**ROY BARNETT RECITAL HALL,
UBC SCHOOL OF MUSIC**

Paolo Bortolussi, flute | Corey Hamm, piano
Bob Pritchard and Keith Hamel, electronics

Takayuki Rai (1954) ISCM Japan

Discrete Transfer (2012) Canadian Premiere, 11'

piano and interactive electronics

Corey Hamm, piano

Barry Truax (1947) ISCMCanada

The Garden of Sonic Delights (2016) Canadian Premiere, 11'

Electroacoustic

Clemens von Reusner (1957) ISCM Germany

Definierte Lastbedingung (2016) Canadian Premiere, 12'

Electroacoustic

Ryszard Osada (1972) ISCM Poland

Glacial Music (2013) Canadian Premiere, 13'

flute and live electronics

Paolo Bortolussi, flute

COMPOSERS



TAKAYUKI RAI

(Japan, born 1954)

Takayuki Rai studied composition with Irino and Lachenmann, and computer music with Paul Berg at the Institute of Sonology in the Netherlands. He teaches computer music and composition at Kunitachi College of Music, Toho College of Music, and Sichuan Conservatory of Music. He has previously taught at Lancaster University between 2006 and 2013. His works have been selected at numerous international competitions and have won premier awards at International Electroacoustic Music Competition Bourges and NEWCOMP International Computer Music Competition. He has also been awarded with the Irino Composition Prize. In 1991, he received the ICMA Commission Award.

DISCRETE TRANSFER (2012) (CANADIAN PREMIERE)

Discrete Transfer was composed for piano and a live computer system consisting of a Macintosh computer running Max/MSP. The system samples the sounds of instruments from the stage, performs signal processing on it, and reproduces transformed piano sound along with its original sound in the hall. Various real-time signal processing techniques are employed, including the frequency and time domain manipulation using FFT/iFFT re-synthesis techniques and the real-time grain oriented frequency modulation technique. This work was premiered in January 2012 in Tokyo and selected at ICMC in Perth and New York City Electroacoustic Music Festival in 2013.



BARRY TRUAX

(Canada, born 1947)

Barry Truax is a Professor Emeritus in the School of Communication at Simon Fraser University where he taught acoustic communication and electroacoustic music. He worked with the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book Acoustic Communication dealing with sound and technology. As a composer, Truax is best known for his computer music works and multi-channel soundscape compositions. In 1991, his Riverrun was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France. In 2015/2016, he was the Edgard Varèse Guest Professor at the Technical University in Berlin, and Guest Composer at the 2016 BEAST Festival in Birmingham.

THE GARDEN OF SONIC DELIGHTS (2016) (CANADIAN PREMIERE)

The Garden of Sonic Delights invites the listener to enter an imaginary soundscape (one that Murray Schafer might describe as a "soniferous garden") richly filled with sounds that may remind us of the actual sounds of water, wind, insects, animals, and birds. Our visit will take us through the afternoon until the next morning, hopefully leaving us delighted and refreshed. The piece was commissioned by Birmingham ElectroAcoustic Sound Theatre (BEAST) for BEAST FEaST 2016, and realized in 48 channels at the Technical University, Berlin, and the composer's private studio assisted by Outboard's TiMax2 Soundhub for spatialization. (Barry Truax)



CLEMENS VON REUSNER

(Germany, born 1957)

Clemens von Reusner is a composer and sound artist based in Germany who is focused on acousmatic music. He studied musicology, music education, and drums with Abbey Rader and Peter Giger. Since the end of the 1970s, he has been engaged in electroacoustic music, radio plays, and soundscape compositions. He was involved in the development of the music software, Kandinsky Music Painter. He is also a member of the German Society for New Music (GNM), the German Composers Society (DKV), and the German Society for Electroacoustic Music (DEGEM). His music has been broadcast and performed nationally and internationally.

DEFINIERTER LASTBEDINGUNG (2016) (CANADIAN PREMIERE)

Definierte Lastbedingung (a defined load condition – a technical term when testing electrical machines) is based upon the sounds of electromagnetic fields as they arise when using electric devices recorded at a research institute. In their noisiness, these sounds are static, though moved inside. They usually seem bulky, harsh and repellent, even hermetic as the well-known electrical hum. These sounds are explored in their structure, reshaped, and musically dramatized by the means of the electronic studio. The main frequency of electrical current in Europe is 50 hertz and hence 50 and its multiples are also the numerical keys this composition is based upon.



RYSZARD OSADA

(Poland, born 1972)

Ryszard Osada has been the national and international winner of competitions including: Nationwide Composition Competition "Łódź' 98" – 3rd prize; 24 Irino Prize Competition in Japan – an honourable mention; Karol Szymanowski ZAiKS Competition – an honourable mention; 25 Russollo International Composition Competition in Italy – 2nd prize. Osada is a member of the Association of Polish Composers since 2003. He is also a holder of the Ministry of Culture Grant in 2006. In 2007, 2011, and 2013, he received the scholarship of ZAiKS, and in 2008, he received a scholarship from the Institute of Adam Mickiewicz.

GLACIAL MUSIC (2013) (CANADIAN PREMIERE)

Glacial Music is a work for flute, or rather, to a large extent the parts of flute (mouthpiece, body) and electronics. Generally, it is a result of my fascinations of the sonoristic possibilities of the flute in connection with electronically deformed flute samples. The electronic layer – quadraphonic – creates a specific ambience connected with the flute's parts. My intention was to show all the wealth of technical possibilities against the background and in connection with electronics. Coexistence of the acoustic sounds and electronic parts are not accidental. It is strictly planned and depends on time that is indicated in the score. (Ryszard Osada)

PERFORMERS

DR. PAOLO BORTOLUSSI

Dr. Paolo Bortolussi was raised in Halifax and is a graduate of the University of Ottawa and the Indiana University School of Music. He serves on the faculties of the University of British Columbia, Kwantlen Polytechnic University, and Trinity Western University, and has presented masterclasses across North America as well as in Korea and Taiwan. Paolo is principal flutist of the Vancouver Island Symphony where he is the driving force behind the Canadian Concerto Project, which has commissioned, premiered, and recorded five new concerti by Canadian composers for principal players of the orchestra.

COREY HAMM

Corey has premiered over 300 works, and is pianist with PEP (Piano and Erhu Project), and The Nu:BC Collective. His recording of Rzewski's *The People United Will Never Be Defeated!* won Best Classical Recording at the 2014 WCMA. Recent and upcoming concerto performances include Prokofiev 3, Lutoslawski, Bartok 2, Rachmaninoff 3, and the world premiere of Dorothy Chang's PEP Double Concerto for erhu and piano soloists. Future recordings include the complete solo and chamber works of Dutilleux, and four more with PEP, and Nu:BC. Corey is Associate Professor of piano at UBC, Vancouver. Corey is an artist with Latitude 45 Arts.

BOB PRITCHARD

Bob Pritchard is a composer and video maker whose works are performed and broadcast worldwide. His research includes interactive performance, alternative controllers, and gesture-controlled speech synthesis. In 2007 his piece *Strength* received a Unique Award of Merit from the Canadian Society of Cinematographers, and his short film *Crisis* is part of Cathryn Robertson's cancer documentary *17 Short Films About Breasts*. In 2014 he was Artist in Residence at the University of Melbourne. He teaches music technology at the UBC School of Music where he co-directs the digital performance ensemble and is a member of several technology research units.

KEITH HAMEL

Keith Hamel is known both as a composer and a music software developer. He is Head of the Composition program at the University of British Columbia and has been active as a composer of acoustic and electroacoustic music for more than 30 years. Many of his recent compositions focus on the interaction between live performers and computer-controlled electronics. Hamel has received commissions and performances by many of the finest soloists and ensembles both in Canada and abroad.

UBC COMPUTER MUSIC STUDIO

The UBC Computer Music Studio is a state-of-the-art studio for the use of students in the electroacoustic music, computer music, and film scoring courses. Research and production for the Laptop Orchestra and for graduate students in technology occurs in the Sound Studio at the UBC Institute for Computing, Information and Cognitive Systems. The ICICS studio is a bespoke facility based on a ProTools recording setup, consisting of a main recording/research area, a control room, isolation booth, and workroom.