Tonight’s presentation would not have been possible without the following people:

Ada Williams Kriegler
Anna DiRaffin & Louise Walsh (ArtSupport)
Cynthia Troup
Daryl Buckley & Elision
David Macintosh
Fiona, Melissa, Henry, Susan, Jake & everyone at SWEET CREATIVE
Greer Marshall
Jim Stenson and staff at the Meat Market
Karen Standal
Lucy Evans
Matthew Gardiner (Airstrip)
Melissa Bull (Fraser Gallop Estate)
Michael & Melanie Young
Michael Bink
mY Trinh Gardiner
Nicole Beyer (Theatre Network Victoria)
Richard Barrett
Samantha Comte, Finnegan & Sweeney
Susan Peika

CHAMBER MADE OPERA
would especially like to thank its fabulous donors:

Jennifer Barry
Helen Brack
Dr Peta Gillingham
Susan Pelka
Fiona Sweet & Paul Newcombe
Kylie Trounson
Melanie & Michael Young
Anonymous [?]
SIAL Sound Studios and Chamber Made Opera present

MANIFEST

revealing auditory spatial performance
a research & creative development project

8pm Saturday 4 September 2010

Meat Market - Arts House
Melbourne Australia

SOUND.SIAL.RMIT.edu.au

Lawrence Harvey, Studio Director
Jeffrey Hannam, Production Manager
Hugh Marman, Studio Co-ordinator

C H A M B E R
M A D E
O P E R A

CHAMBERMADEOPERA.com

David Young, Artistic Director
Sarah Krieger, Artistic Associate
Caroline Lee, Assistant to the Artistic Director
Margaret Cameron, Resident Director
Brett Kelly, Resident Conductor
Sophie Travers, Strategic Consultant
Sally Goldiner, Finance
Luke Paulding, Mentee (JUMP)
Amy Turton, Mentee (ArtStart)

Development of this project has been supported by the Australian Research Council and the Design Research Institute, RMIT University.

Photo: Henry Fuller
Design & PR by SWEET CREATIVE

THE MANIFEST TEAM

Lawrence Harvey
Studio & Artistic Direction

Richard Haynes
Clarinet

David Young and Margaret Cameron
Dramaturgy

Jeffrey Hannam
Technical Management

Steve Adam
Spatialisation Software and Diffusion

Alex Marshall, Jordan Lacey, Patrick Quinn & Tom Thomson
Technical Support

Electroacoustic Music Studios and BEAST (Birmingham ElectroAcoustic Sound Theatre). Many of his former graduate students are leading figures in the composition and teaching of electroacoustic music internationally. Composition prizes include: Bourges International Electroacoustic Awards (including a Euphonia d’or for Klang); Prix Ars Electronica, Musica Nova, Prague; Lloyds Bank National Composers’ Award. Commissions have come from leading performers and studios, including: Ina-GRM; IMEB; ICMA; MAFILM/Magyar Rádió; Electroacoustic Waves/University of Wales Bangor; IRCAM/Ensemble InterContemporain; BBC. His music is performed and broadcast worldwide and he has been guest composer at numerous international festivals. Two ‘solo’ CDs (Articles indéfinis and Evidence matérielle) and a DVD-Audio (Environments) are available on empreinte DIGITALs (Montréal), and several works also appear on the SAN/NMC, Cultures électroniques/Mnémoseyne Musique Média, CDMC/Contour, Ashphodel, Clarinet Classics and EMF labels.
http://www.electrocd.com/bio../harrison_jo.html
http://artsweb.bham.ac.uk/harrison/

Richard Haynes – clarinet

Richard was born in Brisbane, studied at Griffith University, Australia and at the Hochschule der Kunste Bern, Switzerland. He is a doctor of philosophy candidate at the Spatial Information Architecture Laboratory, a unit of the Royal Melbourne Institute of Technology. Richard is a member of EULSION Ensemble (Australia), PRAESENZ (Switzerland/Germany) and Stroma (NZ), works as a freelance musician with 175 East (NZ), CIKADA (Norway), Ensemble Modern (Germany), Klargorun Wien (Austria) and musikFabrik (Germany) at festivals such as Paris Autumn Festival, Warsaw Autumn, MaerzMusik Berlin, Ultraschall Berlin, Festival Musica Strasbourg and the Sydney, Brisbane and Melbourne International Arts Festivals; as an improviser and on solo projects (Listen my secret fetish and Ramparts of the Heavens) at festivals in Auckland, Hong Kong, Leipzig, Liverpool, London and Melbourne. With EULSION, Richard has performed as a soloist in works by Richard Barrett, Aaron Cassidy, Chris Dench, James Dillon, Michael Finnissy, Dominik Karski, Liza Lim, John Rodgers, Jeroen Speak and Johannes Maria Staud. Richard was the clarinettist for all festival seasons of Liza Lim’s The Navigator as well as recent performances of Richard Barrett’s Opening of the Mouth and Aaron Cassidy’s And the scream, Bacon’s scream is the operation through which the entire body escapes through the mouth. Richard has appeared as soloist with the Melbourne, Queensland and Tasmanian Symphony Orchestras and members of the New Zealand Symphony Orchestra (as Stroma), under the direction of conductors such as Markus Stenz, Sebastian Lang-Lessing, Hamish McKeich, Paul Mann and Michael Christie. Richard has recorded works by Richard Barrett, Albam Berg, Olav Berg, Brian Ferneyhough, Robert Dahm, Chris Dench, James Gardner, Bryn Harrison, Guus Janssen, Liza Lim, Theo Loevendie, Michael Schneider, Jeroen Speak and Johannes Maria Staud, among many others, for CD release and broadcast. He is the winner of major prizes for performance such as the 2003 Symphony Australia Young Performer of the Year, the award for Best Performance of Australian Composition from the Australian Performing Rights Association and the Australian Music Centre, a Lord Mayor of Brisbane Performing Arts Fellowship, the 2006 Musikpreis of the Berner Oddfellows (Switzerland), the prize for Most Outstanding Graduating Soloist, the Tschumi Musikpreis 2008 (Switzerland) and the First Prize of the 2009 Nicati Concors for Interpretation of Contemporary Music (Switzerland).
Curtis Roads


His composition Clang-tint (1984) was commissioned by the Japan Ministry of Culture (Bunka-cho) and the Kunitachi College of Music, Tokyo. His music is available on compact discs produced by the MIT Media Laboratory, Wergo, OR, Mode, and Ashphodel. A pioneer in the development of granular synthesis (1974), he also developed (with Alberto de Campo) a sound particle synthesis program PulsarGenerator (2001), distributed by the Center for Research in Electronic Art Technology (CREATE) at UCSB. He is keenly interested in the integration of electronic music with visual and spatial media. His collection of electronic music compositions POINT LINE CLOUD won the Award of Distinction at the 2002 Ars Electronica in Linz and was released as a CD + DVD on the Ashphodel label in 2005. In 2008, CREATE released EmissionControl, a new program for sound granulation written by David Thall in consultation with Curtis Roads.

Since 2004, he has been researching a new method of sound analysis that is the analytical counterpart of granular synthesis called dictionary-based methods (DBMs). This research is sponsored by the National Science Foundation. Roads’s new book is Composing Electronic Music (forthcoming) Oxford University Press. A new revised edition of The Computer Music Tutorial by The MIT Press is also forthcoming.

BEASTory - Jonty Harrison

- to Scott Wilson

Based on the sounds of the BEAST system when it is not actually performing (i.e. when it is being transported, set up or taken down), this short piece is an initial attempt to explore the fuzzy boundary between composition and performance made available by a large loudspeaker system (BEAST), controlled by flexible and sophisticated software (BEASTmuhc — largely written by my colleague and friend, Scott Wilson). The recordings were made on BEAST gigs and, with the assistance of Julien Guillamat, in the ‘BEAST store’ (hence the awful title – sorry!).

Jonty Harrison

Jonty Harrison studied at the University of York (DPhil) with Bernard Rands, David Blake and Elisabeth Lutyns. In 1980, after four years in London (National Theatre; City University), he joined the University of Birmingham, where he is Professor of Composition and Electroacoustic Music, and Director of the SIAL Sound Studios’ 32 loudspeaker sound diffusion system and the dramaturgical expertise of Chamber Made Opera come together for a four-day research intensive and public presentation.

As part of the research workshops in the Meat Market performance space, brilliant and provocative clarinettist Richard Haynes performs works by UK composer Richard Barrett, as part of an Australian Research Council Linkage Project with the Elision Ensemble.

The presentation features electroacoustic works from a consortium of international sound studios including:

SIAL Sound Studios RMIT
Harvard University Studio for Electroacoustic Composition
Electroacoustic Music Studios University of Birmingham
CREATE at University of California Santa Barbara

PART ONE: SPATIALISED SOUNDS & PERFORMANCES

Firmament - schlafllos
(firmament - sleepless) — 20:25
Hans Tutschku

Interference (2009) — 9:00
Richard Barrett
For bass clarinet and spatialisation

Making Dust (2010) — 3:54
Lawrence Harvey

S-Phase (2007) — 8:35
Lance Putnam
Computed generated audio visual work

Study III for spatial sound system: "Polymetallophony" (2009-2010) — 3:45
Steve Adam

Charon (1994) — 8:00
Richard Barrett
Solo Clarinet and spatialisation

INTERVAL & REFRESHMENTS

Hilary Zipper

Böse (2010) — 9:06
Scott Wilson

Maresia (2005) — 11:45
Daniel Barreiro

Never (2004-2010) — 7:00
Curtis Roads

BEASTory (2010) — 8:10
Jonty Harrison
— to Scott Wilson
PROGRAM NOTES

PART ONE: SPATIALISED SOUNDS & PERFORMANCES

Firmament - schlaflos (firmament - sleepless) (2010) – Hans Tutschku

A universe of sound is surrounding us "from within". It’s composed of our dreams, fears and longings. It only exists within our body, our own imagination. We want to share it - but there are no words, no possible descriptions. We are sitting on a meadow on a warm night - alone; watching the stars. Nobody is disturbing our thoughts. Nobody is limiting our space. We don’t have to rush anywhere; we have time to let go and to follow these sounding creatures... It’s not a nightmare - it’s just the interplay of our imaginations.

Hans Tutschku

Born 1966 in Weimar. Member of the "Ensemble for intuitive music Weimar" since 1982. He studied composition of electronic music at the college of music Dresde and had since 1989 the opportunity to participate in several concert cycles of Karlheinz Stockhausen to learn the art of the sound direction. He further studied 1991-92 Sonology and electroacoustic composition at the royal conservatoire in the Hague (Holland). 1994 followed a one year’s study stay at IRCAM in Paris. He taught 1995/96 as a guest professor electroacoustic composition in Weimar. 1996 he participated in composition workshops with Klaus Huber and Brian Ferneyhough. 1997-2001 he taught electroacoustic composition at IRCAM in Paris and from 2001 to 2004 at the conservatory of Montbeliard. In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonyt Harrisson at the University of Birmingham. During the spring term 2003 he was the "Edgar Varése Gast Professor" at the TU Berlin. Since September 2004 Hans Tutschku has been working as composition professor and director of the electroacoustic studios at Harvard University (Cambridge, USA). He is the winner of many international composition competitions, among other: Bourges, CIMESP Sao Paulo, Hanns Eisler price, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar.

Interference (1996-2000) - Richard Barrett

The title of Interference refers to the patterns produced by interacting beams of electromagnetic radiation or subatomic particles, as in the famous "two-slit experiment". This experiment, simple and straightforward

Böse – Scott Wilson

This work makes use of recordings of a number of pianos, including two extended range Boeendorfers, one in the UK, one in Montreal, as well as a disintegrating Bluthner of somewhat questionable provenance. It uses a number of specialised techniques for 'n-channel' composition and large scale multichannel spatialisation. Böse was premiered at the 2010 Inventionen Festival in Berlin.

Scott Wilson

Born Vancouver, Canada; lived Middletown, Connecticut, Karlsruhe, Toronto, brief stints elsewhere. Studies (one form or another) with Barry Truax, Christos Hatzis, Gary Kulesa, Ron Kuivila, Wolfgang Rihm, David Gordon Duke, Owen Underhill, and others. Works for orchestra, electroacoustics, chamber, installations, multimedia, interactive, inter-active, usw. Performances in Canada, the U.S., Germany, the U.K., Ireland, France, Belgium, the Netherlands, Japan, New Zealand, Switzerland, including Huddersfield Festival, Trash Festival, Esprit Orchestra’s Next Wave Festival, Open Ears, Canada’s National Arts Centre, and other august settings. Recent projects with Darragh Morgan, rarescale, Xenia Pestova. Recordings with 326music and Continuum Contemporary Music. Lives now in Birmingham, UK (teaching at the University, working with BEAST) where life, generally speaking, is good.

Mareas - Daniel Barreiro

Marcsia ('smell of the sea' or 'sea mist', in Portuguese), for electroacoustic sounds in 8-channels, is inspired by the sea in two different ways: firstly, by the pleasant experience of being immersed and surrounded by water; and secondly, by the movement of the waves and the energy they release when they break – which cause the continuum of water to assume ephemeral, yet remarkable, shapes. Mareas was awarded the First Prize Ex-Aequo in the Metamorphoses Competition 2006 and a Mention in the Bourges Competition 2006 (Trivium - Program Music). The work was composed in the Electroacoustic Music Studios at the University of Birmingham (UK).

Daniel Barreiro

Daniel Barreiro composes mostly in the electroacoustic domain (both acousmatic and mixed electroacoustic compositions). He was awarded a Prize and a Mention in the 33rd Bourges Competition 2006 (Trivium), First Prize Ex-Aequo in the Metamorphoses Competition 2006 and was a Finalist in the VI CIMESP 2005. His works have been presented in concerts and festivals in several countries in Europe, in the Americas and in Australia. He was an active member of BEAST from 2003 to 2006 and holds a PhD in Electroacoustic Composition from The University of Birmingham (UK), where he studied with Jonyt Harrison, sponsored by the Brazilian Government - Capes Foundation. He currently lives in Brazil, where he is a Lecturer in Music at the Federal University of Uberlandia (UFU).

Never – Curtis Roads

Never, a piece in three parts (Never never, Never again, Never more), is a sequel to my composition Now (2003). It stands as an ode to what could not be: the imaginary. The work began as an exploration of higher-order granulation processes, i.e., regenerations of previously granulated textures. Specifically, Never is the result of a third-order granulation process, being a regeneration of Now, which was itself a regeneration of Volt air, part II (2003). The granulation process was, however, merely a starting point for composition. I then edited the granulated textures in detail over a long period to make the finished work. Never is not only the product of recycling of pre-existing material, it is also to a large extent made out of replications of parts of itself. That is, in building a basic skeleton for all three movements I used up all the original granular material. However, it was obvious that I would need more sound material to complete the piece. Thus I began to extract fragments from the skeleton—both small and large—to create new sounds by means of various transformations. The final work is replete with internal redundancies, replications of material rearranged so as not to be literal repetitions.
glass flowers (2008) – Hilary Zipper

Harvard’s Museum of Natural History is home to Leopold and Rudolf Blaschka’s extraordinary collection of glass flowers. These precise replicas capture and preserve the flowers’ ephemeral beauty, a fragile and strange reproduction of life. While the flowers are displayed for all to study and to see, the exact process used to make them is still unknown.

Hilary Zipper

A finalist for the 2007 Gaudemus Prize, Hilary Zipper is a composer and violinist whose acoustic and electroacoustic compositions reflect her fascination with sound. Her music has been performed by such ensembles as the Arditti Quartet, Neue Vocalisten Stuttgart, Le Nouvel Ensemble Moderne, Alarm Will Sound, White Rabbit, Interensemble, Radius Ensemble, Non-Zero, Wendy Richman and Tim Feeney, and the Claremont Trio.

As a violinist with the experimental improvisation group ONDA, Hillary has performed and lectured at clubs, galleries and universities including The Red Room in Baltimore, Artspace New Haven, Harvard, Brandeis, Stanford, and Boston Universities, and the jazz club 3030 in Chicago. She was selected to be the 2004-05 Composer-in-Residence with Radius Ensemble, for which she received a grant from the Meet-the-Composer foundation, and was the 2006 winner of Harvard’s Adelbert W. Sprague Prize and the 2008 winner of the Blodgett Competition for her string quartet a field guide to falling snow. Hillary holds a Bachelor’s degree in violin performance from New England Conservatory and a Master’s degree in Composition and Theory from Brandeis University, where she served as Assistant Director of the Brandeis Electro-Acoustic Music Studio and as director of the New Music Brandeis series. She is currently a doctoral candidate at Harvard University.

in itself, nevertheless has deep and unresolved implications for the nature of physical reality, leading as it does to the mysterious and presently unanswerable question of what is “really happening” at the quantum level of space and time.

Such ideas permeate the structure of the composition in various ways. It is also in another sense a work of speculation, in that the contrabass clarinet is itself a relatively “unknown” instrument, especially in a solo context, bearing in mind the remarkable but isolated contributions of such players as Anthony Braxton and Peter van Bergen. Much of the material evolved out of extensive consultations with Carl Rosman, some of whose other abilities suggested the “prosthetic” extension of the instrument using the player’s voice (with a range of four and a half octaves) and a pedal bass drum. Central to my intentions was to discover or develop a “virtuosity” inherent to the instrument and then extrapolate it to an almost (?) absurd extreme.

The Latin text of the vocal part is from Lucretius’ poem De rerum natura (“Of the nature of things”), and describes the sudden and violent destruction of the world, though under what circumstances and for what reasons is unclear, since the crucial lines before the chosen fragment have been lost.

Interference was begun in 1996 and completed in February 2000, commissioned by ELISION, and is dedicated to Carl Rosman.

Richard Barrett

Richard Barrett, born in Swansea in 1959, studied composition principally with Peter Wiegold. He taught electronic composition and performance in the Institute of Sonology in The Hague from 1996 to 2001; during 2001-02 he was a guest of the DAAD Berlin Artists’ Programme, remaining in Berlin until 2006 when he became a professor at Brunel University in London. His work encompasses both composition and improvisation, ranging from chamber music to innovative uses of live electronics and collaborations with visual artists. He has worked regularly with ELISION since 1990, composing new works for the ensemble including the evening-length compositions Opening of the Mouth, DARK MATTER and the currently in-progress CONSTRUCTION, as well as numerous smaller projects, improvisational collaborations and recordings. Recent projects also include new compositions for the London Sinfonietta and for the Bavarian Radio Symphony Orchestra. Richard Barrett also continues his twenty-two-year collaboration with Paul Obermayer in the electronic duo FURT and performs regularly with vocalist Ute Wassermann, saxophonist Evan Parker, cellist Arne Deforce and numerous ensembles from both compositional and improvisational areas, including the vocal/instrumental/electronic octet FORCH which he and Paul Obermayer formed in 2005. His work as composer and performer is documented on over 20 CDs, including four discs devoted to his compositions and seven by FURT.

Making Dust (Music Bridge : A Chamber of Iterative Interpretations) – Lawrence Harvey

Making Dust is the first work from a projected cycle of electroacoustic pieces, inspired by the models and design research of Peter Dowton. This first exploration seeks to establish a sonic space that is part translation, part transposition and part transcription of the original models.

“The pieces evolved through a process of adjustment, moves were incremental accommodations to what was already present – the evolution in detail was ‘local’ and resulted from a reaction to an element’s immediate already-made surroundings and to the ideas occupying me.” (See Peter Dowton 2006 – Making Dust, Acquiring Knowledge. Available at http://www.home-faber.net/hf_2006_catalogue.pdf)

Lawrence Harvey

Lawrence Harvey is a Senior Lecturer, and directs the SIAL Sound Studios, a centre for auditory spatial research, teaching and events, housed in the School of Architecture and Design at RMIT University, Melbourne. He divides his time between direction of the Studios, practice-based research in spatial sound design and performance, and teaching. His research interests are in the design, composition and artistic direction of diverse spatial sound projects, and the auditory spatial experience of listeners. Over the last 10 years his work has expanded from freelance sound designer-composer to design researcher where he leads projects in which electroacoustic practices seek to advance the auditory spatial awareness of students and researchers in the academy and the general community. His most recent projects include artistic direction and sound diffusion for five concerts at the Melbourne Recital Centre, a report on Melbourne’s five Urban Soundscape Systems and spatial performance research with Elision Ensemble, funded through an Australian Research Council Linkage Grant. He completed a PhD in RMIT’s School of Architecture in 2009.

S Phase – Lance Putnam

S Phase is a musical metaphor of the work a cell undergoes during interphase to prepare for division. S phase is the part of the cell cycle where DNA is replicated. This work was inspired by observing that Lissajous figures made from harmonic waveforms can
be made to split into two symmetric pieces by removing even harmonics. This splitting resembles the appearance of chromosomes after a cell’s S phase. The underlying construct of the piece is a single low-frequency harmonic waveform shaped by various filters and delays. The filters control the curvature of the form and the delays cause the form to split into several pieces. Two additional delayed versions of the waveform are used to create a coherent three-dimensional Lissajous figure. This mapping of time onto space reveals the phase relationships of a complex waveform- something hidden from our sense of hearing. Observing the fact that sounds in nature are produced by distortions, a frequency-domain technique of “detonating” is used to remove spectral components of the waveform that do not change in amplitude over time. The piece was composed using custom software that allowed the synthesis parameters of the system to be captured and morphed between continuously over time. The piece unfolds as one continuous evolution of the synthesis parameter space.

Lance Putnam

Lance Putnam is a composer and researcher with interests in harmonics as a means of generating sonic and graphical forms, design patterns for media signal processing, and visualization and sonification of complex systems for artistic and scientific purposes. He is currently a Ph.D. candidate in the Media Arts and Technology Program at the University of California, Santa Barbara. He holds a B.S. in Electrical and Computer Engineering from the University of Wisconsin, Madison and an M.A. in Electronic Music and Sound Design from UCSB. In 2006, he was awarded a prestigious NSF IGERT fellowship in Interactive Digital Multimedia. He was selected as one of eight international students to present his research in media signal processing at the 2007 Emerging Leaders in Multimedia Workshop at the IBM T. J. Watson Research Center in New York. His work, S Phase, has been shown at the 2008 International Computer Music Conference in Belfast, Northern Ireland and the 2009 Traiettorie Festival in Parma, Italy.

Study III for spatial sound system: ‘Polymetaphony’ – Steve Adam

The original version of this piece was created as a sketch for a polyrhythmic percussion work around 5 years ago. That work is yet to be realized, though the sketch did form the basis of a piece for choir and pre-recorded accompaniment performed in 2006. This version of the piece focuses on the creation of a spatial ensemble of virtual players distributed through the sound field. Though most elements are static in terms of their placement, the independent patterns set up spatial interactions through their “location” in time. The sound sources are derived from (metal) gamelan recordings.

Steve Adam

Steve ‘Stelios’ Adam has created works for a variety of contexts and composed for, or performed with instrumentalists, ensembles, choirs and interactive music systems of his own design. Some recent works include The BCD suite: pieces based on real-time spatial drawing gestures and et dano, a live performance work for computer and recorders commissioned by recorder virtuoso Genevieve Lacey. Informed by the technical challenges of many of his own projects, Steve collaborates with and occasionally consults for other artists or organizations to develop software designs and technical solutions for specialized projects. His most recent collaborations include the development of Trace, an interactive video dance “game” for Visionary Images Inc., curation and creation of new examples for AudioMulch Interactive Music Studio, and most recently, undertaking the second stage development of the SIAL Sound Studio Spatialisation System which is being used to present this concert.

Charon (1995) - Richard Barrett

Charon was completed in April 1995, and was commissioned by Andrew Sparling with funds from the Arts Council of England. It is dedicated to Konrad Boehmer. As a byproduct of the keywork evolved for woodwind instruments in the service of achieving fluency in the chromatic domain, various zones open up within the overall range which offer much subtler shadings of pitch as well as timbre, and in CHARON, more so than its predecessor (and in a way companion-piece) knospel-gespaltener for clarinet in C, the musical material is developed from a close examination of these zones and their irregularities, and alongside a formal profile whose strict and (almost) undeviating progression might call to mind the mythical ferryman of the dead from whom the music takes its title, perhaps (since this was in my mind at the time of composition) even his specific incarnation in the Orfeo of Monteverdi. It might be apposite to quote (from the beginning of the score) a few of this character’s words from Alessandro Striggio’s libretto, which might be translated as “O you who before death approach these shores so rashly, halt your steps; to plough these waves is not given to mortal man, nor can the living take shelter with the dead”, and their echo (at the end of the score) in Paul Celan’s Da: “der zerbissene / Ewigkeitsgroschen, zu uns / heraufgespien durch die Maschen” (“There: the bitten-through eternity penny, sapped up to us through the netting”).