

dublinsoundLAB presents

MUSIC CURRENT

2 days of interactive electronic music featuring Karlheinz Essl

Projects Arts Centre, Dublin, 21-22 October 2011

Austrian composer, performer, improviser, software developer, sound artist, Karlheinz Essl is one of the leading figures of the international computer music scene. His output includes instrumental works, generative sound environments, installations and internet-based projects. He frequently uses computers during performance to control, respond or interact with live performers and blur the traditional distinctions between composer and performer. In these "real-time compositions" the music is never fully formed in advance but is always coming into being. Over two days at the Project Arts Centre, Karlheinz Essl will perform with Dublin Sound Lab with his own software (m@ze², Modular Algorithmic Zound Environment), presenting Irish premiers of some of his own compositions, and direct workshop participants in devising their own "real-time compositions" to be performed in the final concert.

KARLHEINZ ESSL PORTRAIT CONCERT, Friday 21 October, 8.00pm

Sequitur I (flute and live electronics)
Improvisation I Karlheinz Essl (m@ze²)
Sequitur IV (cello and live electronics)
Improvisation II Karlheinz Essl (m@ze²)
Sequitur XI (vibraphone and live electronics)
Improvisation III Karlheinz Essl (m@ze²)
blurred (flute, cello, percussion and live electronics)

Julie Maisel (flute), Annette Cleary (cello), Maeve O'Hara, (percussion), Karlheinz Essl, Fergal Dowling (live electronics), Michael Quinn (conductor)

"REAL-TIME COMPOSITION" WORKSHOP, Saturday 22 October, 11.30am - 5.30pm

Supervised by Karlheinz Essl, instrumentalists, composers and computer musicians will collaborate to devise a concert programme of mixed music to be presented in a public concert this evening.

CONCERT OF WORKSHOP-DEvised PIECES, Saturday 22 October, 8.00pm

Devised works, from workshop (forces, tbc)
el-emen (percussion and computer)
More or Less (four computers, percussion, flute, cello)

Julie Maisel (flute), Adrian Mantu (cello) Roger Moffatt (percussion), Karlheinz Essl (live electronics)

INSTALLATION OF "PROPER TIES", 20-22 October, 11.30am-8.00pm

Essl's generative sound environment, Proper Ties (2010), will be presented in suspended 'sound domes' in the foyer area of the Project Arts Centre from Thursday to Saturday.

Supported by the Arts Council, Dublin City Council, and the Austrian Embassy in Ireland



Sequitur is a series of 14 compositions for solo instruments and live-electronics written for outstanding soloists. The aim is to create various pieces which use the same computer program—the so-called *Sequitur-Generator* written in Max/MSP. It generates a complex 8-part canon from the instrument's live input as an accompaniment. Unlike traditional canons, the individual canonic layers do not enter at regular intervals but in a sort of acceleration which results in an increasing structural density. Moreover, the single canonic layers are getting gradually distorted, as if they were decaying. And at last, the 8 parts do not always play together, but are constantly cross-faded by using random operations which results in every-changing and unforeseeable structural interactions where the canon can vary between 1 and 8 voices.

In other words: A strict and mechanical construction principle of the canon (hence the title *Sequitur* from the latin word which translates as "it follows") is subversively undermined. This finally results in an unpredictable system that uses the input of the soloist as its basic material but also shows an autonomous and surprising behaviour.

Finally, the computer-generated canon structures run through a series of sound transformers (like ringmodulator, detuner, flanger and comb filter) where the sonic shape of the sound is altered. These are controlled by a sequence of pre-composed presets which can be evoked by the player by pressing the space bar on his computer keyboard according to the indications of the score. At each key stroke, the next preset will be loaded which gradually changes the realtime sound processing.

The title, *Sequitur*, alludes to the famous "Sequenze" of Luciano Berio. It is an attempt to write a series of pieces which take advantage of the idiosyncratic instrumental possibilities and confront them with a realtime sound processing environment that has its own secret life.

Karlheinz Essl
blurred
for alto flute, cello and vibraphone
2007/2011

In this piece, three instruments from different families - alto flute, cello and vibraphone - entangle themselves into a finely differentiated sound cocoon. On the one hand, the individual character of each

instrument is being abandoned in favor of a greater whole. On the other, however, one could also notice a tendency towards individualisation.

These two contradicting types set up an unstable equilibrium which creates an ever-moving sound fabric, from which distinctive gestures emerge into the foreground.

From time to time the musical flow is stopped by fermatas where the music pauses in order to make room for the electronics: live recorded elements of the score are fed into a kind of particle accelerator and swirled around in space by four loudspeakers. This results in a cloud of sounds which both intensifies and transcends the instrumental sounds. Both sound worlds - the instrumental and the electronic - are finally combined into a new, cohesive whole. Only through the interaction between the musicians, the conductor and the composer (who operates the live electronics), during each performance is each unique rendering of the work created.

Karlheinz Essl
el-emen'
for solo percussion & live-electronics
2004

el-emen' for solo percussion and live electronics was developed in collaboration with the percussionist Günter Meinhard. Four different families of percussion instruments (skin, wood, metal and ceramic), which are assigned to the four elements, are recorded by microphones and sent into a specially developed computer program written in MaxMSP. This software acts like an acoustical particle-accelerator and creates a sonic maelstrom encircling the space. By this means, the individual percussion sounds are morphed into new hybrids; much like chemical elements would form new compounds. Thus, the ancient conception of the metamorphosis of elements - the so-called alchymic marriage - is fulfilled.

The cryptic title of the work refers to those elementary processes, but it also sounds like the Arabic root word for security, tranquility, peace and protection.

Karlheinz Essl

more or less

computer-controlled soloists

1999/2007

more or less is a computer-driven real-time composition where the musicians do not reproduce parts from a fixed score. Instead of executing a pre-fabricated text from note sheets, they are view computer monitors which display randomly-generated playing instructions.

During the performance of the piece the musicians can make queries to their computers asking for playing instructions whenever they feel a necessity for it. Furthermore, a randomly-generated Haiku is created whenever a musician receives a new instruction from the computer. This is a three-line text providing a puzzle which has to be "solved" by the musicians and which will influence the interpretation of the required structure to a great extent.

Julie Maisel (originally from Pensacola, Florida) received her Doctorate of Music and Masters of Music in Flute from Florida State University and her Bachelors of Music Education from the University of Southern Mississippi. Maisel has participated in masterclasses with Paula Robison, Louise Moyse, and William Bennett and has worked privately with Charles Delaney, Patricia George, and Albert Tipton. She currently teaches flute in the Conservatory of Music and Drama at the Dublin Institute of Technology and at Leeson Park School of Music, and maintains a private studio in Chapelizod. She is active with the Young Orchestral Pops (YOPS) and has also taught in the Walton's New School of Music and Newpark Music Centre, Blackrock. Dr. Maisel is a member of "Kid's Classics" a chamber ensemble which performs in the Children's Hospitals in Dublin every month and is actively involved with the Learn and Explore Programme through the National Concert Hall.

While in the United States, Julie was an active soloist and chamber musician performing throughout the Southern States. In Dublin, she is also active as a soloist and chamber musician and has presented numerous recitals in the DIT Conservatory of Music and Drama and performed with Colman Pearce in the John Field Room of the National Concert Hall in 2010. In working with the Learn and Explore programme through the National Concert Hall, she has presented music

workshops, with a team of musicians, throughout Ireland. As a freelance musician, Maisel has performed with the National Symphony Orchestra, the Pro Arte Orchestra, the Opera Theatre Company, the Irish Film Orchestra, the Irish Baroque Orchestra and various groups throughout the area. She also has adjudicated for the "Interschools Music Festival" at Wesley College, and for the last three years has performed in the Five Lamps Arts Festival.

Annette Cleary studied cello at the Royal Irish Academy of Music with Coral Bognuda, Ivan Andrews and Aisling Drury-Byrne. At the age of sixteen, she won an Arts Council grant to study with Antonio Janigro at the Mozarteum in Salzburg. Other teachers included Andre Navarra, Paul Tortelier and Eleonore Schoenfeld. Annette studied at California State University, Fresno on scholarship, and graduated with a BA in music (magna cum laude). She then received a further scholarship to study at the University of Southern California, where she graduated with a Masters degree (magna cum laude). While in the U.S., Annette was prizewinner of the Bell T. Richie Award and the Los Angeles Young Artist's Competition. She was also a recipient of numerous awards for academic work, including the President's Prize, the Outstanding Academic Achievement Award and the National Collegiate Music Award. A German government grant (DAAD) enabled Annette to pursue postgraduate study at the Stuttgart Hochschule für Musik, where she graduated with a KA (Artistic Solo Degree), 1st class.

Annette is a prizewinner of International competitions in Europe and the U.S. and has performed as soloist with many orchestras, including the Südwestfunk Orchester, RTÉ Concert Orchestra and the National Symphony Orchestra. In 1989 she was the first Irish musician accepted to the prestigious Schleswig-Holstein International Orchestra which toured Europe and Russia with Leonard Bernstein. Annette has performed solo recitals and television broadcasts internationally, including a Southern African tour and five tours of Japan. In Ireland she has performed at major festivals and venues such as West Cork Chamber Music at Bantry House, Music for Wexford, Airfield House, Kilkenny Arts Festival, Music Network tours and the Cork Celebrity Recital Series. Annette has acted as jury member for the Bucchi International Chamber Music Competitions in Rome.

As Principal and Co-Principal cellist, Annette has worked with many orchestras and chamber groups including the RTÉ Concert Orchestra, D'Oyly Carte Opera, Bournemouth Symphony Orchestra, Irish Chamber Orchestra, London Symphony Orchestra, Camerata Ireland, Irish Baroque Orchestra, Concorde and the Irish Piano Trio (with Dearbhla Collins and Michael D'Arcy). While based in the U.S. Annette played baroque cello as soloist with Los Angeles Musica Viva.

At present, Annette teaches cello and chamber music at the Royal Irish Academy of Music and gives annual master classes at Ceol-na-Mara Summer School for Strings in Connemara. She plays as guest principal cellist with the National Symphony Orchestra of Ireland and performs recitals regularly in Ireland. Recently, she has attained a Doctorate in Music (DCU) and is recording contemporary Irish works for cello.

Maeve O'Hara began her musical studies with her late Grandfather, Jimmy Craul, at four years of age. Having tried out many different instruments, she was then introduced to percussion and now holds a BA in Music Performance from the The Royal Irish Academy of Music. Maeve studied with Richard O'Donnell, Principal Percussionist with the RTE National Symphony Orchestra of Ireland.

Maeve enjoys working as a freelance percussionist in Ireland, and has performed with many orchestras and ensembles throughout Ireland. She loves to perform with orchestras including the RTE National Symphony Orchestra and the RTE Concert Orchestra. She has a particular fondness for playing chamber music with ensembles such as The EQ ensemble and Ensemble ICC. Maeve is proud to have worked with many established percussionists including; Dame Evelyn Glennie, Colin Currie, and Nebojsa Jovan Zivkovic. Whilst studying at the RIAM, Maeve was a member and assistant conductor of the award winning RIAM Percussion Ensemble, with whom she travelled to New York City to perform each year. As well as performing in NYC, Maeve has performed across Europe and China. Together with Caitriona Frost and Chris Stynes, Maeve is excited to be a member of the newly formed percussion trio, CNAG.

With a passion for teaching music, Maeve teaches various instruments in Dublin and Wicklow. She is proud to work for The Common Ground - an organisation which aims to introduce arts to the Canal Communities area in Dublin. Maeve also

loves to sing, and is delighted to be a member of the choral group Anúna. When she does have some spare time, Maeve studies part-time for a degree in psychology.

Fergal Dowling is a composer of electro-acoustic and instrumental music. Born in Dublin, he studied composition with Kevin O'Connell and Donnacha Dennehy at Trinity College Dublin. With the assistance of the Elizabeth Maconchy Composition Fellowship, awarded by the Arts Council of Ireland, he completed a PhD in composition at the University of York in 2006. He lectured in music technology at Dundalk Institute of Technology (2006–2008) and his work as a researcher has produced software-based compositional aids and audio processing tools dealing mainly with sound spatialisation and real-time interactive strategies.

Many of his works make use of computer-mediated performance strategies to combine electronic parts with instrumental or vocal forces. Since 2001 he has employed 'granular spatialisation' to render multichannel works for large, three-dimensional loudspeaker arrays.

His works have been presented in concert and as installations in Ireland, England, Germany, Sweden, Canada, the USA, Spain, Brazil and Japan. He has performed his own computer-based interactive music throughout Europe with various groups such as Ex-Machina, Concorde, Ensemble Chimera, Projektgruppe Neue Musik Bremen, EAR Ensemble, Grup XXI, Improvised Device, notes inégales, and Dublin Sound Lab.

Michael Quinn studied piano, organ and harpsichord in Dublin, The Hague and London. He is a music graduate of Trinity College Dublin and King's College London.

Michael co-founded Dublin Sound Lab with Fergal Dowling in 2008, and has premiered works by Irish and international composers, as well as presenting Irish premieres of music by Kaija Saariaho, Jean-Claude Risset and Wim de Ruiter. He is also interested in early repertoire, and has directed concerts of Buxtehude, Bach and Couperin with The Crow Street Consort.

Roger Moffatt, from Dublin, was appointed to the percussion section of the RTÉ National Symphony Orchestra in 2005, shortly after completing a first class BA in Music Performance from the RIAM. Before joining the RTÉ NSO, he was a member of Crash Ensemble, with whom he still performs

occasionally. In 2004 he gave the Irish premiere of Donnacha Dennehy's Paddy, for solo percussion, and toured with it around Ireland. A particular interest in contemporary music has also seen him perform with both Vox 21 and Concord.

For many years he performed as a freelance percussionist and timpanist with the RTÉ Concert Orchestra, and has appeared with the Irish Chamber Orchestra, and on numerous recordings with Irish Film Orchestras. In 2008 he featured as Vibraphone soloist on the RTÉ Lyric FM CD Perfect State- The Music of Ciaran Farrell.

Along with full time commitments to the RTÉ NSO, he is timpanist of the Orchestra of St.Cecilia in Dublin, with whom he recently performed a series of Beethoven symphonies with Sir Neville Marriner. In September 2011 he performed Bartok's Sonata for Two Pianos and Percussion at the New Ross Piano Festival, with pianists Enrico Pace and Igor Roma.

Adrian Mantu was born in Bucharest where he started cello at the University of Music in Bucharest. His studies continued in Canada, Italy, France, UK and Spain where he studied with Stefan Popov, Zara Nelsova, Radu Aldulescu, Lawrence Lesser and Marin Cazacu, and has also studied with members of the Amadeus, Alban Berg, Hagen, Tokyo and Emerson Quartets.

He has been cellist with the ConTempo String Quartet since 1995. In 1999 the ConTempo Quartet was offered a Senior Fellowship at the Royal Academy of Music in London, where each member coached chamber music groups at undergraduate and postgraduate levels. In 2003 ConTempo became Galway's Quartet-in-Residence.

Adrian won many national competitions all over Romania and two prizes in International Cello Competitions in Bucharest and Sofia. As a member of the ConTempo String Quartet he has won a record of 14 international prizes in competitions such as London, Munich, Hamburg, Rome, Graz, Berlin, Bucharest & Prague.

Adrian has a busy schedule of more than 100 concerts a year and he has performed, on his own or with the ConTempo Quartet, all over the world including Concerts as Soloist with Orchestras in Germany, Italy, Romania, Austria, France, Canada, Bulgaria & UK (where he played

concertos by J.C.Bach, P.E. Bach, Boccherini, Vivaldi, Haydn, Beethoven, Brahms, Lalo, Saint-Saens, Schumann, Tchaikovsky, Dvorak, Elgar, Bernstein, Korngold, Piazzola etc.) and Chamber Music Recitals in Carnegie Hall in NY, Wigmore Hall and St Martin-in-the-Fields in London, Berliner Philharmoniker, Waterfront in Belfast, Max Joseph Saal in Munich, Theatre Chatelet and Festival Clasique-au-Vert in Paris, Auditorium in Brussels, Gedai University in Tokio, Opera House in Tel-Aviv, Haydn Festival in Eisenstadt, King's Lynn Festival (where ConTempo played with London's Royal Philharmonic Orchestra Elgar's Introduction and Allegro), Stockholm, National Concert Hall in Dublin, San Marino, Toronto, Madrid, Rome, Lisbon, Vatican, Amsterdam, Graz, Beijing and Bucharest.

He recorded for BBC, RTÉ, Lyric FM, Radio France Musique, TV Mezzo, RAI, ORF, TVR and for the CD Companies: Sonny, Universal and DeutscheSchalplatten. With ConTempo he has also recorded music for Steven Spielberg and Tom Hanks's TV Drama Band of Brothers and featured in Bob Quinn's film ConTempo goes West. Adrian composed, arranged and recorded the music for the Trop tard movie, which was selected for the Cannes Festival in France (Director, Lucian Pintilie), and for Bucharest National Theatre productions.

Karlheinz Essl (born 1960, Vienna) is an Austrian composer, improviser and performer. He studied composition with Friedrich Cerha and musicology in Vienna (doctoral thesis (1989) on Anton Webern). As a double bassist, he played in chamber and jazz ensembles. Besides writing instrumental music and composing electronic music, he performs on his own electronic instrument m@ze², develops software environments for computer-aided composition and creates generative sound and video environments, often in collaboration with artists from other fields. Essl served as composer-in-residence at the Darmstadt summer courses (1990-94) and completed a commission for IRCAM. Since 1994, Karlheinz Essl has been curating experimental music concerts and sound installations at the Essl Museum in Klosterneuburg. Since 2007 he is professor of composition for electro-acoustic and experimental music at the University of Music and Performing Arts in Vienna.

Workshop participants will devise new works in a one-day composition laboratory under the

supervision of Karlheinz Essl. They will explore practical and theoretical issues relating to music improvisation and interaction with electronics and computers. Instrumentalists, composers, computer musicians and technicians will work in groups to devise a concert programme of mixed music (with electronics, acoustic instruments and/or singers) to be presented in a public concert on Saturday evening (22/10/11).

Sebastian Adams is studying for a BA in Composition at RIAM under Kevin O'Connell and Jonathan Nangle. His music has been workshopped by Sir Peter Maxwell Davies, Brett Dean and the ConTempo quartet. He won the 2011 West Cork composition competition for his string quartet. Recent performances include *Madam Dial Was Livid*, for organ, performed by David Adams, and *Miniature for Cello and Piano*, performed by the McDonagh sisters, along with the premiere of his *String Quartet No. 1* at the West Cork Chamber Music festival. Upcoming events include performances by Bill Dowdall and Rhombus jazz ensemble.

David Bremner is a composer and performer based in Dublin. Originally from West Cumbria, UK, he moved to Ireland in 1999. He is currently completing a PhD in Composition at DIT with Gráinne Mulvey, and is a member of the Irish Composers' Collective. David has had works performed by, amongst others, Ensemble ICC, Paul Roe, Elizabeth Hilliard, Quasars Ensemble and *avantgarde tirol*. He is the co-director of the music/text production company *Béal*, and set up the band *The Open Rehearsals* who explore improvised music theatre. David has performed with many groups, including the RTÉ National Symphony Orchestra and *Crash Ensemble*.

Rory Caraher is a musician and physics student from Dublin. His musical work deals with timbre, signal processing, sample manipulation and mathematical composition, and explores crossovers between the acoustic and electronic worlds. Rory plays guitars and synthesisers, utilising computers and effects pedals to manipulate guitars, voices and recorded instruments. As an active musician, Rory regularly plays in a band (*Peaks*) and at free improvisation sessions. He writes for both acoustic and electronic instruments, with self-performed computer pieces and has had works performed by the *Maynooth Guitar Ensemble*.

Jack Glacken is a Dublin based musician, currently studying for a masters degree in Music and Media Technology in Trinity College Dublin, specialising in electroacoustic composition. Jack has written works for string quartet and electronics, guitar and electronics, as well as electronic tape music. He also has experience in combining acoustic and electronic instruments in a live improvisation setting and performing electronic works for solo musician.

Andrew McGovern is a composer based in Dublin, Ireland. His compositions consist of electroacoustic pieces. He is currently working on his Masters at Dundalk Institute of Technology. Where he is specializing in interactive audiovisual installations.

Suzanne Walsh is an artist and musician who has recently graduated from the National College of Art and Design in Dublin. Recent work includes investigations into birdsong/human voice connections, Antonin Artaud, and a solo performance where she sang lines from the *Financial Times*. She also writes and collaborates with a number of musicians, including Brian Conniffe and Gavin Prior, and improvises with the free jazz influenced *E+S=B*. She is interested in the performative role of the singer, and while not being classically trained, she likes to indulge in faux-classical imaginings.

Dublin Sound Lab is a contemporary music performance group specialising in new electroacoustic music and computer-mediated performance. The group was formed in 2008 by organist Michael Quinn and composer Fergal Dowling to perform new electroacoustic works by Irish and international composers. DUBLIN SOUND LAB have given Irish premieres of many contemporary electronic works and have worked with leading Irish and international composers, performing works by: Nick Collins, Julio d'Escrivan, Gérard Grisey, Salvatore Sciarrino, Kaija Saariaho, Luca Francesconi, Karlheinz Essl, Peter Ablinger, Mauricio Kagel, Wim de Ruyter, Barry Truax, Roderik de Man, Karen Tanaka, Jean-Claude Risset and Jonathan Harvey. In April 2011 DUBLIN SOUND LAB performed a Beckett-inspired programme at the Centre Culturel Irlandais, Paris, to a capacity audience.

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