

CeReNeM VISITING ARTIST SERIES

Joshua Hyde

Monday 19 March, 2018

CeReNeM

PROGRAMME

Joshua **Hyde**: Bring mir einen Engel zurück (2017)
for soprano saxophone & 3 pre-recorded soprano saxophones [UK premiere]

Hakan **Ulus**: Shrouded I (2018)
for soprano saxophone [world premiere]

Malin **Bång**: delta waves (2007)
for tenor saxophone [UK premiere]

Michael **Norris**: Deep Field IV (2016)
for soprano saxophone & electronics [UK premiere]

INTERVAL

Pablo **Galaz**: Desvaneciente (2018)
for tenor saxophone & electronics [world premiere]

Moss **Freed**: a net flow of air (2018)
for tenor saxophone & performer controlled electronics [world premiere]

Aaron **Cassidy**: The wreck of former boundaries (2016)
for solo alto saxophone and electronics [world premiere]

Joshua **Hyde**: Bring mir einen Engel zurück (2017)
for soprano saxophone & 3 pre-recorded soprano saxophones [UK premiere]

no program note

Hakan **Ulus**: Shrouded (2018)
for soprano saxophone [world premiere]

Shrouded I for soprano saxophone is part of a larger polywork and with *Shrouded II* for baritone saxophone part of a cycle. The inspiration for this piece came from the recitation of chapter Al-Muzzammil (Qur'an, 73, engl. "The Enshrouded One") by Al Shuraim. Consisting of 20 verses (revealed in Mekkah, except verses 10, 11 and 20, which were revealed in Medina), it is built in a complex metric structure. The structural analysis of the recitation was the basis for the composition of the piece. Dealt in a dialectical way with this source, it is transformed into fragile sounds, into forced sounds in the saxophone. The saxophone approximates the reciter, coming as close as possible to the "dancing star" (Nietzsche).

The piece is dedicated to Joshua Hyde.

Malin **Bång**: delta waves (2007)
for tenor saxophone [UK premiere]

Hyper-active intense courses of events, at the same time as complete stillness and relaxation. The sleep cycle is like a paradox of complex motions and deep tranquility entwined in one simultaneous action. During the three first phases of the cycle we are moving from a light and easily disturbed sleep towards heavy and deep sleep, while the muscle activity and eye movements slowly disappear. During the fourth phase the extremely slow brain signals called delta waves appear and take over. But only until the dream sleep suddenly captures us and throws us into its world of chaos and unpredictable challenges...



Michael Norris: Deep Field IV (2016)

for soprano saxophone [UK premiere]

In 1995, the Hubble Space Telescope opened its lens on a nondescript patch of sky—about one ten-millionth of the total sky area—and over ten days recorded light from ever more distant objects. The resulting image, the Hubble Deep Field (HDF), included some of the most distant objects ever seen, some over 12 billion light years away. This, and subsequent deep field images, evoke a kind of cosmic melancholy at the incomprehensibility of the wheeling field of matter, space and time around us. *Deep Field IV* is the fourth in a series of works for solo instrument/voice and electronics, in which all of the electronic sounds are generated in real-time from the live sound. The electronics are conceived as an 'extended, abstracted virtual space'. They employ not only spectral transformations that 'smear' the input sounds over long durations, but also a custom-coded multichannel granular synthesis engine that delays and fragments the input and redistributes it throughout the surrounding loudspeaker array, evoking a sense of the cosmic scales and spaces. This work was commissioned and premiered by Joshua Hyde in 2017.

Pablo Galaz: Desvaneciente (2018)

for tenor saxophone and electronics [world premiere]

"In this way, it becomes evident that concrete perception as original consciousness (original givenness) of a temporally extended object is structured internally as itself a streaming system of momentary perceptions (so-called primal impressions). But each such momentary perception is the nuclear phase of a continuity, a continuity of momentary gradated retentions on the one side, and a horizon of what is coming on the other side: a horizon of 'protention', which is disclosed to be characterized as a constantly gradated coming."

Edmund Husserl, "Phenomenological psychology: Lectures, summer semester 1925"

"Perhaps we are a fortuitous event that has not yet occurred, which is barely gestating in the cracks of time, or a future event that has not yet occurred. We are an incomprehensible sign drawn on a misted windowpane on a rainy afternoon. We are the memory, nearly lost, of a remote event. We are beings and objects invoked by a necromantic spell. We are something that has been forgotten."

Salvador Elizondo, "Farabeuf or The Chronicle of an Instant"

Moss Freed: a net flow of air (2018)

for tenor saxophone and performer controlled electronics [world premiere]

The title, *a net flow of air* refers to a meteorological convergence zone, where two prevailing flows meet and interact. The piece is made up of several pairs of 'prevailing flows' that combine in various oppositions and collaborations: A and B materials, which battle initially but in turn are both victorious; fixed notated passages and improvisations, which are mutually influential and interwoven throughout; and a multiplicity and singularity of performer choice. The propositions to improvise are largely made up of texts that encourage a linear approach, contrasting or developing the current musical situation, and invite the performer to explore the sound world of the notated sections. Following an introduction in which the A and B materials fight for dominance, the performer plays through a grid of options several times.

Initially there are four options in each column, which the performer must choose in situ, but each time through the grid, one row is taken away, limiting the choices until a single option remains, exposing the A material in full. There are two interludes, one short and one long, which highlight the B material.

I would like to thank Joshua Hyde, Christopher Williams, Bethany Nicolson, PA Tremblay and Rob Mackay, whose experimentations and consultations have helped shape the piece considerably.

Aaron Cassidy: The wreck of former boundaries (2016)

for solo alto saxophone and electronics [world premiere]

The wreck of former boundaries, for alto saxophone and electronics, is part of a larger conglomerate of works—each sharing the same title—that includes a range of solo works, small chamber works, works for electronics, and an extended ensemble work for two trumpet soloists, clarinet, saxophone, trombone, electric lap steel guitar, double bass, and multichannel electronics, ranging in duration from six to 35 minutes. The collection of works was commissioned by the ELISION Ensemble, with support from the RMIT Gallery Sonic Arts Collection.

The work is closely tied to my recent fascination with curves, arcs, bubbles, and foams, and foregrounds an undercutting and liquidation of the geometric, architectural, latticed methodology that has guided most of my work to date, particularly with regard to rhythm and its notation, and to the relationship between formal design and local-level decision making. It incorporates a significant improvisatory component, something common across the conglomerate of works. There are two versions of the piece, one with largely fixed electronics, in which the improvisatory passages are linked to specific rhythmic/metrical/durational units (this version is most directly connected to the larger ensemble work), and one that incorporates improvisatory electronics alongside fixed media, in which the improvisatory passages for both saxophone & electronics are flexible and open-ended in duration.

Joshua Hyde is an Australian saxophonist, improviser & composer. An active performer of new music, he is co-artistic director & saxophonist of new music ensemble soundinitiative, one third of standardmodell, one half of scapegoat, one quarter of Module and guests with groups such as Ensemble Intercontemporain (Paris), Elision (Australia), and musikFabrik (Cologne). Joshua has gained international recognition for engaging performances in festivals and series Europe, North-America, Asia & Australia. In December of 2014 Joshua premiered Elliott Gyger's new tenor saxophone concerto with the Thailand Philharmonic Orchestra written for him to be performed as part of the King of Thailand's birthday celebrations. He has also given the Australian premiere of Michael Jarrell's saxophone concerto 'Résurgences', as well as performances of concertos by Henri Tomasi, Luciano Berio (Chemins IV), Bruno Mantovani (conducted by the composer), and Marius Constant with orchestras in Australia, Asia and Europe.

UPCOMING CeReNeM EVENTS

Tuesday 20 March

Bordersounds: Language - Sound - Silence

Colin Frank | Irine Røsnes | Peyee Chen

Monday 16 April

Morton Feldman: Crippled Symmetry

Richard Craig | Damien Harron | Philip Thomas

CeReNeM

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