

Some audiences find electroacoustic music for tape alone difficult to listen to without visual stimulation from performers on stage. Kilim attempts to address this by taking instrumental improvisation as its source material. The work is concerned with keeping fragments of recognisable instrumental sound and retaining their sense of "played" energy, whilst using the sounds at the same time to create more abstract 'acousmatic' gestures.

The piece is built around a series of trajectories which act as triggers and cadences, or underpin longer passages, steering the pacing of the music using dozens of short sounds combined to make dramatic gestures or textures.

Fata Morgana 2012

Tim Cooper
The Cameo Clarinet Quartet

The image you see and hear is always changing. The clarinets, both real and recorded, come in and out of focus in a fluid and illusory way. As the image dissolves, like a mirage, the real clarinets may appear closer or more distant than they actually are. As they melt and mix together the materials they carry are re-imagined creating new perspectives that whilst different, retain the same character and essence throughout. You can never be quite sure that what appears to be on the horizon is really even there.

'Fata Morgana' are unusually vivid, and complex mirages named after the Arthurian Sorceress Morgan La Fey. In my Fata Morgana the illusions are subtle; they are not grand tricks like a Houdini escape.

Fata Morgana was written for and dedicated to the Cameo Clarinet Quartet. I would like to thank them for the huge amount of work that they invested in the development of the piece. I would particularly like to thank Jenny Stephenson who worked with me from the outset recording materials for the tape and trying out the very earliest sketches.

Featured Composers

Thomas Butler is a composer based in Glasgow. Hear more of his work at www.thomas-butler.co.uk.

Timothy Cooper is a composer who is equally at home in the electroacoustic studio as he is writing for instruments.

A master's student at The Royal Conservatoire of Scotland (formerly RSAMD) studying with Alistair MacDonald, Tim's recent work is characterised by a performative energy he both seeks out and brings to the sound material's he uses. This energy is present whether he is composing with recordings manipulated in the studio or acoustic instruments played by performers.

Tim has been generously supported in the pursuit of his Masters by a Dewar Arts Awards, the EMI Sound Foundation via the RSAMD trust the Ropner Trust and Ms Christian Duff.

www.timothy-cooper.co.uk

Alistair MacDonald

I'm a composer & performer. I've been working with technology to explore and create sound since the days of reel to reel tape recorders, and my music reflects a love of sound born of a fascination with my first record player. Much of my work is collaborative; I've worked with performers, artists and choreographers from different media and backgrounds and in different countries and I make work for performance, broadcast and installation.

Diana Salazar (née Simpson) initially studied flute performance as an undergraduate student at the Royal Scottish Academy of Music and Drama in Glasgow, where she was first introduced to electroacoustic composition by Dr Alistair MacDonald. She went on to specialise in electroacoustic composition, graduating with both a Postgraduate Diploma and Master of Music (both with distinction). She recently completed doctoral study at the University of Manchester, where she was supervised by Dr David Berezan, and funded by the Arts and Humanities Research Council and a Dewar Arts Award. In her final year of study she was awarded the University's Wilkinson Medal for Postgraduate of the Year in the Faculty of Humanities. She is currently a lecturer in music technology at Kingston University, London.

Her works have been performed throughout the UK and internationally, across Europe and in South, Central and North America. A number have also been broadcast, on Swedish National Radio, Radio France, and BBC Radio 3. Her works have been recognised in a number of international competitions including Insulae Electronicae International Competition of Electroacoustic Music (2nd prize, 2004), CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME, 2007), the 'Space of Sound' (L'Espace du Son) Diffusion Competition (2nd prize, 2008), Prix Destellos (1st prize, 2009) and Música Viva (prizewinner, 2009). She has been a composer-in-residence at CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden, Orford Center for the Arts, Montreal and the Destellos Foundation, Argentina.

Pavakoothu, 2007

Diana Salazar
Lesley Bell - Clarinet

The word pavakoothu (puppet dance) is often used in references to Indian puppetry, particularly the practice of shadow puppetry. Consequently this piece is an exploration the act of puppetry through sound. The clarinet acts as a metaphorical 'puppeteer' within a sonic landscape, which alludes to enchanted and ethereal elements. The dance of the puppets themselves is characterised by percussive sounds, and increased gestural energy towards the middle of the work. At this point much of the sonic activity stems from the clarinet itself through live processing. Ultimately, all of the sound material stems from the clarinet, although this is not always apparent. The piece is characterised by the changing status of the puppeteer, the puppets, and the sonic landscape in which they exist. Traces of narrative or 'story' remain deliberately ambiguous throughout.

With thanks to the clarinettists William Stafford, Thom Harrison and Esther Lanneck for their assistance during the composition of this work.

***Kilim*, 1993**

For Juliette.

Alistair MacDonald

The excitement, for me, in electroacoustic music lies in the ability to deal with illusion in sound. Illusions of "real" or imaginable things; illusions of surreal or transformed things and illusions of abstract things: objects, spaces or events. *Kilim* is an attempt to explore these worlds through, largely, instrumental sounds. But rather than articulate the traditional materials of music, the sounds articulate snapshots of the instruments which are often transformed beyond recognition in to worlds where only the sense of energy present in their playing is felt.

Dreel, 1996

Alistair MacDonald

The title, *Dreel*, has a number of associations which are all reflected in the sound materials chosen for the piece. First, it is the name of a river close to where I lived, in Anstruther, at the time I was composing the work; the river gives its name to a bar, The Dreel Tavern; and the bar was formerly The Railway Tavern until the railway closed in the 1960s. Finally, it is a contraction of 'Dunmall's Reel': 'Reel' refers to the Scottish dance music genre, and Paul Dunmall's improvised performance on Scottish border pipes is heard in various guises throughout the piece.

Juxtaposition and layering as well as digital processing are used to create playful transitions, ambiguity and blurring between these very different, but recognisable images in sound, without trying to resolve the significance of the images.

Dreel was commissioned by BEAST for the *rumours* concert series in Birmingham, with funds from West Midlands Arts.

Nicholas Virgo is a composer based in Glasgow. He has composed with electronic media since the days when tape was still chopped up, manually with razor blades and 'mixing' involved cueing/choreographing the playback of multiple tape-recorders. In the early 1980s, he was an original member of BEAST, the renowned electronic music diffusion and performance group. Subsequently, he has taught music in a variety of contexts and worked as a freelance composer. Since moving to Scotland in 2003, he has worked with Invisble Arts and now with Edit-Point.

The Cameo Clarinet Quartet is an exciting all-female group founded in early 2011. Their vision is to demonstrate how versatile and innovative a clarinet quartet can be and to showcase the large variety of music available to a wider audience. The addition of doubling instruments, including Eb Clarinet, Bass Horn and Bass Clarinet adds to the group's harmonious sound.

The Cameo girls were classically trained at the Royal Conservatoire of Scotland (formerly RSAMD) and the Royal Academy of Music in London. They freelance with all of the major Scottish Orchestras and have also performed further afield with the Verbier Festival Orchestra (Switzerland), Stuttgart Festival Orchestra (Germany) and the Orchestre des Jeunes de la Méditerranée (France).

During 2012 Cameo collaborated with the new music group 'Edit Point' and with the talented composer Tim Cooper. The project culminated in the premiere of Cooper's new work, written for the Cameo Clarinet Quartet and electronic music, in Glasgow's City Halls in June 2012.

Cameo is also passionate about Music Education. Individually, members have participated in Live Music Now!, the Youth Music Initiative, Music in Hospitals Scotland, SCO Connect and Sistema Scotland. As participants of EMS 'Train and Sustain' projects, Cameo have given a number of schools workshops and have more planned for later this year. The quartet also enjoy links with the Govan based Music-Asthma project 'No Strings Attached'.

***Busk* 1988**

Alistair MacDonald and Nicholas Virgo

Busk was commissioned by BRMB Radio as a celebration of Birmingham, and the piece attempts to achieve this using recordings of buskers along with other environmental sounds which we recorded in the city.

Rather than direct the listener to recognition of the music we recorded, our interest lay in the possibilities offered in the transformation of these sounds. Whilst such material might easily suggest a narrative or other extra-musical meaning, we didn't aim to explore this. The "journey" which the listener takes, then, is a surreal one as images melt, distort, change colour or become sharply focused.

The original recorded music becomes part of a bigger musical discourse and never appears as musical quotation, since even the most familiar sound is transformed in ways which lead the ear to concentrate on shapes and gestures derived from, but often unnoticeable in the original.

Composed in 1988, *Busk* won a prize at the Bourges Festival of Electroacoustic Music and a Special Mention in the Prix Italia.

My Life in Ventriloquism

Thomas Butler

Jenny Stephenson - Clarinet

My Life in Ventriloquism is a virtuosic piece for solo clarinet in three continuous movements. It is about eleven minutes in length.

Programme

Busk – Alistair MacDonald and Nicholas Virgo

My Life in Ventriloquism – Thomas Butler

Dreel – Alistair MacDonald

- interval -

Pavakoothu – Diana Salazar

Kilim – Alistair MacDonald

Fata Morgana – Timothy Cooper

Welcome one and all to the latest installment of **sound lab** featuring **Edit-Point**. Tonight all is not quite as it seems as the music leads you through a sonic hall of mirrors. From ventriloquism to puppet dancing, mirages and abstract illusions each piece tackles sound in its own way. Listen as sounds magically disappear or engulf you as if the room is changing size while the sounds morph before your very ears. Keep your wits about you and your ears open, as we lead you into the surprising sound worlds of Edit-Point's cinema for the ear.

Edit-Point would like to thank:

Tom Dalzell, sound lab and the City Halls

The Royal Conservatoire of Scotland

Diana Salazar

The Cameo Clarinet Quartet

and

Wish Alistair MacDonald many happy returns!

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sound lab presents

Edit-Point

Timothy Cooper

Nick Virgo

With

Alistair MacDonald

Diana Salazar

and

The Cameo Clarinet Quartet

Recital Room, City Halls

June 15th 2012, 7.30pm