

one or two unexpected delays. Despite the overabundance of concerts and listening space sessions, it was a pleasure to discover the recent works of composers spanning generations, geographic locations, aesthetics, and praxes that this and other programs represented.

Concert 12

Wednesday, Aug 8, 10:00 p.m.

Late Night Concert, Sogeuam Changgo

Reviewed by Peter Hulén

Sogeuam Changgo is a gallery and performance venue that includes a restaurant and bar near the Daegu Concert House. The late-night concerts were held there. This concert was well attended, with audience members filling the tables at stage level and sitting at the bar. Some tables were pushed together to form one long communal table where attendees drank and ate snacks during the concert, meeting each other and chatting between pieces. The atmosphere was convivial and energetic, and the mix of pieces was eclectic and engaging.

The concert opened with *The Blue Line* for oboe and electronics by Hong Ehwa. The oboe part, played by Na Eun Kim, consisted of separated long and staccato

tones processed into staccato echoes, and long, honking multiphonics. Sustained high tones were transposed into simultaneities. There were trains of recorded staccatos. Layers of processed sound built up, subsided, and built up again, mixing with the relatively prominent and dramatic oboe part.

The next piece was *The Murmurator* for live electronics by Eli Stine. The audio was partially fixed and partially processed live. As the title suggests, sonic materials consisting of granularized audio were structured and spatialized over the eight-channel system according to flocking patterns, controlled live through a control interface. The sonic texture was continuous as layers of granular streams faded in and out, creating an ebb and flow of members and their collective amplitudes through a continuous simultaneity of sound. The layers in these textures became somewhat tonal, and finally gave way to granular trains at the culmination of the performance.

After that electronics-only piece, the program moved back to instrumental performance with *Spiritual Fragments* for haegeum and electronics by Jeonghyeon Joo and Patrick Rhie. This was a

collaborative piece between Ms. Joo, the haegeum player (a haegeum is a traditional Korean two-string fiddle), and Mr. Rhie, who was responsible for the electronics. The haegeum part consisted of idiom-challenging, modernistic gestures, including non-traditional extended techniques: long glissandi and rhythmic slapping of the instrument's resonator. There were arpeggiated harmonics, tremolos, shakes, melodic figures and short gestures answered by various recorded samples, with some gestures of the haegeum processed. There was some modest video processing included, with occasional flashes of simple black-and-white images above the performer. These techniques and the characteristics they produced remained consistent throughout as the performance continued to its culmination.

The program returned to electronics only with *Timpangee 01* for audio fixed media by Daisuke Kawashima. The piece featured rollicking trains of disparate samples, distributed left and right. This created some active, exciting textures, relieved by quieter, sometimes continuous, reverberant passages of varying kinds. The piece as a whole reflected a good, composerly sense of timing, continuity

and dynamism.

The next piece was also for electronics, but this time, it was for live performance by the composer rather than for fixed media playback. *Boundless Filament* for live laptop by Michael Blandino also integrated a video component. Parameters of the audio and video elements were controlled together by the performer through a slider interface. General technicalities of the system controlling oscillators and physical modeling of certain sounds were reflected in the program notes. The results were coruscating trains of resonant impulses corresponding to the color video with radiating and rotating lines on a dark horizon. The overall effect was that of a well-integrated whole, incorporating sound and video together.

This was followed by another live electronic piece, albeit without a visual element: *Quarries HSL* for live electronics by Shawn Greenlee. Both synthesis parameters, sample playback and processing were performed through a control interface by the composer. Improvisatory sound control and spatialization were manipulated according to a graphic score, varying the individual

continuous sounds and the overall texture. Soundscape samples sometimes provided a background to the overall texture. The performance itself was characterized by a measure of virtuosic display on the part of the performer.

The final piece was a live laptop performance: *Corbeille* for live electronics by Will Klingmeier. This piece featured a slow, rhythmically walking texture of percussively functioning samples and sounds, against a continuous droning background. The overall effect was continuously varied enough to be interesting, and pleasantly hypnotic in its rhythmic continuity, in the manner of a work song.

Concert 13

Thursday, Aug. 9, 2018, 10:30 a.m.

Chamber Hall, Daegu Concert House

Reviewed by Brian Questa

Many of the pieces in this concert pit the real world against an artificial one, a world of realistic sounds against a world of representation. We heard program music which sought to represent a landscape, as well as a virtuosic piece accompanying the micro-world of biology, creating sounds where real ones aren't readily available.

On the other hand, a synthetic choir challenged the need for the real thing, playing with our expectations and conventions. An artificial intelligence program became a participating subject, a third and contributing member in a chamber ensemble. In this concert we ask what is real, and what needs to be real?

Yeabon Jo's *Representation and generalisation* for flute, viola and live electronics is essentially a trio for flute, viola, and machine learning program. The computer uses the input from flute and viola to collect data and to form its own sonic response. It was a clear example of how machine data can create a live and dynamic accompaniment.

Compositionally speaking, and perhaps this is a challenge for all machine learning pieces, although it was exciting to hear how the machine derived its material from the musicians, it was not possible to hear how the musicians derived their material from the machine. In other words, the computer can follow, but how can we allow it lead?

Giuseppe Desiato's *Microtopia* for fixed media is an audio-visual work which explores the realm of soundscape at the microlevel. The visuals featured images of