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

insects up-close with microscopic views, as well as bubbles and diverse parts pressed up against microscope slides. The synthesized music dramatized the tiny world with micro-sounds that appeared to press up against the microphone, bringing our ears right in close to the hidden world. The soundtrack and cinematography were dramatic and at a virtuosic level.

Nicola Fumo Frattegiani´s **Polvere nere** for fixed media, whose title translates to black powder, is according to the description of the work, representing the "totality of the acoustic material," which brings together "an incessant dialogue between two opposing formal poles: bands and points." The work was captivating and extremely visceral with a depth of sound and enticing obscuration of the sound source. It felt as if thousands of objects were stuffed into the loudspeakers fighting for attention. The work managed to create moments of intense physical distance which at any moment were suddenly replaced by the incredibly close.

Su Kyong Ahn´s **Extension** for violin and electronics featured a convincing dialogue between the live violin and electronic music derived from the violin material.

The piece struck a fine balance between an electronic part which follows and accompanies the soloist, and creating situations where the violin is pursuing the electronics in turn. The electronics did indeed seem to be an extension of the violin, yet they took on a life of their own, ever threatening to become the soloist. The piece was exhilarating and captivating, leaving me wanting to hear more.

Sue Jean Park´s **Dialogue** for flute and electronics makes use of both, extended techniques for the flute as well as imitating the sound of a Deageum, a traditional Korean bamboo flute. The piece takes its inspiration from a poem by Dong-Ju Yun, an early 20th Century poet known for his resistance and lyrical writing. The work presents a deep sense of emotion and features a marvelous display of colors which I could call "orchestral". The effect was like a poem for flute and orchestra, with the orchestra replaced by a blanket of synthesized sounds and flute samples which expanded the sonic space in convincing ways.

Zhiyong Deng´s **Daybreak: A Black Mirror form East to West** for piano and electronics is a work for piano and

soundscape which features 8 channel electronic sound and "creates a scene of daybreak, where the cross-cultural conversation sets up a mysterious invisible black mirror between the Eastern and the Western..." The work takes on a clear narrative form which lends a storytelling quality. The beginning bell-like music in the piano was soft and delicate, leading through rolling chords and calmly arriving at a soft melody. With no fear of conventions or tonal music, the work also featured a soundscape which acted as a soft background to the music, like a mist covering the scene.

Chung Eun Kim´s *Piano Forte* for fixed media began by sonically placing the audience inside of the piano, where the spatialisation gave one the feeling that the instrument was being excited from all around us. A clear physical space was established as disorientation and intrigue began to blend: with the emergence of synthetic sounds, the vision of the physical instrument began to break, and with it the laws of physics themselves. The location of the audience to the piano was problematized as both appeared to be tossed around in the imagined space of real vs unreal.

Christophe Langele´s *The Machine* for live electronics was an improvised performance of live-electronics in Supercollider which, according to the program notes, sought to overload the computer´s CPU until the machines heavy breathing itself could be heard. The spatialisation, instead of creating an imagined space of depth, rather highlighted the speakers themselves, thrusting the audience deep into the actual concert hall in which we found ourselves. The loudspeakers in this setting became performers, their presence undeniable, perhaps just as the computer itself was sought to be made audible by its "breathing."

Sunhuimel Xia´s *Solo Choir* for voice and electronics challenges us to consider the possibility of a MIDI choir in a fixed media piece. The sound of the real human voice was accompanied by clearly computerized voices, for which I first asked the question - if computerized voices are made to sound as real as possible, why not use only human voices? Yet as the MIDI (or MIDI-like) choir extended to ranges of the un-human, the real voices themselves were augmented in a way that only electronic music makes possible, suggesting a search for some hybrid realm.