

Live Concert with Marek Choloniewski

Friday, April 13, 2007; 8:00-10:00pm
Slought Foundation

With a pre-concert conversation with Arthur Sabatini and the composer at 7:00pm

Performers: Marek Choloniewski, Gene Coleman, Evan Lipson, Dustin Hurt

Like Breathing was written during a sweltering two-week stay in Hall in Tirol (Austria) in 1991. Integration of interactive and notation programming (*M, Cubase Score*) - was the basic concept of the material selection. This method was used to allow one to dispense with the two basic ways of creating music: writing music directly down on paper or/and aiding the process of composition through direct work with the MIDI instrument. Interactive techniques were used to create data sequences converted to the regular parts of the traditionally notated score dedicated to the chamber ensemble. Live instrumental parts are synchronized with the computer parts through the metronome click. "Like Breathing" exists in three separate forms: computer version, a purely instrumental version, and a unified version, which is a combination of the first two. The piece was commissioned and premiered by the Tiroler Ensemble für Neue Musik in Hall in Tirol (Austria). In 1992 the Rélâche Ensemble (Philadelphia) premiered the third unified version of the piece at the Lincoln Centre in New York.

dark&lightZone (1999/2003) gestural control over 4 photocells determine sound structures composed live in various forms. **dark&lightZone** is an instrument and the name of series of performances, including original performance of Arditti Quartett (1999), Stanislaw Wisniewski Compagne (1999), the modern dance group from Lyon, as well as different performances by chamber ensembles (2000-2005). **dark&lightZone** appeared recently as a public interactive installation at the IMT Gallery in London (September 2006).

dizzy kinetics (2005) is an interactive video performance including different elements of interaction and live performance, mainly mixing pre-recorded video material with live processing over face of the performer.

face (2000/06) is an audiovisual performance using interactive control over face of the performer. There are different parameters controlled live by the performer: time, timbre, space, sound processing, all controlled by one hand-lamp playing the role of light-baton in front of the face of performer. Series of photo-cells fastened to the face of performer follow light changes and control particular music parameters. The second version of the piece is based on video live transformation of the face of performer mixed with pre-recorded material. The interactive face-installation was invented and used for the first time by composer in 1989 in the audiovisual project *Wysyg* (What You See You Get).

Passage (2001) interactive composition for ensemble and computer. The choice of sound material is made by means of pre-defined methods of selection (i.e. algorithms), which in fact deprive the author (in the positive sense of the word 'deprive') of the possibility of taking his own individual decisions concerning the specific elements of the musical work. The choice thus depends on the method of selection which, if applied strictly and consistently, will form well-defined musical structures. In this way, the author frees himself partly from his own individual preferences and enters the realm of experimentation, which, as in the case of *Passage*, was subjected to rigorous control. The composition itself is a sum of my various experiences collected during many years of work on algorithmic computer compositions in which the division between instrumental and computer music was abolished, and so were also the boundaries of style and sound material with reference to the principal elements of the musical work.

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