

dissonArt ensemble
Collaborative Miniature Project
Monday, 14th of October, 9pm
Vila Kapantzi
Thessaloniki

1. Larrain, Daniel (Canada)

Returned Message

Returned message - for flute, clarinet, toy piano, violin, cello and double bass – was constructed on the basis of encoding processes applied to the text of dissonArt ensemble's Call for Miniatures. As a direct translation, the piece represents a transformation of the call into the reply; hence the piece's title. Musically, the composition can be described as repetitive and obsessive, reaching a great amount of tension in a short period of time.

2. Herran, Alvaro (Colombia)

LETHE

According to the classical greek mythology Lethe is one of the five rivers of Hades. It means forgetfulness. The ancient Greeks believed that souls submerged on this river forgot everything about their past live. Just like the river, this work pretends to carry the audience into a different place where they can forget everything for 20 seconds and more...

3. Chافتa Douka, Faidra (Greece)

not moving

In "not moving" a single note is repeated throughout the whole piece, counting down, in a sense, the thirty seconds. Around this note revolve little motives, which are moving in a wider range as seconds go by.

4. Hancock, Susanna (U.S.A.)

split second recollection

Split Second Recollection is a brief sonic construction inspired by the venue at which it will be premiered, an "unoccupied old residence," and the notion that this place will be "brought back to life" by the new music written for it. Taking influence from rock, minimalism, and even simply dissonance, Split Second Recollection packs many not-so-nostalgic emotions - regret, fear, and discomfort, amongst others - in an ever-growing, everintensifying musical realization of an unwanted flashback.

5. Bisschops, Merijn (Netherlands)

RUMINATION

I wanted to make a composition with a lot of actions going on in a small time frame, taking care not to overload it with a lot of different sound material. The short piece can be perceived as a momentary reminiscence of an experience of minor distress in the past.

6. Calvano, Miguel (Brazil)

Opusena

"I have nothing to say / and I am saying it / and that is poetry / as I needed it"

John Cage

7. Çerkezoğlu Uğur (Turkey)

IMPRESSIONS

Impressions is composed in 6 September 2013 for Dissonart Ensemble's Collaborative Miniature Project. As soon as possible, a coherent structure has been established. Each of the three pieces have their own individual characteristics. The purpose of this study is to give, in short period of time, an intellectual and spatial impression similar to Orchestral Pieces of Anton Webern, which are short movements also.

8. Evanoff, Ray (U.S.A.)

a conjunct series of interpolations

This piece is part of a larger collection of works in which common concerns and materials are mutually developed throughout the composition. Touch points include Deleuze's and Guattari's rhizome and Ray Johnson's self-referential collages. These works' dense interconnections cast doubt on the belief of an object's discreteness and autonomy. This allows for pieces with a much wider range of durations than conventional wisdom accommodates. This specific composition, although "short", is, in fact, a piece, in the same way that a Bach fugue is a piece, in that it lasts as long as is necessary to fulfill itself.

9. Lee, Hye Kyung (Korea)

No-ri

"NoRi" means "play" in Korean. In dreams there is no limit to our imagination...

10. Andreou, Thanos (Greece)

Ipsenol

Nuclear Magnetic Dissonance Op.1: The H-H 2D COSY spectrum of ipsenol arranged for flute, B flat clarinet, violin and piano.

Very few, like Borodin and Elgar, have been accomplished in both arts, composition and synthesis.

For the rest of us, NMD is a first attempt to interpret the inherent molecular harmonics using musical instruments.

11. Anissegos, Antonis (Greece)

o

o oo o o o o oo o oo oo o o o o oo oo o o oo o o o o oo oo o oo oo o o o o
oo o o o o o o oo o o o o o oo oo o oo o o o o o oo oo o o oo o o o
oo oo o o oo o o o o oo oo o o o o o o o oo oo o o oo oo o o o o o o o o
o o o oo oo o o o o o o o o oo oo o o o o o o o oo oo o o o o o o o o o o
ooo o o o o oo oo o oo oo o o o o oo o o o o o o o oo oo o o oo oo o oo o
o o oo o o o o oo oo o o oo o o o o o o o o oo oo o o oo o o o o o o o o

12. Codina Contijoch, Marc (Spain)

frame[for piano]

'The first phase of apprehension is a bounding line drawn about the object to be apprehended...You apprehend its wholeness' - James Joyce Frame [for piano] is part of a series of pieces which deal with form as a result of a diagram of forces; as an unfolding of raw materials into shapes through processes of individuation.

13. Boukouvalas, Dionysis (Greece)

Etude

Technically, Etude was conceived as a study in transformation of picture to sound, in the way of Iannis Xenakis. The score, in the form of graphics, was "composed" first and then translated into traditional notation. Musically, my aim was to create something complete, despite the short duration, avoiding a fragmentary impression. This is achieved by the sparse texture. I.e. instead of striving to fit a lot of musical material, I composed a piece that pretends to have all the time in the world.

14. Anatrini, Alessandro (Italy)

Yajna

Yajna is an ancient ritual of offering derived from the practice in Vedic times. The piece is animated and crossed by unstable and intersecting violent vibrations that, according with their plastic sense and the resonances that incorporate, should be better defined as presences. "Traditional sound" is no more the privileged centre thanks to everything else receives its own layout. The musical instrument opens up to different extents showing, or even only leaving perceive, the unexplored heterogeneity of their physical and acoustic features.

15. Silva, Ricardo (Chile)

Tonus

Intense and brief dialogue between three gestures, three instruments seeking mixed in a single timbre.

16. Rappos – Nasioutzik, Varavvas (Greece)

ζώμινθος

Ο Βαραββάς Ράππος-Νάσιουτζικ γεννήθηκε το 1945 στο Σολέτο Καλαβρίας. Μαθήτευσε δίπλα σε σπουδαίους δασκάλους Σύνθεσης όπως ο Αντίνοος Πίτκοβ, ο Βαβύλας Σούτσος και ο Δευκαλίων Καβακτσής. Ταυτοχρόνως με τις σπουδές του, μελετάει σύγχρονο σχέδιο μόδας και πολύ γρήγορα καθιερώνεται στον χώρο αυτό. Έχει γράψει 54 έργα για σόλο όργανα και μικρά σύνολα. Από το 1998 έχει αποσυρθεί στο ησυχαστήριο του στην Ψέρμιμο, όπου σχεδιάζει, συνθέτει και περνάει το χρόνο του με την οικογένειά του.

17. Harold, Sean (U.S.A.)

But Few Thy Voice

But Few Thy Voice is a prototypical form study for a large-scale piece I'll be writing shortly. A subtle shift in pitch-language lies underneath the clearly delineated structure, allowing the piece's narrative to breathe.

18. Giles, Vincent (Australia)

Abandoned Space: A Portrait in Miniature

Where does your imagination take you, in this space? Is it dark, or light? Is it derelict, or clean and tidy? Is it frightening, or pleasant? Where does your imagination take you?

19. Lee, Eun Young (Korea)

GoSung

Aged things tend to have complex layers of characters, shapes, colors, and depth. At the same time, they convey unique freshness with surprising wisdom. I hope my 30 seconds of work can imply this concept – while keeping the usual characters of the instruments, mixing the extended characters and using extreme register of the instruments as a main idea.

The title, GoSung means "Old Castle" in Korean.

20. Feliz, Juro Kim (Philippines)

Sa Kanyang Munting Yapak (In her Baby Steps)

This work is a miniature study on creating a certain time passage with a defined set of points set to “arrive on a perceived destination”. The idea of the “seleh” (fourth note in the melodic line “gatra”; the “goal note” of all elaborating mechanisms operating in the music) in the Indonesian gamelan was adapted to create a structural rhythmic framework stretching in time like a rubber band (like how gamelan transitions from one temporal structure “irama” to the next) that eventually became the basis for the coherence (and also departure from coherence) of all elaborating textures.

21. Casablancas, Benet (Spain)

HAIKU

This work was written in August 2013 for the “Collaborative Miniature Project” of the 48th Dimitria Festival of the City of Thessaloniki. The author feels a special predilection for the formal concision and expressive directness that distinguish the miniature, which he has regularly cultivated, through a process of refinement and synthesis that has given rise to several series of Aphorisms, Epigrams and Haiku. A type of music that seeks to concentrate as much content as possible into very concise time structures. These pieces are marked by strong contrasts in mood, a rhetoric-free discourse, playfulness, rhythmical wit, ludic humour and instrumental virtuosism.

22. Hagen, Javier (Switzerland)

collapse

'collapse' is a 30-second performative miniature for one instrumentalist and several performers. While the instrumentalist is rushing through a varied two-sound-motive, the other performers moan painfully rising up to a howling forte-fortissimo until they collapse on the floor. The instrumentalist remains alone running out of air in the last 3 seconds. The piece is dedicated to dissonArt Ensemble.

23. Szczech, Cathy (U.S.A.)

NICHT ZU NAHE

Wind, rain, and thunder are all what this piece represents. Nacht Du Zahe means Not Too Close. This piece inspired by a strong thunderstorm. The pitches are rarely heard, only air and tapping noises to symbolize the strong wind and hard drops of rain that makes you beg for more pitch. We hear thunder exchange between the bass and piano to symbolize power. This piece meets the feeling of wanting to know, wanting to feel, but disaster won't let your heart discover and experience. The feeling of being held back in a cage and only left to stare.

24. Mpampasidou, Rafailia (Greece)

fisherman

Fisherman is a piece concerning continuous motion of musical flow especially in the parts of bass clarinet and violin which have the essence of perpetuum mobile. The flute is like fireworks which show up and leave immediately. The double bass is like the silent soul of the piece. In general, the piece tries to seduce the audience to be part of a situation like this of a fisherman who listens to the constantly moving water and his reactions. There are waves, ups and downs, danger, but always flowing power among them.

25. Garin, Didier Marc (France)

Les plâtres confus

This miniature belongs to a series of short pieces written in 2013 for chamber ensemble. All pieces can be performed separately. The title translation is: « The confused plasters ».

26. Paul, Ioannis (Greece)

Enter Life

Enter Life is inspired by the idea of bringing back to life an uninhabited place. The beginning symbolizes a harsh awakening after a long period of sleep, where a crescendo in flute, a glissando in cello and a quick three note figure in piano are leading towards a high note in piano with the greatest dynamic of the piece. After that comes a moment of trying to realise the space we are in. An experience we all had after sleep. It is represented through low dynamics in all instruments, the repetition of a single note in flute and abstracted notes in cello and piano. The next part is a varied reprise of the begging. A smaller glissando in cello is leading to two chords in piano in the middle register, contrary to the start. The last part has also a distant correlation with the second, but now the abstracted notes in cello and piano have become strong figures in piano and flute, and the repeated note in flute is now a basso ostinato in piano, symbolizing the will to remain alive and not to fade away like in the past.

27. Feeney, Todd (U.S.A.)

VBc Duet

The piece, VBc Duet, is a thirty second miniature composition for Violin and Bass Clarinet. I chose this combination of instruments to play off the unique sonorities of each instrument. This piece is based off the set 012456. By maximizing this combination of intervals, I can draw on either a chromatic, or octatonic scale set. One other benefit from using this set, is that all intervals are open to me. This piece works off of a simple call and response, where the Violin is playing off of the Bass Clarinet. It's a conversation, where they are sometimes in agreement, and sometimes in conflict.

28. Mendoza Sebastián, Joaquín (Spain)

I was playing with my Phd... ..then accidentally killed it...

I was playing with my Phd, yes, I was playing... then it suddenly died, it must be due to the lack of attention I put when I was going through my masters deg...oh wait... this is about the music, this piece is all about speed, heaviness and madness, almost like a punk miniature for chamber ensemble. Thanks for listening.

29. Georgiadis, Alexandros (Greece)

mini-@-tour

The work was written for the DissonArt call for scores application (Collaborative Miniature Project). In fact it is a challenge for a composer to compose a work that lasts a few seconds. In this work I tried to make a "mini"- form that has a beginning - middle - ending procedure (ABA'). The work begins and ends in a quiet mood. The middle section has a relative tension.

30. Bezevegkis, Vasilis (Greece)

ex nihilo

Creation never occurs *ex nihilo*, from nothing.

Except for the Archetypal Creation.

$E=c^2$, for everything under the vision of Man.

Observation depends on the life duration of the Subject and the duration of the Object or the Phenomena.

Art is used to reveal elements that do not belong to matter or energy.

To be continued after the next Eclipse

31. Baggio, Rodrigo (Brazil)

Echoes in the Empty Rooms

Relying on the proposal indicated by the call, "Echoes in the Empty Rooms" was written from the programmatic use of certain musical elements in order to create a specific sonic intervention. With a very short structure, lasting 29 seconds, the piece presents a group of modal cells that are shared between the violin and the clarinet. Therefore, the main intention of the counterpoint formed by the duo is to create a resounding echo by utilizing the emptiness of the venue where the miniature will be played. It is dedicated to the dissonArt Ensemble.

32. Karantzis, Nectarios (Greece)

CUTE PAT

"Cute Pat" is about humor. Contemporary music is often too serious but humor is a very serious matter indeed. Cartoon and circus music determine the style of the piece more than the Second Viennese School. It is based in a chromatic movement and playfully clusters that are interrupted by small melodic fragments-tells. The "composition" builds up in texture, range and dynamics and suddenly disappears without reason (or maybe not) in a single note.

33. Strootman, Aart (Netherlands)

Hendrix knows best

The piece Hendrix knows best was written for Sjim Hendrix, a superb chef and conceptual thinker from Amsterdam. He once made a small bite consisting of whisky and black pepper which he committed to the composer, who in his turn wrote this weird post-rock-for-classical-instruments-miniature for him.

Give the bow a rest, pick up your pick, and jam around some stumbling bluesounds....

34. Kyriakakis, Giorgos (Greece)

ringtone

Especially developed for this case, three algorithms - regarding the structure, orchestration and temporal evolution of the tone material - are used in this composition. Their interplay is defined by the results of a differential equation whose variables are limited to the first five primes. The result of the whole process is a composition in three unequal parts and an one-note coda. In reality none of the above ever happened, but how can anyone write down a whole hundred words for a just thirty-seconds' piece? Unfulfilled romances and idyllic sunsets usually last more...

35. Pecin, Paolo (Italy)

Settling noises

The title "Settling noises" has a double meaning qualifying in the first place the well known cracking and popping sounds produced in every house, especially by wood furnitures. This term, though, may also refer (not without a certain sense of irony) to the activity of the composer, who - composing with sounds and no more or not only with notes - actually settles noises. And, just like a house needs inhabitants to hear its noises, a composer too needs someone who abides (in) his music, which will become otherwise similar to an abandoned place.

36. Rowan, Kyle (U.S.A.)

Tuesday morning

A moment --- temporary, fleeting, impermanent. Never static --- even that which seems static is gradually shifting, changing, moving towards some other place. Time seems to stretch when human perception focuses on a moment, and previously unnoticed detail and texture can be seen within even the seemingly familiar smell of coffee on a Tuesday morning.

37. Dangerfield, Joseph (U.S.A.)

Essence (blue whisp)

38. Sisiki, Elena (Greece)

Opseis

"Opseis" was written in August 2013, in response to the corresponding call of dissonArt ensemble. The miniature is separated by pauses into small segments, which are processed images of different parts of the last two measures. The transportations of a four-notes pattern, the variation in size of segments and the timbral changes are the main features of the miniature.

39. Valadão, Danilo (Brazil)

A Compositional Study - Over motion and mass behavior

A Compositional Study - this piece is an experiment with the concepts of gesture ("motion" - instruments combinations, different directions, sincrony etc) and texture("mass behavior" ex: a long note on a low register x quick notes on a high

register). The music presents the two concepts alone (first gesture, then texture) and together (the gesture increases the texture).

40. Katidou, Christina (Greece)

M1

M1 is a piece for clarinet in B \flat , violin and violoncello that makes use of a twelve-note series. In view of the conciseness of a miniature, my aim was the achievement of maximum cohesion through a frugal use of the tone row, its derivative forms and the implied organ techniques. Despite the atonal character of the piece, in which harmonies are the result of polyphonic affinities, the series is constructed in a way that allows a tonal undercurrent, which is pointed out at the final cadence of the piece.

41. Charos, Philip (U.S.A.)

Σκουλικομερμηγκότρυπα

Σκουλικομερμηγκότρυπα (pronounced skoo--lee--ko--mee--r--mee--go--tree--paa) is one of the longest words in the Greek language. Ironically its meaning is not so huge. Σκουλικομερμηγκότρυπα essentially means “a hole for ants and worms.” On the contrary, this “small” piece of music is not so small. In spite of time restraint, Σκουλικομερμηγκότρυπα is a thorough statement; a cohesive thought full of detail, idiomatic writing, and distinct character.

42. Tasoudis, Dimitris (Greece)

I've tried

This piece is a first draft of a longer piece, which will be composed for ‘magnanimus trio’, a modal-jazz combo in which I mostly play the drums. We were thinking of trying to integrate other, ‘visiting’, musicians in a new project that we are working on. The piano has a key role in the composition; it is supported by the double bass. The other instruments sometimes highlight the piano, echoing some of its notes, or juxtapose new material, ‘trying’ to be perceived. The piece’s title can and should be ambiguous.

43. Torkelson, Adam (U.S.A.)

Capriccio de Orpheus

“Capriccio de Orpheus” was written in 2013 for the Collaborative Miniature Project. The title refers to a fast, intense and virtuosic piece of music. The mood of the piece is entrancing and mystical, thus “Orpheus” in the title.

44. White, Justin (U.S.A.)

Messenger

Messenger is a solo flute piece conceived from morse code. The audience members that know morse code won’t be able to detect the message as many of the rhythms are at different lengths. The dynamics imitate the echo of the message as it is read by it’s receiver. The length of the piece is about 30 seconds.

45. Sleeper, Hana (U.S.A.)

Fun at Sea

“Fun at Sea” by Hana Sleeper (2003) is a work for chamber ensemble (flute, violin, cello and piano) depicting a conversation between a father and son. The son has climbed high up onto the mast of a large sailing ship. The father cautions his young son about the dangers of unexpected turbulence. The boy responds with false bravado, which soon proves to be a mistake.

46. Porfiriadis, Alexis (Greece)

Dissabandoned

Dissabandoned is a verbal score for minimum four players using wind and string instruments. The players should feel the abandoned place, hear carefully the environmental sounds for five minutes and create collectively a common sound which fits in this particular space. The main aim is to encourage collective work between the performers. They have to discuss, negotiate and agree on the common sound. The encouragement of collective work and the use of verbal and graphic notation is the basis of my compositional work and a conscious sociopolitical decision since 2008.

47. Sleeper, Thomas (U.S.A.)

"...this is the way the world ends..."

“this is the way the world will end..” a dramatic work that uses only instrumentalists to encapsulate all of the elements needed for opera. The work is based on the last of a series of progressively shorter operas that work together to make a larger whole entitled “Einstein’s Inconsistency”. Characters overlap in the various operas - minor characters in one might become major in another. The longest opera is 24 minutes and the works get progressively shorter until the 1 minute point is reached with “Last Minute”. “this is the way the world will end..” becomes the final distillation – the black hole.

48. Aragón, Jared (U.S.A.)

Monument

Humans have always tried using huge monuments to honor gods, people, events, and pretty much anything. But do we always need such large and intimidating objects to represent greatness?

49. Wrenn, Alison (U.K.)

Irony

Irony is a quirky miniature, combining instruments not usually found together as a quartet, to create a somewhat comedic sound world. So many things about life strike me as being ironic at the moment, and this seemed a great opportunity to express my observations in music. The time signature of 5/8 makes the piece into a lopsided dance, which adds to the parody.

50. Maggio, Francesco (Italy)

GEITONIA

"Be silent or let thy words be worth more than silence." Pythagoras

51. Frederik, Ian (Colombia)

Expresso

Expresso for flute, clarinet, violin, & cello features a repeated based line juxtaposed against jazzy motifs in the upper voices. It is a short, non-stop, and wild ride which has a few surprises in between. Rock, minimalism, & and jazz influences can all be heard in this short, fast piece.

52. Pelisch, Valentín (Argentina)

trash can

I'm making something but I still do not know what is...

The idea, to the trash can.

The trash can...may...should...must...

or not.

53. Economou, Dimitris (Greece)

30" of October

Thirty seconds of minimum movement, a contrast on an almost V-I garbled succession under distortion.

54. Vazquez Salvagno, Jorge Diego (Argentina)

ata II

We are a group of Argentinian composers settled in Salta at north of Argentina. Our Project is to work on miniatures for a variety of settings and solo instruments. Normally, the themes we work on are based on our traditional and pre-colonial roots like folk and ethnic music, dance, and poetry. For this call for miniatures we took as musical materials the song called "Kauquiruraqui Sarjata" which means "where you go" in Aymara and the outstanding sound of the "Tarka", a native instrument from Puna.

55. Campbell, Daniel (Canada)

LIYV

LIYV, for flute and piano, is an interlude, a transition piece, something like a page-turn in a children's story book.

56. Lee, Ui-Kyung (Korea)

<argathini>

The piece is inspired of the word (argathini) which is the line of the movie (eternity and a day) directed by Theo Angelopoulos. I thought the meanings of the word (argathini) are the point of this movie which are the beautiful of the old days and the message of the remorse of the time which has never come back. So I've try to express the meaning of (argathini) in very short time about 30 second.

57. Pressley, Richard (U.S.A.)

αγκάθι

αγκάθι is a gesture of memory, of reflection, of hope.

58. Kesikli, Egemen (Turkey)

Blue & Gray

"Art to me is an anecdote of the spirit, and the only means of making concrete the purpose of its varied quickness and stillness."

Mark Rothko

This miniature piece is a tribute to my all-time favorite painter, Mark Rothko. Influenced by the master's mind-blowing "Blue and Gray", the piece focuses on colors that clash, yet complement each other within the context, and the power of suppressed silence in a mesmerizingly eerie atmosphere. It is neither a description, nor a depiction of what Rothko did on canvas; it rather is a reflection.

59. Ralli, Eleni (Greece)

*Miniature G**

The Miniature is a trio (Clarinet Bb, Cello, Piano), which is based on a basic pitch G and two more pitches (E, Bb), which consist a diminished chord. The basic pitch G is extended from low to high register and is articulated with many different ways: as normal pitch, multiphonic, dead note, harmonic, muted sound and pizzicato. A low dynamic dominates during the whole miniature and it has the form of a circle, but clarinet and piano change their roles in the end. Cello is having the role of a "pedal" during the whole miniature.

60. Ekmektoglou, Manolis (Greece)

ΚΑΘΟΔΟΣ

"Kathodos" means "Descent". This miniature is the descent of a soul, from balance and stability (static pitches) to despair (punctuation). From the depths of great despair, a punctuate voice arises (cello) making its ascent. Is that a sign of hope? Probably not... Perhaps, hope will come from the miniature that follows...

61. Longo, Marco (Italy)

microchaosmos

"microchaosmos", from a neologism by Joyce, is a short musical reflection about the

distinction between “ordered time” and “disordered time”. Starting from a situation of chaos, suddenly a little string appears, leaving then an echo; on this resonance, some fragile and irregular figures draw a space, soon dissolved. The entire musical string is intended like a space where it’s possible to observe the violent birth of a “micro-cosmo”, in which some determined figures are immersed into different time dimensions.

62. Adams, Jeremy (U.S.A.)

Cutter Times

Cutter Times was written for the 2013 dissonart ensemble call for scores. The work uses just intonation as a point of departure for the creation of a unique sound-space. To me the intervals created through the microtonal motion reflect the organized chaos of life.

63. Gioti, Artemi-Maria (Greece)

Dis

Dis- : word-forming element, from Latin dis- "apart, in a different direction, between," figuratively "not, un-".

Dissolution: the process of dissolving a solid substance into a solvent, the solute having its crystalline structure disintegrated as separate ions, atoms, and molecules.

Dispersion: diffusion, scattering.

Dis represents a sound element being dissolved to its prime components, scattered, shattered into pieces.

64. Strieder, John (Germany)

"inked into silence"

"inked into silence" is a work for Bass Clarinet, Violoncello and Doublebass, composed for the dissonArt ensemble Call for Scores. It follows paths of previous compositions like "... ins Dunkel geschlagen" into new directions.

65. Markovic, Djordje (Serbia)

appeasement

Appeasement is a miniature in which, in a short time, the material transforms itself from a very pregnant sonority to a very diluted resonance of low intensity. Thereby, this short piece aims to call the attention of the listener with their aggressive starting, and led him to the opposite state of mind.

66. Gonzalo, Gimenez (Argentina)

Miniatura III

This is the third of eight small pieces for quintet. The work explores a number of things. On the one hand, the most obvious, I investigate the form, the qualities of the elements and materials, and their terms of coexistence in space-time. This makes me think in the musical discourse in terms of “degrees of novelty and repetition”, and its relationship with temporality, extension of speech and density of the sound space.

67. Macedo, Joaquín (Argentina)

INTERRUPTED SLEEP

Sometimes we sleep, but we are not in rest. Our mind travels through different phases.

We are disrupted we shake, move and shiver.

We wake up gasping for air, disturbed by something that isn't even there. Dreams last just a few seconds – just a few seconds.

Everything's over our mind forgets our body remembers.

68. Kim, Sehyung (Kazakhstan)

SJO_150913

Sjo is a Korean 3-line poem form, in which each line must contain from 14 till 16 (total for 3 lines of 44-46) Chinese characters. Also each line must be divided into 4 mini sections (1st line – 3+4+4+4=15). In a “Sjo_150913”, very important role is in the piano part, who gives a partial (from 7th till 16th) attack impuls to other instruments.

69. Tam, Ka Shu (China)

Sudden Moment in a Stripe of Memory

Memory is like a thread. When some of these threads are winded together, there will be a strange chemistry between them. I got the inspiration of this piece when I was reminiscing my old days in high school. I had a very special feeling that combines peacefulness, melancholy, joyfulness and warmth. The memory threads are flowing like a calm river. Some remarkable scenes pop up from the river and interrupt the flowing motion. The flute and cello have long held notes that resemble the flow of river and the melody of the toy piano acts as the interrupting scenes.

70. Hettne, Jenny (Sweden)

Chennai lament

Chennai lament for flute, clarinet, violin, cello and contrabass (2013). The material in this piece derives from an environmental recording made in Chennai, India. Since the piece was supposed to be so short, I wanted to compose music with a clear direction. I choose a small fragment with a moaning car honk and composed freely around it.

71. Mercado, Germán (Argentina)

Ka II

We are a group of Argentinian composers settled in Salta at north of Argentina. Our Project is to work on miniatures for a variety of settings and solo instruments. Normally, the themes we work on are based on our traditional and pre-colonial roots like folk and ethnic music, dance, and poetry. For this call for miniatures we took as musical materials the song called

"Kauquiruraqui Sarjata" which means "where you go" in Aymara and the outstanding sound of the "Tarka", a native instrument from Puna.

72. Maronidis, Dimitris (Greece)

Kimigayo

Japan

May your reign

Continue for a thousand, eight thousand generations,

Until the pebbles

Grow into boulders

Lush with moss

73. Driscoll, Rebekah (U.S.A.)

Fixtures

Whenever I move into a new living space, especially if the building is old, I wonder about the site's past occupants. I inspect the walls and ceilings, looking for signs of what their lives were like: a bricked-up fireplace or a sealed-off dumbwaiter sparks imaginings of their domestic chores, prior to the development of today's appliances. A subdivided room suggests a change in the number of inhabitants—a birth, perhaps, or a boarder? Major repairs hint at a destructive storm or accident. Fixtures is a momentary reflection on what these details may have to say.

74. Papadopoulos, Ioannis (Greece)

Flashback

In this miniature I tried to create an intensive and blur atmosphere. Thereby several "music landscapes" appear during the 30 seconds of this piece. These landscapes feel like a flashback – various thoughts, memories of the past – while several rhythmic repetitions form their basic structure like a connecting network.

75. Mayer – Spohn, Ulrike (Germany)

"M"

'M' is a 26-second miniature playing with different sound colours in order to melt all the involved instruments to a meta-ppp-soundcloud. It is dedicated to ensemble dissonArt.

76. Pierson, Kala (U.S.A.)

Thread Song

Thread Song is a meditation for alto flute and double bass on the text by Japanese poet Yosano Akiko: "the thin thread of a cloud / almost transparent / leading me along the way / like an ancient sacred song."

77. Abbasi, Anahita (Iran)

Distorted Attitudes

Distortion is the alteration of the original shape or other characteristics of an object. Distortion is usually unwanted, however in some situations, distortion may be desirable. The addition of noise or other outside signals like facial gestures is not deemed distortion, though the effects of quantization distortion are sometimes deemed noise.

Miniature is the representation or copy of an object that is larger or smaller than the actual size of the object, which seeks to maintain the relative proportions of the original object.

Distorted Attitudes is a miniature observation of how distortion could affect the society and the attitude of those who are part of it.

78. Langford, Mark (New Zealand)

Fragments I

My work Fragment I, is just that; a fragment of sound. The request from dissonArt was for scores of less than 30 seconds, so I set about to write a piece of 21 seconds. The alto flute and bass clarinet parts delineate a fragment of a melody. Whilst the piano part seems to stagger with some uncertainty at first, it then becomes apparent that its chords are being controlled by an augmented entry delay. The final piano chords create a slightly bluish feel against the bass clarinet pedal point.

79. Hamilton, Sean (U.S.A.)

Gears

"Gears" (2013) is a short piece for flute, violin, cello, and string bass written for the dissonart ensemble as part of their Collaborative Miniatures Project. This piece is inspired by the movements of a large and complex machine. The smaller components of this machine each function individually to contribute to its overall output. In "Gears", each instrument is added and removed individually in a process that collectively creates the total image of the piece. I would like to thank the dissonArt Ensemble for the opportunity to compose this piece.

80. Hadjileontiadis, Leontios (Greece)

Monotonia 3"

The work is based on the concept of monotony (Monotonia) in an effort to capture a snapshot (30") from a phenomenon that could last infinitely (∞). The Cavafy's text (...The same things will happen again, and then will happen again, the same moments will come and go...) serves as an input to the initiation of the sound production, though it is never heard during the piece. The enantiosis is left as a challenge to musicians' behavior upon the grounds of the score stimuli, locked in the repetitive gestures, like wandering indifferently inside a sealed house.

81. Tenaglia, Luis Alberto (Argentina)

Relaciones contextuales

We know from our visual experience that a change in scale of a picture of a thing, or a change in the distance from which we view a thing –whether it be a picture, a landscape, or the figure of a person- can substantially alter the total impression we will have of it. The overall gestalt-character of the thing seen is thus to a great extent determined or conditioned by the scale on which we view it, and this depends not only on physical conditions such as size and distance, but also on the mental set and purposive attitudes of the viewer. James Tenney, *Meta/Hodos*

82. Hong, Sungji (Korea)

SUSURRANT

The title Susurrant (whispering) reflects the behaviour of the music in the work. In Susurrant, emphasis was given to structural development and morphological coherence throughout the work. The piece is characterized by recurring elements that function as structural material for the development of the work. It lasts 30 seconds and is scored for flute, Bb clarinet and piano.

83. Mason, Spike (Tasmania)

The Toboggan Ride

My teenage nephew was visiting Tasmania from the Australian mainland and had never seen snow before. So I took him up to the snow covered mountains above our village one beautifully clear day. When we got there, he was so excited he could hardly breathe. He grabbed the toboggan and began by running up a snowy hill and quickly sliding down - again and again - running up and sliding down. In this composition I have tried to capture the endless energy and erratic excitement of my nephew's first experience on the snow.

84. Viana, Andersen (Brazil)

MICRO PIECES

Micropieces (2012) is a compilation of fourteen compositions, each of short duration. The music demands expressive artistry from the performers and is composed in the most concise manner possible. The music is influenced by Eastern creative thought, as seen in the Japanese poetic form, Haiku, which is also concise and objective.

85. Di Maggio, Dan (Italy)

APOPHENIC 1

Apophenic 1 is one of the possible realizations of an operation of juxtaposition of a series of fragments. In this case, the juxtaposition for the call from dissonArt ensemble was decided on purpose, but chance techniques could be used as well. Some fragments are 1,5 seconds long, some 2 seconds long; each fragment is followed by 1-1,5 seconds of silence. This composition is the first realization of this idea and its duration is exactly 30 seconds. Any other realization (of any possible duration) is highly encouraged for the future...

86. Valette, Iossif (Greece)

Kyttara

'Kyttara' is a Greek word that means 'cells', a consistent term with a sense of tiling ideas in thumbnail form, along with a brief display of a symphonic idea by a cell-ensemble, sounding uncannily using a solo hybrid. As for the harmonic language, technique MSWE (Multiple Sine-wave Elaboration) is used along with a timbre quest. 'Kyttara' were written in 2013 for the dissonArt ensemble, and last 30 seconds.

87. Tukhanen, Timo (Finland)

Tenderness's Forever

This miniature renders a dynamism analogous to the oral tradition of myths. The composition doesn't refer to any content of myth, but the process perceived and used by the audience and musicians alike has several similarities with the structured extemporaneousness of story-telling in myth, in that the material and process is offered, but the content is released to the listeners' imagination.

When the miniature is told by the musicians they act as bards by choosing the pace of their presentation, similarly the old bards would seize their stories, feeling their audience, keeping always the same story, but tailoring it each time on the listeners speed of breath and heart beat, they would live it with their observers.

88. Enescu, Raluca (Switzerland)

pissoffArt

Pieces of evidence always contradict each other. In order to form a judgment, their differences blend and give rise to a completely new probative unit. This mechanism of congruence is transferred to notes. Considering the characteristics of the last note in the previous composition and of the first note in the next one, a new sliding note emerges from their combination. The rules applied to the construction of the new note derive from findings in the field of criminal justice.

89. Kai, Jun-K (Korea)

Byuri

One aspect of this work is the vertical space where motion and suspension change crossing each other. The motion appears at odd bars and the suspension at even bars. The other aspect is horizontal space where the 5 instruments (except piano) show with separate tones and tone colors in serial order. This shows up at even bars corresponding suspension.

So net is woven with across line and length line as this work is composed with vertical space and horizontal space.

90. Lapidakis, Michalis (Greece)

DREAM IN EMPTY SPACE

91. Monet, Hernán (Argentina)

Sol negro

The miniature form can be thought as a window. A window that opens another tiny windows to subtle different worlds and characters balanced by its size and proportions (a very small ones). Each material, at any level, has a large past, an affective and narrative value for us as an individuals and as well as society; a history that, in the case of my own music, changes from one piece to another thanks to the mutations that the only act of remind operates (materials are so exposed to the erosion of memory that became really new after enough time of worn). This piece is about a window to see old characters with a completely new identity.

92. Kerschbaumer, Hannes (Austria)

pandora fragment

„pandora fragment“ is a study about movement. The lid of the piano’s keyboard – like the jar of Pandora – is opened and a dense stream of sound is released. When the lid closes, sound turns into silence. The act of opening and closing is central.

93. Sanchez Garcia - Manuel J. (Spain)

minimum

“minimum” (no capitals), written for the dissonArt ensemble, deals with void and with space. Indeed, a relatively short space (just 30’’) to be filled or unfilled with our thoughts, our experience, our perceptions or whatever we wish (or not). Occupation/unoccupation becomes, then, an interesting subject for experimentation and reflection, since when we arrive to an unoccupied space, this automatically ends to exist as such by just our minimal presence. The white paper, some sort of calligraphic sound, minimal variation, and occupation itself are, broadly, my way to face all that.

94. Bourdeau, Joseph (U.S.A.)

Cold

Cold, scored for violin and toy piano explores the timbral capabilities of the violin by using long lines which slowly evolve from ordinary playing, to an effect, or vice versa. The piece relies on these sounds to represent the fleeting shadows and echoes of a place abandoned.

95. Toufektsis, Orestis (Greece)

diminution for dissonart

96. Kittos, Haris (Greece)

boxtreat

The miniature piece boxtreat for flute and violin was inspired by my friends Jannis Anissegos and Theodore Patsalidis from dissonArt ensemble. It is based on small box structures, where both instruments play parts from a fixed quarter-tone-based scale in the same register, with rhythmical repetitions of a minimal range of speeds. The exchange of 'pointy' attacks, vibrations and vertical 'flutterings' in different densities creates a playful pulsation of energies, as if the two instruments are 'chatting' or 'laughing' together.

97. Muschenich, Markus (Germany)

Wendepunkt, Novelle

„Wendepunkt, Novelle“: The German word „Wendepunkt“ means turning point. A „Novelle“ (english: novella) is a literary text about only one incident; Goethe called it a „unerhörte Begebenheit“ which can be translated as a very shocking incident. A turning point often comes as a surprise; still it can be logically derivated from the essential incident in the novella.

98. Rouvelas, Antonis (Greece)

M/1/1

Eight impulses, four breaths, in one flow to a confined place.

99. Papageorgiou, Dimitri (Greece)

through tacit cracks

100. Seglias, Zesses (Greece)

Aposynthesis -five secrets for dissonArt ensemble-

Aposynthesis is a series of five small miniatures, six seconds each. They are characterised as ‘secrets’, since there are no performance indications. Each one of them bears also a more or less enigmatic title. In this direction, the performers are meant to read from score Aposynthesis is an effort to summarise the fundamental elements in my music, presented in a rough, sketch-like way. The piece was composed on the occasion of the call for scores by dissonArt ensemble in 2013 and it is dedicated to Dimitri Papageorgiou.

101. Smith, Michael (U.S.A.)

Coil

Coil for violin, cello, and double bass attempts to capture the violent yet delicate nature of the bow.

102. Özdemir, Berk (Turkey)

MISSING NO -2-

Missing No -2- is the second piece of my miniature series. Unlike the first one, this piece has no references and influences from other music genres. Slippery textures, close pitch relations and cluster strikes are the materials of this piece. In this duration, I tried to demonstrate the many variations of those basic ideas in different perspectives.

103. Smite, Gundega (Latvia)

(di)visions

(di)visions for Piccolo flute, Bass Clarinet in B flat, Violin and Toy piano is based on a Latvian folk melody, transforming and dividing the songlike tune into many short textural divisions, that travel through the instruments in a playful mode.

104. Papadimitriou, Lefteris (Greece)

Wheel

The title refers not only to the morphological structure of the piece but also to a visual image of an imaginary rotating machine with a behaviour expressed by sound. That is achieved through the separation of the piece in four equal parts with an undulating metric structure but also to oscillations of tones comprising figures.

105. Saleri, Mauro (Italy)

CRUMBLING FACES

The wind that digs the rocks, the sea that devours the cliffs, the heat that melts the ices, the fire that burns the landscapes are just some pictures of surfaces eroded by time and by the violence of nature. So two marble faces (represented here by flute and violin), now reflections of an empty existence, look at each other attending the mutual decay. The heavy blocks of their material collapse suddenly and crumble in clouds of dust that obscure their memory.

106. Ghikas, Panos (Greece)

Double Leopardy

Double Leopardy combines a variation of textural densities with a series of rhythmic articulations. The resulting structure contains gestural material that continuously present increases in dynamic width and expressive intensity. There is no resolution and the gestures stop abruptly.

Double Leopardy is an attempt to notate musically the last few seconds lived by an animal before it dies. As such, it is not a miniature piece but a "time-stretched" temporal expression of a sonically imagined neural-brain process that living beings never experience until just before their death. Feline curiosity and the legal concept of double jeopardy inform the title.

107. Nicolaou, Vassos (Cyprus)

Áchata

It is a tiny concerto for flute and chamber ensemble. The uninhabited space "looks" very silent so the flute part is very active – and with a certain lightness - in order to fill the space. The other instruments - situated in different rooms – act as virtual resonators and mirrors.

Áchata is dedicated to my friend Jannis Anissegos.

108. Skordis, Andys (Cyprus)

"yellow..."

Yellow...yellow...yellow...yellow.....yellow....yellow.....yellow.....yellow...

109. Papara, Michał Jakub (Poland)

THE BROKEN DREAM IN BLUE

– is a short miniature for clarinet, violin, cello and toy piano. It lasts exactly thirty seconds, and it is created in 2013 specially for The dissonArt ensemble's concert. In this work there are two spaces in the opposition: the first – clarinet and violin, and the second – toy piano and cello. The first space is talking about something and the second, suddenly interrupts this dialogue by a very strange scream with a thin sound of toy, and a high, and perhaps unnatural sound of bass. The miniature is inspired by some feelings and situations in our daily lives, like discouragement or forgetfulness.

110. Costanza, Federico (Italy)

How can a flying cat be killed by a pigeon in Venice

How can a flying cat be killed by a pigeon in Venice is a dark experimental non-sense story that is happening between the roofs of a water town.

To the dissonArt ensemble and my greek friends.

111. Buckett, Austin (Australia)

Dead Machines

It reminds me of someone recently telling me that a teacher asked them not to play a Bach fugue with all of the voices at equal volume: but to me the beauty of a Bach fugue is that no part woven within the contrapuntal texture stands out from the other. My ears go through this fluctuation between automatic adjustment to particular lines within - interchanging, and the holistic collection of lines as one. This idea of neutrality in sound being some sort of window into a greater freedom of perception creates a level spectrum to perceive within. A texture to be perceived without the traditional and 'correct' notions of development, harmony, or pitch relationships. Peter Ablinger likens listening to white noise to staring at a white wall; after a few seconds of looking at the white wall our brain can't take it, so we begin looking for patterns, or we begin creating patterns. Another example could be, this morning I heard a Turkish radio station coming from my kettle. This sort of trickery that our own perceptions play on us is the very thing that leads us to questioning choices within the nature of organized sound, and how its communication and presentation can be harnessed in ways other than using traditional compositional rhetoric.

