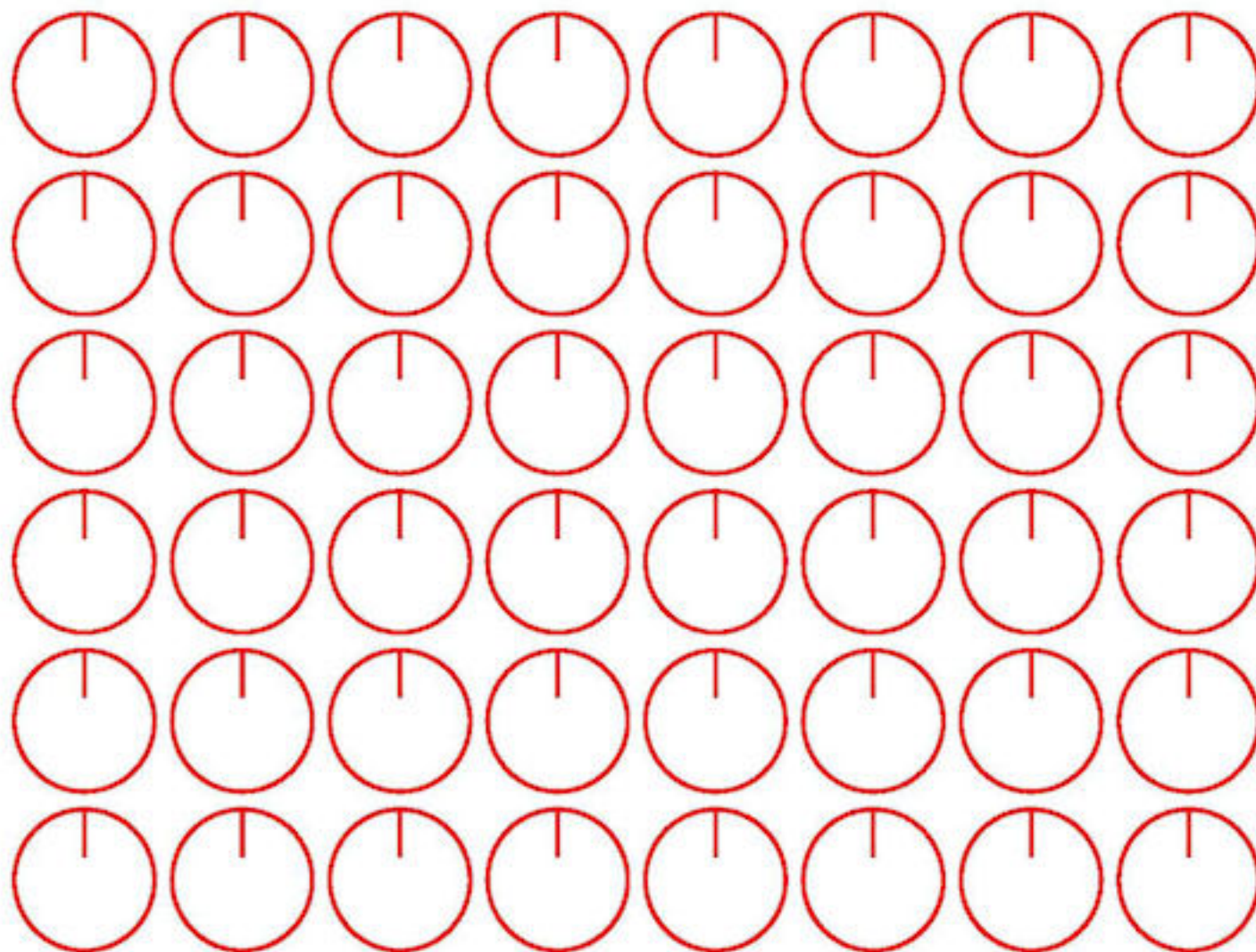


Jos Zwaanenburg
grist

Efthymios Chatzigiannis
Paul Dibley

Stephen Cornford
Paul Whitty



Grist

Broken Mirrors 7.44
Efthymios Chatzigiannis

**Does the body rule the mind
or does the mind rule the body?** 17.09
Paul Whitty

Flute Feed 26.54
Stephen Cornford

**Has the world changed
or have I changed?** 16.57
Paul Whitty

Organ Grinder 8.56
Paul Dibley

Jos Zwaanenburg



Recorded at Oxford Brookes
University (June 2010).
Additional electronics and
processing by Efthymios
Chatzigiannis, Stephen
Cornford,
Paul Dibley and Paul Whitty.
Mastered by Rick Campion.

grist is a project of the
Sonic Art Research Unit
(SARU) at Oxford Brookes
University
www.sonicartresearch.co.uk
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SARU

Jos Zwaanenburg

Jos Zwaanenburg graduated with distinction from the Sweelinck Conservatorium-Amsterdam in 1985 where he studied flute and composition. In the preceding year he was one of the prize winners at the Gaudeamus International Interpreters Competition, receiving an honorary mention for performing his own compositions. He has performed extensively throughout Europe, the U.S., South America, India, the Russian Federation, Korea and Japan including many radio and television broadcasts, playing solo, as a member of different orchestras, as a soloist with orchestras and as a member of chamber music ensembles involved in classical as well as improvised music. He is known for his research into extended playing techniques for the flute combining his interest in performance, theatre, composition and the use of live electronics. He is also known for initiating the development of the open hole alto flute in co-operation with the Dutch flute makers Eva Kingma and Dirk Kuiper in 1986/87. Currently he is a senior lecturer at the Conservatorium van Amsterdam (CvA) where he teaches a programme called 'Contemporary Music through Non Western Techniques'. He designed and now teaches a new Master's programme for Live Electronics for instrumentalists, which started at the CvA in September 2012. All Zwaanenburg's flutes are built by Eva Kingma. His c flute electric headjoint is made of carbon fibre and specially designed and built for him by Andries Vis.

Efthymios Chatzigiannis

Efthymios Chatzigiannis is a Greek composer and sound artist based in Oxford. In 2005 he completed a BA program in Music at the Anglia Ruskin University in Cambridge, and in 2007 he completed an MA in Interdisciplinary Arts Practice, specializing in Composition and Sonic Art at Oxford Brookes University, where he has recently completed a PhD study entitled Aural Evolutions: Reception — Perception — Interpretation. His main research interests are the phenomenology and physics of sound. Efthymios composes and performs electroacoustic music.

His main interests are real-time digital audio processing, programming new audiovisual performance interfaces, and composing for film and digital media. His work has been performed and exhibited in Greece, UK, Holland, Germany and Brazil.

auralevolutions.co.uk

soundcloud.com/tim-chatzigiannis

soundcloud.com/mrglick

Broken Mirrors (2010) is for flute and live electronics. The performer improvises around some suggested melodic material and noise, exploring the sonic potential of the flute. A program is made in Max/MSP that analyses the improvisations, and creates soundscapes from the deconstruction and re-imagining of these improvisations; broken mirror images of the performer's playing are created that engage the performer in further improvisations, establishing a symbiotic relationship between the performer and the computer. This piece is divided into three sections: the first section is a solo flute improvisation with some processing applied to the sound of the flute. The second is based on a soundscape created through processing the recording of the first improvisation, and the third is based on a soundscape created with pitch data collected from the second improvisation, which is translated into MIDI events that trigger pre-recorded samples.

Stephen Cornford

Stephen Cornford studied Sculpture at the Slade School of Fine Art before going on to complete a Masters in Time Based Arts Practices at Dartington.

He is currently a Research Fellow at the Sonic Art Research Unit of Oxford Brookes University.

Stephen works between the fields of sculpture and music and the contexts of gallery and gig, using the forms of kinetic installation and process-based performance by turns, always searching for situations in which the material; whether solid, spatial or sonic; controls the outcome as much as himself.

scrawn.co.uk

flute feed (2010) is an indeterminate composition for flute, resonating piano and a digital feedback system. The flautist's signal is played back through the piano's soundboard and re-recorded in real time. This instrumental twist on Lucier's much appropriated room tone process allows the internal resonance of the piano to be activated by the flute. The composition does not specify any notes, only that the instrumentalist should play only sustained single notes or sliding tones, so the player can explore the resonance of the piano through the register of their own instrument.

Working on the piece with Jos I was struck by the way the very high notes he was able to produce initially separated themselves from the swelling bass produced incrementally by the feedback system, before eventually they became subsumed into it.

Paul Dibley

Paul Dibley was born in Wales in 1973. He is a composer and sonic artist, and is a Principal Lecturer in Music at Oxford Brookes University, UK.

He studied with Jonty Harrison at the University of Birmingham and received his PhD in 2003. His compositions have been described in The Guardian as having 'flights of ingenuity'. His work has been performed in Europe, the Far East, Australia and America and received a mention at the International Electroacoustic Music Competition, Bourges, France.

pauldibley.com

Organ Grinder (2010) is the second in a series of compositions written for Jos Zwaanenburg. It is an exploration of live performance with samples, live electronics and computer generated material.

Many of the processed samples used are taken from fairground organs and barrel organs. The juxtaposition of and movement between these elements allows the flute and the accompaniment to work both independently and in tandem. The notes played on the flute trigger long textures or short gestures that after a given period become delayed to allow a more complex sound world to develop.

Paul Whitty

Paul Whitty is a Composer and Sound Artist whose work has found its way into spaces and contexts as diverse as the Mecca State Bingo Hall in Kilburn, London; the freezer compartment of a fridge in Romford, Essex; Nightclubs in Hackney and Huddersfield; and Vauxhall Cross Gyrotory in Central London. Recently Paul has been engaged in a series of interventions in pre-existing contexts — re-reading, re-organising, re-categorising, re-distributing and re-sounding the materials that are found there. Recent projects include *The Swimmer — A True Story* a film and installation developed with novelist Roma Tearne and exhibited at the 54th Venice Biennale (2011).

Paul is a founder member of the Sonic Art Research Unit (SARU) and audiograft at Oxford Brookes University.

somewhereafield.tumblr.com
www.paulwhitty.co.uk

Does the body rule the mind or does the mind rule the body?¹ (2010)

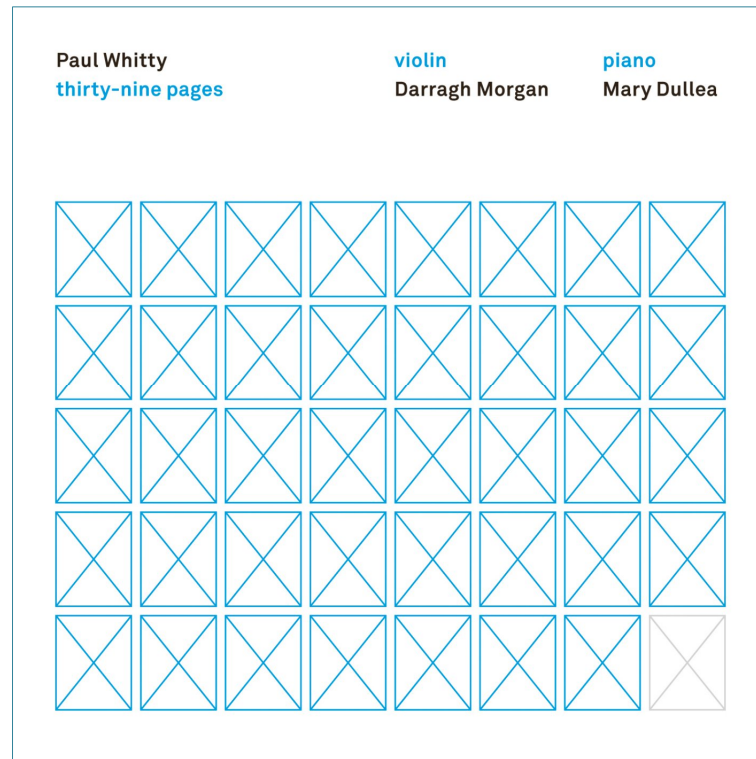
Has the world changed or have I changed?² (2010)

The static's like the sound of thinking. Not of any single person thinking, nor even a group thinking, collectively. It's bigger than that, wider — and more direct. It's like the sound of thought itself, its hum and rush. Each night, when Serge drops in on it, it recoils with a wail, then rolls back in crackling waves that carry him away, all rudderless, until his finger, nudging at the dial, can get some traction on it all, some sort of leeway.

from Tom McCarthy C(2010)

¹from *Still 111* (Morrissey & Marr, 1984)

² from *The Queen is Dead* (Morrissey & Marr, 1986)



Also available on Metier

Paul Whitty

thirty-nine pages

Darragh Morgan, violin

MaryDullea, piano

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“Morgan and Dullea’s playing is absolutely perfect here, retaining an essential objectivity while attending to every detail of this poised and intricate music”

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“This music poses as many questions as it answers/ Whitty is playing games with our memories – both our assumptions about what we think 19th century music might sound like, and about how his music restructures the debris”

Philip Clark
The Wire