

THE SPIRIT CATCHER

(1992-1993)

for cello, computer sounds and live-electronics

Point of departure of this composition are 5 spectra, with different ambitus and registers but with many 'common partials' to assure harmonic cohesion. The SOUND OBJECT GENERATOR created the events according to predefined parameters.

The 'leading-parameter' is 'Klangfarbe'. The general direction is:

noisy ----> with tone

The instrument triggers the computer-sounds, either with midi-pedals or, any other suitable means. The triggered sounds are spatial extensions of the instrumental sounds, however, they develop often their individuality and provoke new actions from the soloist. The piece is conceived as an 'open-form' environment where the soloist can trigger the events he wishes. However, the present version has been worked out as an independent composition. Melody and harmony are given entirely by the spectra. The instrument is processed during the performance by means of a MAX-Patch in the Next-ISPW environment. The interface is a 'Mathews-Drum'. The patch is a mixture of harmonizer, ring modulator and amplitude modulator, which produces spacialization by means of a circuit that generates Lissajou-curves. The main intention of the patch is to create instability in the instrumental part, a certain irreality. The performer of the 'Mathews-Drum' is to accomplish this improvisingly, according to taste, acoustics, etc. etc.

The SOUND OBJECT GENERATOR used in this piece was written in Common-Lisp-Music in the Next-Computer in 1992, the instrumental part was written in 1993. The recording of the solo part was done by Gaby Schumacher in the Musikhochschule Freiburg, the spacialization in ZKM, Karlsruhe and the final mixing in my private studio.

Performance situation (as for the MULTIMEDIALE-3 in Karlsruhe, Nov. 1993):

- 8 Channel sonorization;
- Four audio channels (played from a DA-88 digital machine) go to four loudspeakers;
- The cello is given as input to a Next-Computer with an ISPW processor, which provides for the transformation and spacialization as described above.

"He tensed the string again and began playing...The eerie reverberation filled the narrow canyon and began to echo...

from 'A Separate Reality'
Carlos Castañeda

Mesias Maiguashca