

Michael Bonaventure

101

for fixed media electronic audio, percussion & organ

101

was commissioned for and premiered in the concert THE FORMOSA CONNECTION, given at the Orgelpark, Amsterdam, Netherlands, on 28 April 2019.

The performers were -

Yung-Tuan Ku, percussion
Clare Gallagher, sound projection
Michael Bonaventure, organ

Scoring and set-up -

Percussion: 3 - 5 Gongs of low (i.e. Tam-Tam), medium low, medium, medium high & high pitches (soft and hard beaters can be used)

1 Bass Drum (hard beater or mallet)

Set the instruments at the front of the room, Gongs centre left, Bass Drum centre right.

Electronics: single stereo diffusion - 2 loudspeakers at front left & right of room

double stereo diffusion - 2 loudspeakers at front left & right, 2 loudspeakers at rear left & right of room

The volume level for diffusion should be set to LOUD. At no time is the audio track to be considered an 'accompaniment' to the percussion or organ! In the first half of the piece, the audio is the main player; when the organ joins in the second half, at *ff*, the audio must sound at least at an equivalent *ff*. Sub-woofers can also be used for a richer and more bass-heavy sound, particularly if the room is large.

Ideally, the organist will cue the audio track from a laptop, positioned on or next to the organ console and connected to the main mixer. Using audio software such as Audacity, the waveform can then be followed in minutes:seconds:hundredths of seconds. Although the coalescence of the organ part with events on the audio track will naturally vary in each performance, please observe the metronome tempo and precise timings for starting and ending! It is crucial that the final organ chord will have been reached by at least a few seconds before 6:46.5, at which point it MUST be released. This may require some shortening of both the longer-held chords in the run up to this point, and the final drum-roll .

ELECTRONICS *Islands of multi-layered and heavily processed vocal and phonetic sounds containing articulations of the digits "1" "o" "i" in English and Mandarin (sounding "yi" "ling" "yi"), generating dense clouds of resonance...mf-ff*

0:00" START

Percussion 3 - 5 Gongs

from 0:10"
↓
Spaciously and freely interact with the electronic sounds, improvising random pools of activity. Dynamics mostly p - mf, but with an occasional, random splash of colour ff

ELECTRONICS (*mf-ff*)

Gongs (*p-mf/ff*) → STOP all activity by 3:00 (move to Bass Drum) (organist gives cue)

ELECTRONICS (*mf-ff*) at 3:13.5 exactly ...sounds become even more alien and abrasive, gradually accelerating and floating higher and higher...*ff-fff*

♩ = 80

Organ

8', 4', 2' Mixtures Mutations *ff*

legato sempre

16', 8', 4', Mixture Reeds 16' + Man. coupled

legato sempre

Pedals *ff*

ELECTRONICS *(ff-fff)*

Org.

Ped.

ELECTRONICS *(ff-fff)*

Bass Drum

Org.

Ped.

ffffz

ELECTRONICS *(ff-fff)*

Bass Drum

Org.

Ped.

ffffz

ELECTRONICS (*ff-fff*) ...sounds mutate into jagged, metallic shrieks with heightened distortion and echo...*fff*

Bass Drum

ffffz

Org.

Ped.

This system contains the first system of music. It features three staves: Organ (top), Pedal (middle), and Bass Drum (bottom). The Organ part consists of two staves (treble and bass clef) with complex chordal textures and melodic lines. The Pedal part is a single bass clef staff with a rhythmic accompaniment. The Bass Drum part is a single staff with a series of rhythmic pulses. A double bar line is present at the end of the Pedal staff.

ELECTRONICS (*fff*)

Bass Drum

ffffz

Org.

Ped.

This system contains the second system of music. It features three staves: Organ (top), Pedal (middle), and Bass Drum (bottom). The Organ part continues with complex textures. The Pedal part continues with its rhythmic accompaniment. The Bass Drum part continues with its rhythmic pulses. A double bar line is present at the end of the Pedal staff.

ELECTRONICS (*fff*)

Bass Drum

ffffz

pp

ffffz

...long echo into silence...

release at 6:46.5

Org.

Ped.

This system contains the third system of music. It features three staves: Organ (top), Pedal (middle), and Bass Drum (bottom). The Organ part concludes with a final chordal texture. The Pedal part concludes with its rhythmic accompaniment. The Bass Drum part concludes with its rhythmic pulses. A double bar line is present at the end of the Pedal staff.

7:15
END

Amsterdam, March 2019 - Leith, April 2019