

the power of place - program and performance notes

The power of place challenges the listener to focus on a the note C and, in doing so, perceive how it changes in various harmonic and rhythmic contexts. You will be asked intensify this perception by periodically humming the note and covering your left ear with a plastic cup. The place directly around C should often feel particularly unstable and is created through movement of the performer and use of quarter tones. The piece has three short movements: the first is a gentle exploration around the note; the second is a frisky and capricious dance around it; the third provides a more arrhythmic, dramatic and jagged context.

program notes

the power of place challenges the listener to focus on a the note C and, in doing so, perceive how it changes in various harmonic and rhythmic contexts

perception is intensified by getting the audience to periodically hum it the note and cover their left ear with a resonant object attuned to an appropriate resonance around C (a plastic cup is used for the premiere)

the place directly around C should often feel unstable and is created through movement of the performer and use of quarter tones

the piece has three movements

-the first is a gentle exploration around the note

-the second is a frisky and capricious dance around it

-the third provides a more arrhythmic, dramatic and jagged context

note 1 - audience involvement

before the start of the piece the audience should be played the note C (one octave above middle C) and asked to gently hum it (or an octave lower)

this should take place a sufficient number of times to get maximum participation and help intensify the perception of this note

the audience should be instructed to gently and quietly hum this note when the performer has raised their oboe and is turning and continue humming until the oboe is lowered

the audience should each be given a paper or plastic cup on entry and instructed to place it over the left ear

note 2 - the 'rotate' instruction

at certain points in the piece there is a boxed 'r' indicating that the performer should raise the oboe in the air and rotate through 360 degrees while playing the following notes (usually 2 bars) up until the first paused note

the rotation should be consistently close to 12 seconds in duration and the pause over the final note(s) should be extended to allow this

the audience should be instructed to gently and quietly hum the note C at these points

note 3 - multiphonics

multiphonics are indicated by a boxed 'm.' and are selected in advance by the performer varying from consonance indicated by 1, to dissonant indicated by 5

note 4 - performer humming

bracketed noteheads indicate the note that the performer is required to hum creating a tonal quality as close as possible to the instrument often resulting in a throbbing of the sound, notes are written for male performer but female performers may hum an octave higher

note 5 - the walk instruction bar 119

the performer should go for a brief walk around the venue repeating the two bar phrase and varying it's tonal character and speed (approximate time 20 seconds)

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