



SARAH WEAVER

LIST OF COMPOSITIONS

THE BECOMING OF TIME (2013)

for telematic large ensemble

Premiere:

December 15, 2013 at New York University, Queen's University Belfast, Zurich University of the Arts/Moods Jazz Club, together with new pieces by Mark Dresser and Elizabeth Hoffman.

Performers:

Matthias Ziegler, multiple flutes (Zurich), Franziska Schroeder, saxophones (Belfast), Ray Anderson, trombone (New York), Sylvie Courvoisier, piano (New York), Mark Dresser, bass (New York), Lucas Niggli, drumset (Zurich), Paul Stapleton, bonsai sound sculpture (Belfast), Tullis Rennie, laptop (Belfast), Elizabeth Hoffman, laptop (New York), Sarah Weaver, conductor (New York). Video processing by artists in Zurich - Benjamin Burger, Joel De Giovanni

Program Note:

Telematic ensemble piece for the project "Time Axiom: New York, Belfast, Zurich". On the premise that time itself is largely a perceptual phenomenon, the piece is conceived on "becoming" as a reason for time. Time is expressed in an elemental way and in motivation for its emergence in order to become. Musically, the telematic venue is already a perceptually linked multidimensional medium across time zones. The score works with binaural beats and beating tones, multiplicity, multiphonics, microtonality, gradient between pitch and noise, acceleration and deceleration, compression and expansion, spectralization, resonance, thresholds, vibrato, and biological components such as heartbeat and breath. The beating tones are a particularly central metaphor in expressing how pitches that are so close together create time. The structural features include improvisation, composed material, gestural processing, jazz, and attention strategy, utilizing the unique musical languages of the renowned ensemble musicians. The piece culminates in a becoming of time that is both internally and collectively experienced.