

University of Missouri School of Music
2021-2022 Series

Infinite Color: Original Music by Andrew Wiele
Andrew Wiele, clarinets and piano

March 21, 2022 • 7 PM • Sheryl Crow Hall

Program

Infinite Color

- I. Red
- II. Orange
- III. Yellow
- IV. Green
- V. Blue
- VI. Purple

Intermission

Layabout

The Doldrums

Isaac Foley, bass

Miss

Emma Smallen, drums

Leafy Greens

Zach Scammura, saxophone

On The Brink

Carlot Dorve, trumpet

About Infinite Color:

Infinite Color is a project I have been working on since August of 2021 in conjunction with Dr. Yoshiaki Onishi. Each movement explores a different aspect of the interaction between clarinet and live electronics. All of the movements are performed through Max MSP, though I also used Reaper, a digital audio workstation, and SPEAR, a soundwave editing software, to create sounds. For each movement, a MIDI pedal is used to trigger cues which execute different commands within the MAX patch.

Red uses clips made from bass clarinet and bowed cymbal sounds edited in SPEAR. SPEAR lets the user edit the waveform of a sound, elongating, shortening, changing the pitch or certain parts of a sound. The program is powerful in the options available. Each cue plays one of these clips, which have been edited for reverb and other effects in Reaper.

Orange's main track consists mostly of home-made percussion. Sounds such as drawers closing, doors shutting, zippers, and various taps and bangs have been put together in REAPER to form a percussion track for the bass clarinet. While the bass clarinet is playing, they use the MIDI pedal to record sound bites 2 beats long, to be used near the end. After the B section, the bass clarinet improvises over a loop, while random selections from the track as well as the recorded sounds during the performance play. The improviser interacts with this sound until they are ready to move on.

Yellow uses concatenative synthesis to create a soundscape alongside a track filled with nature sounds. Concatenative synthesis takes a sound file and divides it based on the attacks. The snippets are then played in random order. The clarinetist is given many different motives to improvise on and the concatenative playbacks are added and removed as the piece progresses.

Green uses a live response program called Sigmund to generate tones based on the pitch, partials and amplitude of what it hears. Combined with a live reverb generator, this creates eerie soundscapes. Alongside this, more snippets based off the *Yellow* motives have been edited in Reaper and are played in a similar style to the *Red* movement.

Blue focuses on MIDI, and the building of chords at random times with random instruments. The program has been designed to build a chord in random ways, the only controlled parameters being the pitches to be sound, the starting and stopping point. *Blue* explores the different possibilities this offers, including letting a chaotic sound take over.

Purple draws similarities from Steve Reich's *New York Counterpoint*. In it, the clarinetist must record several tracks beforehand, to be played alongside them in the performance. This is the simplest piece to perform, but the hardest for the performer to prepare.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinuefield Music Center, 573-884-1604, at least seven days in advance of the event.

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