



JOS ZWAANBURG:
20 ODD YEARS
(FMRCD316-0711)

Jos Zwaanenburg (C-Flute, Open Hole Alto Flute, Electronic treatments)

TRACKLISTINGS

1. Jonty Harrison - Concertino
2. Alistair MacDonald - Scuttle
3. Stephen Montague - Vlug
4. Roger Marsh - Hoichi
5. Tim Howle - Calling Tunes
6. Mike Vaughan -Time...(enough)
7. Paul Dibley - Back to Fore
8. Michael Young - Chatterbox
9. Tim Howle - Novelists make things up

Dutch Flautist Jos Zwaanenburg has been commuting between Holland and Britain since the very beginning of his career as a professional flautist. Over the years he has drawn attention to his use of electronics as an extension to the traditional instrument. He was as fortunate as to work with quite a number of British based composers that share his interest in electronically processed flute sounds.

This CD is a documentation of works that were written for Zwaanenburg during a 20 year time span. They are presented here in chronological order. The short descriptions of each piece firstly outline the software and hardware used to premiere the pieces and secondly the description is of the latterday technology used during these recordings; thus demonstrating the enduring nature of the works that transcend technological change.

This recording was produced by Anderson through the use of the Ambisonic Toolkit (ATK), and represents a first studio-based 'virtual acoustic' application of the ATK production system.

1. Jonty Harrison ___ Concertino (1988)

A headlong rush through a limited set of musical materials... live electronics provide the chance to gulp for air! •Open hole alto flute. •Original electronics: Boss guitar pedals, custom built VCA/VCF combination by Andries Oyens. •Electronics used for the recording: a Max/MSP emulation of all effects, MIDI pedal.

2. Alistair MacDonald ___ Scuttle (1991, shorter cd version 2010)

The title, Scuttle, refers to rapid, compulsive movement, and the piece is characterised by quick changes in timbre and articulation which act as different colourations of a single, energetic line." •Open hole alto flute. •Original electronics: Boss guitar pedals SPX 900 effects unit, custom built VCA/VCF combination by Andries Oyens, PCM digital playback of the tape part. •Electronics used for the recording: a Max/MSP emulation of all effects, MIDI pedal.

3. Stephen Montague ___ Vlug (1992, rev. 2008)

Vlug (the Dutch word for fast) was written for stiletto tongued Zwaanenburg to hurl sonic maelstroms into the audience. •C-f lute. •Original electronics: Boss guitar pedals, custom built VCA/VCF combination by Andries Oyens, SPX 1000 effects unit, DAT playback of the tape part. •Electronics used for the recording: a Max/MSP emulation of all effects, MIDI pedal.

4. Roger Marsh ___ Hoichi (1992)

'Hoichi the Earless' is a ghost story in the collection 'Kwaidan: Stories and Studies of strange things' by Lafcadio Hearn. Some of Hearn's stories were made into a film by Masaki Kobayashi in 1965, which ends with the tale of Hoichi, a blind biwa player, who is taken every night by a ghostly warrior to sing of epic sea battles in a desolate graveyard. This piece for solo flute offers Zwaanenburg the chance to use his electronic trickery to haunting effect!

•Open hole alto flute. •Original electronics: SPX 900 effects unit, CP-40 pitch-to-MIDI converter, MIDI pedal. •Electronics used for the recording: computer emulation using a combination of Max/MSP and LiSa (<http://www.STEIM.nl>), MIDI pedal. >>>>>



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5. Tim Howle ___ Calling Tunes (1994)

A piece in three layers. The flute, the live electronics and the 'tape' form a continuum. •C-f lute.
•Original electronics: Boss guitar pedals, custom built VCA/VCF combination by Andries Oyens, DAT playback of the tape part, TX81Z synthesizer, SPX 900 effects unit CP-40 pitch-to-MIDI converter, MIDI pedal. •Electronics used for the recording: all original electronics with an added tape/effects synchronisation patch in Max/MSP.

6. Mike Vaughan ___ Time...(enough) (1998, rev 2008, shorter cd version 2010)

"Time...(enough)"- the first words of the replicant leader Roy Batty in Ridley Scott's film 'Blade Runner' as he contemplates the onset of death; a film in which the tensions and ambiguities relating to technology and humanity are (uneasily and temporarily) resolved. •C-flute.

•Original electronics: Mac Powerbook 190 running performer for MIDI live recordings, MEP4 MIDI event processor, TX81Z synthesizer, SPX 900 effects unit CP-40 pitch-to-MIDI converter, MIDI pedal. •Electronics used for the recording: a Max/MSP emulation of all effects, MIDI pedal.

7. Paul Dibley ___ Back to Fore (1999)

Back to Fore is an exploration of live performance with triggered, prepared sounds. •C-f lute.

•Original electronics: Max patch for MIDI messages, K2000R, CP-40 pitch-to-MIDI converter, MIDI pedal. •Electronics used for the recording: the original electronics.

8. Michael Young ___ Chatterbox (1999)

A chaotic intermingling of flute and vocal nonsense. Real-time controlled sound generators are like gibbering chatterboxes; their whispers, grunts and prattles are instigated and manipulated by the flautist at first, but become increasingly assertive and, in the end, obliterate him. •C-f lute.

•Original electronics: Max patch for MIDI messages, K2000R, CP-40 pitch-to-MIDI converter, MIDI pedal. •Electronics used for the recording: the original electronics.

9. Tim Howle ___ Novelists make things up (2008)

A melding of pitch and timbre, the flute is immersed in electronic sound. •C-f lute. •Original electronics: Max/MSP, MIDI pedal. •Electronics used for the recording: the original electronics.
<http://www.timhowle.wordpress.com>

Performed by:
Jos Zwaanenburg

Composed by:
Jonty Harrison
Alistair MacDonald
Stephen Montague
Roger Marsh
Tim Howle
Mike Vaughan
Paul Dibley
Michael Young

Zwaanenburg's c-flute and open hole alto flute were built by Eva Kingma, the Netherlands.

The open hole alto was designed and built in 1986/87 by Dirk Kuiper and Eva Kingma at Zwaanenburg's suggestion.

A special carbon fiber headjoint for the c-flute with a BarcusBerry contact mic was built by Andries Vis, the Netherlands.

All tracks were recorded at the University of Hull's Filey Road Studios by Joseph Anderson and Tim Howle, 3 - 8 January 2009.

Middleton Hall Ambisonic impulse responses measured by Anderson, with the assistance of Matthew Barnard and Gavin Murdoch.

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