

hcmf //



© David Sappa

Ghost Trance Duo / Cath Roberts

Saturday 23 November 2024
9.30pm, Bates Mill Photographic Studio

Cath Roberts electronics / saxophone

Cath Roberts (UK, 1983)

Patch dynamics: three sections of a collage (2024) 30' **World Premiere**

- 1. Designs for defying gravity*
- 2. Lift it out of itself*
- 3. Under your pillow rush herds of walruses and whales*

Patch dynamics is a set of three pieces constructed for this set as part of an ongoing solo project. Fragments of music and sound made using synthesisers, objects, saxophone and small instruments are combined to create a collage, with the performance guided by three graphic scores that are themselves (papery) collages inspired by the grouped audio samples. The visual realm of printed matter and drawings and the sonic realm of music are muddled and interlinked; 'patch dynamics' is a borrowed ecological term, describing a concept in which ecosystems and landscapes are understood as a living, constantly-changing mosaic of distinct, connected patches. © Cath Roberts



© Dawid Laskowski / Thomas Wagensomer

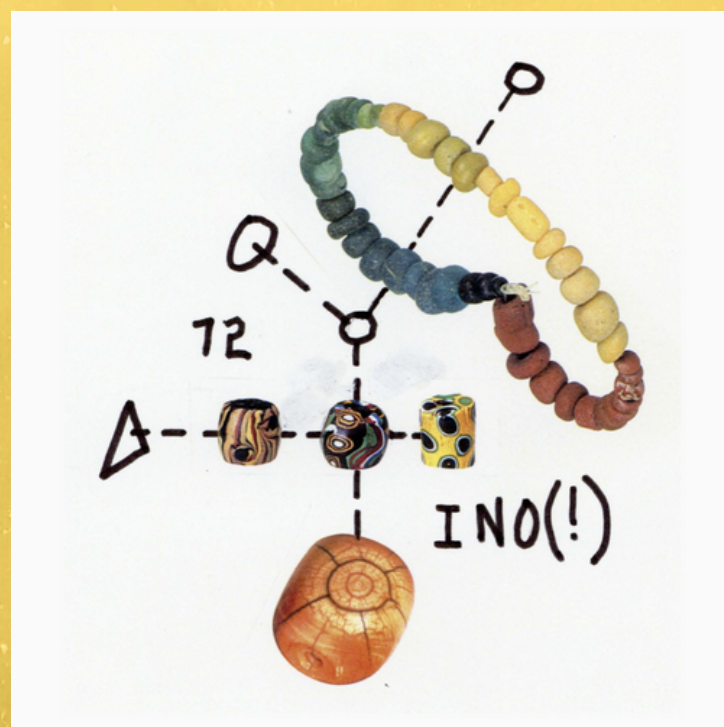
Kobe Van Cauwenberghe guitar / synth / voice
Mariam Rezaei turntables

Anthony Braxton (US, 1945)

Composition No. 284, 3rd
 species Ghost Trance Music
 (2000) 30'-40'

The title of the main composition Ghost Trance Duo will play is graphic, represented by the image opposite. The performance will also include a selection of other compositions, integrated in an undetermined sequence, listed below.

- + Composition No. 6F (1972)
- + Composition No. 40F (1974)
- + Composition No. 69Q (1976)
- + Composition No. 108A (1984)
- + Composition No. 120 "Trillium A" (1984)
- + Composition No. 249 (2000)
- + Composition No. 358 (2006)



© Anthony Braxton

Anthony Braxton's *Ghost Trance Music* system (GTM), comprising a total of 138 compositions, serves as a gateway to a fascinating musical universe that connects Braxton's entire body of work, balancing between notation and improvisation, and navigating past, present, and future. Braxton's holistic philosophy of a Tri-Centric Thought Unit Construct, in which GTM represents the 'ground floor,' implies that all of his compositions can be connected, combined, or superimposed. Rather than rejecting musical tradition, Braxton's radical concepts are trans-idiomatic, reflecting a vision that unites the musical heritages of Karlheinz Stockhausen, Duke Ellington, John Cage, Alice and John Coltrane, Muhal Richard Abrams, and many others. With GTM, Braxton created an 'erector set' or toolbox that invites musicians from different backgrounds to come together in an 'event-space,' where each individual's input, according to their 'affinity dynamics,' shapes the course and shared experience of the performance.

All GTM compositions feature open instrumentation. Each composition consists of a 'primary melody' that functions as a central 'track' throughout the performance. Unlike a typical Sonata form or 12-bar blues melody, the GTM primary melody is 'trans-temporal' – it has no linear development or clear beginning or end. At given moments, musicians are invited to depart from the melody, inserting any of the following three options:

1. **Language Music improvisation:** Using Braxton's post-serial improvisational framework of 12 specific sound categories or 'Language Types.'
2. **Secondary Compositions:** Short 'one-page' pieces in the back of the GTM score, which can be looped indefinitely.
3. **Tertiary Compositions:** Any piece, excerpt, or part from Braxton's entire catalogue of works, from the quartet pieces, solo books, (creative) orchestra music, a Trillium opera aria...

The primary melody can be resumed at any time by any of the performers. The resulting multilayered web of musical activities, developing sequentially and/or simultaneously, leaves space for intuition and the unknown. Guitarist Kobe Van Cauwenberghe has expertly navigated Braxton's GTM repertoire for several years, resulting in critically acclaimed albums such as *Ghost Trance Solos* (ATD10) and *Ghost Trance Septet Plays Anthony Braxton* (eNR105), which was named 'Album of the Year' in 2022 by Avant Music News. For this unique concert, Van Cauwenberghe joins forces with boundary-pushing turntablist Mariam Rezaei. What better instrument to translate the multilayered and non-linear philosophy of Braxton's music than the turntable? Spinning around, sampling past material into the present and future outcomes, lifting Braxton's visionary philosophy to ever-new heights, GTM provides the perfect canvas for Van Cauwenberghe and Rezaei to create a unique and captivating Ghost Trance Duo. © Kobe Van Cauwenberghe

Produced by hcmf//

hcmf//
huddersfield
contemporary
music festival

In partnership with
The University of Huddersfield