

Iridescent Stasis

Bordered by the extreme edges of the ensemble's sonic range, Iridescent Stasis is built on a sound structure depicting two simultaneous ascending and descending microtonal lines. The piece follows a structured graph whose architecture is made of sine waves that fluctuate with irregular amplitude and frequency. It is based on algorithmically driven processes whose sonic expression grows from varying wave forms distributed along the length of the piece. Each detail represents the overall form of the work aspiring for "oneness" of the material and structure.

The work conceives deployment of sustained performance energy as a musical category. That is, the conflicting progression of the two lines creates rich colors and tones and gives an extra layer to the composition that gradually transforms over time. This movement reveals frictional morphology between tonal and microtonal processes and explores conflicting musical elements such as: fast/slow, narrow/wide, high/low, full/thin, stasis/movement as well as solo/ensemble --all molded into one seething wave. Short impulses of sound that comprise the sum of each of several "octave periods," create resistance to the inevitability of the forward movement and mark the "vanishing" of an instrument when it arrives at the edge of its range.

Because of its inner conflicts the wave could be perceived as if it is simply standing still – but in fact it is moving inexorably towards us -- violent and uncontrolled.