

SWEET THUNDER

Listening Room

CONCERT: I
Friday 6pm

encounters

Trevor Wishart

Act I - 19:56

Act II - 16:49

Act III - 22:33

Act IV - 14:51

The piece is constructed in 4 Acts of approximately 20 minutes each, combining portraits of individual speakers (accompanied by sounds and imaginary instruments derived from the voices themselves) with computer animation of the entire community of voices - speech that waltzes, speech that locks in harmony, clouds of speech that circle the audience, culminating with speech that transforms into song. The piece was finally completed on January 1st 2011. Recordings are available.

Trevor Wishart has begun his active career as a composer of orchestral and electro-acoustic music, but his interests soon diverge to the computer and the human voice. Even if some of his works have won prestigious prizes, Wishart will also be remembered for his important advancement in computer-based sound processing technology and his implication in community arts and music education. The late '90s saw his popularity rise among avant-garde circles, leading to the reissue of part of his discography and the recording of new works. Wishart was born 1946 in Leeds, England. He grew up there and would spend most of his working life in Northern England. Little is known about his musical upbringing, but he started to work with recorded sounds in 1969, in reaction to the death of his father. Abandoning traditional composition, he began collecting sounds of machinery. The 1970s saw him very active, splitting his time between electro-acoustic composition, site specific projects (*Beach Singularity*, 1977), work with amateur and community groups (he collaborated with Interplay, a team of music street workers), and the development of new workshop techniques. This fertile period yielded *Red Bird*, a compelling tape work five years in the making (1973-1977) that first expressed his fascination with sound transformation.

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