Dr Ian Percy
Website Context and Research

Electroacoustic Composition 11

An Infinite Moment (Acousmatic) (2012/24) 7' 33"
Single movement for multiple paired-stereo speaker diffusion.

An Infinite Moment is a single source, single movement acousmatic composition. The work was initially conceived and composed (during 2012) as an electroacoustic performance piece for piano and tape, but the composer was never convinced by the finished article or the interactions between the two soundworlds.

Whilst revisiting the work in the latter part of 2024, the notated textures of the score also lacked personal value and withdrawing the piece entirely was an option considered. However, the composer realised that the concrete textures were of a high standard both technically and musically, with some excellent meta-timbres within the fabric of the soundscape, and so reimagined the work as an acousmatic composition.

The concrete audio/sonic palette was prepared from the soundworld of a Steinway grand piano, using primary audio recorded in Liverpool Hope recording studios during 2012. The form and pacing was initially realised around the contours of an existing acoustic score. The composer was unable to remix (or recompose) from the initial file as the software was no longer supported, but the ten premixed and prearranged stereo sub-mixes were extensively remastered and then remixed into this 2024 version for acousmatic multiple-speaker diffusion.

An Infinite Moment is an expressive piece with passages of drama, tension and release wrapped in a warm blend of varying timbre presented within a form of continuous sound and cycles of crescendo and dissipation. The extended 'lyrical' coda is a satisfying way to end.

Acknowledgement:

Thanks go to Gabbrielle Sarah Williams for recording the primary sound material from which the piece was composed.

Contact:

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