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MUSIC REVIEW

By ALLAN KROHN

There is something charming about a new-music concert at which the tech and the hardcore sit side-by-side. The Greenwich Ensemble's concert last Friday evening at the Greenwich House Music School was a vision that ticks all the boxes, from a work that backs into a four-part canon, a work that divides into three parts, and a computer piece that is an improvement made of metal plumbing, guitars, and violin bows.

The ensemble's pieces of sound, which also included a computer piece by Elise Kermani, were performed by violinist Tom Chiu, clarinetist Daniel Goode, percussionist Skip LaPlante, and keyboardist Elise Kermani, whose graceful playing on an electronic keyboard contributed an appealing texture to the Chiu and La Plante works, offered her own "Wak Auf" after the intermission. Bach's "Wachet Auf"

Wak Auf

Wak Auf was premiered at the Greenwich House of Music in New York City, June, 2001. It was commissioned by the Down Town Ensemble and featured Tom Chiu on violin, Daniel Goode on clarinet, Skip LaPlante on percussion and Elise Kermani on computer.

cantata provided the structural model for the work, although in Ms. Kermani's piece the chorales became full ensemble movements; the recitatives were short instrumental solos and the duets were exchanges between bass and violin or violin and clarinet, rather than vocal solos. Fleeting glimpses of the Bach were heard on a recording, processed beyond recognition and used mainly as embellishment, or as part of the sonic atmosphere that Ms. Kermani created.

Forget the Violin and Keyboard; Listen to the Plumbing

Sometimes, new music has a low-tech side, too.

in works for computers who performed them were forced to play their instruments with their fingers. In fact, the Greenwich Ensemble's concert last Friday evening at the Greenwich House Music School was a vision that ticks all the boxes, from a work that backs into a four-part canon, a work that divides into three parts, and a computer piece that is an improvement made of metal plumbing, guitars, and violin bows.

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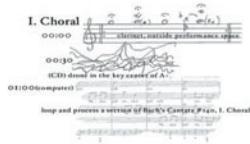
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II. Recitative (clarinet solo)

0:44  **clarinet dressing**
alternate
between circular
breathings
of one held tone,
and sustained
tapping or movement
by center of A.



"And at midnight there was a cry made:
Behold the bridegroom cometh; go ye out
to meet him...and that were ready went
in with him to the marriage;
and the door was shut."
Matthew 25:1-2

WAK AUF

Elise Kermani
2001

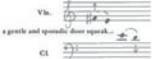
III. Duet (bass and violin)

0:53  **Violin** (in key center B)
0:53  **Bass imitates Violin**
Begin **Latching sounds**.
Bass begins bassoon and play in unison.
0:54  **Repetitive notes and end cue from Violin.**

IV. Choral



V. Duet



1:30  **Violin begins dose squeak, chord follows**
when measures bleed into next section.
the instrument begins to squeak again,
repeating the material squeakily
and ending together on key center of D.

V. Recitative

1:30  **Violin solo - key center D**
becoming progressively more percussive