# Hide&Seek

For piano, percussion &
4 musicians
(open instrumentation)


Written for Ensemble Interface (DE)
Commissioned by Festival 20/21 Transit, Leuven (BE)
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Dedicated to my grandmother

**Brunhilde Luig**

1934-2019

Leuven,
26 June 2019

## Concept

Hide & Seek makes the musicians self aware of their role in the compositional process. While performing the work, the musicians receive insight to the compositional strategies. The musicians are not simply following a fixed score; they have full insight to the compositional process. The musicians actively scrutinise the material to shape the work towards its purpose.

The performance consists of two alternating processes. The first part requires the musicians to 'hide' initial rudimentary musical material into a computer programme. In the process of hiding this material, the computer programme analyses the performing musicians. It focuses on the parameters of dynamics, orchestration and rhythm, and directly transcribes it in connection to the initial material. This process happens in relation to controllable and uncontrollable properties of the musicians' live performance.

The second part requires the musicians to search for and withdraw the hidden material out of the computer by trying to re-enact the specific properties of their performance. The computer reacts and gives material however; this process is convoluted because of analytical restrictions and faults of the computer programme. The restrictions create space for critical analysis and necessitate the musicians to also manage the technical parameters as part of the performance process.

The musical material is carefully structured to establish a relation between the musicians and the listening audience. The work results in a three-way communication process, between the performers, the computer and the audience. In consequence, the final result is filtered in relation to the properties of each entity. Hide & Seek is specially written for Ensemble Interface. An interface is a device that makes communication between different systems possible. To succeed in performing this work, the musicians (and audience) adapt an investigative attitude to make such communication possible.

## Instrumentation

<u>Option 1</u> (as written for Ensemble Interface)
Flute
Bb Clarinet or bass clarinet
Violin
Cello
Piano
Percussion: Computer keyboard

<u>Option 2:</u>
Piano, percussion and a quartet of instruments with similar range possibilities as Cello, Clarinet, Violin and Flute:



Cello           Clarinet          Violin          Flute

## Electronics

Maxmsp programme
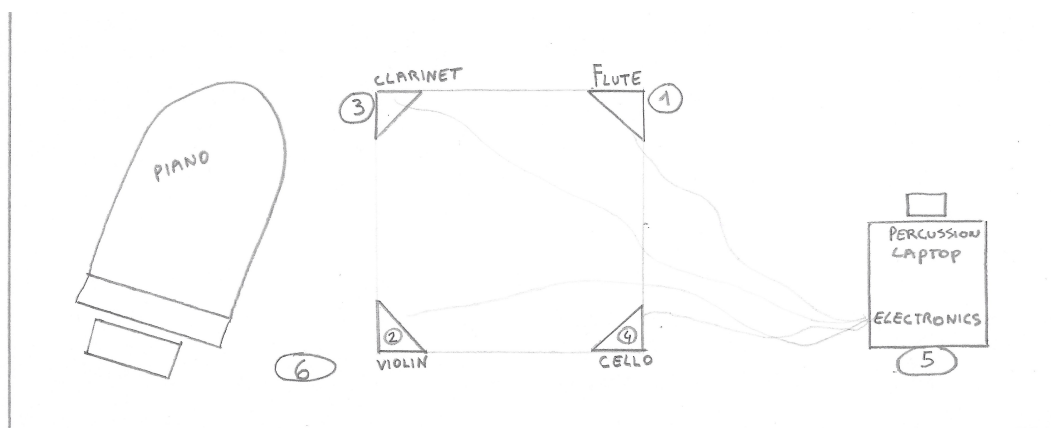4 microphones
4 XLR cables
Interface with 4 microphone inputs and 6 outputs, or additional mixer, or microphone preamp
(Jack cables for connection between interface and mixer)
4 small monitor-speakers (= personal speakers for flute, clarinet, violin, cello)
2 monitor speakers
6 Jack cables for speakers

**Set up**



1 = Personal speaker 1 (Flute)

2 = Personal speaker 2 (Violin)

3 = Personal speaker 3 (Clarinet)

4 = Personal speaker 4 (Cello)

5 = Monitor speaker for percussion

6 = Monitor speaker for pianist


**Structure/timeline**

00:00 – 01:00        PART 1A

01:00 – 05:00        PART 1B

05:00 – 06:00        PART 2A

06:00 – 10:00        PART 2B

10:00 – 11:00        PART 3A

11:00 – 15:00        PART 3B