

Ashley Fure Premiere Program Notes

3/26/2009

Cyan traps the force and fluidity of waves. Isolated instruments melt into one another, forming fused sonic surfaces that ripple, accumulate energy, and crest.

Other traits of water are tracked. Abrasive metal screeches break warmer chordal planes expressing wetness as an agent of rust and material warp. Steam appears at the collision of extremes. Undertows pull and bend the form. Sound events occur in different mediums, some blurred and muffled as though shouted underwater, others cut and punctured as if voiced in plain air.

Water in *Cyan* does not act as metaphor; rain and foghorns are not instrumentally mimed. Rather, sounds embody dynamic forces that govern the action of great lakes - the gestural urge of tides, the crest and trough of waves, the change of state produced by juxtapositions of heat.

Francis Bacon, the late 20th century Irish painter, noted these two contrasting experiences of art: "Some paint comes across directly onto the nervous system and other paint tells you the story in a long diatribe through the brain." Like Bacon, I seek visceral aesthetic engagement. This is sound that is meant to be felt as touch.

-Program Note by Ashley Rose Fure