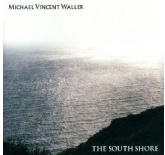


Michael Vincent Waller - The South Shore (2015)

Written by bluesever

Monday, 11 December 2017 14:43 -

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Disc I 1. *Anthem* (2014) for cello and piano duo 2. *Atmosfera di Tempo* (2013) for string quartet 3. *Profondo Rosso* (2013) for piano trio 4. *Per La Madre e La Nonna* (2012) for string trio 5. *Pasticcio per meno è più* (2014) for piano solo 6. *La Rugiada del Mattino* (2013) for violin and cello duo 7. *Tre Pezzi per Trio di Pianoforte* (2014) - Pezzo I for piano trio 8. *Tre Pezzi per Trio di Pianoforte* (2014) - Pezzo II for piano trio 9. *Tre Pezzi per Trio di Pianoforte* (2014) - Pezzo III for piano trio 10. *Nel Nome di Gesù* (2013) - I. for cello and organ duo 11. *Nel Nome di Gesù* (2013) - II. for cello and organ duo 12. *Organum* (2014) for organ solo 13. *Tacca Prima* (2013) for cello solo 14. *Il Tenuto Mento Alto* (2014) for violin solo

Disc II 1. *Ritatto* (2013) for sextet - flute, alto sax, electric guitar, viola, cello, trombone 2. *La Riva Sud* (2014) for piano and viola duo 3. *Pupazzo di Neve Partitas* (2013) - I. *Allemande* for cello solo 4. *Pupazzo di Neve Partitas* (2013) - II. *Courante* for cello solo 5. *Pupazzo di Neve Partitas* (2013) - III. *Sarabande* for cello solo 6. *Pupazzo di Neve Partitas* (2013) - IV. *Gigue* for cello solo 7. *Variations for Quintet* (2014) - *Variations I* for flute, string trio, and piano 8. *Variations for Quintet* (2014) - *Variations II* for flute, string trio, and piano 9. *Miniatures* (2014) - III. *Return from The Fork* for piano solo 10. *Y per Henry Flynt* (2012) - I. *Fuguey Prelude* for cello solo 11. *Y per Henry Flynt* (2012) - II. *Post-Sonata* for cello solo 12. *Y per Henry Flynt* (2012) - III. *Quarter-Tone Rondo* for cello solo 13. *Y per Henry Flynt* (2012) - IV. *Slow Scherzo* for cello solo 14. *Capo Finale* (2012) - I. *Capo* for viola and piano duo 15. *Vocalise* (2014) for flute solo 16. *Arbitrage Deux* (2013) for clarinet solo 17. *Arbitrage* (2011) for bass clarinet and gong percussion duo

20>>21 - Ensemble Daidalos - Ensemble Project Sis - Ensemble Red Desert - Ensemble Carson Cooman - Organ Arlan Harris - Piano Preparation Conrad Harris - Violin Nicolas Horvath - Piano Marija Ilic - Piano Dan Jessie - Piano Tuner Luna Cholang Kang - Flute Christine Kim - Cello, Producer Pauline Kim - Violin Yael Manor - Piano Esther Noh - Violin Daniel Panner - Viola Katie Porter - Clarinet Charity Wicks - Piano

The South Shore is the debut of Michael Vincent Waller, released March 8th/April 14th, 2015 (US/UK), featuring chamber works from the 2011-2014. Waller collaborated with over 20 musicians and ensembles to bring this record to life, a 2-CD release with album art photography

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by Phill Niblock.

"The music of Michael Vincent Waller offers a welcome and rare alternative to the tempo and noise of modern life. These touching miniatures employ the pure modal scales first described by ancient Greek philosophers and sustained through millennia in the folk song of many lands, in religious chant, and in the modern era by the works of composers such as Erik Satie (especially his monodrama 'Socrate') and Terry Riley (especially 'A Rainbow in Curved Air').

Waller's music convinces us by its honest emotion, which avoids any artifice that would dramatically pull us toward some effect. Although it is the first time we have heard these works, we seem to immediately understand the intimate feeling they refer to." --- "Blue" Gene Tyranny, From the liner notes of The South Shore

Michael Vincent Waller's The South Shore is a double-CD collection of 31 short chamber works composed between 2012 and 2014. Waller belongs to the generation of postminimalist composers who have absorbed the techniques and procedures of the avant-garde, yet he has moved on to find fresh resources in the use of Greek modes, traditional counterpoint, and the influences of impressionism, gamelan, pandiatonicism, and postmodernism. The diversity of Waller's instrumentation is initially striking, though this is perhaps more noticeable in a collection where the combinations change from track to track, though the variety seems to be ad hoc rather than purposefully eclectic. Even so, there is unity in Waller's dedicated use of modal harmonies and canonic interplay, which lend an antique quality to many of the selections, especially Atmosfera di Tempo and Per La Madre e La Nonna, among several other works written for strings, as well as the organ piece, Organum. Yet the influences of Erik Satie, minimalism, sacred chants, and popular music can be detected in other works, and all share a tendency toward quiet, lyrical expressions and subdued meditation. Waller's unhurried and gentle music is well-suited to introspection, and the smoothness of the performances and the evenness of dynamics set a consistently reflective mood. ---Blair Sanderson, AllMusic Review

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