

when still

new music for solo vibraphone



zeca lacerda

AT THE WHIM OF THE CURRENT (2013) - Jeff Herriott

AT THE WHIM OF THE CURRENT, for vibraphone and electronics, features a series of chordal figures that are presented with an element of freedom for both the performer and live electronics in terms of gestural pacing, timbral variety, and momentary sonic detail.

The piece began as a study for bending pitches using electronics, though the bending sounds are not very prominent in the final result. I had a similar experience with a previous work of mine, DISSIPATION OF A THOUGHT, for which I focused a great deal of my efforts on an electronic process that was barely audible in performance. The reason I mention this is because I rarely have a good idea of where the piece will end up when I begin the composition process. I just follow the ideas to wherever they take me. AT THE WHIM OF THE CURRENT was composed for, and is dedicated to, José "Zeca" Lacerda.

TETRAGRAMMATON VI (2007) - Roberto Victório

"Tetragrammaton" is a Greek word that represents the mysterious and unpronounceable name of God. Jacob Boehme, an important philosopher and alchemist of the seventeenth century, referred to it as a symbol divided into three tablets that define the genesis of the universe, or three levels of divine revelation that materialize for man. The numbers three and four are merged into a sevenfold force that regulates the actions between the worlds through expanded reflective projections. This quaternary vector is the focal point in the compositional process, which is the sixth part of a cycle of sixteen works for different instrumentations. In this series, I work with ratios of the number four that compress and expand. This is done by means of instrumental and notational coupling, pulse volatility, chordal formations and genetic arches that form the sound framework in line with the invisible quaternary axis.

LINKS No. 2 (1974 - 1975) - Stuart Saunders Smith

LINKS NO. 2 is part of a larger series entitled THE LINKS SERIES OF VIBRAPHONE ESSAYS, composed between 1974 and 1994. The subject matter for the series was the seemingly infinite rhythmic/durational patterns of speech. So there are very few equidistant durations. The jackboot of the military marches and the corporate music of our time are banished from my music in favor of a pacifistic, noncommercial world of organically emotional states. I look back now at the age of sixty-five: no musical regrets, no need for fame, so I continue.

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VIBRA-ELUFA (2003) - Karlheinz Stockhausen

VIBRA-ELUFA (2003) is a version for vibraphone of the final scene ELUFA for basset-horn and flute (1991) of the opera FRIDAY from LIGHT. The first nine bars with changing tempi comprise a moment for a single part. A two-part moment with mirrored intervals in the next eleven bars is elucidated by the vibraphone using different registers and resonances – and slightly dramatized by an inserted short solo. The concluding nine bars are for a single part, with short interjections. The microtonal glissandi originally played by the woodwind instruments become timbrally characteristic bands of sound in the vibraphone by the pedaling that mixes them, and the richly varied mallet technique.

This verticalization of horizontal lines renders VIBRA-ELUFA a unique poetic fascination.

The world première took place on August 6, 2004, at the Sülzthalhalle in the seventh concert of the Stockhausen Courses, Kürten.

The score is published by the Stockhausen-Verlag (www.stockhausen-verlag.com).

TRANSPARENT WAVE VI (2003) - Thomas DeLio

As William Carlos Williams once said of Gertrude Stein: "Stein has gone systematically to work smashing every connotation that words have ever had, in order to get them back clean." I, too, admire Stein for this reason. And, following in the footsteps of those who have tried to do the same for sound, I would like to move away from gesture and process and get sound back "clean." My approach to composition involves reducing the music's surface to just a few sound events separated – pushed apart – by large quantities of silence: sound events pushed into isolation. Often, writers and scholars comment that my music is about silence. However, it is actually about sound. I use silence, among other things, to frame sound so we may experience it in new ways, highlighting qualities of sound perhaps otherwise lost.

In 2003, at the request of Tracy Wiggins, I created a short solo for vibraphone entitled TRANSPARENT WAVE VI. This composition later became the source for five interrelated works composed for various instrumental combinations. TRANSPARENT WAVE VI is present in all of them.

The score is published by Neuma Publications.

CONCERTO PICCOLINO (1999) - Milton Babbitt

The title CONCERTO PICCOLINO should suggest one of the more pervasive and manifest properties of the relatively short composition: the progression of "macrophrases" in what may be viewed or – better – heard as alternations of "solo" and "ripieno", differentiated dynamically, registrally, and texturally. The work was completed in October 1999, and is dedicated to Peter Jarvis and the Composers Guild of New Jersey.

The score is published by the C.F. Peters Corporation.

THE STARVING MONTH (2012-2013) - Stuart Saunders Smith

The "starving month" in the north of North America is the time between running out of food that had been canned and preserved during the summer for the winter, and the beginning of harvest time in late spring. The ethos of the music is centered around the losses we all face, all the time. We are always starving for the one who can never return. The starving month is every day. Just listen to the news.

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All preceding program notes attributed to respective composers.

Recorded by



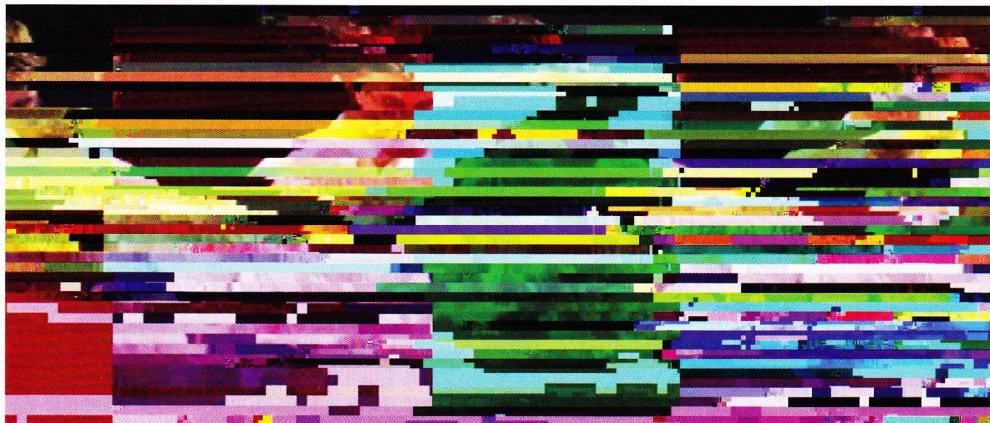
CocojaviK Studios

Audio Engineer, Matthew Timman
Produced by José "Zeca" Lacerda
Album artwork by Matthew Timman

track listing

1. AT THE WHIM OF THE CURRENT (6'30") - Jeff Herriott
2. TETRAGRAMMATON VI (4'25") - Roberto Victório
3. LINKS No. 2 (04'13") - Stuart Saunders Smith
4. VIBRA-ELUFA (7'15") - Karlheinz Stockhausen
5. TRANSPARENT WAVE VI (2'47") - Thomas DeLio
6. CONCERTO PICCOLINO (4'15") - Milton Babbitt
7. THE STARVING MONTH (27'59") - Stuart Saunders Smith

As an advocate of new music, José "Zeca" Lacerda has worked alongside composers such as Steve Reich, John L. Adams, Elliott Sharp, Jeff Herriott, Christian Wolff, Bob Becker, and Stuart Saunders Smith, having premiered works by the latter four. Zeca has also performed with some of the premier orchestras in Brazil, such as the Brazilian Symphony Orchestra and the Petrobrás Symphony Orchestra.



A native of Santa Catarina, Brazil, Zeca earned a bachelor's degree in music performance from Universidade Federal de Santa Maria. He also has a master's degree from the University of Miami. Awards received include the Percussive Arts Society "Friends of Victor Gonzales" Scholarship in 2008 and the Zildjian Scholarship in 2010.



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