she is full of patience
for nine instruments
for jutta troch and besides

she is full of patience is a longer work that uses the idea of gradually filling time-spans, in a similar way to my Ensembles of Note (1998). However, in she is full of patience, each instrument, independently and asynchronously, has around 17 iterations of the Ensembles of Note process, that of accumulating events in some time-span over a number of repetitions.

Unlike Ensembles of Note (and some other recent pieces, including 9 events (quartet) for christian, doug, robert and me; 10 strings (9 events); and Three Pieces for Trombone and Tuba), she is full of patience is composed and notated by computer, using software written by composer to generate time-span and repeat structures, events, and a great many other things. Large-scale parameters, like density, rhythmic evenness (pulse), number of repeats, register and a number of other things, are used in common by all of the instruments —while everyone follows a similar “path,” they do it with freedom (in complex heterophony). Harmonically, the piece is a modulation between two harmonic series, but equal-tempered and more flexibly tuned instruments play different roles in this harmonic form.

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