

The Spawn of Abe

The origin of the Double Concerto 'the Spawn of Abe' derives from an earlier work called 'The Bride of Palestine', commissioned by Vancouver's Standing Wave in 1995 (British Columbia Cultural Fund). The previous formal outline and Klezmer influences have been expanded into a piece that explores the cultural and historic juxtapositions of the three monotheistic religions, which find their roots in the Abrahamic narrative. Inside this biblical story, is an interpretive tradition that Abraham's sons became the founding spawn of Judaism and its later sect, Christianity (Isaac) and Islam (Ishmael), < The new piece adds a rival Arabic oboe to the original virtuosic Klezmer clarinet part (dumping the previous other instruments)..> All three religious traditions end in a prophetic, apocalyptic, sibling rivalry, only to be saved from complete annihilation by a Deus ex Machina, Messianic figure,

The sample material for this piece, Ivesian-like collides the incantations of mullahs rabies, and priests, with the singing of cantors, muezzins and Gregorian Chants, Al-Qaeda ditties, a Bin Laden cameo, American/Jewish comedians, Kelzmer bands, Arab pop music, bars in Tel Aviv, the streets of Cairo, air raid sirens, jets, helicopters, and a large previously under-utilized war sounds library (the three battle scenes make this an all-in-one inclusive pre/mid/post trib, sans rapture narrative, if one was looking for an eschatology allegory).

The pitch structure of the piece rests compulsively on a C# tonic from which a C# Arabic and C# Jewish scale intertwine along with a Phrygian C# scale (representing Christianity). On top of this tonic are the 7 keys utilizing C#, only in a chord progression that is reduced/restored and repeated--forwards, retrograde, and inversion, with expanding and shrinking chord cells (all the chords are pre-mapped on a large harmonic rhythm chart). It is from these expanding and contracting units is derived the Carteresque rhythmic modulations of the instruments, the 2/3-3/2 tempo changes, and the seemingly endless accels. and rits.

Dedicated to C#. Abraham

Performance Requirements

(The piece exists in 5.1 or Stereo).

1. The density of the work (200 tracks) requires a good, broad range sound system (at least 15 inch bass speakers).
2. The clarinet and oboe must be miked.
3. The performers synchronize to the prerecorded part with a provided click.
4. The performers must be behind the speakers.
5. The performers must have a good, stereo headphone mix of the click, clarinet, oboe and the pre recorded part.
6. The headphones must have a broad range, in order for the performers to have a musical experience.
7. The Composer must be doing the real-time mix at the board.