

Yggdrasil-Soli

Michael Pisaro-liu Liner Notes

The Yggdrasil – Soli contains nine private, separate worlds corresponding to the individual solos performed by the people who composed them. To me it sounds like each of these pieces could be for an audience of one: the composer her- or himself. There's the intimacy with one's own instrument, the sense that no matter what the notation, the composer already knows how the piece should go, and the feeling of closure that comes from making music for one's own satisfaction. These are nine different worlds. Whatever surface similarities they have, the internal life and affect of each piece is distinct.

As the ensemble version of the nine pieces demonstrates, these nine worlds also belong to another, larger world. On the surface that composite world is easily described as an experimental music of few gestures and pauses. In effect this means that the pieces breathe, allowing space for the appearance of the other pieces. The surface however, also vibrates with the friction created by one world against another. The results of this friction can take many forms, both obvious and subtle: masking, beating, harmonic change, composite melody, odd color combinations, and often the sense that two different types of creature are making a claim on the same habitat. There is depth as well. The openings created by each piece allow for pathways into the composite – as if it was nine-ply construction with holes that reveal layers under-neath in an almost random configuration. This opens up a multi-dimensional listening with many pathways to discover in successive listens. In fact this does resemble the mythological tree of the title, but rather than being rooted into the ground, the interconnected network hovers in the air.

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