

Orlando Jacinto Garcia Solo CD 6 - Title: olas (waves)

paisaje del sonido (Soundscapes) I for video, recorded processed sounds, and contrabass began as a work for contrabass and tape written for Luis Gomez Imbert in 1992 while I was in Caracas, Venezuela as part of a Fulbright artist/lectureship. The work was created at the Center for Acoustic and Music Research (CEDIAM) housed in the Universidad Central de Venezuela. A second version of the work, for contrabass, string quartet, and 3 performers playing wind chimes and glasses was written in 2000. This second version titled Pasiasje del Sonido II was recorded by Luis Gomez Imbert and the Miami String Quartet released on CRI's eXchange series CD 900.

The original version of the work for contrabass and tape was revised in 2004 and premiered shortly thereafter by Mr. Imbert in Miami as part of a multi media presentation with the photography of Rafael Salazar. The slowly unfolding music paired with Salazar's large photographs of majestic clouds created a unique experience for the audience. A new version of the work was recently completed incorporating Salazar's clouds as part of a video created by artist Jacek Kolasinski. The video includes Salazar's images as well as other material presented in contrast to or coinciding with the slow evolution of the music creating a counterpoint in pacing between the visual images and the sound world. Luis Gomez Imbert is featured on this recording.

olas de inhumanidad (waves of inhumanity) was begun during the spring of 1999 and later revised several times before being completed in 2005. Although not intended as a programmatic piece, the work was begun while I was experiencing a great deal of outrage at the inhumanity being exhibited by those involved in the violent activities taking place in the former Yugoslavia at that time and thus the title. The piece includes static sections consisting of lyrical sustained lines as well as active repetitive moments where the violin and piano play rapid unison lines. The violin part requires much control as long sustained harmonics are contrasted by rapid scalar lines and the player is continually required to produce varying timbres from the instrument. The piano part includes strumming inside the piano as well as other extended techniques to increase the variety of subtle timbres heard in the work. Violinist Saul Bitran of the Latin American String Quartet and pianist Jennifer Snyder both in the NODUS Ensemble are featured on this recording. When the work was revised for the last time in 2005 the title was changed to just olas (waves).

noche (night) was written for clarinetist Guido Arbonelli and flutist Andrea Ceccomori who premiered the work in 1999 at the International Music Festival in Santa Maria, Italy. The work includes doublings by the performers on different flutes and clarinets and is an exploration of the timbre possibilities of the instruments. A slowly unfolding sound world and the restricted use of pitch and rhythmic material bring the counterpoint between timbres, registers, and densities heard throughout the work to the forefront. Arbonelli and Ceccomori are featured on the recording.

The glass cathedral (la catedral de cristal) is an electroacoustic fixed media work created by processing digital samples of my work llovizna (mists) for glass harmonica. The samples were processed and mixed using a variety of software. The glass cathedral was completed in January 2010 for presentation as part of an installation realized with visual artists Bill Burke and Jacek Kolasinski at the South Florida Art Center. The combination of Burke's glass sculptures that enclose matter and Kolasinski's videos referencing light and changing states of matter influenced the concept for the music. As with most of my music the work unfolds slowly and the counterpoint between timbre, density, register, and pacing is an important aspect of the work.

All works were mastered by Paul Griffith in December 2010.