

the shining pillar of anti-beauty (int-0) version II (2011)
for amplified viola

The experience of performing this piece is disorienting by design. The microtonal scordatura (retuning of the instrument), application of a lead mute to the strings, and amplification (both literal and figurative) of sonic “by-products” isolate the viola from its usual expressive sphere, effectively transforming it into a rusty and cantankerous object. As the performer navigates and integrates inherently incompatible, unstable, and charged material particles, their kernel identities undergo progressive erosion.

As the first interjection/interruption/interception/interpretation/interpolation/intersection (or however one wishes to interpret “int-0”) in the context of *Nominal/Noumenal*, two interlocking cycles of ten pieces for soloists, chamber ensemble, electronics, and video, the first version of *the shining pillar of anti-beauty (int-0)* was scored for solo cello. The title otherwise leaves little to the imagination.