



ULURU
THE FRACTAL EXPERIENCE
BY ROBERT BACHMANN

CD VOLUME I - LIMITED EDITION ARVA 39001229



Web Booklet - Credits

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Producer and Composer: Robert Bachmann

THE LONDON PHILHARMONIC
THE LONDON VOICES

Conductor: Robert Bachmann
Chorus Master: Terry Edwards, Royal Opera House Covent Garden, London
Voice: Virginia von Faber-Castell, Sydney, Australia
Didgeridoo: Marshall Whyler, Yulara + Alice Springs, N.T., Australia

Aboriginal Singers:

David Pwerle Ross, Utopia, N.T. Australia
Lindsay Bird Mpetyane, Akaye Soakage, N.T., Australia
The Pitjantjatjara People of Angatja Community, S.A., Australia
Charlie Ilyatjari, Angatja, S.A., Australia
Jeannie Kunmanara, Angatja, S.A., Australien
Mabel Tjulkiwa, Angatja, S.A., Australien
Barney Wangin, Angatja, S.A., Australien
Sandy Mutju, Angatja, S.A., Australien
Ivy Nganyinytja, Angatja, S.A., Australien

Recorded: 1992-1997 in Australia, Great Britain and Continental Europe
Recording Venue of Orchestra and Chorus: Henry Wood Hall, London
Producer: Robert Bachmann
Associate Producer and Producing Engineer: Roy Emerson, London
Sound Engineer: Martin Haskell, EMI Abbey Road Studios, London
Assistant Engineer: Richard Hale, EMI Abbey Road Studios, London
Multitrack Engineer: Ian Sylvester, London
Digital Master Recorders: Sony PCM 3324 + Sony PCM 3348
Sound Recording (Australia): Robert Bachmann & Beat Erismann, Darwin, N.T.

Editing: Robert Bachmann & Johannes Widmer, Gallus Tonstudio, St Gall
Digital Mastering: Johannes Widmer, Gallus Tonstudio, St Gall

Special Credits:

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ULURU - THE FRACTAL EXPERIENCE

TOTAL PLAYING TIME 79:08

I. Katji Tilkil - Where the Mala Walk begins

01 Dreamtime Cluster DTC-01 „What is ULURU?“	01:20
02 Protocluster for Chorus PCC-01	00:04
03 Dreamtime Cluster DTC-02 „ULURU ULURUNYA“	01:27
04 Hypercluster for Orchestra HCO-01<T-01	00:56
05 Emanation for Chorus EMC-01	01:56
06 Emanation for Orchestra EMO-01	00:48

II. Mala Puta - The pouch of the female hare-wallaby

07 Metafractal MF-01 „ULURU, there is nothing inside...“	00:12
08 Hypercluster for Orchestra HCO-01<>-02	00:50
09 Recitative for Chorus RC<>-01	00:34
10 Emanation for Orchestra EOpffp-01	00:39
11 Recitative for Chorus RC<>-02	00:35
12 Hypercluster for Orchestra HCO-01<>-03	00:38

III. Walaritja - The Wave Caves made by Itjaritjari, the marsupial mole

13 Metafractal MF-02 „ULURU, it's me“	01:12
14 Emanation for Orchestra EMO-L-02	01:10
15 Emanation for Chorus EMC-02	00:45
16 Hypercluster for Orchestra HCO-01-04	00:45
17 Evocation for Chorus EVC-CL-01	02:50
18 Dreamtime Cluster DTC-03 „ULURU“	00:41

IV. Kantju - The waterhole for the Mala ceremonies

19 Emanation for Percussion EMP-01	01:26
20 Dreamtime Cluster DTC-04 „Are You ULURU?“	00:19
21 Emanation for Chorus EMC-03	00:43
22 Emanation for Orchestra EMO-03	00:48
23 Emanation for Orchestra EMO-04	00:31
24 Evocation for Chorus EVC-L-02	00:37
25 Emanation for Orchestra EMO-R-05	00:55
26 Dreamtime Cluster DTC-05 „ULURU“	01:11

V. Ngaltawata - The Kangaroo tail and ceremonial pole

27 Emanation for Orchestra EM0-06	00:28
28 Evocation for Chorus EVC-03	00:14
29 Emanation for Orchestra EM0-L06-07	01:19
30 Evocation for Chorus EVC-04	00:12
31 Emanation for Orchestra EMO-L-08	01:01
32 Protocluster for Chorus PCC-02	00:04
33 Emanation for Orchestra EMO-09	00:29

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VI. Tjukatjapi - Where Mala women met the doglike monster Kurpany

34 Dreamtime Cluster DTC-06 „Am I ULURU?“	00:25
35 Recitative for Chorus RC-03	00:29
36 Evocation for Chorus EVC-05	00:21
37 Emanation for Chorus EMC-04	00:44
38 Recitative for Chorus RC-04	00:41
39 Emanation for Chorus EMC-05	00:45
40 Metafractal MF-03 „Where is ULURU?“	00:28
41 Recitative for Chorus RC-05	01:48

VII. Mala Ngura - The Brain of Uluru

42 Evocation for Chorus EVC-06	00:13
43 Hypercluster for Orchestra HCO-01-05	00:37
44 Interference XULURU for Chorus and Orchestra EMOC-XX-01	04:43
45 Evocation Fractal for Chorus and Orchestra EVF-01	06:10
46 Metafractal MF-04 „Am I ULURU?“	00:14
47 Emanation for Orchestra EMO-10	00:38

VIII. Taputji - Little Uluru, where Kuniya, the Woma Python, camped herself

48 Evocation for Chorus EVC-07	00:44
49 Emanation for Orchestra EMO-11	01:03
50 Protocluster for Orchestra PCO-01	00:04
51 Emanation for Orchestra EMO-L10-11	02:59
52 Protocluster for Orchestra PCO-02	00:05
53 Didgeridoo Invocation DII-01	00:06

IX. Kuniya Piti - Where the Woma Python brought her eggs to rest

54 Didgeridoo Cluster DIC-01	04:32
55 Emanation for Orchestra EMO-12	01:06
56 Evocation for Chorus EVC-08	00:10
57 Emanation for Orchestra EMO-13	00:21
58 Evocation for Chorus EVC-09	00:14
59 Metafractal MF-05 „What's behind all of this?“	02:05

X. Kalaya Tjunta - Where the Emu died

60 Emanation for Orchestra EMO-14	01:11
61 Metafractal MF-06 „ULURU is alive“	00:24
62 Dreamtime Cluster DTC-07	01:32
63 Hypertext Cluster „Virginia Emanation“ HTC-01	00:16
64 Emanation for Orchestra EMO-L-15 „Virginia“	02:06
65 Metafractal MF-07 „It's me, I am ULURU“	00:04
66 Emanation for Orchestra EMO-16 „Virginia“	00:28

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XI. Mutitjulu - Where Kuniya the python moves in to strike the Liru snake

67 Metafractal MF-08 „ULURU, I love you“	00:10
68 Protocluster for Chorus PCC-03	00:04
69 Recitative for Chorus RC-L-06	05:04
70 Protocluster for Orchestra PCO-03	00:06
71 Protocluster for Orchestra PCO-04 Sequence	00:09
72 Emanation for Orchestra EMO-17	00:34
73 Hypercluster for Orchestra HCO-01<-06	01:03
74 Hypercluster for Orchestra HCO-01-07	01:58

XII. Kurumpa - Where Mita and Lungkata cut up Kalaya, the Emu

75 Hypercluster HCO-01-08	00:19
76 Hypercluster HCO-01-09	00:04
77 Hypercluster HCO-01-10	00:06
78 Hypercluster HCO-01-11	00:09
79 Hypercluster HCO-01-12	00:04
80 Hypercluster HCO-01-13	00:05
81 Hypercluster HCO-01-14	00:17

XIII. Mita Kampantja - Where Mita and Lunkata burned to death

82 Hypercluster HCO-01-15	00:07
83 Hypercluster HCO-01-16	00:04
84 Hypercluster HCO-01-17	00:15
85 Hypercluster HCO-01-18	00:05
86 Hypercluster HCO-01-19	00:09

XIV. Ayurungu - The scars left by spears

87 Hypercluster HCO-01-20	00:04
88 Hypercluster HCO-01-21	00:04
89 Hypercluster HCO-01-22	00:11
90 Hypercluster HCO-01-23	00:07
91 Hypercluster HCO-01-24	00:05

XV. Itjaritjari - The marsupial mole and its sound shell

92 Hypercluster HCO-01-25	00:14
93 Hypercluster HCO-01-26	00:06
94 Hypercluster HCO-01-27	00:10
95 Hypercluster HCO-01-28	00:16
96 Hypercluster HCO-01-29	00:06
97 Hypercluster HCO-01-30	00:04
98 Hypercluster HCO-01-31	00:32
99 Hypercluster HCO-01-32 Feigenbaum Universality & Constant	00:04

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Web Booklet - Glossary

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EMANATION - The „Emanations“ of ULURU are fully individual versions of the score, either played by the orchestra or sung by the chorus. An „Emanation“ is based on the 108 staves of the score, each instrument or singer playing or singing as soloist an independent but simultaneous part.

INTERFERENCE - The „Interference“ emanation of this volume combines orchestra with chorus and incorporates one further element: the interference of music by other composers. In this version, snatches of music by Ludwig van Beethoven and Anton Bruckner emerge from the overall texture. The overall length of this very complex version of ULURU is 144 bars.

EVOCATION - The „Evocations“ for Chorus are independent derivatives of the integral score of ULURU. They comprise in a nutshell the material of the whole composition. They can be looped and serve as a link between the „Emanations“ of the composition.

RECITATIVE - The „Recitatives“ for Chorus are independent derivatives of the integral score of ULURU. They are based on the rhythmic structure of the composition and represent a transformation of the percussion section of the score. They can be looped and serve either as a link between the „Emanations“ of the composition or are rhythmic „Emanations“ in their own right.

DREAMTIME CLUSTER - The „Dreamtime Clusters“ are complex combinations of various sound sources in connection with the making of ULURU, including Aboriginal songs. They are carefully composed versions in their own right and must not be mistaken for acoustic collages. Rather, they are polyphonic sound-sculptures, also to be used for multi-media spacesound performances.

HYPERCLUSTER - A „Hypercluster“ is a complex structure of very high density, generated from „Protoclusters“ and the simultaneous performance of any kind of ULURU music.

METACLUSTER - A „Metacluster“ is a combination of „Hyperclusters“ and „Metafractals“ and any other sound sources and music of ULURU.

PROTOCLUSTER - A „Protocluster“ contains the very essence of the work, performed in a „single stroke“ manner.

METAFRACTAL - A „Metafractal“ is a combination of thoughts of a spiritual and emotional content in connection with ULURU and „Hyperclusters“.

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EXPLORE THE MAGIC OF ULURU

With ULURU Robert Bachmann has created a multimedia composition, which is in a constant state of continuous creation. Since its inauguration this project has gradually grown along its fractal structures into manifold artistic revelations.

As a truly fractal experience, ULURU has no plot in the usual sense of the word. Its "story" is based on the infinite multiplicity of perception and cognition. Its content is about truth. About realism. About interpretation. Whatever content the specific art form of the complex composition may present: ULURU is virtually true.

The open form of ULURU corresponds to the artistic concept of Robert Bachmann, who creates work which takes life as its subject. In this sense, the ongoing creation of ULURU is live performance as the means to grasp and express the world of his life and time, as it appears to him and as he experiences it. As a way of indicating new directions, ULURU represents this artistic concept in its own intrinsic manner: as the Fractal Performance.

HOW TO USE AND PLAY THIS CD

This volume contains numerous video and audio tracks. You are free to play the tracks in any order you prefer, or to play and loop some and ignore the others. No particular order of playing is the „right one“, although the order of playing of this volume has been arranged by the composer as a suggestion only.

NOTE

ULURU is a work of extreme and sudden dynamic contrasts. This recording aims to convey the music by using the full dynamic range of the CD medium. To avoid damage to equipment or hearing, caution is therefore advised when selecting an appropriate listening level.