

Diana Soh about her music

It is interesting to me, not only to listen in a concert but also to observe the movements and gestural communications between the performers. Hence, I am experimenting in my recent works to create an secret drama, by not only imagining the sonic possibilities of the musical material and its progression, but also the dramaturgy of the eventual performance interactivity and how the material might be personified by the instrumentalists (visually). I am attempting to create a concert music experience where such natural movements and utterances that result from the interpreters engagement with the music can become a conscious and controlled part of the composition and thus embedded in the score itself. Needless to say, theatricality - but only as a sonic necessity - is of much importance to me and my music.

For me, composition is a form of obsessive research and a way to keep learning about music, and to have new and exciting experiences. Working as a composer for me needs to be emotionally engaging, intellectually stimulating and a constant learning process. It is in that spirit that I constantly seek out different ways of composing, of engaging with the material and to work with different ensembles, and also to explore different disciplines like film and interactive video that uses sound in a different way.

In short, my current artistic obsessions include:

modularity in musical form and its implied dramatics;

the interactivity between performers, including that between the performer(s) and computer;

and vocal utterances, vocal lines and its implication in instrumental writing.

<http://www.dianasoh.com>