

*Ich höre dich, wenn dort mit dumpfem Rauschen  
Die Welle steigt. Goethe*

*Season of Mists* (1996) investigates further the concept of the acousmatic image begun in a previous work, *When all is silent* (1995). Composed to be performed with other specially produced and selected works, during a concert of acousmatic music diffused in the main cinema of Edinburgh Filmhouse, the aim of *Season of Mists* was to present aurally something of the cinematic, and to this end it comprises a flux of vivid images. Techniques which could be said to have their analogues in film—for example, cut, pan, zoom and overlay—and the use of ‘dialogue’, lead the listener through this aural adventure and produce the preparation—suspension—resolution and the full and half close of this work.

Although at first hearing the piece may seem narrative in some way, what may appear to be connected events are not presented in linear time. Many obviously unrelated events are juxtaposed both vertically (for example, the sound of chopping and general cooking is set against a synthetic sounding aeroplane throb) and horizontally (for example, a kitchen interior dissolves into the sound of a boat engine). On the other hand, a conscious effort was made to attempt to create a narrative-like pacing in the music, with the discernible cross-fading and overlay between many ‘scenes’ helping to achieve this.

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