

The Tulane Music Science & Technology Area & Newcomb Department of
Music Present:

T ELECTRIC AX 2018

Festival of Electronic Music and Audio-centric Media

presenting the work of composers and music technologists from Louisiana State University, Rice University, Tulane University, the University of Texas, the University of North Texas and the University of New Orleans

Concert I: 8pm – Friday, October 26th
Concert II: 12pm – Saturday, October 27th
Concert III: 5pm – Saturday, October 27th



Concert I

Let's Say China

Stephen Montalvo

Let's Say China, composed in the spring of 2018, explores the linguistic properties and aural possibilities within President Donald J. Trump's pronunciation of the word "China." Equal parts hilarious and horrifying, the work is entirely composed of sounds created by manipulating an audio sample with gestures, tracked by the Leap Motion controller, commonly made by Trump in his speeches. The piece explores the absurdity of listening to Trump, known for his liberal interpretation of events and facts, continuously repeat the word for several minutes and attempts to distort his voice to a level matching his rhetoric.

Veteran Voices, DD214

William A Thompson, IV

Veteran Voices is an ongoing work whose chief goal is to create a body of musical works that express the thoughts, conditions, and inner lives of combat veterans from all wars. In addition, Veteran Voices seeks to help achieve personal harmony for each veteran while simultaneously educating the public on such issues.

Meteorology

Hunter Prueger

- I. Micro
- II. Macro

I started writing this while studying with Tom Lopez from the Oberlin Conservatory during my time at the International Music Festival of the Adriatic, a classical music festival for strings, vocalists, and composers in Duino, Italy. An early version of "I. Micro" was premiered there, and the current version, along with "II. Macro" was premiered at Music for Listening Purposes. Both extensively use the LFO features of the Alchemy synthesizer. "Micro" primarily uses field recordings of trail walks, piano improvisations, and a phone call with my dad as source material, whereas "Macro" is almost entirely sounds synthesized in Alchemy, but also makes use of some test tones and piano notes.

Just Passing

Christian Logarbo

This piece was created to show off the lo-pass functionality of the user's own midi-controller called the soft violin.

Into Entropy

Clay Davidson

• **Intermission** •

Concert II

Sono Feno, Lofi Cosmona Ut!

Mark Vaughn

This composition uses as its source material, recordings made in three different locations, the Anahuac Wildlife Refuge in Texas, the Dallas-Fort Worth International Airport, and the Gallatin Valley in Southwest Montana. My primary interest here was in the simultaneous occurrence of these sound environments and the sonic connections that might result. If composition is in a sense, speaking, then I tried to listen as much as I spoke while writing this piece. I limited my processing techniques primarily to EQ, compression, reverb, and volume automation. This was motivated by my desire to allow the sounds and spaces to retain their identity, to stand on an equal footing with my compositional intentions. Where I did intervene, I sought to clarify some connections that I perceived, but other connections are certainly there for the hearing.

Sounds that can be Pleasant

Leo Henkin

The motions we make are a combined summation of our emotions and our experience. Through a combination of inverted relationships and predictable correlations, this exploration of motion and sound captures the chaotic relationship between our inner workings and our outer reactions.

America

Kathleen Winn

"America" is a multichannel fixed media sonic realization of the epic Langston Hughes poem, "Let America Be America Again". This piece uses 16 different people each reading the poem as the source material thereby lending their own unique voices to the work. The powerful ideas expressed by Langston Hughes and spot-on relevance to our present-day situation in America moved me to frame this poem in a modern setting that would be relatable to the 21st Century listener. Through this work, Langston Hughes reminds us to recognize our true enemies. There is no more important time to remember that the American Dream is a living, breathing ideal shared by all of us, owned by all of us, that needs to be protected by all of us together.

Entangled

Harleigh Shaw

"Entangled" takes a sinister approach in illustrating a fluid relationship amongst people, sounds, objects, technology, and environment through consideration of the forces entangling these seemingly separate entities.

Chimera

Jose Martinez

Midnight Shadows

Bobby Chedville

Clavecin de lumière

Jihyun Kim

In 1730, a Jesuit priest named Castel asserted a theory that matched sound and color. With his theory, he built an ocular harpsichord called clavecin de lumière (meaning 'harpsichord of light') that is capable of projecting color combinations. The harpsichord has 60 skylights, one for each key, lit by 500 candles. I composed this piece, imagining color combinations by the clavecin de lumière. I would like to describe the harpsichord sound using piano and depict various colors of sound in my piece.

Free Marbles

Sasha Salk

Acoustic Voyager

Martin Masakowski

A contemporary experiment transforming the acoustic sounds of the double bass on a voyage through space via the means of a computer. No prerecorded sounds are used. The instrument in the performance is self-made by the performer/composer Martin Masakowski and the two controllers include a midi foot pedal and a custom-made instrument-mounted controller called the "power thumb" designed by German bassist, Stephan Raidl.

● **Intermission** ●

FEMEVizcayaSC

Monte Taylor

Plush Vacuum

Brandon Ronkartz

EYES-OPEN

Kory Reeder

Braid

Sam Beebe

An improvised performance of my procedural audiovisual system. I base my interactions with the system based on the textures that it generates. The source material used are collections of field recordings from nature and everyday life, including one of my dog snoring. The melodic parts are chopped up piano recordings. These samples are algorithmically laced together, forming a structure that I imagine as a braid.

Concert III

here

Max Vinetz

featuring Laura Patterson, flute and Chapman Welch, electric guitar

"here" is my response to a world in which we are simultaneously expected to remain calm while emotionally dedicating ourselves to better our surrounding environment. I find that compartmentalization has become increasingly essential to thrive in today's world. It's hard to pretend that we're safe, stable, and happy with surrounding turmoil, especially when voices are silenced in the process. Sometimes I think that the happiest people are the best at compartmentalizing. I try to tell myself that this isn't necessarily true. To find the audio sources for this piece, I typed in a few key phrases into YouTube, such as "how to be healthy," "how to be happy," and "how to be calm." I also searched video sources that covered recent attacks of terror in both the US and UK.

Laura Patterson has an MA in Arts Management from American University and a BM in Flute Performance from the University of Southern California. Her previous work experience includes the Departments of Cultural Affairs at the US Department of State and the Organization of American States, New York Youth Symphony's Chamber Music Program, A Midsummer Music Quebec, CW Post Long Island University's Summer Festival, and Opera France. She is currently the Executive Director of Make Music NOLA, an El Sistema inspired program in New Orleans, LA. In addition to administrative work, Laura also has 9 years of experience teaching group classes and private lessons. Her teaching experience includes working for the Harmony Project, an award-winning music education organization now serving 1,500 students in Los Angeles. She has performed at the Lima International Jazz Festival (Lima, Peru), the International Arts Festival (Rotterdam, Holland), Electronic Music Midwest (Chicago, IL), the Southern Voices Dance Festival, French Quarter Festival, Jammin' on Julia, and Bach Around the Clock.

I'm Not Good in a Crowd

Connor Underwood

Composed to play with acoustic sounds recorded entirely by cell phone

bac.mp3

Z.V. Pine

The composition of bac.mp3 began with a digital sample of J.S. Bach's cello suite in G major. Digital audio manipulations amplify the fricative timbres of the cello. These timbres are then placed in dialog with found-sounds gathered from the composer's environment, specifically the inharmonic automobile.

Landscape with a Blue Flamingo

Louise Fristensky

"Landscape with a Blue Flamingo" is an exploration of liminal spaces and coexisting (non)realities.

● **Intermission** ●

Flock

Jacob Sandridge

featuring David Bode, tenor saxophone

In Flock, the performer acts as one member of a flock. The saxophone is often the prominent voice, but at times it is lost in a mass of sound. Through the interaction of the saxophone and the electronics we can hear flourishes of motion, calls and response, and even a great mass taking flight. In the end, the flock moves off in the distance. The gestures are produced via live electronics—the performer maintains control of the pacing of the piece. Flock was premiered at the 2018 SPLICE Institute at Western Michigan University by Gavin Goodwin on tenor saxophone.

David Bode is a saxophonist, composer, and educator based out of New Orleans, LA. His principal teachers were Tony Dagradi, Ed Petersen, John Mahoney, Dr. Joseph Hebert, Lee Hicks, Steve Masakowski, Brian Seeger, and Matt Lemmler. He frequently performs around New Orleans with numerous ensembles including One Love Brass Band, Doombalaya, Los Porteños Tango Brass Band, the New Leviathan Oriental Foxtrot Orchestra, the Louisiana Philharmonic Orchestra, Outer Core, and more. He is a featured performer on 10 albums and served a producer or co-producer for seven of them. David is an alumnus of Loyola University New Orleans, the University of New Orleans, and Tulane University. He and his wife Emily live in New Orleans with their three young children.

Velvet

Cade Leinbach

The poem "The Sense of Velvet," by Igor Balatsky, illustrates the imagery of people falling in love and becoming a single entity. I took this poem and the meaning behind it and attempted to create a musical soundscape that was based on the same concept. I chose certain words, such as "velvet," "feeling," "deep," and "warming," as well as phrases like "two lonely hearts" and "sweetest of dreams," and recorded them being spoken. These recordings were then altered, through multiple different effects, so that the sounds of them were representative of their meaning. Finally, they were all placed in a Reason sequencer to shape the piece.

Feeling
strange feeling
so warm and tender
that delicate feeling
of embracing the sky
of touching the velvet
the penetration sense
of diving into the water
so deep and full –
it makes him crazy...
And he is melting
like a candle
that's burning warming
two lonely hearts –
as if he were her
as if she were him –
two separated hearts
which are together
in their sweetest
dreams

In Situ

Liz Knox

As a child, I was fascinated with the concept of digging to the Earth's core (and consistently in trouble for creating dig sites in the backyard). In 1989, a story circulated among a few Christian news outlets that a group of scientists in Siberia had reached a digging depth of about 9 miles into the Earth's surface. The story alleged that at their maximum depth, they reported extremely hot temperatures and began to hear human screams and moaning from the site. At this time, I was thirteen years old and I remember the astonished and terrified reactions of adults toward the prospects of this "well to hell".

Although now labeled as an urban legend, for many, it was a story that carried a significant impact toward the concept of spiritual realms and the idea that hell could be located at the center of the Earth. This story only fueled my curiosity for what was beneath; it was also around this time that the theory of plate tectonics was being widely accepted and taught in public school curricula. This led to a lifelong fascination with the inner-workings of our planet and a creative palette for the sounds that may stir below us.

In situ ('on site' for 8-channel fixed media) is an immersive soundscape inspired by the ideas presented above. Ironically unable to record in situ, this is an attempt to create a collection of symbolic sounds to represent the story of the Siberian dig site and our Earth's mysterious center.

The Squirrels in the Wall

Nathan Nokes

featuring Alfonso Noriega, viola

Before I started writing this piece I had noticed that our cat had become fixated on one corner of the wall in our Austin apartment. Days later at 3AM there was a rustling sound next to the headboard of our bed, the cat went nuts. Not knowing what was producing the sound, we called it the "Wall Creature" until eventually we witnessed a squirrel scurry into a crack in the brick wall of our building. Shortly after came the squirrel babies, then juvenile squirrels. It was during this time that I began recording the sounds of squirrels as they performed their night calisthenics, and morning mocking of the cat through the window. This work focuses on some of those interesting sounds. At times using the viola to imitate and combat the field recordings of squirrels as they scurry through the walls.

Alfonso Noriega is the violist of the Ulysses Ensemble, Lucerne Festival Alumni Ensemble and Britten Pears Ensemble. A former viola fellow at Ensemble Modern, he also performs regularly with Ensemble Intercontemporain, Remix Ensemble, Divertimento, Manufaktur Ensemble and HKNME, and with the orchestras of Radio Philharmonie France, City of Birmingham, Hong Kong, and Malaysia Philharmonic. He has worked with composers such as Pierre Boulez, Unsuk Chin, Lisa Lim, Heinz Holliger, Wolfgang Rihm, Helmut Lachenmann, Beat Furrer, Oliver Knussen, and Toshio Hosokawa under the baton of conductors such as Colin Davies, Simon Rattle, Andries Nelsons, Peter Rundel, Matthias Pintscher, David Robertson, Gustavo Dudamel and Lorin Maazel. Noriega holds master degrees from the Guildhall School of Music and Drama and the Hochschule in Frankfurt and has recorded for Radio France, BBC, Bayerischer Rundfunk and Arthaus. Recent performances include concerts at the IRCAM, ManiFeste, Spoleto Festival, Shanghai NMW, Aldeburgh, Norfolk, Lucerne, ISCM Korea, WDR Witten, Kurt Weill, Mixtur, Gaudeamus, Royaumont, 8Brücken, BBC Proms, Banff Centre, RB Concertgebouw, Ingolstadt, Moritzburg, ZKM Karlsruhe, Frankfurt Cresc, Ruhrtrienale and HKNV festivals. He is the recipient of the 2009 Birmingham Chamber Music Society Award in England.



Music Science and Technology Area