

CONCERT PROGRAMS AND NOTES

Concert 1

Program

Kari Vakeva <u>Void iii</u>	9:59
Panayiotis Kokoras <u>Qualia</u>	9:40
Enrico Dorigatti <u>Quantum</u>	8:16
Chin Ting Chan <u>Moment Studies - I. Burst</u>	2:28
Maggi Payne <u>2020</u>	10:17
Michaela Palmer <u>Cymbale</u>	6:00
Jay Batzner <u>Slipping By</u>	7:57
Julius Bucsis <u>Yellow</u>	3:00
Anıl Çamcı <u>A Now Unknown</u>	15:25

Program Notes

Kari Vakeva, *Void iii*

Void iii begins with deep pitched-membranophone sounds that have a controlled simulated acoustic feedback. The membranophone sounds return later on periodically. Between the recurring percussive episodes, there are sections where other kinds of voices emerge. The work *Void iii* (2020) is written with C++ and a synthesis software built by the author. The technical realization uses granular and physically-inspired synthesis, among other methods.

Panayiotis Kokoras, *Qualia*

Qualia was composed at CEMI studios – Center for Experimental Music and Intermedia at the University of North Texas in 2017. The composition explores the experience of music from perception to sensation; the physical process during which our sensory organs – those involved with sound, tactility, and vision in particular –

respond to musically organized sound stimuli. Through this deep connection, sound, space, and audience are all engaged in a multidimensional experience. The motion and the meaning inherited in the sounds are not disconnected from the sounds and are not the reason for the sounds but are, in fact, the sound altogether. Energy, movement, and timbre become one; sound source identification, cause guessing, sound energies, gesture decoding, and extra-musical connotations are not independent of the sound but vital internal components of it.

Enrico Dorigatti, *Quantum*

Quantum is an acousmatic work which aim is to explore the power of sound design within the electroacoustic music context. Here sound design is investigated both as a common element (that is, a connection) between different electronic music styles, and as the most elementary action at the ground of electroacoustic music composition. Indeed the name comes from the scientific context, where a “quanto” is the smallest discrete quantity of a certain unit of measurement. In this track, cues of different electronic music styles are present: sometimes only drafted and sometimes more structured, they are all obtained -as well as all the other sounds that can be heard- out from less than twenty initial samples. Glue together -seamlessly and by means of light to extreme processes- different music styles, while using non-canonical, decontextualized samples for their composition, is the approach explored in *Quantum* to artistically prove the endless possibilities of sound design.

Chin Ting Chan, *Moment Studies - I. Burst*

Moment Studies consists of miniature studies of perceived frozen moments caused by COVID-19, and how this pandemic has fundamentally changed the global soundscape, our perception of the surrounding, as well as our desire and struggle for human connection.

Maggi Payne, *2020*

2020 was composed during the COVID-19 pandemic during the months of November and December, well after the start of the pandemic and during a prolonged stay at home order. The sole sound source was the Aries analog modular synthesizer that I build from a kit around 1976-77. A Lexicon PCM 80 digital signal processor occasionally contributed to the sonic palette.

Michaela Palmer, *Cymbale*

Cymbale explores the sonic qualities of bowed cymbals in an expanded virtual space. Its creation involved medium ride cymbals, small percussion, live electronics and virtual instruments. The piece was composed by combining recordings of improvisations with pitched percussion and instruments. At first the relationship between gesture and sound was explored using medium ride cymbals and a cello bow. Different techniques were performed to identify pitch locations on the cymbals; experimenting with bow pressure & speed to change

pitches, create multiphonics and bowing a cymbal on a timpani for sliding pitches. Extending/ contracting the sounds beyond their initial bowing duration led to deeper listening experiences and so improvisations involving live electronics inspired a longer piece that could showcase the cymbals' 'internal' timbral qualities and complexities of tone, whilst allowing listeners to immerse themselves in the fluctuations and multiphonics found in bowed cymbals.

Jay Batzner, *Slipping By*

Slipping By is an interdisciplinary dance film inspired by how a person's spirit can occupy space throughout the passage of time. Three couples in three time periods inhabit the same space. They are never together but they are never apart. *Slipping By* was screened at the International Fine Arts Film Festival in Santa Barbara, CA and the IMARP 2020 Dance Film Festival in Brazil.

Julius Bucsis, *Yellow*

Yellow was inspired by the observed behavior of the sub atomic particles produced in particle accelerators. After a collision between the accelerated test particles, new particles appear, scatter in all directions, and disappear. The piece was composed in 2011. It is the fourth movement from a four-movement composition, *A Glimpse beyond the Event Horizon*. When I composed the longer piece, I considered each movement to be a complete composition. *Yellow* was accepted into the International Csound Conference 2013 held at Berklee College of Music in Boston, Massachusetts, WOCMAT 2013 held in Luzhu, Taiwan and CICTeM 2019 held in Buenos Aires, Argentina.

Anil Çamcı, *A Now Unknown*

Composed over the course of two years in forty sessions with a modular synthesizer, this work is an exercise in sonic storytelling through the artist's tactile interactions with an evolving instrument. As a result, the work is gesturally driven by the motor functions of a performer on the micro scale, and modulations of control signals on the meso scale. As the piece constructs a sonic reality around the listener, it reflects the physical reality within which it was created with all of its balance and turmoil. This way, *A Now Unknown* traverses the middle ground between the indeterminacy of the modular medium, and the undulating path that is a composer's plan. The turns of the same knob—days, months and years apart—are frozen and juxtaposed into an abundance of once present moments; a bricolage of nows that are impossible to tell when.

Concert 2 Program

John Gibson, <i>Sedimental Journey</i> Video by Margaret Dolinsky	7:18
Antonino Chiaramonte <i>Absence-Présence</i>	6:26
Francesco Bossi <i>Warsong</i>	5:17
Piotr Grella-Mozejko <i>Tártaros III for digitally processed sounds</i>	11:30
Charles Nichols <i>Time Garden: dawn replica</i>	6:27
Roger Knight <i>Saltate</i>	7:48
Diego Ratto <i>Ghosts Before Breakfast</i>	6:35
Alfonso Pretelt <i>Monolith. Night eyes</i>	3:25
Hiromi Ishii <i>Ice</i>	6:05
Adam Mirza <i>Wood</i>	12:54

Program Notes

John Gibson, *Sedimental Journey*

Sedimental Journey takes place in a local limestone quarry, revealing the rough-hewn rock and the vegetation coexisting with it, as well as more direct evidence of human exploitation of the site. The video is a single simulated tracking shot that traverses a 360 panoramic image of the quarry. The music, fashioned from heavily modulated synthetic sources, supports the deliberate panning across this wide canvas, touching on rock faces, stony rubble, blue sky, and a murky pond. The piece is meant to encourage thoughts about our use of non-renewable natural resources, the employment and way of life provided by this practice, and our relationship with nature.

Antonino Chiaramonte, *Absence-Présence*

Absence-Présence is a non-narrative and somewhat abstract Visual Music Film. The author explores the audiovisual relationships between moving images