Concert 6
Tuesday, June 21
8:00-10:30 PM
Loreto Theater

Program

Chris Mercer
Found in Translation   9:50
      Patti Cudd, *percussion*

Kari Vakeva
Void iv   9:57
      fixed media

Cort Lippe
Duo for Tamtam and Computer   14:00
      Douglas Nottingham, *percussion*

Tyler Bradley Walker
The Witch   6:15
      Patti Cudd, *percussion*

Henrique Portovedo
Slippery Singularity 1   8:00
      fixed media

INTERMISSION

Eva Sidén and Christian Rønn
Transmissions   15:00
    duo Eva Sidén SE and Christian Rønn DK,
    piano, sound objects and electronics

Kyong Mee Choi,
Flowering Dandelion   8:10
      Sarah Plum, *violin*

Joel Gressel
UpStarts   11:27
      fixed media

Gene Pritsker
Melting Pot   7:00
      Patti Cudd, *percussion*

Timothy Polashek
Machineworks: Mothership   10:00
      Matthew Polashek, *tenor saxophone*

Program Notes

Chris Mercer, *Found in Translation*
The percussionist plays a guitar on a table using mallets, guitar slide, rubber ball, and triangle beater. The electronics place the percussionist in an imaginary "chamber" in which her actions elicit responses from an orchestra hidden in the walls, as it were. I played all the orchestral samples myself, doubling or harmonizing parts (and creating instrument sections) by physically moving to appropriate locations within the stereo field. The electronics allow the performer to interact with and control her orchestral accompaniment. The notation uses a precise method for varying a given set of gestural materials, which gives the performer some freedom in shaping the accompaniment at a given moment.

Kari Vakeva, *Void iv*
Void iv (2021) is a piece with computer-generated sounds of primarily stringed-instrument qualities. In this work I wanted to explore the sounds from different playing-techniques, and therefore I programmed a realistic physical model into my synthesis environment. I chose Cordis (Cadoz, et al., 1979) and implemented its basic functionality into my own C++ system, and that gives me the possibility to play arco/pizz., sp./st., harmonics, fingered trill, etc., like playing a real stringed instrument. I explored the use of parameter values that make the vibrating string not uniform (inhomogeneous), or applied damping the string heavily at varying points while plucking, and so on. Some of the resulting sounds are radically different from the vibrating string with a standard set of parameters. Also, I modelled the effect of the resonances of the body of the instrument, and the acoustics of the surrounding space. The work *Void iv* is written with C++ and a software built by the author.

Cort Lippe, *Duo for Tamtam and Computer*
Duo for Tamtam and Computer (2019) was commissioned by Douglas Nottingham. The computer part was created at the Hiller Computer Music Studios, University at Buffalo, with the software Max/MSP. The synthesis algorithms focus on a variety of FFT-based techniques, including analysis/resynthesis, filtering, reordering, delay, feedback, and spatialization controlled by LFOs, along with time-domain techniques of various types of synthesis, sample playback, etc. The computer tracks parameters of the performance as to when the tamtam is struck, how loud it is struck, and the timbre of each strike. This information, from larger scale rhythmic and phrase tracking down to micro-level frequency band information, is used to continuously influence and manipulate the computer output by directly affecting synthesis and compositional algorithms in real-time, giving the performer an active role in shaping the computer part. The piece is dedicated to Larry Austin, who passed away on December 30, 2018.

Tyler Bradley Walker, *The Witch*
The Witch, scored for stereo electronics and solo percussion, draws on the fertile storytelling arena of folklore while simultaneously juxtaposing elements of meditation, musique concrète, sampling, and live performance.

Henrique Portovedo, *Slippery Singularity 1*
Slippery Singularity 1 belongs to a series of pieces written by Henrique Portovedo for multiple saxophones. These pieces were developed over the specialised algorithmic composition software named Slippery Chicken developed by Michael Edwards, written in and functions on the principles of the Common Lisp Object System (CLOS), the Common Lisp facility for object-oriented programming. *Slippery Singularity 1* for alto saxophone and electronics explores microtonal relations of tone pitches and layers of multiphonics permutations. The multiphonics were organised into layers of tremolos, producing timbral changes and being selected through a process that uses two different methods and softwares. The first method was implemented through a patch named SaxMultis and allows the recording of all multiphonic timbral permutations and its cataloging. It gives, as well, the possibility of aleatoric positions of key combinations for saxophone sounds. This software is organised in following order: Selection of Key Position, Position of Tremolo, Indication of Dynamics, Creation of Buffer with positions code, Recording. The second method, Multi2Chord is a software as well, that analyses the spectrum of each multiphonic permutation and translate it to musical notation using ZSA and BACH Max/MSP Libraries.

Eva Sidén and Christian Rønn, *Transmissions*
Transmissions is a meditative piece which creates an atmospere for reflection. A lament for the time we are in now.

Kyong Mee Choi, *Flowering Dandelion*
The piece paraphrases an intriguing part of J.S. Bach's Violin Sonata in B minor, Adagio, and showcases the evolution of musical expression incorporating timbral and textural evolution. The gestures of musical ideas portray the images of flowering dandelion.

Joel Gressel, *UpStarts*
UpStarts has several sputtering splatters of sound that move on to various resolutions. A slower middle section features cymbal-like lines against backgrounds of various white-noise clusters. UpStarts was composed in 2021 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

Gene Pritsker, *Melting Pot*
When writing *Melting Pot* for ghatam and Samplestra (pre recorded electronics) I was presented with a challenge to compose music for this ancient Indian clay pot instrument and combine it with electronically manipulated material that will compliment its unique sound. I decided to write 3 movement, each contains a female voice from various musical styles/cultures. In movement 1 we sample an r&b female voice, the 2nd movement has a Serbian female singing and in movement 3 an operatic female voice. The ghatam rhythms I wrote work of the melodic fragments from these voices and grooves with the various electronic percussion sounds and effects.

Timothy Polashek, *Machineworks: Mothership*
Machineworks: Mothership is the most recent collaboration by Timothy Polashek and Matthew Polashek intersecting eletro-acoustic and jazz musical aesthetics. In this case, Timothy Polashek creatively programmed and pushed to the limit a Moog Grandmother Semi-Modular Analog Synthesizer to provide a diverse ecosystem of sonic terrain for Matthew Polashek's virtuosic and lyrical improvisations on tenor saxophone.