

of speech. Two-ness in addition: steps of a fugitive arriving in Germany, recorded in 1982 (1+9+8+2=20). Duality in reflection: shouting human voices drive space in front of them, back and forth. In opposition to this, the space briefly empties of sound. Parallel space tearing away, space filling up again. Words stretching. Spatial constriction at the end, taking away space. In 2020, a path seems to have begun that itself does not yet follow a track. Is it necessary to experience anew what is forward and backward? Quantity or quality? Addition or kairos?

#### **Claudia Robles Angel, *De l'autre côté***

This audiovisual journey focuses on viewing a natural field from a different perspective, with the perception of subtle movements and sounds leading the viewers / listeners to a magical terrain. Despite the reverie of this journey and its fascination, the return to reality at the end of the audiovisual composition is inevitable. Video and sound materials of the composition were recorded in various locations in in the German state of North Rhine-Westphalia, which were treated thereafter with a diversity of audio and visual processes. The piece was world premiered during the event "50 YEARS OF ELECTRONIC MUSIC AND AUDIOVISUALS AT THE FOLKWANG UNIVERSITY OF THE ARTS" in Essen, Germany (13/11/2021).

## **Concert 12**

Thursday June 22

8:00-10:30 PM

Loreto Theater

### **Program**

*works are fixed media unless otherwise specified*

**Joakim Sandgren**  
*bandes invisibles* 7:50  
Daniel Saur, *percussion*

**Rikako Kabashima**  
*Skavla for violin and computer* 7:50  
Maja Cerar, *violin*

**Alfonso Belfiore**  
*Quanti di luce e suono - per tárogató, immagini e computers interattivi* 9:55  
Esther Lamneck, *tárogató*

**Kari Vakeva**  
*Barre Bleed 1* 7:13

**Walker Smith**  
*Chromatic Chemistry: the Periodic Table in Light and Sound* 14:27  
Walker Smith as "Roy G. Biv," *narrator*

**Mary Simoni**  
*(Don't) BeMad* 5:42  
Madeleine Shapiro, *cello*  
Beatrix Wagner, *flute*

#### **INTERMISSION**

**Rina Hai**  
*Study I* 5:38  
Madeleine Shapiro, *cello*  
Beatrix Wagner, *flute*

**Paul Elwood**  
*THING\_THING* 7:46  
Patti Cudd, *percussion*

**Wang Ziyu**  
*is.nova.in?* 7:58  
Beatrix Wagner, *flute*

<b>Nathan Bowen</b> <i>.says poetic justice</i>	6:00
Nathan Bowen, <i>performer</i>	
<b>Michael S Rothkopf</b> <i>The Book of Changes for Vibraphone and Computer</i>	10:37
Patti Cudd, <i>vibraphone</i>	
<b>Alejandro Colavita</b> <i>Reflections</i>	9:00
Esther Lamneck, <i>tárogató</i>	

## Program Notes

### Joakim Sandgren, *bandes invisibles*

Joakim Sandgren wrote *bandes invisibles* for vibraphone and electronics to Daniel Saur from 2020 to 2022 in several rounds. The first version was made during the Paris lock downs 2020 and was finished in 2021. Then, I took up the piece again in 2022 and finished it. It's Daniel that found the beater solution: bundles of fine chains that you can use with both tapping (short) and circular rubbing (long) that made the piece possible. The composition is built upon these two identities. The overall form is composed of two long dense parts around which is more sparse material. This is the fifth of six solos, included in a larger suite of fifteen pieces started 2008. The music is sound based, where heavily amplified classical instruments using extended techniques are mixed with their electroacoustic counterparts.

### Rikako Kabashima, *Skavla for violin and computer*

*Skavla for violin and computer* was composed with the inspiration of artistic patterns made by natural phenomena. The title of this work, "Skavla", is derived from the Norwegian word and means a pattern formed by strong winds blowing on snowy mountains. The computer part, programmed in Max, executes diverse real-time signal processing on the sound of violin and diffuses the modulated violin sound in the hall. By blowing the sound of the violin with the "wind" created by audio signal processing, a novel timbre is formed, and a wave of sound is created.

### Alfonso Belfiore, *Quanti di luce e suono - per tárogató, immagini e computers interattivi*

*Quanti di luce e suono* arises from the deep understanding, human and artistic, developed over many years of friendship and collaboration with Esther Lamneck to whom the work is dedicated. It is written for the Tárogató and for both interactive sound and video. Every performance will be a result of the realtime interaction of

the performer to the live audio and visual processing. It is a multimedia composition whose main concept is based on the ability to detect the energy distributed in the acoustic spectrum of the sounds generated with the tárogató. The acoustic energy is captured and through digital processing, shattered into small splinters and returned with profound deviations in time and space, such as sound, light, images, in the same way as the quanta of energy that inspire the title of the work itself.

### Kari Vakeva, *Barre Bleed 1*

"Be not dumb. Practice. Practice your every limb - until you're numb." These thoughts of mine were a starting-point for composing the little piece "Barre Bleed 1". In this composition I used a simple framework to include computer-generated voices of different nature, whereas the quasi-static musical metre gets twisted at times - and darker figures lurk -, yet the balance is restored and the exercise continues. The work *Barre Bleed 1* (2022) is written with C++ and a synthesis software built by the author. The timing for the rhythmic events was generated by pendulum simulation. (The word-pair in the title is a key to a 5x5 word square.)

### Walker Smith, *Chromatic Chemistry: the Periodic Table in Light and Sound*

What does the element hydrogen sound like? Is the periodic table a musical instrument? Do atoms have dance parties? Join rainbow-clad scientist and musician "Roy G. Biv" as he answers these questions in a journey through the rich and dynamic sounds of the periodic table. Our journey begins with the question, "What does light sound like?" By scaling different frequencies of light—which we see as different colors—to audible frequencies, we can hear each color as a different musical pitch. Roy applies this technique to the turn the emission spectra of the elements—the characteristic collections of vibrant colored lines that elements release when their electrons change energy levels—into rich chords and striking melodies. Our journey concludes with a spectacular "Helium Dance Party," combining these chemical chords, molecular melodies, and galvanized grooves with a synchronized light show featuring the gorgeous colors of elemental spectra.

### Mary Simoni, *(Don't) BeMad*

This composition is a celebration of the phenomenal performance technique and improvisatory prowess of the duo BeMad: Beatrix Wagner and Madeleine Shapiro.

**Rina Hai, *Study I***

*Study I* was composed for flute, cello and a live computer system programmed in Max. The main theme throughout this piece is the sequence of rising and falling tones arranged at certain intervals. This idea comes from events in our lives that go better or worse step by step, just like climbing and descending stairs. In the instrumental part, flute and cello form a certain type of dialogue and mutual imitation, using the airy trills and voice of the flute, and the overtones and pizzicato of the cello. In the computer part, signal processing techniques such as granular sampling, time stretch, feedback, amplitude modulation, loop-sampling, and variable delay are employed. By changing parameters for those diverse acoustic effects is diffused in the hall.

**Paul Elwood, *THING\_THING***

If there is a statement that this piece tries to express, it is that of the concepts of consciousness, and the existence of nothing, which philosopher Martin Heidegger postulated was something. Is AI consciousness nothing? Is it something that we have created and that now, on a fundamental level exists? Or is it, or will it always be nothing? The use of a computer-generated voice is the beginning in this short composition - not quite human, but human sampled from an online text reader. The performer triggers a number of samples including paraphrased texts by Martin Heidegger, René Descartes, Henri Matisse, a NASA space mission, and me. At one point a voice from NASA proclaims that "There is [sic] now four computers that have control of At that point, the program takes over and the performer must conform to synthetic triangle, square, and white noise. Throughout, a Wurlitzer organ appears, emblematic of the cartoonish effort that we make to try to make sense of the world.

**Wang Ziyu, *is.nova.in?***

*is.nova.in?* is, at its core, a piece about censorship and misinformation, and is a commentary on the internal dialogues of individuals living in censored societies. It is a puzzle and conversation for live flutist, recorded flute and voices, using words constructed from the letters in the piece's title: a, i, i, n, n, o, s, v. The letters guide pitch content, and the meaning of the words formed by these permutations guide the development of the musical characters. There is one banned permutation of letters. It is banned because it clearly describes the way the flutist feels, and this clarity is dangerous. The closer the flutist gets to pronouncing the banned word, the more words flood the space. The solution in this situation is by saying everything other than what is actually censored, trusting the conversation partner to fill in the gap. The individual must self-censor to survive.

**Nathan Bowen, *.says poetic justice***

On January 18, 2023, 17-year-old Kristopher Baca was shot and killed in Palmdale California. He was convicted of a hit-and-run incident in 2021 for running over a teen mother and her baby. The comments section of a local new site, the Antelope Valley Times, lists a string of vitriolic back-and-forth comments by anonymous contributors calling the murder justified, a gift of God to remove this person from the planet, or as poster "." wrote, "Poetic justice." Others defend the victim, often with acidic-laden name calling. There are clearly better online spaces for discourse. Yet we have built an Internet that values anonymous free speech over accountability and authenticity. Are unfiltered polarized discussions and discourse (and the cancel culture, bullying, and gaslighting) what we want as the norm?

**Michael S Rothkopf, *The Book of Changes for Vibraphone and Computer***

*The Book of Changes* is inspired by the I Ching. There are two improvisation for the vibraphonist and computer nested within the composition. For each improvisation, the performer and computer are given two phrase of music inspired by the fundamental trigrams of the I Ching. These phrases then lie at the center of each improvisation and the work as a whole. The intent of the performance is to create an engaging balance of the musical phrases and gestures.

**Alejandro Colavita, *Reflections***

*Reflections* is one of five pieces from the second collaborative album "Tárogató reflections" with tárogató performer, and composer, Esther Lamneck and composer and sound designer Alejandro Colavita. A rich piece with plaintive melodies and gestures, interacting with the score using mutating colors and rhythms. The electronic used tárogató and Tabla (Membranophone, leather) sounds.