Concert 18
Saturday, June 24
8:00-10:30 PM
Playhouse

Program

Gerald Eckert
Interception
Madeleine Shapiro, cello
7'02"

Kari Vakeva
I saw eternity
fixed media
13'50"

Daniel Tramte
Favor Dream
Keith Kirchoff, piano
10'

Sylvia Pengilly
If You Could See my Soul
video
7'28"

Jorge Garcia del Valle Mendez
Visions of the Void
Keith Kirchoff, piano
8'36"

INTERMISSION

Levy Oliveira
Put em bizi
Keith Kirchoff, piano
7'17"

Michael Rhoades
Apparitions
video
10'44"

Mark Phillips
Elegy and Horn
Michele Fiela, English Horn
9'53"

Ragnar Grippe
Sans Traoc
fixed media
11'52"

Hubert Howe
Unbalanced
Anthony Izzo, alto saxophone
9'09"

Alexis Bacon
Curio Song
Alexis Bacon, percussion
10'

Program Notes

Gerald Eckert, Interception
Sound fragments of the violoncello overlay with the continuous processes of the electronics within the formal and timbral structures of the violoncello and of the electronics are constitutively indentifiable.

L'acqua era buia assai piti che la nera;
Than purple-black much darker was its water;

(Dante - Divina Commedia, I-VII)

Kari Vakeva, I saw eternity
The compositional work I saw Eternity (2016) is built on the sonority of a bell. All pitched sounds of the piece are related to the harmonic overtones of that bell. (The bell itself is only faintly heard a few times in the outcome.) The interest of the listener, however, is probably caught by the granulated sustained sounds in the mid-register with their wavering character and almost chorus-like whispers... The piece is written with C++ and a synthesis software built by the author.

Daniel Tramte, Favor Dream
The pianist interprets an auto-scoring score that dynamically materializes notated music in real time via specially designed pseudo-random number generators. The score and accompanying electronic sounds are all generated using a single seed, so the piece is "fixed" in that it is exactly the same every time. No matter what point in the piece the pianist may jump to, even if it's hour #2 of day #1,000 of the piece, it will consistently yield the same material for that point in time.

Sylvia Pengilly, If You Could See my Soul
What is the soul? Does it even exist, and if so, how might it appear if we were able to somehow perceive it? Surely most of us have had this and similar questions flash across our minds from time to time only to abandon them in frustration at the impossibility of ever finding an answer. In this piece I have chosen to represent my soul visually by silhouettes of my body; while musically much of the music is derived from samples of my voice, sometimes with the music forcing the silhouettes into shapes only available with the music controlling the visual parameters. Therefore, please consider this your glimpse into my tortured and highly convoluted soul.