

# Concert 6

## Program

<b>Clemens von Reusner</b> <a href="#"><i>KRIT</i></a>	10'
<b>Brian Bridges</b> <a href="#"><i>Tracing Beijing</i></a>	8'28"
<b>Ragnar Grippe</b> <a href="#"><i>Broken Mind of Souls</i></a>	13'
<b>Jason Fick</b> <a href="#"><i>I'm the Expert</i></a>	3'10"
<b>Kyle Vanderburg</b> <a href="#"><i>Tape Piece</i></a>	10'
<b>Joel Gressel</b> <a href="#"><i>Under the Radar</i></a>	8'33"
<b>Jean-Basile Sosa</b> <a href="#"><i>Mythologies</i></a>	12'06"
<b>Kel Smith</b> <a href="#"><i>Attaché</i></a>	11'
<b>Joshua Hey,</b> <a href="#"><i>fissu/rupt/tear</i></a>	7'30"
<b>Kari Vakeva</b> <a href="#"><i>Void ii</i></a>	9'58"

## Program Notes

### **Clemens von Reusner, *KRIT***

In the language of Sanskrit, *KRIT* means cutting, splitting, twisting, spinning, but also playing and accomplishing. *KRIT* is based upon a chaotic sound, which is cut in many variations and rebuilt. In the course of the composition, chaotic and uniform, as well as punctual and continuous manifestations of this sound are developed and are audible in different degrees of density and spatialization. Spatialization: Ambisonic.

### **Brian Bridges, *Tracing Beijing***

My first attempts to trace Beijing came during disorientating hour-long taxi journeys past identical-looking blocks looming out of the smog. Beijing in winter is a dark pencil sketch of indistinct outlines, evocative in its impressionistic abstraction. But as spring came and my ears opened, a new kind of tracing

ensued. Now it was the mystery of where meaning was centered; in the polyphonic society of narrow hutong laneways, in the constant construction remodelling the city, in the globalised American and British accents of automated subway announcements, in the park where elderly traditional musicians who lived through the Cultural Revolution play not far from former Red Guards nostalgic for the music of their youth. Meanings found in the collision of all-night bars, white picket-fence barriers and slick, surveilled social networks with lively conversations still taking place. And all the while, the spring and the smog duel for supremacy, and the city still sprawls and shifts in and out of focus... This piece is based on field recordings from a 3-month stay in Beijing during spring 2015. *Tracing Beijing* was premiered at Sounding Out the Space, Dublin, Nov 4th, 2017.

### **Ragnar Grippe, *Broken Mind of Souls***

*Broken Mind of Souls* is a forty minute piece in three parts. The idea behind this composition is blend what we know with what we think we know. *Broken Mind of Souls* is available on Apple and Spotify among others.

### **Jason Fick, *I'm the Expert***

In 2014, the city of Denton, Texas, successfully banned fracking. Hydraulic fracturing has become a lucrative venture, and a number of sites are rapidly increasing worldwide. However, research shows that the effects of fracking can lead to earthquakes, numerous health-related issues, and extreme noise pollution for those that live in close proximity. The Denton fracking ban, as one of the first in the United States, was considered landmark, and the story received international publicity. Shortly after, the city outraged over the Texas railroad commission's overturning of the ban. This composition shares some of the stories of Denton's residents and the effects of fracking on their lives.

### **Kyle Vanderburg, *Tape Piece***

*Tape Piece* is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

### **Joel Gressel, *Under the Radar***

*Under the Radar* utilizes two contrasting themes: a long three-phrase melody, and a widely-spaced arpeggiation of three chords. The piece originally began with the arpeggiated section that now starts after 30 seconds. The two themes alternate and evolve, ending with a very different version of the three-part melody. This ending was copied to begin the piece, which now can be understood as a progression to the ending/beginning.

The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors. Link to score:

<http://ravellorrecords.com/catalog/rr8032/under-the-radar--genetic-drift---joel-gressel.html>

#### **Jean-Basile Sosa, *Mythologies***

While being a new electroacoustic piece composed for dance, *Mythologies* can also be presented as a standalone electroacoustic work. Like many of my recent electronic works, it calls into question the relationship between academic concert music and its other. Even though the piece is not a program music, it can evoke the tale of a mythical epic. As human poetic space Imaginary is certainly peculiar to each, but in mine, yet with an abstract sound material, *Mythologies* tells some episodes of the myth of Orpheus.

#### **Kel Smith, *Attaché***

*Attaché* is a graphical notation experiment between Suss Musik and visual artist B.G. Madden. Madden's work explores systems in nature to reveal hidden relationships as a visual language. Suss Musik translated Mr. Madden's renderings in graphite, pigment and plaster using a computer algorithm to create fields of static. These fields served as musical maps for how sonic fragments were phased or looped. Select moments were then extracted and reassembled electro-acoustically as polyrhythms, using the original source material as a musical "score."

#### **Joshua Hey, *fissu\rupT/t|eaR***

This work is built from singular algebraic hypersurfaces and Calabi-Yau varieties. The complex Calabi-Yau threefolds, conjecturally existing in microscopic worlds, inhabit spaces in three complex dimensions (six real dimensions) and the geometric objects used are the shadows or projections in 2D. Pre-recorded instrumental sounds performed by the author with an improvisatory character are transformed by using techniques of subtractive synthesis, cross synthesis source-filter and filters by images. The geometric shapes influence on the generation of the sound material coexisting in a kind of induced entanglement.

#### **Kari Vakeva, *Void ii***

*Void ii* begins after a short warm-up passage with various metallic sounds that have a controlled simulated acoustic feedback. These noisy eruptions recur periodically, meanwhile softer percussive metallic tones with an elastic pulse emerge among other pitched voices. The pitched material slowly evolves in a microtonal way, and the sounds grow from a "seed"

interval within a dynamic process. The work *Void ii* (2019) is written with C++ and a synthesis software built by the author. The technical realization uses granular and physically-inspired synthesis, among other methods.

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## Concert 7

### Program

**Stephen Pope**

[\*Secrets, Dreams, Faith and Wonder: A Mass for the New Millenium\*](#)

78'

### Program Notes

#### **Stephen Pope, *Secrets, Dreams and Faith***

*Secrets, Dreams, Faith and Wonder: A Mass for the New Millennium* is a feature-length abstract music/video ritual of thanksgiving in five parts: (1) a lament of surrender (Jerusalem's Secrets), (2) the reading of the lesson (Leur Songe de la Paix), (3) the celebration of the ritual (Evigst Dröm), (4) the recitation of the creed (Credo), and (5) a hymn of benediction (Ora penso invece che il mondo...). When looked at this way, it follows the structure of rituals of gratitude celebrated throughout the ages and across cultures and religions (and especially the Catholic Mass). The five pieces of music incorporate voices in Latin, English and Arabic (texts from the Bible, by M. L. King and M. K. Gandhi) as well as bird and whale songs. Each of the videos was made to fit the music of the respective movement. Each of the five parts has its own tonal and timbral language, and yet they fuse into a whole when viewed as a single large-scale work. The two inner parts (Leur Songe de la Paix and Credo) have text subtitles incorporated into the videos (texts by Martin Luther King, Jr. and Mohandas K. Gandhi, respectively), while the other parts each has a related text of some sort.