

## CYBERSOUNDS

November 3, 2009 at 7:30pm – Rock Hall Auditorium

### *About the Program*

*Office Space* for two channel audio was composed in 2008 using Logic Pro 8. The synthetic sounds in this work were created using the Logic ES1 or ES2 soft synths, and the audio samples were triggered and manipulated using the EXS24. The audio samples in this work are recordings of typical office sounds: a photocopier, the scribbling of a pen, the crumpling of paper, typing on a keyboard. The inspiration for this piece stemmed from my work as an administrative assistant. On one of my countless trips to the photocopier, I noticed that the machine created interesting polyrhythms when copying, and decided to record it. From there, my otherwise mundane tasks in the office all became potential sound samples, propelling the genesis of *Office Space*.

*Performance Practice* for two channel audio was composed in 2009 using Logic Pro 8 and DSP Quattro Sound Editor. The audio samples were manipulated using GRM Tools plug-ins within DSP and compiled in Logic. Like *Office Space*, the audio samples in this work came from my day-to-day experiences as a music student. A familiar soundscape for anyone in a school of music is the disjunct combination of unrelated musical excerpts sounding in succession as one walks by the practice rooms. I've always enjoyed this musical mélange, and once more decided to record my walk. I also supplemented these samples with live recordings of some of my own acoustic compositions. *Performance Practice* is a heightened version of this incidental sonic experience. -Anne Neikirk

*Concerto for Dylan Thomas* is a name suggested by Matthew Greenbaum for this fantasia, completed in 2008), on the voice of the great Welsh poet. Concerned as always with the sound of the voice, and the rhythm of English speech, Carpenter moulds an accompaniment for the somewhat dryly recorded spoken voice that adds echoes and shadows, and that builds on the pitch contours of the poetic voice. -Maurice Wright

*Birds* (2009) is a stereo work created using recorded sounds, often manipulated within the program MetaSynth, and combined using ProTools. Sounds include birds, cicadas, thunder, diesel motor, crowd noise, metal mixing bowl, pool splash, highway noise, cars, a truck honking, etc. It is a sonic environment which unfolds over time. In the human world, the sounds of nature are often covered up or mediated through our own technology, particularly our cities. Yet we are natural creatures who at some fundamental level crave to feel our connection with nature. Nature is here woven with technological sounds to explore this tension. -H. E. Cicada Brokaw

*Toccata* (2009) is an improvisational piece for contact microphones and solid objects. The work aims to establish/augment the relationship between various acts of touching (scratching, hitting, rubbing, tapping, etc) and listening in a rather hectic and nervous performing mood. -Joo Won Park

*Museum Piece* (1968) was commissioned by the Smithsonian Institution as the sound component in an entrance room to be super-saturated with historic-technological images all gleaned from the Museum of History and Technology, presenting a history of the USA in less than five minutes, and was completed with the assistance of Jaap Spek. The recording is a many-faceted sound collage, leading up to the election of Nixon, who quickly canceled it. -Ben Johnston

*OCTET* (2006) is a group of 8 pieces that use audio in different ways. In part, it is my reaction to hearing electronic sounds in Canada, China and Turkey. The sharp contrasts among the movements suggest some of the disorientation and happy confusion of travel and return.

The pieces (each lasting about a minute) fill the electroacoustic space in various ways. Some use a different family of sound instruments for each component track. Others feature different versions of the same musical idea on multiple tracks, or an original plus delayed versions distributed among the channels. – *Maurice Wright*

*On Reflection* (2009) is an object that reflects its own history. Revealed through iterations of fragmented musical material, its final form is realized through the accretion of sound over time. From a simple and transparent chorale-like statement, a foundation is derived and subsequently remains below the surface. Above it runs a sequence of textures loosely based on a 12-tone series. Improvisatory fragments are captured, processed and added to a slowly evolving fabric.

A preliminary compositional decision was to derive all of the musical materials directly from a single 12-tone row without adding extraneous music (while relying on a twenty-first century sensibility for support). This adherence to the row naturally produced a limited motivic range. Centering the row around an A major triad also asserts a harmonic grounding that anchors the modality and contour of the piece. The intent was not to create a “neo-serial” or eclectic pastiche, or arbitrarily juxtapose conflicting aesthetics. Instead, the approach was viewed as if trying to recall an evolving object through the reflection of memory. Just when it’s apparently apprehended, it’s changed into something slightly different.

There’s no attempt to apprehend any musical narrative directly, the piece does so only in retrospect. The ear chooses between current and past events as histories compete with one another – often productively, but also in ways that can be problematic. To a certain extent, *On Reflection* could be viewed as metaphor - a palimpsest of existence, where the past is covered up but continues to visibly influence the present. –*Mark Zaki*

*Light* – Jeff Stolet’s work builds on his multiple talents as composer and dancer. He constructs interactive environments by combining sensors with computers and sound playback systems, then he improvises within that environment. Using pitch material generated in some cases by pseudo-random numbers, he manipulates phrases and textures through software that he codes especially for each piece. –*Maurice Wright*