

The Ph.D./D.M.A. Programs in Music
Electronic Music Concert

March 25, 2024 6:00 p.m.

Baisley Powell Elebash Recital Hall



overdrive
curated by Itzá García and Tobias Fandel

Set 1:

Improvisation

Drake Andersen, live electronics.

Charles Rudig, no-input mixers.

Simon Kanzler, live electronics.

If I Had More Time (2015) for electronic fixed media.

Thanakarn Schofield.

Op- (2024)

Itzá García, wearable and electronics.

Through the Halls (2022) for electronic fixed media.

Lee Gilboa.

Pearls in the Plastic Trumpet (2024)

Jacob Sachs-Mishalanie, tape recorders and live electronics.

Improvisation

Red Wierenga, live electronics.

Please switch off your cell phones and refrain from taking flash pictures.

Set 2:

Boids (2024). Improvisation for violin and electronics.

Simon Kanzler, electronics.

Johnna Wu, violin.

Passagen-Werke (2024) for video and 4-channel fixed media.

Tobias Fandel.

The interior of objects (2019)

Seth Cluett, transduced snare drum and electronics.

Set 3:

Shiver (2008)

Steve Everett, digital audio.

Isabelle Dehay, video.

States Of Intermeshing (2024)

Corie Rose Soumah, live electronics.

I Remember You (2024)

Charles Rudig, no-input mixer.

Teté Leguía, live diffusion.

Improvisation with Buchla Music Easel (2024)

Ted Gordon, Buchla Music Easel.

Bestiario: cuatro (2019) for video and violin with speakers attached to the performer's body.

Luis Fernando Amaya.

Johnna Wu, violin.

Dance & choreography: Lucía Jarquin Madriz.

Director/Producer: Milton Guillén.

Editor: Elana Meyers.

Cinematography: Nicolás Abaunza.

Artistic Director: Fiona Hall.

Filmed on location at the Momotombo Volcano and Cerro Negro, Nicaragua

In association with Solaris Films

Bios and Program Notes

Drake Andersen is a Brooklyn-based composer, improviser, and technologist whose creative work spans concert music, electroacoustic soundscapes, interactive sound installations, and software for live performance. His music has been performed and recorded by preeminent contemporary artists and ensembles including Decoda, Contemporaneous, loadbang, and Jenny Lin, and heard at venues throughout the United States and Europe including Symphony Space, (le) poisson rouge, New World Symphony Center, and the Park Avenue Armory.

Program Note

Drake's creative work foregrounds the social processes of music as refracted through the use of technology, improvisation, and innovative performance practices. Recent collaborations include *Fossil Record* with guitarist Jay Sorce and *AI:Rhythm Evolution* with percussionist Lisa Pegher. Drake is active as a sound designer for theater and dance, and releases ambient electronic music under the name Deep Copy. Drake is currently Visiting Assistant Professor of Music at Vassar College, where he teaches composition and electronic music.

Itzá García (b.1993, México) is a composer with a creative focus on the relationship between time and togetherness in musical settings that involve interactions with technology. Her music has been performed by ensembles such as JACK Quartet, Ensemble Musikfabrik, Yarn/Wire, Talea Ensemble, Ensamble CEPROMUSIC, PinkNoise, and 2e2m Ensemble, among others.

She has received prizes and distinctions such as the CONACYT Grant for Graduate Studies in Mexico 2018, the 2021 Early Provost's Research Grant of the Graduate Center CUNY, the Atlantic Center for the Arts Residence program, the ICST Artist Residency from the Zurich University of the Arts, and the Art Science Connect Fellowship for co-organizing the *innovation-sound- technology* series. Itzá is currently based in New York City, pursuing a Ph.D. degree in composition at The Graduate Center, CUNY.

Program Note

Op-: prefix meaning 'to, towards, against.'

This piece is inspired by my first-time interactions with a VR headset—a dark visor that covers the entire field of vision, which the user wears in anticipation of an immersive experience. Before augmentation, there is a moment of reduction. Before the virtual or augmented world is revealed, complete occlusion takes place. Reliant on technology, as much as on an unrealistic yearning, 'op-' is the unrealized moment of possibility that cannot yet anchor on a significance. 'Op-' before optics, before option, before optimism."

This work was realized with the support of the Doctoral Student Research Grant. The Graduate Center, CUNY.

Thanakarn Schofield is a Thai composer whose works explore the fusion of sonic ritual and drama. His works also search for the amalgamation of multicultural influences, alongside the integration of both traditional methodologies and contemporary, with a particular emphasis on the geographical sonic elements (i.e., sonic rituals of Far East/Southeast Asia) and the sound of machines. His compositions have been featured in more than 15 countries and performed by renowned ensembles, including: Hezarfen Ensemble (Türkiye), Hong Kong New Music Ensemble (Hong Kong), Klangforum Wien (Austria), Kluster 5 (Netherlands), Linea Ensemble (France), Mivos Quartet (USA), Moscow Contemporary Music Ensemble (Russia), Orkest de Ereprijs (Netherlands), Tacet(i) Ensemble (Thailand), TAK Ensemble (USA), and others. Thanakarn holds a B.M. from the Royal Academy of Music in London (United Kingdoms), an M.M. from Koninklijk Conservatorium Den Haag (Netherlands), and is currently a doctoral student at the Graduate Center, CUNY (USA).

Program Note

"If I Had More Time" was composed in 2015 during my stay in London. Every fragment of the piece was processed from the environmental sounds that I recorded in Regent's Park. That being said, those sounds were never intended to be developed further into a piece—merely for observation. Not until I read a poem by Thomas Hardy, "I Look Into My Glass," did I feel a peculiar and strange connection between the poem and those environmental sounds. This somehow inspired me to hear and start working with them differently. Without realising it, I had already begun to shape those sounds into a piece that reflected my thoughts and intuitions...or maybe my subconscious(?) at that time.

*I LOOK into my glass,
And view my wasting skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"*

*For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.*

*But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide.*

Thomas Hardy – I Look Into My Glass

Jacob Sachs-Mishalanie is a composer from Brooklyn, NY. His current music focuses on a playful approach to step sequencing and generative processes in MaxMSP, often featuring sounds of recorded voice, pitched percussion, modular synthesizers, general MIDI, field recordings, and cassette tapes. He created several Max for Live devices which encapsulate generative composition processes for others to use. In other recent projects, Jacob is collaborating with composer Suzanne Farrin, dancer Emily Kessler, and modular synthesist Matthew Ryals. He holds a PhD from the CUNY Graduate Center, where his research focused on the music of Pierre Schaeffer. He currently teaches music technology at Brooklyn College and works as a laboratory technician at Hunter College.

Lee Gilboa is a US-based Israeli composer and researcher. Her creative work uses speech, audio spatialization, and vocal processing, and engages with different themes such as the sonic identity, representation, collectivity, and self-expression. These themes occupy her scholarly work as well. Her current research draws from sound studies, political theory, and Black studies, and examines the role that listening assumes in the socio-political sphere through a rigorous investigation of testifying voices. Lee is a curator in CT::SWaM and releases her music with Contour Editions. Her work was featured in festivals such as Folly Systems, Cube Fest, NYCEMF, Experimental Intermedia's December Series, and Ars-Electronica's Forum Wallis. She participated in conferences and artist residencies internationally, including Ircam's Manifeste Academy, Elektronmusikstudion (EMS), The Sound of Sound Studies, and Spokenweb Symposium. Currently a PhD candidate at Brown University, Lee serves as an Assistant Professor of Electronic Production and Design at Berklee College of Music.

Program Note

Through the Halls (2022) is the result of a dialogue about different acoustic and electronic techniques for vocal manipulation between New York-based vocalist Chanan Ben Simone and myself. At some point during our conversations, we started sending ideas back and forth. When I heard Chanan's recitation of the text, I could not resist the urge to set it up in its own sonic world. By sampling various vocal gestures, such as long tones, speech, clenching teeth, and whispers, as well as through their electronic manipulation, *Through the Halls* became an electronic love letter. The piece invites the listener to wander through the halls of the grieving mind with us, in search of a loved one that may or not be found.

Composition and Mix by Lee Gilboa || Recitation and Vocalizations by Chanan Ben Simone || Released by Contour Editions in 2023 ||

Red Wierenga is a pianist, accordionist, respectronicist, improviser, and composer based in New York City. His longest creative association is with the Respect Sextet, called "a group which has released one of the most compelling recordings of the year" by the *Wall Street Journal*, and "one of the best and most ambitious new ensembles in jazz" by *Signal To Noise*.

He has performed and/or recorded with artists including The Claudia Quintet, Ensemble Signal, Bang on a Can Opera, the Fireworks Ensemble, and David Crowell.

Wierenga builds and performs with new interfaces for electroacoustic improvisation, working with analog and digital synthesizers.

After having studied at the Eastman School of Music and the Institute of Sonology, he received his Ph.D. in Composition from CUNY Graduate Center, where he wrote his dissertation on the nature of instruments in electroacoustic improvisation. He has taught at Baruch College and currently teaches in Brooklyn College's Sonic Arts MFA program.

Simon Kanzler is a composer and laptop improviser based in New York. He has a diverse musical background both as a composer and improviser, working with a broad range of musicians including new music ensembles, jazz bands, improvisers, heavy metal and rock musicians. He has recently focused on live-electronics as a means to expand the sound of acoustic instruments and to create a dialogue between musicians and the computer.

He is the Co-Founder, Co-Artistic and Technical director of the New York-based ensemble PinkNoise, with whom he performs on his live-computer instrument and has worked in close collaboration on many projects. His music has also been performed by new music groups such as the S.E.M. Ensemble, ensemble mosaik and the modern art ensemble.

He has studied composition with Mauro Lanza at the UdK Berlin and attended the IRCAM Cursus Program on Composition and Computer Music in Paris.

Tobias Fandel, DMus (The Chinese University of Hong Kong), is a composer and visual artist with a creative interest centered on aesthetical implications of digital culture. In his recent projects he engages the friction in-between AI-applications and algorithmic "shadows", investigating elusive qualities within seemingly neutral media. He has previously collaborated with Ensemble Modern, Moscow Contemporary Music Ensemble, Meitar Ensemble, Ensemble Mise-En, Soyuz21, Pink Noise Ensemble among others. Tobias teaches Music at Baruch College and is currently pursuing a PhD at the CUNY Graduate Center under the guidance of Jason Eckardt, Douglas Geers, and David Grubbs. He lives and works in Harlem, New York.

Program Note

Passagen-Werke is inspired by sociological and philosophical attempts to understand the impact of urban culture and developments on the human mind and sensory sensitivities. Early post-industrialization capitalism, technological reproducibility, and disruptive manufacturing processes are investigated from afar through the lens of emerging and obsolete media and their complex relationship.

Seth Cluett is an artist and composer whose work ranges from photography and drawing to video, sound installation, concert music, and critical writing. His "subtle...seductive, immersive" (Artforum) work has been characterized as "rigorously focused and full of detail" (e/i) and "dramatic, powerful, and at one with nature" (The Wire). Exploring the territory between the senses, Cluett's works are marked by a detailed attention to perception and to the role of sound in the creation of a sense of place, the workings of memory, and the experience of time. His research interests and critical writings investigate embodied cognition, sound in virtual and augmented reality, the media history of the loudspeaker, the history and documentation of sound in art practice, and architectural acoustics.

His work has been presented internationally at institutions and festivals such as Kill Your Timid Notion at Dundee Contemporary Arts in Scotland; the Ars Electronica Festival and Alte Schmiede in Vienna; the 10th Rencontres Internationales, Palais de Tokyo, Main d'Oeuvres, and GRM in Paris; Hebbel am Ufer Theater and Staalplaat in Berlin; the Osage Art Foundation/October Contemporary in Hong Kong; The Whitney Museum, MoMA PS1, The Kitchen, Issue Project Room, Eyebeam, and Audio Visual Arts in New York; the Institute for Contemporary Art, Non-Event, and Mobius Artist Space in Boston; the Betty Rymer, Heaven, Artemisia, and Deadtech Galleries in Chicago; as well as Swarm Gallery in Oakland, CA and the Deep Listening Space in Kingston, NY. He has participated in dance and theater works with DD Dorvillier/Human Future Dance Corp, Stephen Petronio Company, Helene Lesterin/Atlas Dance, and Jen Mesch.

Cluett has published book chapters for MIT Press and Rowman & Littlefield, articles for Tacet Revue, BYPASS, Shifter, Intransitive, The Open Space Magazine, Leonardo Music Journal, 306090, Earshot,

and the Journal of the Acoustical Society of America and his work is documented on Errant Bodies Press, Line, Radical Matters, Sedimental, Crank Satori, BoxMedia, Stasisfield, and Winds Measure Recordings. The recipient of grants and awards from The Foundation for Contemporary Art Emergency Fund, Meet the Composer as well as the Andrew W. Mellon, Naumberg, and Malcolm Morse Foundations, he holds a BM in music composition from the New England Conservatory of Music, an MFA in electronic art from Rensselaer Polytechnic Institute, and a doctorate in music composition with a graduate certificate in Media & Modernity Studies from Princeton University. Cluett is on the composition faculty in the Department of Music Columbia University where he is Director of the Computer Music Center and Assistant Director of the Sound Art MFA Program. Since 2017 he has served as Artist-in-Residence at Nokia Bell Labs.

Program Note

the interior of objects

“...if communications are the elements that compose social systems, then communications refer only to other communications and never anything outside of themselves. Here communication is not something that takes place between systems but is strictly something that takes place in a system. Another way of putting this would be to say that a system cannot communicate with its environment and an environment cannot communicate with a system.” – Levi Bryant

Steve Everett's multimedia compositions have been performed in 27 countries and often involve performers interacting with computer-controlled audio and video. He was professor of composition at Emory University for 23 years and has been a visiting professor at Princeton University and guest composer at the Conservatoire National Supérieur de Musique de Paris, the Conservatoire de Musique de Genève, Rotterdam Conservatory of Music, Eastman School of Music, and Tokyo Denki University. He has received grants from the NSF/NASA, Asian Cultural Council, and Chamber Music America and has been a composition fellow at the Rockefeller Study Center in Bellagio and at the Liguria Foundation in Italy. His music research has involved algorithmic music composition, data sonification, neuroscience and music, hybridity in the arts, and performing arts of Indonesia and India. His most recent research has explored the impact of sound and music on epilepsy. He is currently Provost at the Graduate Center.

Program Note

Shiver is a dreamlike meditation on Ophelia, the main character in Natasha Trethewey's poetry collection, *Bellocq's Ophelia*. The poems contain the imagined thoughts and perceptions of one of the young prostitutes photographed by E. J. Bellocq in 1912 who worked in a brothel in the Storyville section of New Orleans. The aural relationships in my composition unfold as a tableau using the consciousness of dreams, memories, and reveries described in French philosopher Gaston Bachelard's last work, *La Poétique de la Réverie* (1960).

The text is sung by a female soprano/narrator who encounters multiple reflections of her own image and the environment in which she exists or imagines. The vocalist in this work is Parisian soprano, Katherine Blumenthal. Using IRCAM's AudioSculpt sound analysis tools, the structure of all synthetic sounds in the work were based on a spectral analysis and resynthesis of Ms. Blumenthal's voice. This work was commissioned by the University of Illinois Experimental Music Studios in commemoration of its 50th anniversary celebration.

Corie Rose Soumah is a Canadian composer (QC) currently based in New York. She is interested in shaping fractured and reconstructed sound components through hyper-collages and visceral physical gestures. Her approach is characterized by a keen interest in the interweaving of multiple aesthetic and sonic elements from the perspective of Afro-diasporic geologies. She explores these textures through the overlay of different acoustic mediums as well as electronic and analog technologies. Soumah is currently pursuing a Doctoral degree in composition at Columbia University.

Charles Rudig (b. 1990) is a composer, sound artist, and performer whose music mines the poetics of the left-behind and investigates the capacities of materials, performers, and spaces to speak for the dead. In addition to composing for conventional acoustic instruments and contemporary computer music technologies, Charles also integrates obsolete consumer audio products such as eight-bit game consoles and sampling keyboards into his music and sound art. As an improviser, he performs on no-input mixers both as a soloist and in collaboration with instrumentalists.

Charles has composed pieces for Hypercube, JACK Quartet, Contemporaneous Ensemble, Mivos Quartet, Aaron Butler, Gleb Kanasevich, and Miranda Cuckson. He holds a Bachelor of Music degree from University of Cincinnati College-Conservatory of Music, two Master's of Music degrees from The Peabody Institute of the Johns Hopkins University, and a PhD from the CUNY Graduate Center. Charles teaches at Brooklyn College and Montclair State University.

Program Note

I Remember You (2024) is a piece for live no-input mixers and live diffusion of four recordings of no-input mixers. No-input mixing is the practice of routing the output of a mixer back into one or more of its inputs. The resulting feedback loop creates a broad palette of sounds- from percussive scratches to smooth, pitched drones. The performer can transform these sounds by manipulating the surface controls. However, due to the unstable condition of the mixer-in-feedback, one never knows exactly what effect changing a setting will have on the sound.

In this piece I engage with the corpus of works scored for a live instrument and some number of recordings of that same instrument. Sometimes in performances of older works in this genre, the musician will be accompanied by an instrumentalist who has died. I find this very moving. It is an example of the capacity that technology possesses to act as a prosthetic to our memories. As I perform, I will be collaborating with many actors. These will include a diffusionist, the mixers, and the performance space. Notably, I will also be collaborating with a different version of myself from the past.

Theodore (Ted) Gordon is a musician and musicologist whose research connects experimental music, critical organology, and science & technology studies. His writing has been published by *Contemporary Music Review*, *Current Musicology*, *Journal of the American Musicological Society*, *Organised Sound*, the Library of Congress, and *Cultural Anthropology*. His first book, *The Composer's Black Box: Cybernetics and Instrumentality in American Experimental Music*, is under contract with the University of California Press. Since 2016 he has performed with the Buchla Music Easel at venues such as Elastic Arts (Chicago), Experimental Sound Studio (Chicago), Rhizome DC (Washington, DC), Roulette (NYC), and 411 Kent (NYC), frequently collaborating with Marcia Bassett and visual artists including Jeffrey Perkins, Camilla Padgitt-Coles, and Patrick Cain. He is Assistant Professor of Music at Baruch College, City University of New York.

Program Note

When Don Buchla designed the modules that comprise the Music Easel in 1973, he had fallen under the spell of computational and cybernetic systems-thinking developed by the ethologist and psychedelics researcher John C. Lilly, who desperately sought to prove that consciousness (among both earth-bound and extraterrestrial intelligences) was akin to computer programming—and that such programming could be “meta-programmed” in real time through psychedelic, mind-manifesting technologies. Buchla designed the Music Easel to be one such technology. My improvisation with this instrument traverses both the potentialities and limits of what Buchla’s friend and fellow “easel weasel” Allen Strange called “programming and meta-programming the electro-organism.”

Johnna Wu is a violinist and improviser active in North America, Europe, and Asia. She is the founder of the New York-based ensemble PinkNoise. She is currently a fifth-year doctorate student at the GC. She serves on the faculty at the CUNY-State Island and the Lucerne Festival in Switzerland.

Born in Aguascalientes, México, **Luis Fernando Amaya** is a composer and percussionist based in Oslo. Topics such as collective memory and the relationship between humans and non-humans (such as plants, animals, or environments) are commonly present in his work. He studied composition and music theory at the Centro de Investigación y Estudios Musicales (CIEM) and holds a Ph.D. in composition and music technology from Northwestern University.

Amaya's music has been performed throughout the Americas and Europe by performers such as the CEPROMUSIC (México), Arditti Quartet (UK), Lucerne Festival Contemporary Orchestra (Switzerland), Ensemble Dal Niente, Fonema Consort, Yarn/Wire (USA), Quartetto Indaco (Italy) amongst others. He is the recipient of awards and fellowships such as the Residency PRIX CIME (International Electroacoustic Music Competition 2023), a Presidential Fellowship (NU), and representing México in the 61st International Rostrum of Composers of the UNESCO in Helsinki, Finland. As a performer, Amaya is a member of the collective composition and free improvisation trio Fat Pigeon.

Program Note

I. *Bestiario: cuatro* by Luis Fernando Amaya

Bestiario (“Bestiary”) is a collection of pieces in which the performers are asked to embody an imaginary animal through sound. In a way, this animal participates in the composition process as it gradually reveals itself in its sonic qualities which help dictate the work’s discourse (form, techniques, contrasts, gestures, etc.) This means that this imaginary animal has agency in the work, which leads me to make decisions that I would not have otherwise made. Along with other collections of pieces (such as my *Dialectos de Árbol* or *Tree Dialects*), this Bestiary is one of my attempts to remove the human—as a concept—from the center of attention and to ‘de-humanize’ my ear in order to be able to better listen to those types of others who rarely are considered as equal subjects.

This is the fourth piece of this collection, composed for and dedicated to Theo.