

**SANDÀ MAGNA MORPHINA - EMMANUEL SPINELLI**

This piece was inspired by a visit to Gross Rosen's concentration camp in Poland during the summer of 2006. It is a sonorous exploration of the different feelings encountered when I confronted myself with this place which bears traces of the insane industrial murder of World War II, even more when I stumbled upon the Kinder Kommando Block, the children's block. The sound material used in the piece is made up of different field recordings around the camp (doors, stones, found objects, outside/inside the different blocks) and in the city of Krakow. I also recorded Romanian wandering dogs rescued by the Battersea Dog Home in London and caged birds in a shop near by; along with different toys and metallic objects in the studio. The structure of *Sandà Magna Morphina* is based upon the interaction between the notions of inner worlds created and acting as defence mechanisms, and the outside world. The piece comprises three main parts illustrating these notions in different ways:

- Gross Rosen Soundscape (outside/inside): 0' 00" – 4' 10"
- Flying Dogs (outside): 4' 10" – 7' 20"
- Dreidel (inside/outside): 7' 20" – 11' 05"

The Dreidel is a Jewish spinning top in the shape of a dice bearing four Hebrew letters corresponding to N., G., H., Sh., which, depending on the time and place have different meanings. The title of the piece refers to Primo Levi's book: *The Periodic Tables* (Il Sistema Periodico; 1975). Magna Morphina ("Aunt Morphine") was the nickname the author gave to one of his relatives as a child, a person he feared and for whom he created an imaginary world and a series of imaginary tortures. "There are the so-called inert gases in the air we breathe. They bear curious Greek names of erudite derivation which means "the New" [Neon], "the Hidden" [Krypton], "the Inactive" [Argon], and "the Alien" [Xenon]. They are indeed so inert, so satisfied with their condition, that they do not combine with any other element, and for precisely this reason have gone undetected for centuries. (...) The little that I know about my ancestors presents many similarities to these gases." (Primo Levi, *The Periodic Table*: 1975; 3)

**E. Spinelli** is a composer, sound designer and music lecturer. He has been involved in electro-acoustic composition, live electronics and free improvisation since 1998. His work has been presented at Tate Modern, Large Scale Audio Exp., Shunt, SoundFjord, Dragonfly Festival (Sweden), and Footsteps in the Wind, a soundscape study of Krakow and Auschwitz, won the C.C.P. and the George Blunden travel awards. Spinelli is now completing a PhD in Sonic Art at Goldsmiths. Through the years, Spinelli developed an interest in issues related to soundscape transformation, psycho-geographies, manipulations of historical data, sonic remains and memory, particularly in relation to post-war Europe. His research revolves around the notion of acoustic-phenotypology, that is to say the perception of individual identities through sound. All his work, at one level or another, explores human presence and history, through the cognition of the disembodied voice and the sonic environment.

**MISSA AQUAE - LUCA DE SIENA**

*Missa Aquae* is a reinterpretation of the five parts of the Ordinarium Missae in an electroacoustic way. It is a "Cyclic Mass" where the cantus firmus is represented by water, developed along its hydrological cycle. The water, the primary symbol of the Christian religion from baptism to the washing of feet, is here presented as a metaphor for life itself, a cycle that is perpetuated uninterruptedly ever since. This element goes through the Ordinarium parts changing its physical state, evaporating from liquid to gas to ascend to the Credo, a limbo where there is an atmosphere halfway between the artificial and natural, and then it re-condenses into rain and falls down to earth again thus starting a new cycle. *Missa Aquae* is therefore also a geographical journey that describes a triangular trajectory, another geometric symbol dear to the religious tradition.

The points of contact between the dramaturgy of the sacred text and the natural cycle appear several times: in the Kyrie, to the motion of the waves is given the task of washing away sin as signs in the sand. The vertical thrust of the voice and the sounds of water in the Gloria tend to move the discourse "in excelsis" (upward). In the Credo the natural element becomes more ethereal, evanescent, leaving room for a more invasive and clearly technological type of processing (man's faith in today's science and technology). At the end of this section the words "Descendit de Caelis, et incarnatus est" ("descended from heaven and reincarnated") let the meaning of the speech condense again, incarnated into a drop of rain that will project back to the earth. In Sanctus the contact between the two dramaturgies becomes onomatopoeic. The hissing "s" will create a harbinger of storm winds. At the end of the storm the peace returns in the Agnus Dei, with the water finally returned to earth as a stream that flows to the sea to begin a new cycle. The voices sing an Amen on a dominant chord which has the function to re-open towards a new cycle.

**Luca De Siena** graduated cum laude in Electronic Music at the Conservatory "L. Refice" of Frosinone under the guidance of prof. Alessandro Cipriani. The questions underlying his research are about the relationship between tradition and innovation and between art's functionality and ritual in modern society. He attended workshops and master classes with Alvis Vidolin, Leigh Landy, Mary Castro. He studied intermedial art with Alba D'Urbano at the HGB Leipzig (Germany). His acousmatic pieces have been selected in several festivals and concerts in Italy (Sassari, Bari, Salerno) and abroad (Poland, Denmark, England, South Korea). His audiovisual work *Concrezione* (video by Antonello Belgrano) has been selected for many international festivals including the International Computer Music Festival 2012 of Ljubljana (Slovenia) and the WOCMAT of Taiwan. Together with other five composers is a founding member of HEKA whose electroacoustic soundtrack for the silent film *Kinoglaz* by D. Vertov was presented during the 47th Festival of Nuova Consonanza in Rome and performed in many festivals abroad including "Cybersound", a festival at Temple University in Philadelphia (USA). Together with HEKA he is also the author of electro-acoustic soundtrack for the silent film *Il Piccolo Garibaldino* commissioned by Nuova Consonanza as a part of the celebrations for the 150th anniversary of the unification of Italy, and which was premiered at the 48th festival of music of Nuova Consonanza.

## ABOUT

## LAST FRIDAY LISTENING ROOM

Tom Erbe, Elliot Patros, Jamie Pawloski,, Zachary Seldess, and Rick Snow host an exciting new series of tape music concerts from noon to 1PM on the last Friday of each month.

The Last Friday Listening Room concerts will take place in the Experimental Theatre at Conrad Prebys Music Center, UC San Diego. The Experimental Theatre is equipped with a 51-speaker Meyer Audio Constellation system, and can accommodate pieces in nearly any channel format.

## CONTACT US

For information on upcoming concerts:  
Music Box Office: (858) 534-3448  
<http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. The CPMC Theater is a nonsmoking facility

# LAST FRIDAY LISTENING ROOM

**6: EIDOLA**

CURATED BY: ELLIOT PATROS

FRIDAY, APRIL 25TH, 2014

12:00 PM

CPMC THEATRE



## LISTENING ROOM 6:

EIDOLA

## PROGRAM:

OREN BONEH

EVERY DAY IS SUNDAY

LINDA ANTAS

IRIDESCENCE

ROBERT MCCLURE AND ANNE SHAW

UNTANGLE MY TONGUE

EMMANUEL SPINELLI

SANDA MAGNA MORPHINA

LUCA DE SIENA

MISSA AQUAE

## EVERY DAY IS SUNDAY - OREN BONEH

"Every Day is Sunday" is a fixed media work that is the first part of a larger work entitled *Ennui*. The two parts use different media and are separate pieces, excluding the shared idea of narrative. The first part is composed of processed and unprocessed recorded sounds. The first inspiration for the piece came from the film, *The Seventh Continent* by Michael Haneke. Essentially, the film portrays a family driven to suicide by the banality of everyday activities (eating, shopping, cooking, etc.). The film's narrative is constructed of minimal dialogue and simple, mundane scenes portraying these activities in which the cinematography, eerie boredom and occasional clues to some sort of unhappiness create a feeling of tension in the viewer without any blunt or direct reasons for it. This film inspired my interest in the reproduction of this type of narrative using different media. The use of limited material and ambiguity (a lack of understanding as to why scenes are portrayed in the order that they are) leads to the feeling of tension in the film. To recreate this sort of narrative, this piece uses sometimes familiar recorded sounds and ambiguity, in that the listener will never know what exactly is happening and why they are hearing these sounds.

**Oren Boneh** is a composer and trumpeter based in Montreal, Canada. He always strives for music that engages the listener by being impassioned, intense, and thoughtful. His works have been performed and presented in various venues and concerts including the 2013 Sonorities Festival of Contemporary Music (Belfast, UK), Kansas City Electronic Music Alliance, International Summer Academy of Music (Germany), the Royal Danish Academy of Music (Copenhagen), California Summer Music, the 2013 Society of Composers Inc. (SCI) National Conference, the Manhattan School of Music, the Colorado Composer's Concert, and various others. He has also held artist residencies at the Visby International Centre for Composers (Gotland, Sweden) and the Kimmel Harding Nelson Center for the Arts (Nebraska City, Nebraska).

Oren actively collaborates with performers through commissions and general projects and firmly believes in the importance of composer-performer collaboration. He has written numerous pieces for individuals and groups and has upcoming projects with Danish accordionist, Rasmus Kjølner and clarinetist, Celeste Case Ruchala. He was chosen as the recipient of the 2012 Playground Student Commission and the Playground Ensemble premiered his new work, *Triologue* in Spring 2013. He was also recently chosen as national finalist/Region VII winner of the 2012 SCI/ASCAP Student Commission Competition. He is very interested in exploring new media and researching various theoretical topics and has been able to do this by virtue of two research grants from the University of Denver.

Oren is currently a student at the Schulich School of Music at McGill University pursuing a Masters of Music degree in Composition. There, he studies with Brian Cherney. In 2011, he studied in Copenhagen at the Royal Danish Academy of Music with Hans Abrahamsen, Juliana Hodkinson and Niels Rosing-Schow. He received his Bachelors of Music in Composition from the University of Denver where he studied with Dr. Chris Malloy and William Hill. He has participated in masterclasses with John Corigliano and Jexper Holmen and has studied additionally with Ofer Ben-Amots, Jan Jirisek and David Tcimpidis.

## IRIDESCENCE - LINDA ANTAS

*Iridescent* (from Latin *iris* 'rainbow'): Displaying a spectrum of luminous colors that shimmer and change due to interference and scattering as the observer's viewing angle changes. Pearls, beetles, butterflies, cuttlefish and other cephalopods, hummingbirds, bornite, bismuth, soap bubbles, opals, DVDs and oil on wet pavement all exhibit iridescence caused by redirected light. Coloration caused by micro- or nano-structures is referred to as "structural color" and is a common cause of iridescence in the natural world.

I was fascinated by the diverse manifestations of iridescence in nature and by the physics of iridescence, which links color and structure. I was also struck by the poetry of it: it is only by looking at something from different angles that we fully appreciate its beauty and complexity. *Iridescent* contains textures that shimmer, or that were created with processes that parallel the diverse directions, angles, and fluctuations that produce iridescence.

**Dr. Linda Antas** is a composer, computer music and audio specialist, flutist, and educator. Her compositions have been performed and broadcast around the world and are published on Media Café, TauKay, Centaur, and EMS labels. A Fulbright Fellowship recipient, Antas has also been recognized by the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and internationally-renowned performers. She has performed as a flutist at the National Flute Association Convention, the Phonos Foundation's (Barcelona) "Instrumental-Electroacoustica VI Festival", the Seattle Chamber Players' "Icebreaker Festival", and performed Elliot Carter's *Esprit Rude* / *Esprit Doux* with clarinetist Eric Mandat in celebration of the composer's 100th birth year. She regularly collaborates with a variety of visual and sound artists. She serves on the faculty of Montana State University and as Vice President for Membership of the Society for Electroacoustic Music in the United States.

## UNTANGLE MY TONGUE - ROBERT MCCLURE AND ANNE SHAW

It was my wife who pointed out to me that I tend to fidget with objects for long periods of time. Feeling, manipulating, figuring them out as if touch were the only sense available to me. It was this vice that became the germ for this piece. The work features sounds from my bicycle, paper, a metal water canister, my wedding ring, and sound proofing material.

**Robert McClure's** music attempts to discover beauty in unconventional places using non-traditional means. McClure draws interest and inspiration from sounds of the everyday, the exotic, and sounds which carry emotional resonance. Visual art, poetry, the natural world, and the concept of memory are all elements that influence McClure's works, many of which combine western classical instruments and electronics. His work has been featured at festivals and conferences in the United States and Cuba, including Electronic Music Midwest, the University of Central Missouri New Music Festival, the Mid-American Center for Contemporary Music (MACCM) New Music Festival, Espacio Sonoro, and the Society for Electro-Acoustic Music in the United States (SEAMUS).

McClure's music has been commissioned by individuals, ensembles, and organizations including MACCM, the IronWorks Percussion Duo, Trio Sonora, the Bowling Green State University Student Percussion Association, and the Toledo Symphony Orchestra. His piece *now our grief is put away* for soprano and computer was recently awarded the Director's Choice Award from the Boston Metro Opera Contempo Festival. *Integrated Elements No. 3 "Divide by Five"* for African xylophone and fixed media was named the Winner of the 2013 Frame Dance Composition Competition, while *Five Miniatures* for flute, vibraphone, viola, and cello was announced as the Winner of the TEMPO New Music Ensemble Call for Works. His audio/visual installation *...the paint while it's dripping* received the prize of Best Digital Art at the celebrateArt 2012 Festival in Houston, TX.

McClure's music is published by Bachovich Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications. He has earned degrees from Bowling Green State University (B.M.), The University of Arizona (M.M.), and Rice University (D.M.A.) during which his primary mentors have been Daniel Asia, Shih-Hui Chen, Arthur Gottschalk, Richard Lavenda, and Kurt Stallmann. He holds the position of Assistant Professor of Composition at the School of Music at Soochow University in Suzhou, China.