



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 1 p.m. on the last Friday of each month.

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



3: NEGATIVE SPACE

CURATED BY: ELLIOT PATROS

FRIDAY, NOVEMBER 22, 2013
12:00 P.M.

CONRAD PREBYS MUSIC CENTER
EXPERIMENTAL THEATER

UC SAN DIEGO
DIVISION OF ARTS AND HUMANITIES
DEPARTMENT OF MUSIC

COMPOSER & CURATOR BIOGRAPHIES

May be downloaded from our
concert listing website:

<http://music.ucsd.edu/concerts>

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 facilities.



3: NEGATIVE SPACE

CURATED BY: ELLIOT PATROS

JOHN NICHOLS III
Gates (Kadesh-Naphtali)

(8:46)

C.R. KASPRZYK
veiled

(5:09)

JEF CHIPPEWA
DUO

(2:46)

NICOLAS VÉRIN
Trois études d'espace

(14:40)

HANS TUTSCHKU
Rojo

(15:16)

CHRISTOPHER DELAURENTI
Thrill

(4:44)

JOHN OLIVER
Just Inference

(5:03)

JOHN NICHOLS III: Gates (Kadesh-Naphtali)

Completed in 2013, Gates (Kadesh-Naphtali) is a stereophonic composition that was partly inspired by the Pleiades constellation. A musical mapping of an image of the constellation occurs in the middle and at the conclusion of the composition. One can hear this depiction in the "wood block" timbres. The composition begins with a complimentary relationship between periodic and non-periodic sounds; the sustained sonorities are engraved with a variety of successive fleeting noises. The idea to overlay, or "etch" sustained sonorities with a variety of successive ephemeral noises was partly inspired by Luigi Russolo's use of the term "sound" to describe an audio signal with periodicity and "noise" as the lack thereof. Although some of the "noises" in this composition may not be entirely in accordance with his definition, the contrast between the two ideas is apparent. In addition to this relationship, the composition generally balances active and static components between the first and second half. Finally, this work is meant to convey the salvation of individuality through the renunciation of egoism.

C.R. KASPRZYK: veiled

veiled investigates the aural landscape of a city. Sounds created by all forms of life become equal; ants and aquatic insects are heard among the facade of man. The work reaches beyond the typically obscured, utilizing exceptionally low and high sounds outside of human perception. Looking beyond the obstacles of what is easily seen or heard, we are offered the opportunity of new perspective.

JEF CHIPPEWA: DUO

a screaming, ripping, convulsing, thrashing, contorting, thrusting, tender, grinding, oozing discharge of multiple orgasms shared between an aries analogue modular synth and an alto sax

DUO was composed in the Concordia University electroacoustic studios in 1997-98. Thanks to Yves Charuest for the sax materials.

NICOLAS VÉRIN: Trois études d'espace

1- Klangpositionmelodie (homage to Arnold Schoenberg and Pierre Schaeffer)

Seven well differentiated sound objects are presented, each coming from a specific location, constitutive of its sonic identity. Enunciated in succession, they constitute a manner of theme, which is then repeated and varied, changing the nature of sounds, their order, and gradually introducing various irregularities.

2- Un Nadouri à Bobnevi (homage to Luc Ferrari)

Moutains near Gori, in Georgia, Caucasus - it is summer ; it is hot and sounds carry far. The listener is in a valley and perceives sound coming from two villages on the slopes of left and right sides, facing each other.

NICOLAS VÉRIN: Trois études d'espace, continued

3- Mouvement-Espace-Etude (homage to Pierre Henry)
Writing of figures, movements in space, as a kind of sonic choreography.

Six basic figures : left-right, front-rear, diagonal, arc of a circle, zig-zag and spiral. Each figure can also be heard in contrary motion, in mirror, or in mirror and contrary motion. Some ten sounds or little sequences, quite differentiated, allow these figures to be embodied, like fumes necessary for a lighting designer to catch the light.

These three studies of space will be interludes of my future multimedia opera, Ushba et Tetrnuld, based on a legend from Svaneti, a remote and mountain region of Georgia, for 3 singers, video and electronics.

HANS TUTSCHKU: Rojo

Rojo is an imagining of simultaneous musical activities throughout the world. Recorded memories from several trips join and exchange their qualities. Sometimes they change into huge sound masses, and occasionally their original environment is preserved. As it unfolds, the composition creates an imaginary ritual where many sources meet and play together.

CHRISTOPHER DELAURENTI: Thrill

An homage to two superb singers, Thrill overlays performances of the classic tune "You're My Thrill" by the late, great singer Shirley Horn and the underappreciated Mary Stallings. Apart from relative volume adjustments and stereo placement, there is no processing.

JOHN OLIVER: Just Inference

Just Inference was commissioned to celebrate the 20th Anniversary of the GEMS Ensemble of Montreal, which Oliver co-founded with Claude Schryer and Alcides Lanza, and was first performed at the Clara Lichenstein Recital Hall on October 23, 2003.

Composer Alcides Lanza asked former composer members of the ensemble to create short "remix" pieces based on the McGill University Records recording of his composition "interferences iii." I performed, as guitarist, in this seminal work for voice, chamber ensemble and electronic in the first season of the GEMS ensemble. I took the two most active passages from the work and created a remix using additive and subtractive procedures. The pulse that underlies the entire piece reminded me of another early GEMS work by my colleague Claude Schryer called "Just a Pulse." So my work "Just Inference" is a tribute to the cofounders of GEMS and to electroacoustic music that gives the drama of the human voice a central role.