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.
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JOHN NICHOLS III
Gates (Kadesh-Naphtali)
(8:46)

C.R. KASPZRZYK
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 (Kedesh-Naphtali) is a stereo-
phonc composition that was partly inspired the Pleiades
 constellation. A musical mapping of an image of the con-
stellation 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 compli-
mentary relationship between periodic and non-periodic
sounds; the sustained sonorities are engraved with a va-
riety 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 compo-
ents between the first and second half. Finally, this work
is meant to convey the salvation of individuality through the
renunciation of egoism.

C.R. KASPZRZYK: 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 exception-
ally 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 electroa-
coustic 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 for a specific location, constitutive of its sonic
identity. Enunciated in succession, they constitute a man-
ner 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)
Mountains 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.