

Sound Installation Art II – Studio Class

Final show at the UCSD Conrad Prebys Music Center

Thursday, January 29, 2015, 5-8pm

Experimental Theatre

Performances

6pm / 7.30pm
7pm

Agenda: explorations in conversational paranoia, Kyle Blair
A SONG TO LET GO, Fernanda Aoki Navarro

Works

by Jennifer Bewerse, Stefani Byrd, Judith Hamann, Kevin Haywood, Annie Hui-Hsin Hsieh, Tina Tallon, Ine Vanoeveren, Kevin Zhang

***N.b.*, Jennifer Bewerse**

One of the most common forms of informational access offered to classical music audience members is a program note. Through program notes, traditionally used to provide historical context or a philosophical point of view, music presenters interact with audience members in a way that can drastically shape the listening experience.

Though program notes come in a fairly standard format, some more creative anomalies do exist. However, it is almost always the case that only one program format is offered. Obviously a pragmatic choice, I find it curious that an audience with presumably diverse backgrounds and motivations can only interact with the concert program notes (and thus the following performance) in one standardized format. *N.b.* (the abbreviation for *nota bene*, translating to “note well”) is a program notes installation which includes multiple program note formats with a variety of content that reflect the different ways audience members might approach music. Instead of providing one informational point of access, audience members may choose their program notes or even read multiple styles of program notes to create a form of interaction that is more reflective of the diversity of concert audiences. *N.b.* was created as an installation to be paired with my final DMA recital, which occurred this past Monday, January 26. Readers today are invited to read different program notes and imagine how they might have provided insights into the music heard that night.

Jennifer Bewerse, cellist, is a devoted performer of contemporary classical music and regularly works with composers. As a result of her collaborations, she has premiered over 50 works including most recently Caroline Miller’s *Vessel* for solo cello. Other composers she has had the privilege to work with include Augusta Read Thomas, Gunther Schuller, Jonathan Harvey, Christian Wolff, and David Del Tredici. She has participated in SICPP, as a guest soloist for the Robert Helps Festival, was the 2010 Performance Prizewinner at the soundSCAPE festival in Italy, and was recently a recipient of a New Music USA Project Grant. Currently, she is pursuing her Doctorate in Contemporary Performance at UC San Diego. For more information, visit <http://www.jenniferbewerse.com/>

***Agenda: explorations in conversational paranoia*, Kyle Blair**

Imagine a conversation. Imagine yourself engaged in a friendly, casual conversation. No strings attached. What does it sound like? What does it feel like?

Now, imagine a time when you were in a conversation with someone that you wanted something from. How does that change the tone of the conversation?

What do you do differently? Do you feel in control of the conversation?

How does your internal ear, listening to the present and future, help you steer the conversation in the direction you choose?

Now, imagine that the roles are reversed. Imagine that instead of mutually friendly, casual conversation that someone you're talking to wants something from you. Can you tell? Does it feel different? Sound different?

Look around the room. Who wants something from you? Who doesn't? Can you tell? Do you want something from someone? If so, who?

Kyle Adam Blair is an active pianist, collaborator, improviser, and vocal coach in the San Diego area who specializes in the performance of American contemporary music. Blair frequently collaborates in the creation of theatrical works and has performed as a part of the 2013 Wagner New Play Festival at La Jolla Playhouse and Patricia Rincon's Blurred Borders Dance Festival at SDSU. He will serve as the Music Director and bandleader for UCSD's upcoming performance of Weill and Brecht's *The Threepenny Opera*, produced by Susan Narucki and directed by Ruff Yeager.

Cacophony (24hr News Cycle), Stefani Byrd

Six Channel Sound Installation

For three years I worked for a large media network and was part of a team that was responsible for the dissemination of photographic and video coverage of news events. After the events of Sandy Hook Elementary in 2012 in Newtown, CT and seeing first hand how the story was reported, I felt I could no longer in good conscience be a part of such an organization. I resigned shortly after. The sound used in this installation is from archival news coverage of mass shootings in schools and public places in the United States in the last 10 years. All spoken words have been removed. All that remains are the moments in-between where the reporters or commentators pause to catch their breath. These moments of breath when abstracted start to reference the shock and grief of these all too common events. This piece is meant to be a somber meditation on the relationship between the news media and such acts of violence and a call to reconsider how language is used to shape the dialogue around these events.

Stefani Byrd is a second year MFA student in the Visual Arts program. Her practice consists of video, new media, and interactive public art. Her work can be seen at www.stefanibyrd.com.

A SONG TO LET GO, Fernanda Aoki Navarro

This piece is a personal and social experiment.

Fernanda Aoki Navarro is a composer born in Sao Paulo, Brazil. She's based in San Diego, California. Fernanda works with acoustic and electroacoustic music and doesn't believe in the idea that a bio can make music sound more interesting.

She doesn't like to be reduced to a gender, doesn't know how to dance samba, procrastinates while writing program notes, doesn't know how to react when she receives compliments or critiques, goes to the cinema almost every week, drinks coffee everyday.

She holds a Bachelor's degree in music composition from University of Sao Paulo and a Master's degree from University of California Santa Cruz. Fernanda is currently a PhD candidate at UC San Diego.

www.fernandanavarro.net<<http://www.fernandanavarro.net/>>

Suspend, Annie Hui-Hsin Hsieh

The dome, hangs in mid-air, emits the aura of tranquility, transparency and a weighted fragility

It looks familiar, perhaps belongs to another aspect of our lives outside of Art

But is it? Or is it not?

An articulator from the table a stroke a receiver broadcasts

Sounds are made and heard

But is it, or is it not?

(This installation is part of an on-going exploration that focuses on glass objects. For a more comprehensive explanation of the project, please visit www.anniehuihsinhsieh.com/theglassproject)

Particles, Kevin Haywood

This is a study for an event-driven visualization system in 3D space. When an event occurs (a drum is triggered, etc.), it's visualized as a light source within the topology of the LED array. It then behaves as if acted upon by the force of gravity, finding its way towards a point of rest.

Kevin Haywood is learning to design expressive tools and interfaces.
<http://cargocollective.com/kevinhaywood/>

SNR, Tina Tallon

SNR ("signal-to-noise ratio") is a cumulative interactive installation that examines both the democratic and dilutional effects of crowd-sourced content creation. In our increasingly online existence, "social noise" can have a profound impact on the ability of an individual to complete a given task, and can both positively and negatively modulate the impact of individual contributions. SNR aims to explore the psychoacoustic effects of a sonically-saturated environment (created by the participants) on the language processing and articulative faculties of the individual participant as a proxy for the ways in which our data-saturated existence can effect our ability to function. Relatedly, on the communal scale, it explores how swarm dynamics can variably lead to chaos or homogenization of message transmission.

Tina Tallon (b. 1990) is a San Diego-based composer, computer musician, and soprano pursuing her doctoral studies in composition at the University of California, San Diego. Her music has been performed internationally by ensembles and performers such as the St. Lawrence String Quartet, the Calder Quartet, the Lydian String Quartet, members of the JACK Quartet, Talea, soprano Tony Arnold, and clarinetist Greg Oakes, among others. Recent commissioners of Tina's music include the Boston Conservatory Wind Ensemble, Accordant Commons, flutist Meerenai Shim, Inverse Square Trio, and Synchrony Music. Her first string quartet, *selective defrosting*, won grand prize in the 2013 PARMA Student Composer Competition, and her saxophone quartet, *corpus, fractum*, was a finalist for the 2014 Cortona Prize. Academically, her research interests include the relationship between somaesthetics and music cognition, virtual tactility and corporeality, computational modeling of energetic relationships between various musical parameters based upon Newtonian mechanics, and technological contextualization of the voice. || www.tinatallon.com

HOME IMPROVEMENT, Ine Vanoeveren @ South-Hallway of Experimental Theatre

What makes a house a *home*? What does one expect from a *home*? Is it only a place to sleep, or is it more a safety bubble, where we can hide during cold and uncomfortable days? Is our home a social place, always available to entertain friends and family? Or do we prefer to hide alone under a blanket with a glass of wine and a movie? Is a home modern, clean and contemporary? Or is it more an eclectic fantasy island? This installation deals with the idea of moving and how fast people will transform a *place* into a *home*. Personal relationships or job opportunities will bring us to different corners of the world, but how do we adapt at those places? Is our ideal beach house completely different than the perfect cabin in the woods? Does a city life requires different needs than living in the countryside? More info on <http://inevanoeveren.com/Site/wordpress/home-improvement>

Belgian flutist Ine Vanoeveren (b. 1986) is specialized in contemporary music performance. Since 2013, Ine is a doctoral student at the University of California, San Diego in the class of prof. John Fonville, where she focuses on the development of new extended techniques on flute and researches all the solo flute pieces by Brian Ferneyhough
more info on <http://inevanoeveren.com/Site/wordpress/>

Traces, Tina Tallon, Kevin Zhang, and Judith Hamann.

This piece focuses on the idea of intervention in the spaces we enter; what we add, take away, and leave behind. Using the focal point of body heat as a vehicle for tracking and mapping, 'Traces' process visual and sonic shifts in found footage of thermal imaging video, rendering what is most unobservable audible and trackable. A preliminary study for future investigation into real time heat mapping, this particular realization engages with the classic tropes of thermal imaging video, referencing the unseen, the ephemeral, and the unknown. The audience here to some extent acts as voyeur, but with the addition of sound as mediator for the images, amplifying the heat signatures of the bodies on screen.

CPMC main building

Untitled, Jennifer Bewerse, Kyle Blair, Kevin Haywood
@ Elevators, 3rd Floor Hallways

A pair of handheld devices allows for the exploration of ultrasonic frequencies - those above the range of human hearing. These frequencies are emitted all the time by the cheap transformers commonly found in older lighting fixtures and other electronics. Use the accompanying maps to search out exciting ultrasonic sources which the detectors will transpose down into the audio range for your amusement and bemusement.

to be between two between be two, Kevin Zhang @ South Staircase

sweeping subtractive synthesis filters over square wave fundamentals
<http://composerscircle.com/kevin-zhang-2/>

Bedroom Piece (ASMR study no. 2), Judith Hamann @ CPMC 365

Bedroom Piece represents an ongoing exploration into the specific sound worlds associated with Auto Sensory Meridian Response, and its relationship to sound as a way of processing trauma. ASMR has been theorized as being particularly effective for anxiety as, similar to sound therapy, it uses certain sibilance and vocal inflection that is associated with triggering self-soothing mechanisms in the brain, and thereby the body. The subject matter here however is inverted, using text material that references the trauma of domestic violence, in this case specifically verbal: fragments of text are collated and compressed into a relentless stream of audible whisper. The use of sub-frequencies to produce physical, rather than necessarily traditionally audible sensation references another set of inferences, sound as violence, immersion, dominance, but also sound's relationship to neurogenic tremors, the body's natural way of processing trauma. Bedroom Piece seeks to explore the interplay between comfort and confrontation, domesticity and violence: what occurs when that which has traditionally signaled safety becomes dangerous? How do we process and recover from the imposition of violence into domestic space? How do we respond to trauma, and how much choice do we have in our response?

Vocal recordings, field recordings, and cello by Judith Hamann, with additional recordings by Samuel Dunscombe, and additional cello by Anthea Caddy. Samples taken from 'Gentle Whispers' and Bob Ross. With immense thanks to Jessica Flores, Samuel Dunscombe and Karla Pringle.
<http://www.judithhamann.com/>

Many thanks to the extraordinary UCSD music production team
Jessica Flores, Toni Estrada and Dan Ross.
Kevin Zhang thanks Josh Charney for running his piece.