

Madison Greenstone clarinets

DMA Recital 1
April 6th, 2018, 5pm
Experimental Theater
Conrad Prebys Music Center
University of California, San Diego

featuring Bryan Jacobs, mechanical clarinets

RAW MATTER
solo bass clarinet

Timothy McCormack
2015-17

two petals
mechanical clarinets

Bryan Jacobs & Madison Greenstone
2016/17/18

brief intermission

WHORL (world premiere)
contrabass clarinet, electronics, automatons

Michelle Lou
2018

I would like to extend deep gratitude to my parents for their support, Bryan Jacobs for the much-needed patient technical help, Michelle Lou for her relentless integrity to the creative process, Timothy McCormack for his responsive and inquisitive spirit, Dan Ross & Jessica Flores, and Anthony Burr for his sage counsel. No less influential have been my friends, colleagues and mentors, who have all made unfathomably integral and often subtle (& therefore perhaps even more invaluable) contributions to the formation of this concert & countless other minute projects and endeavors.

In **RAW MATTER**, we encounter an organism at the earliest stages of its life cycle: not yet but almost a creature. We witness it as a molten mass of organic matter in its most basic state. This matter churns within itself, and from that seething body, different forms arise, take shape, and then are subsumed back within the viscous living mass. We witness its attempt at different bodies, some more turbulent than others, and its eventual resignation to a fixed form. The piece is a substance slowly settling into a body. (~Timothy McCormack)

Bryan and I have been working collaboratively to discover the performance possibilities offered by his mechanically controlled clarinets, for this performance offered in the form of **two petals**. The instruments themselves combine joints from Bb clarinets with special inserts designed to hold solenoids controlled by a computer. We've developed a performance technique that highlights the instruments' unique abilities to be precisely synchronized between two players, mostly playing with hocketing finger patterns.

Timothy McCormack's music centers on the idea that sound has mass and is experienced as a physical object. His work also aims to create intimate social environments which prioritize communication, listening and responsibility towards one another.

Composer, performer, and sound artist, **Bryan Jacobs'** work focuses on interactions between live performers, mechanical instruments and computers. His pieces are often theatrical in nature, pitting blabber-mouthed fanciful showoffs against timid reluctants. The sounds are playfully organized and many times mimic patterns found in human dialogue. Hand-built electromechanical instruments controlled by microcontrollers bridge acoustic and electroacoustic sound worlds. These instruments live dual lives as time-based concert works and non-time-based gallery works. Jacobs, a Guggenheim Fellow, has been lucky enough to have his music and sound art presented at a number of festivals around the world. Bryan is the co-founder of Qubit and a member of Ensemble Pamplemousse.

Michelle Lou is a performer and composer who works with electronics. Her ideal work conditions involve close collaborations over extended time periods. This is an example of such a work. Michelle studied double bass performance and composition at UC San Diego, Conservatorio G. Nicolini in Piacenza, Italy, Kunstuniversität Graz in Austria, and at Stanford University. She performs as a duo in go by land (with Jonathan Piper), bass2bass (with Scott Worthington), and Shy Bather (with Madison Greenstone). Michelle is currently Visiting Lecturer in Digital Music and Composition at Dartmouth College.