
The Center for Research in Electronic Art Technology (CREATE) presents:

SONG OF THE YOUTHS AND ELDERS

Thursday 15 November 2018, 8 PM
Lotte Lehmann Concert Hall
University of California, Santa Barbara USA

1. **Ring of Quartets** (2018) CREATE ENSEMBLE [10:00]

Shashank Aswathanarayana, Alexis Crawshaw, Diarmid Flatley, Myungin Lee, Sihwa Park, Hannah Wolfe, Timothy Wood, Karl Yerkes (director)

Guided by a visual score written by Sihwa Park, we use a wide variety of instruments in this, our latest structured improvisation.

editor.p5js.org/sihwapark/sketches/HJSAkI_iX
soundcloud.com/create-ensemble

2. **Slow Burn** (2014) Anthony Paul Garcia [8:43], Amanda Kritzberg, clarinet

Originally composed for recorder player Lucia Mense in 2014, *Slow Burn* was updated and revised for clarinet in 2016 for a wonderful player and dear friend, Amanda Kritzberg. The text heard throughout the work is my own, written in 2011. The prerecorded speech is manipulated in various ways throughout the piece, sometimes it is clear and forward, other times muttering, indecipherable, and grainy. The clarinet sound is also manipulated throughout the piece with filters, resonators, delays, looping devices, and, most significantly, a pitch bending pedal foot pedal. I am incredibly thankful to Amanda for her time and assistance in updating and adapting this piece.

Anthony Paul Garcia (b. 1986) is a native of Chandler, Arizona and has been composing since the age of 15. As a lover of both pop and contemporary music, his work falls somewhere in between the two, often combining electronics, speech, and acoustic instruments. Anthony holds both a PhD and a Masters' degree in music composition from UC Santa Barbara as well as a bachelor's degree in music theory and composition from Arizona State University. He has had the privilege of working with many excellent teachers in both music and music technology. His teachers include: Joel Feigin, Clarence Barlow, Curtis Roads, Matt Wright, Jeremy Haladyna, Jody Rockmaker, Glen Hackbarth, and James DeMars.

Amanda Kritzberg received her bachelor's (2011) and master's (2013) degrees in music from UC Santa Barbara, where she studied with clarinetist Paul Bambach. She has been involved in many diverse ensembles over the years including symphonies, chamber orchestras, wind ensembles, clarinet choirs, and contemporary music ensembles, and has been featured as a recording artist for mixed-media projects, including film. As a member of Now Hear Ensemble, she has debuted numerous new works in renowned and diverse venues. In 2013-14, Amanda toured with the Now Hear Ensemble as part of the "Made in California" project, which included the release of the "Made in California" album. In September of 2016, Amanda was awarded a residency at the Avaloch Farm Music Institute, and was recently a featured soloist at the Roy and Edna Disney/CalArts Theater (REDCAT) located in the Walt Disney Concert Hall Complex in Los Angeles.

3. **Four ISIS Pieces** (2008) Clarence Barlow [5:00]

Four ISIS Studies is a work of four sections composed between 2003 and 2008. Each section employs ISIS, an electroacoustic technique I developed in 2001 for converting a sound wave into a sequence of sine tones.

In *Für Gimik: Vortrag über ISIS* a recording of under two minutes of my voice reciting a German text about ISIS is treated by ISIS, whereby the parameters tone-prolongation, pitch shifting and interval stretching are employed in six different ways in sinusoidally curved shapes.

Eleven Steps in Staying a Kingly Dream transforms eleven fragments of Martin Luther King's famous speech "I have a dream / that one day / this nation will rise up, / live up the true meaning of its creed - / we hold these truths to be self-evident, / that all men are created equal. / I have a dream.. / that one day on the red hills of Georgia / the sons of former slaves and the sons of former slave-owners / will they be able to sit down at the table of brotherhood.. / I have a dream".

Untitled/Oil on Metal, Wood transforms a recording made in 2000 of the creaking door of the public library of Berlin during the International Computer Music Conference which was held there in that year. The materials mentioned in the title are a reference to the source of the creaks and offer a possible solution.

Ceci n'est pas une œuvre d'art transforms synthetic speech at four voice levels (soprano, alto, tenor and bass) reciting in a sing-song manner the title in English ("this is not a work of art"). Different fragments of this "chorale" are constantly shifted in space and time, each part independent of the other, until at the end all fragments find their proper place.

Clarence Barlow is Corwin Professor of Composition at UCSB.

4. **8000 Gods Half Diminished** (2016-17) Jeremy Haladyna, 8-track version [8:39]

When I first heard the phrase that serves as title here, I knew it would call out a musical response. Just how that response would take shape required some hard thinking. How to capture, in sound, this phrase carved in stone by a king? What this piece needs to show is this: time flowing through the neck of an hourglass, flowing constantly, but with the flow of sand stopping for good at the point half-spent. What King Stormy Sky of the great Mayan kingdom of Tikal is doing is chronicling the passing of half a score of years (in Lincolnesque terms), or—as we 'd prefer now to say—a decade. The Mayan system marked time in 20-year parcels as opposed to 10 year ones, and more to the point, each of the (roughly) 4000 individual days at issue could be considered a god. So we are positioned, at the carving of this monument in 445 A.D., at the halfway point, with "8000 gods half diminished." Musicians will leap to the conclusion that the "half diminished" chord, of which the Mayans knew nothing, must somehow come into play, as indeed it does! The Mayans were avid punsters in assembling meaning from their amazing glyphs, so my use of the 4-note complex 0258 falls in line with their own double entendre tradition, but it does so with a twist. The 4000 notes that serve as connective tissue in the piece represent that chord, pulled through my own Mayascale non-octaviant tuning. In A.D. 445, just as now, it was all about political legitimization, and King Stormy Sky (Siyaj Chan K'awil) wants to be very much in the "Mayan line" of kings even though his bloodline isn't quite legit. The intense solos and duos in this piece represent five big news events, though in shuffled order. The arrival of an invader, Fireborn (Siyaj K'ak') from the great city of Teotihuacan, happens first in A.D. 378. And coming last, after note taken of more decades and double decades, there's word of the recent death of King Stormy Sky's grandfather in 439. (Was grandfather Spearthrower Owl, also an "invader," long a power behind this throne?) Little did King Stormy Sky know that his commissioned monument would be buried with him deep inside Tikal's Temple 33, and thus happily preserved for us to read, making him not only legitimate, but: immortal. A strange immortality, indeed, charted in a course of time only half diminished!

Jeremy Haladyna has taken eleven trips to the Mayan region. His immersion in this Precolumbian culture for more than 30 years has indelibly marked the work of this composer. Haladyna's Mayan Cycle now stretches to 34 pieces, including such titles as *Zaquico'xol*, *El Llanto de Izamal*, *The Maya Curse Pedro de Alvarado*, *Pok-ta-Pok*, 2012, *The Oracle of 13 Sky*, *Copal*, and the *Jaguar Poems*. Jeremy, since 2003 Director of UC Santa Barbara's Ensemble for Contemporary Music, holds prizes and academic qualifications from three countries. A laureate of the Lili Boulanger Prize, he has taught undergraduate composition at UCSB since 1991, and was named to its permanent faculty in March, 2000. His teachers include William Kraft, Karl Korte, Eugene Kurtz, Jacques Charpentier, and Joseph Schwantner. In addition to actively performing, Jeremy teaches orchestration and is a senior tenured faculty member of the College of Creative Studies, UCSB. Haladyna as performer has appeared on four labels (CRI, Albany, Neuma, innova) and in the multiple roles of pianist, organist and even turntableist. His

music has been heard at Carnegie (Weill) Hall; St. John's Smith Square, London; South Bank Centre, London; the Monday Evening Concerts, Los Angeles; St. Paul's Cathedral, London; All Saints Church, London; BMIC, London; and the National Museum of Art, Mexico City. Guest residencies include the Chopin Academy, Warsaw; residency, a colloquium at Kings College, London, and in 2009, "Mayan Cycle" elements were brought to concerts in Istanbul, Turkey where he also conducted at MIAM. In 2009 an integral album release entirely from the "Mayan Cycle" appeared on innova. A sequel album likewise devoted to his work appeared on innova in 2012, entitled "Mayan Time/Mayan Tales," again to favorable reviews. On radio, Haladyna's recorded music has been featured over-the-air in Australia, Canada, WQXR's Q2 (New York), Philadelphia, Chicago, and other major markets.

5. **49 27 6d 20 53 6l 64** (2018) Yassin Chandran [2:40]

The goal of this piece was to depict a machine learning to feel emotion. The structure of the piece is a nod to machine learning, as the machine gets trained on a data set and then outputs a result, adjusts and tries again. We can hear interspersed computational sections as the machine readjusts.

Yassin Chandran is a senior in mathematics at UCSB.

6. **Caminando** (2018) Lena Mathew [3:44]

Caminando is Spanish for walking, symbolizing someone's journey through life from birth to death.

Lena Mathew is an electronic musician, composer and researcher. Her research interests are in Music Cognition, Sonification/Visualization and Brainwave art/music. She is a PhD candidate in Media Arts and Technology at UCSB.

7. **Gli ugonotti qui sotto il ciel** (The Huguenots under the sky) (2017) Stewart Engart [4:36]

This piece uses a damaged 1902 Pathé cylinder recording of Enrico Caruso singing Meyerbeer's Les Huguenots as its source material. In the process of digitizing and restoring the original recording, the composer removed years of dirt and mold from the cylinder. This physical act inspired a stark contrast of the analog noise present in the surviving recording from abuse and neglect, with the purposeful addition of digital noise of down-sampling, bit-crushing, clicks and glitchy stutters. This recording, from the early 20th century, is of a piece written in the early 19th century and is used to create a new algorithmic piece that traverses the layers of the past through the aesthetics of the 21st century.

Stewart Engart is a second year PhD Student in Music Composition at the University of California, Santa Barbara where he studies with Clarence Barlow, Curtis Roads, and Andrew Tholl. He has a Masters of Music in Music Composition from the University of Georgia where he was a Graduate Research Assistant for ICE (Ideas for Creative Exploration), an interdisciplinary initiative for the advanced research in the arts, and a Bachelor of Music in Music Composition with a Bachelor of Arts in Political Science from the University of North Carolina at Chapel Hill, where he received the Thelma Thompson Award for Composition and the Andy Griffith Music Scholarship.

8. **Never more** Curtis Roads (2010) [1:45]

Never, a piece in three parts (*Never never*, *Never again*, *Never more*), is a sequel to my composition *Now* (2003). It stands as an ode to what could not be: the imaginary. The work began as an exploration of higher-order granulation processes, i.e., regranulations of previously granulated textures. Specifically, *Never* is the result of a third-order granulation process, being a regranulation of *Now*, which was itself a regranulation of *Volt air, part III* (2003). The granulation process was, however, merely a starting point for composition. I then edited the granulated textures in detail over a long period to make the finished work. *Never* is not only the product of recycling of pre-existing material, it is also to a large extent made out of replications of parts of itself. That is, in building a basic skeleton for all three movements I used up all the original granular material. However, it was obvious that I would need more sound material to complete the piece. Thus I began to extract fragments from the skeleton—both small and large—to create new sounds by means of various transformations. The final work is replete with internal redundancies,

replications of material rearranged so as not to be literal repetitions.

Curtis Roads is a Professor in Media Arts and Technology with affiliate appointments in Music and the College of Creative Studies.

9. ***Gesang der Jünglinge*** (1956) Karlheinz Stockhausen [13:14]

Gesang der Jünglinge ("Song of the Youths") is an electronic music work by Karlheinz Stockhausen. It was realized in 1955–56 at the Westdeutscher Rundfunk (WDR) studio in Cologne. The vocal parts were supplied by 12-year-old Josef Protschka. The work, routinely described as "the first masterpiece of electronic music" is significant in that it seamlessly integrates electronic sounds with the human voice by means of matching voice resonances with pitch and creating sounds of phonemes electronically. In this way, for the first time ever it successfully brought together the two opposing worlds of the purely electronically generated German elektronische Musik and the French musique concrète, which transforms recordings of acoustical events. *Gesang der Jünglinge* is also noted for its early use of the spatial dimension. It was played originally in five-channel sound. There are three basic types of material used: (1) electronically generated sine tones, (2) electronically generated pulses (clicks), and (3) filtered white noise. To these is added the recorded voice of a boy soprano, which incorporates elements of all three types: vowels are harmonic spectra, which may be conceived as based on sine tones; fricatives and sibilants are like filtered noises; plosives resemble impulses. Each of these may be composed along a scale running from discrete events to massed "complexes" structured statistically. The last category occurs in Stockhausen's electronic music for the first time in *Gesang der Jünglinge*, and originates in the course of studies Stockhausen took between 1954 and 1956 with Werner Meyer-Eppler at the University of Bonn. The text of *Gesang der Jünglinge* is from a Biblical story in *The Book of Daniel* where Nebuchadnezzar throws Shadrach, Meshach, and Abednego into a fiery furnace but miraculously they are unharmed and begin to sing praises to God. This text is presented in a carefully devised scale of seven degrees of comprehensibility, an idea which also came from Werner Meyer-Eppler's seminars (from Wikipedia).



Karlheinz Stockhausen (22 August 1928-5 December 2007) was a German composer, widely acknowledged by critics as one of the most important but also controversial composers of the 20th and early 21st centuries. A critic called him "one of the great visionaries of 20th-century music". He is known for his groundbreaking work in electronic music, for introducing controlled chance (aleatory techniques or aleatoric musical techniques) into serial composition, and for musical spatialization. He was educated at the Hochschule für Musik Köln and the University of Cologne, later studying with Olivier Messiaen in Paris and with Werner Meyer-Eppler at the University of Bonn. His works, composed over a period of nearly sixty years, eschew traditional forms. In addition to electronic music—both with and without live performers—they range from miniatures for music boxes through works for solo instruments, songs, chamber music, choral and orchestral music, to a cycle of seven full-length operas. His theoretical and other writings comprise ten volumes. He received numerous prizes and distinctions for his compositions, recordings, and for the scores produced by his publishing company. His notable compositions include the series of nineteen *Klavierstücke* (*Piano Pieces*), *Kontra-Punkte* for ten instruments, the electronic/musique-concrète *Gesang der Jünglinge*, *Gruppen* for three orchestras, the percussion solo *Zyklus*, *Kontakte*, the cantata *Momente*, the live-electronic *Mikrophonie I*, *Hymnen*, *Stimmung* for six vocalists, *Aus den sieben Tagen*, *Mantra* for two pianos and electronics, *Tierkreis*, *Inori* for soloists and orchestra, and the gigantic opera cycle *Licht*. He died of sudden heart failure at the age of 79, on 5 December 2007 at his home in Kürten, Germany (from Wikipedia).