

**CCM**

COMPOSITION SERIES  
PRESENTS

SONIC  
EXPLORATIONS

Mara Helmuth, coordinator

**Tuesday, October 17, 2023**  
**Cohen Family Studio Theater**  
**7:30 p.m.**

# PROGRAM

Improvisation for Manipulated Tape Loops (2023)

Anthony Siciliano  
(b. 2001)

Two cassette players, bowed metal, and live electronics  
Anthony Siciliano, live electronics

Amoeba Map (2023)

Andy Demczuk  
(b. 1990)

Electric bass and midi orchestra with projection

Something Sad (2023)

Mutien Lai  
(b. 1998)

Stereo fixed media

Jealousy...guilt (2023)

B. Kieran McAuliffe  
(b. 1995)

8.1 channel fixed media

Fifteen Ways to Spend Summer (2023)

Ian Marr  
(b. 2000)

laptop with stereo live electronics and projection  
Ian Marr, live electronics

«Arborescencia» (2018)

Felipe Tovar-Henao  
(b. 1991)

Flute and 8.1 channel live electronics  
Julianna Eidle, flute

# PROGRAM NOTES

## **Amoeba Map**

In this sound and video installation, I programmed a video synthesizer which reacts to the rhythmic data from the digitized musical score of my album *Twelve Hours* (2023) and combined it with animated scans of the Amoeba Map painting series, creating a synesthetic experience. This performance, arranged for electric bass, consists of three pieces of Andy Demczuk's art opera "Amoeba Variations" (2023) where digitized versions of the score are synced with MIDI data to provide the video projection accompaniment.

## **Improvisation for Manipulated Tape Loops**

Soundscape created live through the electronic manipulation of recorded tape loops.

## **Something Sad**

I created this small piece using raindrops, human voices, and saw waves. The process of arranging these sounds accompanied me during one of the most stressful times, providing a sense of peace. I personally enjoyed crafting each sound from scratch in my room.

## **Jealousy...guilt**

Using unnatural distortions of the harmonic series, this piece replicates the complex wash of emotions suggested by its title.

## **Fifteen Ways to Spend Summer**

*Fifteen Ways to Spend Summer* is a poem that I wrote in response to a profoundly challenging summertime season. During said season, I often found myself lost in thought, fixated on the completion of my daily tasks at a mechanical level. This piece aims to dissect the overlooked aspects of daily life that often only emerge when one slows down enough to consider them. The poem consists of fifteen stanzas, each focusing on an individual action. A random subset of the fifteen stanzas will be typed out in real time to be displayed on the overhead screen, during which various synthesis techniques will be engaged depending on the ASCII values received by the computer.

## **«Arborescencia»**

«Arborescencia» circles around utterances of tree-like gestures and representations in music, taking the phenomenon of branching as a metaphor or model to derive musical events from. This tendency manifests itself both vertically — timbre and harmony — and horizontally — duration, rhythm, and time — with a particular emphasis on the perceptual domain.

The listener might then be able to notice instantiations of arborescence through the segmentation of the flute sound into multiple spectral strands, entangled rhythms that arise from juxtaposition of echoes, harmonies that stem and grow from the flute lines, or hierarchically established repetitions and fragmentations of sound sequences. Just like in trees, one might also occasionally hear semblances of chirps and warbles of the birds that inhabit them.

*Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.*

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