

**CCM**

COMPOSITION SERIES

PRESENTS

# SONIC EXPLORATIONS

Center for Computer Music Department Recital

**Tuesday, October 22, 2024**  
**Cohen Family Studio Theater**  
**7:30 p.m.**

# PROGRAM

Borrowing the Earth from our Children (2024)\*  
For Stereo Fixed Media and Video

Valerie Dreith  
(b. 2004)

The Darkness Above Our Stars (2024)\*  
For Electric Bass Guitar and Stereo Fixed Media

Zach Graham  
(b. 2004)

Zach Graham, bass guitar

Colors of the world (2024)\*  
For 4-Channel Fixed Media

Liam Kornoely  
(b. 2002)

*Cay*  
*Yooperllite*  
*Celestia*

My Cat, Maple (2024)\*  
For Stereo Fixed Media

Paul Francis  
(b. 2001)

Lonely Woman (1959)  
For Euphonium and Live Electronics

Ornette Coleman  
(1930-2015)  
arr. Nick McDermott  
(b. 1981)

Nick McDermott, euphonium

«ludus vocalis» (2024)\*  
paralinguistic études for fixed multimedia

Felipe Tovar-Henao  
(b. 1991)

\* *Indicates world premier performance*

# PROGRAM NOTES

## **Borrowing the Earth from our Children (2024)\***

This piece focuses on spreading awareness on climate change action, as well as encouraging environmental appreciation. Throughout its four movements, it showcases the ways that humanity have stripped away elements of nature through the guise of progress, and the effects it has on future generations. It was composed as my final project for a class by the same name, taught by Professors Teri Jacobs and Mingming Lu.

## **The Darkness Above Our Stars (2024)\***

The Darkenss Above Our Stars is an 8-minute instrumental field metal work composed of three continuous movements, representing the evolution of the night sky from a human perspective. Each movement contains a field recording with layered effects. The main influences on the work are the dark ambient, doom metal, and blackgaze genres. The piece opens with "Empyrean - Inferno of The Blue," which contains stretched church bells with an emphasis on clean guitars, representing the bright and unobsucred ancient night sky. A distorted sound wall leads into "Promethean - The Fire Versus The Flame," a drier, cruchier world with more active lines in the clean and distorted guitars. A recording of boiled eggs is featured here, symbolizing the growing tension between the lights of the heavens and the earth. Finally, "Daedalean - Industrial Supernova" closes the piece with an active texture, evoking images of the chaos of bright city lights creating a sky from below, reflecting our creations back upon the unseen wonders they imitate. Clock chimes are featured here, symbolizing industrialization. It was only a matter of time before our artificial firestorm obscured the light of the cosmos.

## **Colors of the world (2024)\***

For this concert, I explored the unique possibilities of the Bohlen-Pierce scale, blending it with a range of sounds that evoke vivid, otherworldly landscapes. These four miniatures were inspired by AI-generated images, which served as the creative springboard for each piece. Cay transports us to a bioluminescent coral reef teeming with vibrant life, where organic textures and shimmering harmonies reflect the dazzling underwater world. Mycobiome delves deep into a hidden mushroom forest, capturing the mysterious beauty of fungi growing in the heart of an untouched wilderness. Yooperlite takes us on a descent into a subterranean cave filled with glowing stones, where eerie luminescence illuminates the darkness in unexpected ways. Finally, Celestia turns our gaze upward, toward a radiant nebula suspended in the night sky, evoking the awe of stargazing in the vast cosmos. Each miniature is a sonic journey, inviting listeners to experience these fantastical environments through sound.

## **My Cat, Maple (2024)\***

My Cat, Maple is a simple morphing piece exploring the sonic possibilities of my cat's purr through various processing techniques.

# PROGRAM NOTES

## **Lonely Woman (1959)**

The opening track from Ornette Coleman's album *The Shape of Jazz to Come*, "Lonely Woman" has gone on to become a jazz standard. Coleman has said he was inspired to compose it after seeing a painting early in his career:

"Before becoming known as a musician, when I worked in a big department store, one day, during my lunch break, I came across a gallery where someone had painted a very rich white woman who had absolutely everything that you could desire in life, and she had the most solitary expression in the world. I had never been confronted with such solitude, and when I got back home, I wrote a piece that I called 'Lonely Woman.'"

This arrangement for euphonium and electronics attempts to adapt Coleman's jazz composition for a modern classical setting, while still conveying a sense of desolate loneliness.

## **«Ludus Vocalis» Paralinguistic Vignettes (2024)\***

«ludus vocalis» (latin: vocal game) is a collection of short audiovisual vignettes that explore musical features of paralinguistic vocal sounds. The interest in exploring nonverbal forms of vocal expression as opposed to speech comes from the rich semiotic qualities of these sounds, and the kinds of highly visceral reactions and subjective associations we make when listening to them. Laughing, crying, screaming, gasping, moaning, and so on, carry a unique emotional charge that is hard to substitute through speech or even singing. Even within a given paralinguistic category, the particular features of the sound, such as timbre and intonation, can substantially modify their meanings — for instance, the crying of an adult vs. a baby, of a male vs a female, etc. The unique characteristics of these semiotically rich sounds made them an interesting point of focus for this work.

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