

L a S a l l e U n i v e r s i t y

**ELECTRO-ACOUSTIC
MUSIC CONCERT**

Sponsored by the Fine Arts Department

**Music on the theme of
WAR AND PEACE**

November 5, 2007 1:00 PM

OLNEY 102

Concert Program

Electric Courtship Songs 1, Excerpt

Frederik De Wilde

A letter from the trenches of Adrianopolis...

Jason Ernest Geistweidt

**The Destruction of Atlantis –
Epilogue: “...and Atlantis Shall Rise”
from *Lost Atlantis***

Barry Schrader

War is over

Jan de Weille

of three

Jonathan Pieslak

The Death March of Bataan

Chang Jen-Kuang

Fall

Sarah M. Horick

**The Memory of Hiroshima
-war and prayer-**

Yasuhiro Takenaka

Electric Courtship Songs is part of a series of new media installations founded on special species of fish that electro-sense their environment and communicate with each other by emitting electric signals, either in pulse or waves. The fish tend to exhibit Machiavellian behavior. They can perform an information war by jamming each other's signals. (The Nazis examined electric fish and their jamming responses with the intention of learning how to improve their sonar, radar, and spy technology.)

On the other hand, electric fish can avoid jamming each other's signals, so that they can co-exist in the same area. The specific composition included on this concert is the result of courtship rituals and jamming responses, and thus represents a complex matrix of signals translated into sound.

Frederik De Wilde, born in 1975, lives in Brussels (BE). He studied painting, sculpture, audio-visual arts & followed a pre-education in architecture, studied one year of philosophy, and worked as a self-taught dancer for dance companies. He concluded his studies with a post-graduate degree in new media, arts & design, where he was initiated in software programming (MaxMsp, Jitter, and Quartzcomposer). Furthermore, Frederik studied & worked abroad, for instance, at the Johnson Atelier Technical Institute of Sculpture, Trenton, NJ, USA. As a workshop leader he has mainly been working for Groep-T (new media engineers) at the University of Leuven and as a researcher involved in cognitive science projects at the University of Brussels (VUB) or as an artist and workshop leader for the Istanbul Museum of Contemporary Art. This scientific touch is blending with his artistic practice. For example: the project 'Still Things,' a multi-disciplinary, three-part project in the interstice between installation, performance and visual art. Cryogenic applications were used to stop or at least challenge biological processes and, therefore, time itself. Together with art historian Ils Huygens he researched the process of freezing time. Furthermore; he is regularly commissioned for making video-clips, trailers, and soundscapes (The Kaaitheater -NRK, Argos vzw, Radio Klara, ...). Frederik is currently collaborating with the University of Hasselt researching material physics & biology where he is external advisor & coaching 3th Bachelor's in physics.

Frederik is a member of the ZONING ENSEMBLE, a group of musicians specialized in field recordings. Frederik is collaborating frequently with LAB[au] Laboratory for Architecture and urbanism and exhibits frequently in LAB[au] MediaRuimte. In 2006 he founded The Bureau of Impure Problems, which investigates the artwork and its limits, the frame, representation (...). Frederik's videos are produced by A FALLING MAN production. Contact: f.d.w.angelfire@gmail.com

In his manifesto, *The Art of Noises*, Luigi Russolo incorporates a letter from his colleague, the father of the *Futurist Manifesto*, F.T. Marinetti. In this letter, a description of the battlefield, the poet endeavors to relate the sound of “the orchestra of the noises of war” via onomatopoeic text. In *A letter from the trenches of Adrianopolis...* Marinetti's

prose is presented in English translation by five individual voices. The readings have been transformed and reworked to convey the sonic milieu of the battlefield. The composition works in multiple layers with distinct fore-, mid- and background regions. This dimensionality is further heightened by the use of horizontal movement complementing the gestures of individual events.

A letter from the trenches of Adrianopolis... progresses between external examinations of events and internal reflections of the observer. This work was the recipient of the 2005 emsPrize from Electronic Musicx Sweden. It premiered 22 October at the Belfast Festival.

Jason Ernest Geistweidt is a sound artist currently based in Chicago, USA. His output spans a wide range of formats, from compositions for traditional instruments and electronics to multi-channel fixed (tape) works, including cross-media collaborations in theatre, film, dance, and installation.

He received a Ph.D. in Electro-Acoustic Music Composition from the Sonic Arts Research Centre at Queen's University Belfast this past December. He is a recipient of both the 2005 emsPrize for text-art music (Sweden) and a Camargo Fellowship (France).

The narrative basis for *Lost Atlantis* is taken from Plato's account of Atlantis in the Critias. In this dialogue, Plato had Critias tell Socrates of the fabulous continent named for the god Atlas. As long as the people of Atlantis led exemplary lives, the gods were pleased and blessed them. But, Plato tells us, the people eventually became materialistic and greedy and abandoned the faith of the past. Then Zeus, the father of all gods, became displeased, and calling the gods together at the center of the world, he spoke of the destruction of Atlantis.

Unfortunately, Plato's narrative breaks off just as Zeus is to speak to the assembled pantheon. From other sources, we are told that Atlantis was destroyed by earthquakes and floods and, in a single day and night, the continent was decimated and sank into the depths of the sea. Where Atlantis is now, or even whether or not it existed, remains a mystery. Many, such as the psychic Edgar Cayce, believe that Atlantis will one day rise from the ocean floor.

While *Lost Atlantis* uses Plato's account of the Atlantis legend as programmatic background, the music itself is concerned not so much with specific portrayals of places or events but rather with interpretations of impressions. In a more personal sense, Atlantis is the past that never was and the future that can never be. I believe that my reasons for composing *Lost Atlantis* are best expressed by the words of the poet Robert Lowell: "I want to make something imagined, not recalled."

Barry Schrader has been acclaimed by the *Los Angeles Times* as a composer born to the electronic medium, and described by Gramophone as a composer of approachable electronic music with a distinctive individual voice to reward the adventurous. His compositions for tape, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance have been presented throughout the world. Schrader is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States), and is the author of the book *Introduction to Electro-Acoustic Music*. He has been a member of the Composition Faculty of the California Institute of the Arts School of Music since 1971, and has also taught at the University of California at Santa Barbara and the California State University at Los Angeles. His music is recorded on the Opus One, Laurel, CIRM, SEAMUS, Centaur, and Innova labels.

War is over has been created in part by Soundmaps, a program that translates the image on the PC desktop into sound. Several parts of the desktop were associated with percussion instruments and, subsequently, windows showing text files and images were moved about to produce varying sound. The work narrates the nervous violence of war and the exhaustion of means (and life) that leads to its end.

Jan de Weille has a Ph.D. in biology from Utrecht University, Netherlands and is now working at the Institut des Neurosciences de Montpellier, France. He has been inspired by art students to write computer programs that help create musical pieces. Although it is not very clear in the present work, minimal music (e.g. Steve Reich, Terry Riley, John Adams) and its contemporary techno variants have largely influenced the pieces that he has made so far. www.bram.org/sound/bow

One or more of Jan de Weille's works have been presented or included in:

- *Soundmaps* included in www.runme.org/project/+Soundmaps, July 2005
- *Soundmaps* presented in 'provi&testi' at Monoquini, Montpellier, September 2005
- The Aqua Art sound broadcast, James Harris Gallery, Miami in December 2005
- The Festival of Multimedia Art in Kaliningrad, March 2006
- The Wilderness Information Network by C. Peppermint, New York, May 2006
- The *Sound of musing* installation curated by A. Laura & N. Roussel at the Small Gallery, Atlanta, December 2006
- Opera Internettikka, by A. Abrahams & I. Stromajer, Opéra National de Montpellier, December 2006
- *Transrevelation*, an audiovisual concert premiering compositions that translate form from one discipline into another. Curated by Jim Briggs III and Melissa Grey, New York, April 2007
- The new media installation called *Deun ex pagina* will be presented at the Media Art Friesland Festival 2007 between September 20th and 30th.

In 2004, I began a research project investigating the relationship between music and American soldiers serving in the Iraq war. As part of my project, I conducted interviews with soldiers who served in Iraq, and we discussed how music operated within their lives in the context of war. I am now writing a book on the topic; some of these interviews can be heard at: www.americansoldiersonmusic.com. *of three* is based on excerpts from interviews with three Iraq war veterans.

Jonathan Pieslak, Ph.D., graduated from the University of Michigan in 2003 where he also received Master of Music degrees in Music Theory (1999) and Composition (2002). His music has been performed and broadcast throughout the United States and internationally, entailing recent and upcoming collaborations with the Prague Radio Symphony Orchestra, Plainfield Symphony Orchestra, Las Sirenas Women's Choir, Kiev Philharmonic, North/South Consonance, Radio Resita (Resita, Romania), Lost Dog New Musik Ensemble, Oberlin College Concert Choir, Oregon Bach Festival, University Symphony Orchestra of the University of Michigan, and receiving acclaim in concert venues as "a powerful and intense statement" [The Michigan Daily] and "especially inspired" [The Eugene Register-Guard]. He has been recognized with awards and commissions from the American Academy of Arts and Letters, Jerome Foundation, American Composers Forum, American Music Center, National Federation of Music Clubs, MacDowell Colony, The City College of New York, Renée Fisher Composition Competition, The CUNY Academy of Humanities and Sciences, Diana Barnhart Vocal Composition Contest, Archmere Academy, Richard Ross Music Award, State of Delaware, and the Hilton Head Jazz Society.

Born in 1974, Jonathan has studied composition with Michael Daugherty, Susan Botti, Andrew Mead, Erik Santos, Kevin Korsyn, and also studied piano with Douglas Humphreys, Sean Duggan, O.S.B., and Sergio De Los Cobos. He currently teaches music at The City College of New York, CUNY.

The Death March of Bataan, an acousmatic composition specifically realized for the fixed media concert to be held at La Salle University, sonically depicts the devastating psychological condition and the disturbing surrounding circumstances experienced by Filipino and American prisoners of war during the forcible transfer after the Battle of Bataan during World War II in 1942. It utilizes both computer-generated sound sources and sampled files. Some of the sonic textures are created by using advanced programming techniques in Max/MSP, while others involve real-time manipulation procedures. Sample files used in this composition can be divided into two categories: instrumental sound files and field recordings made with the Edirol R-09 24-Bit recorder. Non-real-time manipulations were later applied to these files to construct desired effects. By presenting this sonic composition, the composer invites listeners to aurally revisit this historical event and to re-examine the nature of wars.

Chang Jen-Kuang, a native of Taiwan, graduated from Berklee College of Music (B.M.) where he studied with renowned jazz educators such as George Garzone and Fred Lipsius. He holds his master's degree with an emphasis on music education from the Emporia State University Department of Music. While completing his graduate level study in ESU, he had served as a Graduate Teaching Assistant and the Hendricks Music Computer Laboratory Assistant and Coordinator from 2002 to 2004. He co-authored an article with Dr. James Starr and Prof. Elaine Edwards, "An Introduction, Analysis, and Performance Evaluation of Selected Piano Trio Literature of the Twentieth Century," published by the Edwin Mellon Press, in 2003, and received the Harold Durst Graduate Research Award in 2004. His thesis, "Charlie Parker: The Analytical Study of Twenty-two Performance Versions of Now's the Time," was named the winner of the Laurence C. Boylan Thesis Award in 2006 and was consequently nominated for the Midwestern Association of Graduate Schools 2007 Distinguished Thesis Award competition. In 2007, Chang received the prestigious Vreeland Award in Music and his "Chakra" was named the second prize winner of the JIMS International Composition Contest for Improvised Chamber Music and was premiered in Salzburg, Austria. His electronic music has been featured in the Electronic Music Midwest Festival, the V.E.A.L. Festival, and the International Acousmatic and Multimedia Festival "Sonoimágenes" in Buenos Aires, Argentina. Mr. Chang is currently pursuing his D.M.A. degree in music composition under the guidance of Dr. Randall Snyder at the University of Nebraska-Lincoln, School of Music, while serving as a music engraver for Dr. Steve Larson's upcoming publication "Analysis of Jazz: A Schenkerian Approach," which will be published by the Pendragon Press.

Fall was written in collaboration with choreographer Jennia Plinke and was premiered in Tallahassee, FL in April, 2007. The work is loosely based on themes from John Knowles's novel *A Separate Peace* and incorporates text from the Roman Catholic liturgy. While using Knowles's work as a point of departure, *Fall* explores larger ideas of conflict, struggle, and the crumbling of our 'civilized' society that so painfully manifest themselves in our world today. The text moves from a plea for peace to a petition to grant 'them' - the fallen - rest. The sound material is largely derived from recorded samples of viola and violin performed by Sarah Gaskins and vocal samples performed by the composer.

Sarah M. Horick is currently a graduate student at Florida State University pursuing her Masters of Music in Music Composition. Her primary composition teachers have been Ladislav Kubik, Dr. Mark Wingate, and Dr. Mark Kilstofte; she has taken lessons with Ellen Taaffe Zwilich and participated in masterclasses with Dr. Chen Yi and *eighth blackbird*. Ms. Horick's works have been performed in the United States, Canada, and Europe on the programs of international music festivals such as the Asolo Song Institute (Paderno del Grappa, Italy) and the Schlern International Music Festival (Völs am Schlern, Italy) and on a number of collegiate recitals including Florida State University's Festival of New Music.

Ms. Horick has been commissioned to write pieces for Furman University's Wind Ensemble, soprano Tamara Matthews, Furman University's a cappella group The Belltower Boys, and mezzo-soprano Wanda Brister who premiered her work "For Madeleine" at the 2007 Schlern International Music Festival. In addition to being a finalist in the Vancouver Chamber Choir's Young Composers Competition, Ms. Horick was also a finalist in the 2007 Schlern International Music Festival Competition in voice and is a member of Pi Kappa Lambda. Other awards include a graduate assistantship working on the Florida State University Festival of New Music, the C. Roy Boland Voice Scholarship, the Anthony DeMaria Music Scholarship, the Daniel Music Scholarship, and the R.C. Byrd Scholarship, among others. After finishing her M.M., she will pursue a M.M. in vocal performance and D.M.A. in composition leading to a full-time career as a composer and university professor.

It is important to accept again a lot of things which have been shut out of your mind and acquire a totality in your life. War, holocaust and death . . . , they are unacceptable things, and it is difficult to take them in your mind without excluding them and without being distorted by them. But your mind acquires a universal spaciousness by accepting them as what they are and exist all the same--and by opening yourself to a great part of your life which you have avoided up to now. Love and hate, goodwill and ill will, war and peace are still coexisting in the same mind. People may possibly find out the true significance and the difficulty of human existence through these things.

Therefore, it was essential for people to continue memorizing the tragedy of Hiroshima which the atomic bomb had caused, and it was also significant to do so.

People may find an image of death and resurrection in Hiroshima. And also people may find a symbol of something horrible in it. But this worst world intuitively makes us all perceive the dignity of life and the true significance of living, without a word. It is possible that people will comprehend what is the really important thing through the dying experience. Provided that this infernal spectacle, like the apocalypse, awakens people to sublime spirituality in a human being, it means that Hiroshima is the sacred itself. The hypocenter of the A-bombing keeps inside solemn energy to consecrate a fatal stain in a human being and is still continuing purifying people who visit this place by the atomic flame.

This piece consists of three parts. The first part describes the whole view of Hiroshima just before and immediately after the atomic bomb explosion. The second part focuses on people who run about trying to escape in the catastrophe. And the last part is a prayer for the future of mankind.

If large-scale war breaks out, Hiroshima will be repeated again. I wonder if we hold responsibility and wisdom for the future. The memory of Hiroshima must not be forgotten.

Yasuhiro Takenaka was born in Hiroshima. After completing his music studies, in addition to composing instrumental works, including symphonic and chamber music for various types of ensembles, he has also been involved with electro-acoustic music, but is mainly self-taught. He worked as a visiting scholar at the Center for Computer Research in Music and Acoustics (CCRMA) of Stanford University in 1998. In 2002, he was a recipient of the Electronic/Computer composition award bestowed by the International New Music Consortium Composition Competition.

His works have been performed in the frame of radio programs and of concerts and festivals in Europe, North and South America, and Oceania, as well as the Far East. Major contemporary music and electronic festivals which have included performances of his works are the ISCM World Music Days, the Warsaw Autumn in Poland, the Bourges Festival "Synthèse" in France, the International Computer Music Conferences, and the Asia-Pacific Festival & Composers' Conference in New Zealand.

Ambient Music by Jeff Ertz

Jeff Ertz is a composer, sound artist, journalist, and media producer. He received his BA in English from La Salle University (Philadelphia, 2003) and is currently pursuing his MA in Media Studies from The New School (New York). He presented his latest music compositions and a seminar on collaborative music composition practices at Electro-Music 2007, an international conference and music festival held annually at the Cheltenham Art Center outside of Philadelphia. Samples of his work can be found at jeffertz.com.

This concert is part of a worldwide celebration of electro-acoustic music promoted each November by SEAMUS (The Society for Electro-Acoustic Music in the United States).

Concert Director: Susan McDonald
Technical Assistant: Alex Nalencz

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